The Role of Images in the Structure of Poetic Works

Norova Mekhri Bakhtiyorovna
ESP Teacher of the Bukhara State University
dagotys@mail.ru

Abstract :*In English, tropes can be both auxiliary and core in a poetic landscape. In the first case, tropes are explicit images of referents used to describe their denotations. The correct meanings of such tropes are extinguished, just like the deleted, "etymological" tropes, and the semantic features that do not contradict the characteristic image of the referent come to the fore. The article describes the lexical expression of the poetic image in English literature.*

Key words: *trop, metaphor, image, poetic, meaning, epithet, agent, referent, lexicon, denotation.*

Introduction

In the poetic landscape, the meaning of tropes does not disappear, but a peculiar "extinction" of the agent is observed. This is especially true of real metaphors and metaphorical epithets. However, often the name of the agent is not simply a reference to the referent, but a specific denotation, thus making it the "second" and sometimes the "main" core in the poetic landscape. However, the lexical distribution of the agent image can play a significant role in the poem. This is especially the case for quasi-similarities, figurative comparisons, modeling, extended metaphors, as well as metonyms.

The following poem is an example of such imagery:

A touch of cold in the Autumn night
I walked abroad,
And saw the ruddy moon lean over a hedge
Like a red-faced farmer.
I didn't stop to speak, but nodded,
And roundabout were the wistful stars
With white faces like town children
[FBMV 1970, Hume: Autumn 71].

This poem is written by the English imageist poet T.E. Hume. The poetic landscape is described by four core images - image-referents: "ruddy moon" and "wistful stars". Comparison images of "red-faced farmer" and "town children" are also used.

The explicants of the names reflect the metaphorical epithets themselves in the syntagms of "ruddy moon" and "wistful stars". With regard to the mechanism of transfer of epithets, it should be noted that in the first case the semantic sign "red" (basis), the correct meaning of the epithet "ruddy" is a hypothetical hyposema, transferred to the referent "moon"; in the second case, the connotative (emotionally-evaluating) component is separated from the wistful - the epithet of the epithet of the correct meaning of the epithet "sad, gloomy, thoughtful" and transferred to the referent "stars" (synesthetic transfer). The remaining semantics delete the correct meanings of the metaphorical epithets 'ruddy' and 'wistful', the references to the negamplication.

The main part

The metaphorical comparison of the following syntagms activates the full meanings of "ruddy" and "wistful", creating the effect of "intersecting images": "(I) saw the ruddy moon lean

over a hedge / Like a red-faced farmer" i "round about were the wistful stars / With white faces like town children ». In reflective comparisons, a poetic re-subordination of predicates is observed, in which the agent sign is used to express the referent sign, and the reference to the agent denotation helps to correctly understand this sign in conjunction with the referent. Elizion compounds are two comparative images, represented by "red-faced farmer" and "town children" and dispersed by the common syntagms "lean over a hedge" and "with white faces", which do not fade and retain their brightness.

In a Station of the Metro

The apparition of these faces in the crowd;

Petals on a wet, black bough

[Barbarese 1993: 307-308].

There is a combined figure in the poetic landscape, represented by E.Pound's famous two-line poem, whose elements are practically independent and completely isolated, which is evident even in punctuation. In this poem, from the point of view of the author of the tropes, there is a complex image that connects an ideal group of equivalent elements without prediction, similar to the Chinese ideogram.

However, as can be seen, even if there are no necessary formal characters (connecting verb, comparative compound), only two interpretations of this trop are allowed: metaphorical comparison / pronounced agent (petals) and non-existent basis with referent (faces) (leaves). This may be due to the similarity of color and shape, as well as the alternative aesthetic value of the agent (comparison image) and the referent. The semaphores of the "oval, white" comparison base constitute the free implication of the agent, which enters the referent as its intentional hyposema.

According to Pound, poetry was created as a means of rhyme, with words arranged in order to represent meaning "with physical directness" [Barbarese 1993: 307-309]. As mentioned above, these types of images are not generalized, "understandable," according to the rules of imagism. Images are characterized by concreteness and accuracy, the range of implication expands mainly at the expense of the connotative component, the signifiable component does not expand more than the context allows.

Above are examples of tropes, in which the agent, the image of comparison, forms the "second core" of the poetic landscape. However, it can be the main or only core of the poetic landscape. Such an image-tropa is used to identify a definite referent, represented by a diamond or a horse, whose denotation is not conditioned by the presupposition of the reader, a vague, fictitious object, or generalized by an ambiguous and schematic figurative (e.g., people, thing, flower).

For example:

for any ruffian of the sky

your kingbird doesn't give a damn -his royal war cry is I AM

and he's the soul of chivalry

in terror of whose furious beak

(as sweetly singing creatures know)

cringes the hugest heartless hawk

and veers the vast most crafty crow

your kingbird doesn't give a damn

for murderers of high estate

whose mongrel creed is Might Makes Right

— his royal warcry is I AM

true to his mate his chicks his friends

he loves because he cannot fear

(you see it in the way he stands
and looks and leaps upon the air)
[cummings 1962: for any ruffian…]

Agent denotation (literally) is an anthropo-zoomorphic metaphor "kingbird" (king of birds) that forms a single core image in a poetic landscape. A referent denotation (a figurative meaning) is a person, a person in a figurative sense represented by the pronoun "your", who does not clearly reflect the image that the eye sees. The basis of figurative meaning are semantic symbols such as "kingdom", "nobility". The poetic image has the character of an allegory: the core image is explicit, in addition, there are auxiliary images - zoomorphic metaphors "the hugest heartless hawk, the vast most crafty crow, his mate, his chicks", anthropomorphic metaphors and epithets within the zoomorphic metaphorical circle. ruffian of the sky, royal warcry, heartless (hawk), most crafty (crow), murderers of high estate, (mongrel) creed, friends »and anthropomorphic allusions appear "true to his mate loves, loves, cannot fear".

It is worth mentioning the lines "whose mongrel creed is Might Makes Right - his royal warcry is I AM". The metaphorical epithet 'mongrel' translates the semantic sign 'unworthy, low', the explicit 'creed' name, which is included in the strong implication of the correct meaning 'mongrel', the remaining semas are obscured by forming a negative implication of the correct meaning. The epithet 'royal' refers to the sign 'noble, full of dignity' in the name 'warcry'.

The life credo of the heroes - their unique slogans - is also interesting. If "Might Makes Right" is a simple consideration, the only anomaly is content narrowness, which is similar to an arithmetic formula. The phrase "I AM" appears as a metonymic symbol, the meaning of which is filled with implications and associated with graphic symbolism (this can be seen in the style typical of Cummings): I AM -> I live -> I am proud of what I am and what my life is.

An image can also describe an abstract concept or a name that represents an idea, and conversely, an abstract concept characterizes a concrete name. Since an abstract concept or idea is devoid of the figurative side, an image that is equal to the literal or figurative meaning of the trop is unique in the text. In other words, the image content corresponds to the direct or portable meaning of the trop. There is neither the "image intersection" effect nor the "image extinction" of the agent image.

The basis for the transfer of the trop and the portable meaning intended to express the idea are less clear in the example of the tropes, which are explicit of definite concepts. It should be noted that tropes of this latter type are often of a 'conceptual' nature and are no less important than 'conceptual emblems' in the poet's worldview. The emergence of the tropic agent (literally) denotation as a core image is typical of common metaphors, allegories, as well as cases of widespread comparison and quasi-similarity.

This can be seen in this example:

The Thought-Fox
I imagined this midnight moment's forest:
Something else is alive
Beside the clock's loneliness
And this blank page where my fingers move…
Cold, delicately as the dark snow
A fox's nose touches twig, leaf…
Across clearings, an eye,
A widening deepening greenness,
Brilliantly, concentratedly,
Coming about its own business

Till, with a sudden sharp hot stink of fox
It enters the dark hole of the head.
The window is starless still; the clock ticks,
The page is printed
[AnPRP 1984, Hughes: The Thought-Fox].

Hughes's poem is based on a single metaphor, "thought - fox." In this case, it would be correct to talk about metaphor-comparison with the interaction of agent and referent, and we can see the transition of "thought -> fox" (in the context of a real situation) and "fox -> thought" (in a fantastic context). from our point of view, the main thing is to move from the explicit to the abstract "fox -> thought", while the fantastic context is more important than the direct.

The referent of the metaphorical comparison has a 'thought' or 'creative thought' in the general sense, an abstract, imageless denotation. The correct context "the clock's loneliness, blank page where my fingers move, the window is starless, the clock ticks, the page is printed" gives a figurative schematic representation of the "thought" denotation, reflecting only the external sign, situation, and circumstances of the creative thought.

The central image in the poem is the literal word 'fox', which is the agent of metaphor analogy. Explainants of the core image present the following auxiliary images: «this midnight moment's forest, something else is alive, a fox's nose touches twig, leaf, across clearings, an eye, a widening deepening greenness, brilliantly, concentratedly, coming about its own business, a sudden sharp hot stink of fox », they are predicted by dynamic verbs« (a fox's nose) touches, (an eye) coming about its own business, enters (the dark hole of the head) ». At the expense of auxiliary images, the central image is spread and introduced into the broad metaphor of the poetic image of the plot of a fantastic character.

Semantics that reflect the dynamics of the metaphor agent (the movement of a fox in the night forest, the smell of leaves and branches, looking and entering the nest) are transferred to the referent: creative thinking with the actions of the fox, the arrival of inspiration is figuratively described. Accurate and portable, fantastic contexts occur in the culmination metaphor "with a sudden sharp hot stink of fox / It enters the dark hole of the head". it has two semantic transitions: "fox-> thought" (synesthetic sense of smell is likened to a mental process based on intensity "sharp, hot stink") and "hole-> head" (similar to the feature "hole (nora) -confined"). room -> head).

Open House
My secrets cry aloud
I have no need for tongue
My heart keeps open house,
My doors are widely swung.
An epic of the eyes
My love, with no disguise
[Roethke 1941: Open House].

This poem is taken from the poem "Open House" in the collection of poems by T.Retke [Roethke 1941]. The central image of the house is expressed in an explanatory harmony. At first, the image appears in the sentence as a metonymic cut of the word "heart". The agent "heart" reflects the psycho-emotional concept and does not reflect the visual image, it is actualized through the image of the referent (lyrical protagonist).

It should be noted that the metaphor of "open house" becomes a conceptual symbol in the poetry of T. Retke, reflecting his vision of the world (for example, in the poem "Lost Son" "Sat in an empty house / Watching shadows crawl…"). The general direction in his poetry is characterized as the "aesthetics of remorse".

In short, the generality of names in poetic imagery and for different concepts is important for perception. He is useful in conveying the idea that the unity of the universe is manifested in various and many forms. In the poems of English poets, poetic images are depicted through various analogies.

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