

## DISCUSSIONS ON THE POEMS CREATED ON SUJET



### Literature

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**Davronova Mahfuza  
Isroilovna**

**Researcher of Samarkand State University  
city Samarkand, Uzbekistan**

### Abstract

The work is notable for its features. Especially when thinking about a plot, it can also be defined by the skill of the writer and the writer. This article also talks about the peculiarities of the plot in the poetry, where it gives an overview of how the elements of the plot come together. In general, in Uzbek poetry, especially in the works of poets such as Usman Azim, Iqbol Mirzo, Fakhriyor and Abduvali Kutbiddin, this feature was described in a specific style and in this regard influenced the individual style of the poets. Basically, it is analyzed through examples that the elements of the plot are not always the same in poetry, and that several of these elements may occur.

## Introduction

The story told in a fiction is a plot. “The plot is a set of life events that represent the action of a literary work, in a broader sense, the history of characters that appear in a particular chain of events, a stream of poetic thoughts. Plot is very important in reflection of life and expression of poetic ideas” [2, p.108]. The episodic portrayal of an event and the emotional upsurge in the process create a lyrical plot. Scientific opinions on this subject do not overlap. They often call event-based poems as original poems. But this idea is not complete. The research of Russian literary critics is remarkable [9, p. 30]. In the theory of literature the term plausible lyricism and psychological plagiarism (pure lyric) [3, 217-218 p.] are used; G.N. Pospelov recommends learning as a descriptive lyric. The term "literary types and genres" uses the term lyric [8, p. 62-177]. N. Shukurov also comments on the term poetry, and his thoughts on it are remarkable: ... it requires the determination of the function, the norm, the position of the epic element, the event, and the approach to the issue from that point of view. Talking about these two issues also allows us to define and limit the genre characteristics of the actual lyric” [5, p. 30]. N.Shukurov believes that in poetry based on events, it is not necessary that this or that event be in the form of a finished story [6, p. 134]. “The poem describes the whole event in life or the beginning, or the culmination, or the conclusion, or the whole system. But as in epic and dramatic works, it does not become a leading means of reflection of reality, nor does it require that the plot be complete in its entirety.

## II. The Main Part

In lyric, the story becomes an element that helps exaggerate the experience. That is why the poem does not become an epic or dramatic genre, but rather a property of the lyrics”.

N. Shukurov's comments are brilliant in expressing his thoughts about the poem [6, p. 134]. The following poem by Iqbol Mirza is an example of the following:

“Don't look at Zulfia,  
What a cousin you are!  
She loves me.  
Ask whomever you ask! ”  
Beating Abdulla,  
He didn't eat the beatings either.  
"Get that Zulpini,"  
No need! He would not say. [7, p. 170]

This poem, based on a memory and a plot, is episodic. It was attended by three people. These are the lyrical heroes, Abdulla and Zulfiya. But the life of these three heroes is partly reflected in the poem. The story is incomplete. As the poem first talks about love and is based on an episodic view, there is also a learning process that has become a memory. At the same time, the lyric hero connects this process with the present. According to the story, Zulfiya is married to another man when the lyric hero and Abdulla go to the army. The poetic character of the poem, the lyrical character of the poem, is "In the book // Flying image, // I didn't like it, // Abdul loves it! ..// I did not like it! .. " Though the poem tells the lives of three heroes, it does not give their lives completely. That's not the idea of the poem. The story in the poem only served to convey a lyrical feeling. The conflict expressed in the poem (the romantic conflict between the lyric hero and Abdulla) only serves to exaggerate emotion. This is why emotion prevails in the final part of the poem, and we can easily say that it is a poem made on a plot.

Jamal Kamal considers the poems based on the story as "incidental lyrics" with N.Shukurov's opinion [8, p. 58]. At the same time, he states, "There are some poems that, by their exquisite stylistic features and figurative structure, they should be considered two or three types of the above classification." [8, p. 58] There are a lot of poems that are based on the theme of Iqbol Mirzo. Among them are poems such as "The Story of a Beautiful Girl", "The Story of a Pari", "A Story of Marriage", "A Tale of a Loveless Visol", "Metro", "Alas." As we have already mentioned, these poems do not have a complete story. Only the culmination of the event is recorded. Although the poet has attributed several of his poems to the story, these poems do not fully describe the events. The poet also quotes the story in the title because it represents a lyrical plot. In the poem "A Beautiful Girl" the story begins with a knot.

You were a beautiful girl,  
You were beautiful.  
You're a little ugly  
You would be mine. [7, p. 276]

The poem creates a notion that there is a lot of love for a girl because of her beauty. And so it is possible that the lyric hero failed to reach his medium. However, as we read the poem, she chose the pain of poetry more than the love of her husband and left for Tashkent. She promises to wait for him. In the poem, the poem falls in love with a child and returns home with her husband and wife. Even though the poem spans more than a decade, it is an example of "Do you love to say, // Tell me!" We find these poems in the development, culmination, and ending of the poem. At the end of the poem, it is no longer addressed to the boy who was abandoned, but to his son, and the same passage is repeated. Though the poem covers a great period, the poet gives it that time periodically. The fact that this feature applies not only to this poem, but also to many poems, is indicative of the poetic polishing of the poet. The most important thing is that the poetry of the story is based on the fact that the poet's skills are reflected in his new and interesting perspectives.

Academician Izzat Sultan: "In small genres of literature, one often describes a small event and its details. Large-scale genres are diverse. In this case, we are talking about the complexity of the plot. Either way, the plot becomes a small or major event that is based on the content of the work" [18, p. 108]. Of course, just as the storytelling story cannot justify itself in the genre of the novel (just because it happens around a protagonist), the complex plot of the novel does not match the size of the story. In prose and playwriting the plot is based on the perfection of a particular genre, and in the lyric the plot is also typical of lyrical genres. However, as we have already said, there is no point in thinking about lyrical plot. In the fundamentals of literary criticism: "A literary work cannot be imagined without a plot. But the plot of each piece, and especially of the lyric poem, is original [1, p. 108]. The literary critic T.Silman makes the following remarks about the lyrical plot: "the subject of the lyric poem is a thematic, as well as the structure of the poem, which represents the enhanced, aggravated state of the hero" what we call "condensed lyrical state" [10, p. 6]. T. Boboev agrees with T.Silman's view that a certain flow of poetic thoughts and feelings in the lyric poem reflects the lyrical picture. This lyrical scene provides a lyrical plot. At the same time, he notes that the flow of thoughts and emotions is evident, in which the story is created and the characters, in addition to the lyrical hero. The literary critic considers such poems as "real poems". He strongly suggests that there is a plot in all his works, including the lyrics.

In addition to the lyrical heroes, the story is based on the story of Usman Azim. The poet's lyrical heroic heartbeat rises to the climax. It robs the reader of his pleasure, forcing him to breathe rhythmically with that lyrical hero and to live with his experiences and accept them as his own experiences. Most importantly, Usman Azim brings the lyrical experiences to the reader in such a way that a sudden heart shakes and he experiences the full weight of the experience for several days. Usman Azim effectively uses psychological states as well as monologue, dialogue and polity of speech to convey such experiences. The psychological state is caused by the dramatic condition and its aggravation. We are focusing on his poem, starting with the phrase "Leave me alone!"

Leave me alone Go to the grave,  
Don't look out the window, ghost.

It will not be in vain,  
You can't come back now, oh ... [29, p. 201].

The poet begins the poem with a knot effectively using the character language. It does not introduce the reader to this image. The dramatic situation begins with his interest in the ghost in the window. As a result, the poet encourages the reader to act as a third person, forcing him to tear through a window like a ghost:

Don't burn! This man who loves me,  
The nights are full of mornings.  
Honestly, I gave him my heart,  
Because it looks so much like you,  
Looks like you ... "

The reader understands something, he understands something. However, neither the ghost nor the reader can change the situation in the face of the reality of life. The dramatic situation is even more acute and gets to its peak. The pure love of the two hearts once seemed to show their devotion. The reader also believes in this love... in the face of the reality of life...

The poet encounters an unexpected and unimaginable read:

She slowly draws the veil,  
One guy sleeping on the bed.  
The ghost threw himself into the night  
And it suddenly starts to cry.

Aristotle argues that only a small part of the story can be depicted by actors on stage [11, p. 49]. However, the lyrics do not require a stage operation. That is why it describes the mental state in harmony with nature. The poem does not give a complete description of where the fate began and what it did. It reveals a woman's reaction to the trembling of the soul and the ghost. The words in the first paragraph of the poem, the words of a woman who has only noticed the ghost from the window, in front of the commitment of life, show that we can never leave. Family disruption caused by a disaster, the woman's commitment to the family led her to take a stand. The reader does not know what catastrophe one person died from. It is not basic. The most important thing is the woman's obligation to the family and her burden and grief. Someone may be able to bear this burden, and some will need someone else's help. This need is aimed at eliminating poverty at any cost.

The author draws the curtain slowly, as if he were aware of the sufferings of the reader, and did not prevent the sleeping person from sleeping. It puts them in the struggle for life. As the

dramatic situation escalates, the psychological state of the ghost rises to a higher level and produces a culmination:

Pressing on the leaf leaves,  
She cries, yeh!  
One word that sounds muted:  
"After all, it's not like me ...  
It doesn't look like me..."

The poet uses monologue and dialogue in this poem. The culmination of the poem is given. It revives the plot of the painting and gives it a makeup. In this poem, Usman Azim addresses the author and sometimes the characters and makes the reader a third person like the author. At the same time, he is proficient in his speech, which, along with the suffering of the heroes, gives them access to a clear (if not yet), knowledge of their lives. It is illustrated by the psychology of the data. Dialogue speech also played an important role in the poem "Leave Me Peace".

"In the lyrical work, the movement of the image is not widely developed, and events are often not exchanged. Heroes do not manifest themselves in different situations, in relationships with different people. The dramatic fabula does not consistently unfold, the circumstances of the scene, the perfection of the live character, the characterization of the characters against each other are not described in detail" [12, p. 94]. The above poem is based on a particular plot.

"The plot is called a heroic story, so the plot in the lyrics is" the history of the lyrical hero" [13, p. 135]. "In addition to this, it can also be said that the plot in the lyrics is the" history "of the hero [14,106 p.]. In short, the style in the poems of Usman Azim is very dramatic.

Russian researcher G. Pospelov concludes that the plot is prose and drama, and that the lyric work is not unique to the plot. D. Kuronov also agreed with G. Pospelov that the development of thoughts and feelings in the lyrical work is related to composition [15, p. 10]. That is, he concludes that the composition of the lyrical work is a substitute for the plot<sup>1</sup>.

In the book *Literary Types and Genres*, the lyrical plot is called an element of both content and form [23, p. 14]. Hence, the plot is both content and elemental and cannot be fully agreed with G.Pospelov and D.Kuronov. The literary critic V.E. Khalizev comments on the plot: "The stories that are presented by the creators (through the characters) are the main .... world. The plot is a compilation of drama, prose and liro-epic genres. It is also important in the lyrical genre. The events that make up the plot take a different approach to the literary type. In the event that a life event is planned at the same time, the work will be covered by an event. Small epic works and dramatic works are characteristic of this" [17, p. 138-139]. V.K. Halizev's thoughts are close to the ideas of Silman, N.Shukurov, J.Kamol, and T.Boboev, suggesting that it may also be a plot in a lyrical work. Academician Izzat Sultan said: "As for the lyrics, the lyric work is without plot. But

the poem also depicts a certain event, and even the smallest lyrical work has a certain epic element. The lyrical work, however, is often portrayed as a lyrical phenomenon from the plot, as it is often depicted in the instantaneous experiences of a person (i.e., a very short time). In fact, the lyric narrative describes a micro (very small) event - a life-time experience of a person [18, p. 157].

In addition to the elements of lyricism and epic, “the poem also has the characteristics of a dramatic type: the poem describes the emotional and emotional state of the person, albeit small in size. This is also a drama”. As Izzat Sultan pointed out, the lyrics have a small plot. Therefore, it is not justified to call it a composition. We also believe that there is a plot in the lyrical works based on the views of V.K. Halizev, Silman, N.Shukurov, J.Kamol and T.Boboiev. The story described in the lyrics is incomplete. That is why it is justified to call it a microsecond (small plot). The microscope in the lyric work does not give a detailed and detailed story of the event. The story is told through details that are grounded in the plot. And the most characteristic points are selected. It also exudes emotions (as N.Shukurov points out). It can also express event-based ideas. Therefore, we believe that the microcircuit in the lyric work can be divided into two groups. In the first case, events are more exaggerated than emotional, and in the second, the thoughts or emotions are more powerful than the events. Here is an example from Usman Azim's poetry:

You woke up in the morning. Put tea on the gas.  
This affection is probably not for me.  
You hit the white shirt.  
You can do it for me.  
But when you are alone, head down -  
Tears flow from your eyes without asking.  
Did you miss me Did you hear that? Thanks!  
Your tears are mine and your tears are only [30, p. 11].

This poem is a product of a lyrical hero's imagination. The poem also features characters of a lyrical hero. There is no epic plot in the poem. You don't have to have an epic plot to create a character. Characters of character can also be seen in the expression of thoughts and feelings and attitudes towards reality. Usman Azim was able to reveal his individual, unique thoughts while focusing on revealing the lyrical character. The spiritual and spiritual world of the lyric hero embodies the environment and circumstances surrounding him. The main idea of the poet is a philosophical reflection on human relations, love and love, through reflections on human and duty, human and epoch, human and faithfulness, man and imagination.

In this poem, created by Usman Azim, the two characters are more clearly identified. The whole process, expressed in lyrical heroism, reveals the opening of the second person's life. In his poem, Usman Azim creates the image of an Uzbek woman. But it is clear in the last verses that this woman can love someone. We don't even see the whole story in this poem. Maybe we see a

woman doing a day's chores. The poem does not give a full picture of the day. Because it seems like one day only applies to this day or all those days. The poem created by Usman Azim also prevails in the story. The end of the poem becomes the culmination of this poem. This is the case with the first microsecond, as mentioned above.

The second example of the microscope is the poem "Araz" by Iqbol Mirzo. In it we find the rhetorical appeal of the lyrical hero. It presents a culmination of the story, mostly expressing the feelings of the lyric hero through the emotions.

In anxiety, I crossed the street.  
My thighs hurt and thirst.  
I swallowed the air, I swallowed the grass,  
Do you want to go out to the water?  
I wanted to be ashamed of the sun,  
Pull out the dust from the fire.  
I'd tear your hair out!  
Do you want to go out? [7, p. 178].

It doesn't matter if the event starts or ends. The episodic appearance in the poem only served to reveal the state of the lover. That is, the characteristic aspect of the story is the basis of the plot. In this poem, Iqbol Mirzo exaggerates the episodic view based on life events. As a result, the poem "I can tear your hair off!" And the phrase "... you can cross the street! Although Iqbol Mirzo is a lyric hero, he does not behave like lovers of classical literature. Or Hegemony is not an image that is filled with desire and desire to think of other things in the world. He is portrayed as having a place and character in real life. Conflict between nature and the lyric hero has helped to clarify his condition. Not only the nature and the lyrical confrontation of the poem, but also the confrontation between the two images, which are invested in love. Because of the cracks and lust (the situation of the husband not getting out of the water with the pitcher or knowing that the lover was out on the street), the verses were able to persuade the reader to live. This is the culmination of the plot of the story: "I could tear your hair out!"

Thus, in lyric, like any other species, there is a particular element of the plot. Microsecond lyricals differ from prose requirements. As we have already mentioned, it can represent an event. A lyric plot can emerge as a momentary product of a lyrical hero and has a very simple structure. Because the lyrics are nourished not only by emotional and emotional thinking, but also by storytelling. "The simple element, the main unit of the plot... is a spiritual act, a spoken or understood word (hence the plot is specific to the lyrics)" [20, p. 310].

When it comes to contemporary poetry, it also contains poems that show the mind through an event or a memory. In the poems in this case, the process of events takes place only in the mind. When it comes to contemporary literature, it is a process that takes place in the mind, rather

than a portrayal of real life, or through the thoughts, thoughts, imagination and imagination of the poet. It does not follow the concept of time precisely. Although tracked, this process is difficult to comprehend as the process takes place in the mind. Here is an example from the work of Abduvali Qutbiddin:

The joy of our youth is in the rivers  
They play with the fish.  
When getting out on the beach and getting bored  
They tortured us with their friends.  
Take it home - beg,  
We get rid of high-scenery,  
Our wrinkle goes out the window,  
We cannot come sooner or later.  
We shook our fists against our foreheads.  
Remember the soul that burned to the ground,  
The dining room, the stirrup,  
The mansion where we were young.  
And they play and scream,  
They chased after the fish,  
They make fun of it,  
Some of us sing for themselves.  
Don't cry or shout,  
Please do not tell us.  
We cannot go, do not call us anymore,  
We will hit our forehead with fear ...  
They are the rivers.  
When bored they talk loudly.  
With his eyes fixed on us,  
They crush us and crush us [21, p. 36].

This poem in the Barocco series follows two processes in human life. The first is childhood and the second is middle age.

Enriched with new ideas, this poem turns into a child and the process revives. As a result of the revival we will see the following details. That is, a young boy playing with fish, enjoying his childhood on the ditch. The poet calls this boy a joke.

But the fact that this child is associated with today's lyrical hero is a cry. In fact, both images give the appearance of one person. That is, a middle-aged man remembers his childhood. But time is the Supreme Judge. Just as the past is irreversible, the call does not go back to childhood, no matter how long it lasts. It looks as if wrinkles cling to the windows and separating



them from childhood. In their own way, the event connects today and night. Emotions are fully transmitted through the spirit of the child, not by the lyrical heroic spirit. Neither the emotion nor the story in the poem go to the forefront.

There are poems in which there is only one picture of the situation. Of course, we cannot say that such poetry is a microsecond poem. The image conveyed only through a single condition is revived through the poet's observation. Here's a look at the poem of Honorary:

I may be happy,  
It is written on my forehead.  
but me  
I couldn't read  
that record.

I looked in the mirror.  
What is written on my forehead  
It would look in the mirror [22, p. 42].

In the literary genres and genres, he focused on the subject: "The subject of the plot is a matter of time and space, even in the lyrical form.

Large volumes do not correspond to lyricism, and lyricism is the shortest literary type because it relies on instantaneous experience. This is due to the very narrowing of the image in the lyrics" [16, p. 14]. As the literary genres and genres tell, the story takes an episode from the life of the hero, and in the narrative a period from the hero's biography, and the novel shows the whole life of the hero; and the lyrics reflect a moment and a second of the hero's life. Certainly, in terms of time, the lyric hero's experience or actions are worth a moment, "the lyric depicts a person through his or her separate experience" [24, p. 356]. The detail in the poem of honor is very important. The detail served to give the full picture and image. Though the poet does not speak clearly about happiness and misfortune, it provides a detailed explanation. The poet encourages the reader to think in the poem. In the poem, neither story nor emotion comes to the fore. The reader understands the poem in his own way and with his own imagination. In this poem, we see a sketch of micro-barcode. This is especially evident in miniature poems in the form of a certain mood, mood, instantaneous behavior, and wisdom. In a lyrical microcosm, the notion of a particular period, a time, is important.

A smile on the ditches -  
Hot breath of silver fish.  
The snow-covered maples are dying  
The trees are a shadow of snow.  
You will not be deceived,

Your soothing fairy tales.  
 Like a puppy who drinks to a companion  
 Your boots are ... [7, p. 174].

In this poem by Iqbol Mirza, the story is not based on the epic fabula. It encourages us to imagine the past as it is today. The very essence of the poem is based on the past. In the poem, the scene is widespread and deep, as the scene depicts the mood. The poem "The blanket in the palm of your hand" links the story with the venue. In other words, the poet uses the interior to make the home picture more vivid. The boots in the verse "Why did you go crying?" Give the poem a boost. The concepts of time and space in the poem are also related to the plot. As shown in the poem, this episode is a passage from the character's life and expressed in a lyrical heroic language.

The Universe and its portrayal are important as they show the leading opportunity in the lyrics in comparison to other species. Hegel states: "Although the lyric poetry sometimes goes beyond the sphere in which the lyric subject should act, and places its feelings and thoughts in the form of colorful images, it nevertheless adheres to the peculiarities of the lyric with its inner world" [25, p. 460] described.

Conflicts between the society and the individual, in general, the most important issues of the time are highlighted from the perspective of the individual, who has an individual worldview in the story-based lyric. This feature, especially in the poetry of Usman Azim. The process is illustrated by the details. The poem of the poet "Clothes" is characterized by its epic image and in this process the monologue of the lyric hero and his monologue expressing his inner thoughts:

The poplar is stretched, the hair is curled,  
 Dusk flushed through the window,  
 Wind on the windshield -  
 This moment lasted for a moment -  
 The body of a woman before entering [28, p. 23].

When instantaneous situations are expressed through exaggeration, this creates an unintended situation. In just a moment, the poplar stretches, the hair becomes brittle, the wind blows through the window, and the redness of the eye becomes as red as the dawn. In the classical literature, everything is weak in the face of the beauty of the soul, and this weakness determines its love. However, unlike classic literature, the poet draws a portrait of a friend in a new way. Muhammad Fuzuli, one of the brightest figures of Azerbaijani literature, creates a portrait of Yarm:

Add to it a noble character,  
 The stone dies, of course, even if it does not bow down, its altar anguished.  
 The eyes of the Chashmaans were determined,

The device is ango [26, p. 34].

Muhammed Fuzuli directly portrays the beloved and his lover's condition. Through this image he sings divine love. Usman Azim, however, draws the beauty of the beloved through something not related to it. They revive with poplars, windows, winds. The poem consists of five paragraphs, and it is developed step by step.

Now, not only the environment, but also the interior, the interior of the house will be astonished and start to look different. Seeing this, the carpet falls on the floor, the pictures on the wall suddenly rise, and the corners start to notice, and the ceiling collapses. The poet uses the proverb in folklore: "The wall also has an ear" innovatively and gives it a glance. The poem does not follow national features, but approaches to European poetry. This shows new aspects of the creative style. Changing clothes is a normal part of human life. But the poet portrays this simple phenomenon as skillful. The poem is also based on the skill of the poet:

But where the fears come from,  
It is a sad moment in pain,  
Tears streaming down my face?  
Something interferes with survival,  
Suddenly he slipped on the sofa  
Grief from the poor coat.

He attains his high status in such lines as. The poet gives the solution only in the fifth paragraph. This is suppressed by the gown image. That particular gown detail changes the whole mood in the poem. This is because if the events are so advanced in the process so far, the gown will look sad because of the loss of light. It is through the grief of the gown.

The literary critic K. Yuldashev draws attention to this poem in his work "Lies of the Word". It states: "Usman is an artist who can create poetry from the most mundane and domestic events with the power of artistic expression. The poem "Clothes", which depicts the beauty of a woman wearing a dress, is remarkable in how great the words of the great word master are.... The joyous portrayal of the events in the last paragraph is replaced by an unpleasant ghost ... something that falls in love, that stifles it, is because of the ghostly grief that a beautiful woman took off and left on the couch. shows the endless possibilities of a poetic word ... the ability of a truly artist to do anything is evident in this poem" [27, p. 84].

Iqbol Mirzo's poem "Dragged" is close to the poem above the content. Whereas the portrayal and mood of the works of Usman Azim are embodied in the home, the space expands in Iqbol Mirzo's poem:

The trail that follows me,  
The chorus throws himself in front of me.  
Everybody asks of you,  
Everything is waiting for you.

The door sighs when he sees me alone,  
The image and the wall shudder.  
Freezing cries and crying  
Everything is waiting for you [7, p. 244].

Usman Azim and Iqbol Mirzo use the same finger weight. There is no recurring story in the work of the writer, and Iqbol Mirzoda repeated the last verse of each item, thus reinforcing the psychological state. Like Usman Azim, Iqbal Mirzo used the poem to be composed of five verses, each portrayal of the band being revived, and the state of mind became stronger.

If the wind and the wind revived in Usman Azim, the road, the stairs, the fence door, and the iceberg would revive Iqbol Mirza. As Usman Azim describes the waving of the beard in the window, a bright example of light, while Iqbal Mirzo describes the sweat of the window. Iqbal Mirza also beautifully portrayed Usman Azim's humiliation of a road close to the 'face-to-face' use of the ceiling. If Usman Azim used the proverb and listened to the wall, Iqbal Mirzo would be very much in love with the image and the wall. The fact that the watch is blown away, and the lamp is still in motion, and the patience of the table makes the situation worse. As the poet skillfully illustrates the interior, each item becomes more vivid. Usman Azim describes everything as a process until a woman's body enters a dress, while Iqbal Mirzo describes the situation as not entering a woman's home. In both poems the ending is not the same. While Usman Azim has been able to give a ghostly gown in the last lines, Iqbal Mirzo weakens the rhythm of the poem as the lyricist's neglect in the last paragraph. "I'm alone, you are no one. I don't have any pain or suffering. // Just sorry to others, // Everything is waiting for you" lines open a new mood. The lyrical heroine's neglect, however, gives the impression that he is not justified. Because the feeling he feels is not just the details or the interior, but the reader perceives it as a lyrical hero.

In the poem "Quote from a Fairy Tale", a dialogue is created through two images. It features fishermen and goldfish. These two images are a collision of characters with two different worldviews. Conflict between characters is at the level of dramatic conflict. This conflict is not so simple:

“Man! It's done  
Whatever you want in the world!  
I released the fish  
And I threw it into the river.  
That's it! ..

It blinked again  
Fish at the fingertips.  
I threw it again -  
Bless you forever, creator!  
That's it! ..  
He dies without gold,  
More fishing rods ...  
I gave my animal another shot -  
A fairy tale always.  
But the fish screamed,  
To the restless world:  
Do not be trapped.  
More stones to the river! [28, p. 139].

Inspired by A.S. Pushkin's works, Usman Azim quotes his "Fairy Tale about Fisherman and Golden Fish".

While Pushkin used gold fish to portray social life, Usman Azim uses gold fish to describe his ability to conquer human lust. In both works, goldfish are a means of fulfilling human desires. But they both approach the process in two ways. The lyrical heroine world-view of Usman Azim is radically different. He considers man to be the highest blessing. That is why it liberates the golden fish every time. Old man A.S. Pushkin addresses the golden fish three times in the morning. Three times the desire comes true. However, these desires are not the fisher's wishes and dreams. These are the words of an old man who could handle the whims of his old lady. In the work of A.S. Pushkin, for the first time, the old man frees the fish when he gets it. This is exactly what Usman Azim is doing. A.S. Pushkin uses the narrator's language to create a fairy tale. Usman Azim uses author's language. The lyric hero appears as the author himself. The peculiarities of his style in this poem are that he increased his reading of the poem "Flushed again / Dying without gold" using vulgar words. Although the word Vulgar uses the word, it gives a charm and adds new meaning to the poem.

The objective reality in the form of a dialect is lyrically reflected in the image of fish. Dialogue encounters images with two different worldviews. The poem is dominated by lyrical philosophies rather than events. Because of this advantage, the author directly leads to the essence of the problem. This problem is reflected as a spirituality and worldview.

Philosophical depth is considered to be the style that makes Osman Azim unique. Like all poets, the universe and the process in it call for Uthman Azim to contemplate:

Happiness at Home -  
Nothing;

All my life is on the road.  
Farewell!!! ..  
But ..  
I have known you.  
here,  
in a dream  
happiness in your heart [28, p. 210].

The poem feels epic and it feels emotionally nourished. As a result, there have been bitter lessons from the distant and recent past. The poem reveals new aspects of the character of the lyrical hero in new ways. The lyric hero is linked to heart drama through the subtle moments of life.

Don't make the call. No one will open,  
The door is neither smiling nor let the word know.  
Dear Lord, descended from the throne of glory;  
Let the coat hang on a pile of silence.

Go through the grass - the kettle boils,  
The window cries - except fog.  
Waiting for the TV screen to open  
Now drink your coffee alone [28, p. 137].

In the poem, "I am not," the lyrical experience is also illustrated by home appliances. In it, the heart of the lyric hero is expressed in resentment because of the pain of the soul. The lyrical experience becomes even more effective as the poet skillfully uses revival and exaggeration.

In particular, the memories of the coat on the pile of silence and the kettle passing through the fire are sealed in the memory of the reader. Usman Azim follows the original path in portraying a lyrical experience. Her lyrical hero is not cut off from real life. Like everyone else, he is upset, frustrated, or forced to live as he is. He does not stay away from family and society, nor does he look for rocks in the mountains. That is why the lyric hero as a contemporary reflects on the live image.

True, in the poem, the lyric hero is portrayed as someone who is a little cruel, a bit stubborn in his own words, and one-word, who does not know what forgiveness is. But as we read the last paragraph of the poem, she, like all lovers, is as forgiving and loving as a person who never disappoints with her beloved.

You fall asleep. Why do you breathe?  
Would you like to come again? I don't.

I don't. No longer on my breast,  
Pour your tears on the pillow face.

No, no, don't believe! I don't like this poem,  
This is what I shot myself - a bullet.  
After all, I am in this world without you,  
There is not even solitude for pain ...

This is the nature of the poetry of Usman Azim. As he describes the lyrical experience in its entirety, the image resonates with the lyric hero, who lives with it, breathes in it, and transfers the weight of the pain to the heart of the reader.

### Conclusion

A story told in a fiction is a plot. Like any other species, the lyrics also have a plot that can be attributed to the episodic portrayal of an event and the emotional exaggeration in the process. Generally, poems based on events in the lyrics are referred to as the original poems. However, the lyrics do not include all the elements of the plot. Therefore, it is appropriate to characterize such poems as microsecond works.

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