

**THE ROLE OF TOPOS IMAGES IN THE REPRESENTATION OF LYRICAL
EXPERIENCE
(On the Example of Farida Afruz's Poetry)**

Suvonqulova Laylo Mahmud qizi

Doctoral Candidate, Navoi State University

Tel: 930850201

e-mail: laylosuvonqulova9@gmail.com

<https://doi.org/10.5281/zenodo.20092558>

Abstract. This article analyzes the genesis of topos images, as well as their role and functions in the representation of lyrical experience through the works of Farida Afruz. The study highlights theoretical views on the concept of “topos” in literary criticism and examines its distinctive features within the system of artistic imagery. Traditional images such as the road, house, garden, and night in the poet’s works are analyzed on the basis of their function in expressing the psychological state of the lyrical hero. The article also demonstrates how individual experiences are transformed into generalized artistic meaning through the use of topos images in the poet’s lyrical works.

Keywords. Topos, space, image, tradition, lyrical experience, garden, night, road, house, symbol.

The emergence and formation of artistic imagery are closely connected with the topos as a fundamental poetic unit. The term “topos” (from the Greek topos – place, space) was first used in the works of Aristotle. Topos originated as a rhetorical concept, and the earliest notions of literary topoi can be traced back to rhetoric. In rhetoric, the concept of topos can be understood in two main senses: first, as a method of developing and explaining a particular theme; second, as generally accepted ideas or commonly known maxims. The primary function of the topos is to help the speaker provide arguments and generate meaningful material for speech in order to substantiate their point of view. If a speaker relies on familiar and understandable concepts while expressing their thoughts, the effectiveness of communication increases. Thus, a system of topos images assists in solving various artistic and rhetorical tasks.

In literary studies, topos images are interpreted as stable artistic units characterized by traditionality and repeatedly encountered in the works of different periods and authors. They often embody symbolic meanings and serve as important means of expressing the poet’s inner experiences in lyrical texts. Lyrical experience, in turn, is understood as the artistic expression of the creator’s emotional state, subjective feelings, and personal attitude. First of all, topos images contribute to conveying emotions more vividly and expressively in lyrical poetry. For example, the images of the “rose” and the “nightingale,” widely used in classical and modern poetry, have formed as traditional topoi expressing the relationship between the lover and the beloved. The lament of the nightingale symbolizes the suffering of the lover, while the rose represents the beauty and indifference of the beloved. In this way, complex psychological experiences are conveyed to the reader through simple yet meaningful images.

Another significant feature of topos images is their ability to elevate individual experiences to a universal level. A poet’s personal sorrow or joy acquires universal significance through traditional imagery. For instance, the image of “night” is often associated with loneliness, suffering, grief, and other inner experiences. By expressing their emotional state through this image, the poet transforms personal feelings into a shared human experience familiar to the reader.

Topos images perform several important functions in lyrical texts. First, they fulfill a

symbolic function by expressing hidden meanings. At the same time, they serve an emotional and expressive function, intensifying the impact of the literary work. In addition, through their generalizing function, they transform personal experiences into broader social and philosophical meanings. Their aesthetic function is also significant, as topos images enhance the artistic beauty, melody, and imagery of the text. Furthermore, they preserve literary tradition and maintain artistic continuity between generations. This creates a connection between literary imagery and the culture, spirituality, and customs of a particular nation. In contemporary Uzbek literature, topos images are also widely used in expressing lyrical experiences. In particular, the works of Farida Afruz clearly demonstrate the role of such images in lyrical representation. Images such as the eye, heart, night, and road illuminate the lyrical hero's feelings of longing, sorrow, and love.

Let me go, O gardens of Do'rmon,
 Let me return home, my home is lonely too.
 Do not pull at my scarf, branches of the apple tree,
 I would stay with you, but cruel time is short. [1]

In this passage, the "gardens of Do'rmon" are not merely a geographical location; rather, they symbolize a world full of creativity, conversation, and vitality. The lyrical hero appears as a guest in this garden. Although the beauty of the garden attracts her (the apple branches pulling at her scarf), she still remains a stranger to this space. This place reflects the social identity of the creator. No matter how beautiful the garden may be, the lyrical hero longs for another place superior to it — her home. Here, "home" symbolizes a person's inner world, solitude, and seclusion. The phrase "my home is lonely too" demonstrates the anthropomorphization of the home topos. The lyrical hero and the home share the same emotional state — both are lonely and isolated. Therefore, she constantly yearns for the home filled with melancholy and silence. The images of the garden and the home in the passage above function as topoi constructed on the basis of antithesis. The garden represents the external world, while the home symbolizes the inner world. These spatial topoi occupy a central place in the poem. By using spatial topoi, the poet masterfully expresses the psychological conflict between social life and personal freedom.

Such spatial topoi frequently appear throughout the poet's works:

If I weep silently in the bosom of the night,
 Leave me alone with myself, O Lord.
 Let me rest my head upon the breast of sorrow,
 Do not stand before me and watch. [1]

This passage also contains spatial imagery, where the poet creates distinctive topoi. Here, the concept of topos appears not as geographical space, but as psychological and temporal space. Specifically, the "bosom of the night" becomes a topos where the lyrical hero can remain alone with her suffering and hide from the gaze of the external world. In this sense, night stands in opposition to day. Night reveals the true self, whereas day symbolizes social masks and public existence.

The phrase "the breast of sorrow" represents a new interpretation of the image of sorrow. By using this expression, the poet transforms sorrow into a supporting space. Thus, a metaphorical topos image emerges. The topoi in this poem are not dynamic but rather static and psychological in nature: night functions as temporal space, while the breast of sorrow becomes emotional space.

In this passage, Farida Afruz creates a "space of loneliness" where a person experiences their most vulnerable and sincere moments. Similar to the image of home in the previous example, the topos of night represents the true and unmasked world of the lyrical hero. It should also be noted that the night topos possesses not only spatial but also traditional characteristics. It frequently appears in classical literature as a means of expressing the lover's emotional state.

I have lived without you for a thousand years,
 The hopes of a thousand years spit blood.

My hair is a broom, my eyelashes a comb,
Grass grows upon the road you once passed. [1]

In this passage, suffering and waiting are expressed through the inner experiences of the lyrical "I." The imagery is based on exaggeration and hyperbole. The phrases "for a thousand years" and "a thousand-year hope" do not refer to actual time, but to psychologically prolonged time. The poet depicts inner torment transforming into physical pain through the image of "hopes spitting blood," thereby creating a dramatic motif. The image of the road functions here as a classical topos, combined with the metaphor of "grass growing over it," symbolizing abandonment and fusion with nature.

Although the poem's imagery is largely constructed through an individual metaphorical system, the traditional topos of the road plays a primary role in revealing the central idea of the work. The lyrical hero's obstructed path of love and the suffering of longing are grounded in this very topos. The road topos is also frequently encountered in classical Eastern literature. Literary scholar D. Quronov writes: "The motif of the 'road' in Cho'lpon's poetry became widespread as a topos within classical poetry, where it refers to the path toward Truth (Haq). Naturally, the road also presupposes a traveler and a destination, which corresponds to the Sufi concepts of tariqat, salik, and Haq." [2] Thus, in Eastern literature this symbol appears in the traditional artistic models of the "path of Truth," "path of love," and "path of spiritual perfection," often accompanied by motifs of trial and hardship. This image can also be found in many prose works, where it acquires symbolic meaning together with narrative-driving motifs. For example, in Isajon Sulton's story *Destiny (Qismat)*, the road symbolizes the course of human life. Through the protagonist's choice of path and its consequences, the role of predestination in human life is revealed [3]. Therefore, the image of the road frequently appears in prose as a symbol of the hero's life journey.

In conclusion, it can be stated that topos images occupy a leading place in the representation of lyrical experiences in Farida Afruz's poetry. By imbuing traditional images with new meanings, the poet transforms them into expressions of individual emotional states, inner suffering, and sorrow. This increases the artistic value of topos images, allowing personal experiences to become generalized and emotionally resonant artistic meanings that are close and impactful for readers.

REFERENCES:

1. Afruz, Farida. *Ko'zim manim...: Poems.* – Tashkent: Publishing House of Literature and Art named after G'afur G'ulom, 1999. – 128 p.
2. Quronov, D. *Fundamentals of Literary Theory.* – Tashkent: Akademnashr, 2018. – 480 p.
3. Kamilova, N. *The Artistic Synthesis of Religious and Moral Motifs in the Prose of Isajon Sulton.* Dissertation submitted for the degree of Doctor of Philosophy (PhD) in Philology. – Uzbekistan, 2025. – 157 p.