ROLE-PLAYING LYRICS IN THE WORKS OF USMAN AZIM

Abdullayeva Umida
researcher, KarSU

Abstract:

Introduction. In today's new Uzbekistan, the vast opportunities created in all areas of science are making an invaluable contribution to their development. In particular, recent research in the field of literature has helped students who have read the new Uzbek literature and its theoretical updates to understand their ideological content through the analysis of poetic genres.

The main part of the theory of Uzbek literature consists of lyrical, epic and dramatic works of modern Uzbek literature, the main theme of which is the idea of analyzing the work of art in terms of form and content.

This article is devoted to the interpretation of works with the content of role-playing lyrics, introduced as a novelty in the new Uzbek literature. The essence of the concept of role-playing lyrics in the article is to study and resolve the contradictions arising from the approach to the concept of role-playing lyrics according to the content of works in the new Uzbek literature, as well as the emergence of various studies of role-playing lyrics. An attempt was made to unravel the mystery. It helps to understand the ideas and philosophical ideas put forward in the examples of role-playing lyrics in the new Uzbek literature. It clarifies the reader's perception of the content of Osman Azim's works and helps to fully, accurately and easily understand them.

Research method. In the new Uzbek literature, in particular, samples of role-playing lyrics in the works of the poet Usmon Azim have been identified and analyzed. Poems depicting the role of the lyrical hero, his image of time and space, the content and essence of the role play, the lyrical image of the heroes of myths and legends in the work of the poet It is recommended to introduce the concept of role-playing lyrics in Uzbek literature.

Research results and discussion. In secondary schools, lyceums and universities, it serves as a material for the analysis and reading of works of art in terms of theory and content.

The lyrical works available in the new Uzbek literature are divided into genres according to their form and content. In the 60's in the Uzbek literature there were poems (in the textbook of the literary scholar D. Kuronov - role-playing lyrics (in Russian literature "rolevaya lyrica"), which clearly showed the incompatibility of the poet's personality with the lyrical hero. The reason why such poems are called role-playing lyrics is that in them the poet enters into the psyche of another person, as if he plays his role and depicts his heart in the play. One of the most important issues today is whether current lyric samples are accepted as a genre, what their characteristics are as a genre, and how existing lyrical samples are expressed in world and Uzbek literature. Opinions in this area require a clear scientific
Conclusion. In this research, we aim to explore and explore the content of examples of role-playing lyrics available in the new Uzbek literature. To this end, our research has the following objectives:

- Comparative and analytical study of approaches to the concept of role-playing lyrics;
- explain the differences between role-playing lyricism and monologue speech on a scientific basis, study the views of scholars on the theory of role-playing lyricism;
- To study the skill of the poet Usmon Azim to create a sample of performing lyrics and to study the content of such poems;
- to think about the art and ideas of poems, which express the harmony of folklore and role-playing lyricism;
- Comparative and analytical study of examples of role-playing lyrics in world and Uzbek literature;
- Comparative analysis of samples of role-playing lyrics according to their content.

Conclusion. The types of lyricism in the new Uzbek literature, in particular, the concept of role-playing lyricism, have been scientifically studied through the opinions of scholars. The diversity of ideas in the samples of performing lyrics in world and Uzbek literature was examined in the example of creative work. In terms of content analysis, it has been scientifically proven that role-playing lyricism is a genre, which in turn serves to reveal the poet's personality. In this type of lyric poetry, the poet's poetic conclusion is explained through the work of Osman Azim. The content of the samples of performing lyrics was analyzed for the first time through the work of representatives of the new Uzbek literature. The lyrical protagonist and the performing lyrical image have been studied on a scientific basis. A new method was used to explain ideas such as the poet's personality and his ability to convey his thoughts in the image of another person. Samples of role-playing lyrics in Uzbek and world literature were compared.

Keywords: role-playing lyrics, lyrical hero, autopsychological lyrics, lyric poetry, role-playing skills, folklore, myth, mythology, credo.

Introduction. The current lyrical works in Uzbek literature are analyzed in terms of their ideological content, the image of the human psyche and the ways in which they affect the reader. There are also different theories about the division of lyrical works into genres. In particular, literary scholars such as I. Sultan, U. Tuychiyev, N. Shukurov, M. Ibragimov, O. Nosirov, R. Orzibekov, H. Umurov, T. Boboyev, D. Kuronov expressed their views on the theory of lyrical genres reported. A genre is a type of literary work that is historically formed within a genre and has its own relatively stable poetic structure. As a historical system, genres are in constant motion: new genres emerge, improve, and become obsolete. There is always a qualitative change in each genre, and the practice of artistic creation is constantly changing its formal and semantic features. In this sense, according to M.M. Bakhtin, the genre is reborn and renewed at every new stage in the development of literature and in every work of this genre. [6; 120] However, this opinion of the scientist does
not lead to the conclusion that the genre is an absolutely unstable phenomenon. After all, no matter what changes take place, the core characteristics of the genre remain. That's why, according to Bakhtin, the genre lives with the present, but always remembers its past, its beginning. Genre is a representative of creative memory in the process of literary development. T. Boboyev “It is much easier and more convenient to determine the genre features of lyrical poems in our classical poetry (created in aruz) than to determine the genre features of lyrical poems in modern poetry (written on the barmok). Poetic genres have a strict norm and pattern in the classics, but in modern poetry the poetic pattern is not so noticeable”[7, 189]. Many literary scholars have expressed their views on lyrical genres. In particular, the literary scholar D. Kuronov noted that lyrical appearances that differ in terms of the object and subject of lyrical works are common after the concept of “lyrical type”, if viewed from this point of view, and this is the genre (fr., “species”, “genus”), proceeding from the etymology of the invasion, put forward the idea that it would not be a mistake to call them” genre”.[13;245]

There are different laws in the division of lyrical works into genres. In our literature, it is common to classify them on the basis of two-form and content features. If we look at the Uzbek classical literature, we can see that the poems are divided into genres according to their form. For example, the rubai is distinguished by its four verses, the fact that the hazaj is written in the akhrab and akhram branches, and the rhyme is more a-a-b-a (less a-a-a-a); the tuyuk is characterized by the fact that it consists of four lines, the ramali musaddas is written in the maksur vzn, more a-a-b-a, with a tajnis rhyme; the kita consists of two or more bytes, the odd lines remain open with rhyming pairs, and are not limited in vzn or content. In all of this, the features of the form serve as the basis for defining the genre. This is especially true of musammats (musallas, murabba, muhammas, musaddas, musabba, musamman, mustasne, muashshar). It is obvious that the genres of Uzbek classical poetry are in a stable state based on certain formal symbols. It is true that at a certain period in the development of artistic thought, the genres of poetry became especially important. However, in the later stages of the development of artistic thinking, issues such as the denial of stable poetic genres and their pursuit of freedom began to arise. The division of lyrical works into genres in terms of content has existed since ancient times in literary criticism. For example, the common denominator of the genres called "difiramb" by the ancient Greeks, "oda" by the Romans, "psalomi" by the Christians, and "kasida" by the Orientals is "praise, glorification". While canonical genres were dominated by form, form was later used as a classification of lyricism in terms of content (social, political, philosophical, etc.). But in due time, Izzat Sultan correctly criticized such a classification: “it is also difficult to consider it scientifically justified by the fact that the product of poetry is conditionally divided into “political lyrics”, “romantic (intimate) lyrics” and the like.”[9;213] True, content can not be a defining feature of the genre, this situation leads to a distorted understanding of the essence of the genre. After all, the genre is a phenomenon of form, which at first serves to formulate and express a certain type of content.

In general, the rapid development of creative research and innovation in the development of poetry has led to a major problem in the division of lyrical works into
genres. The sheer variety of genres in contemporary poetry gives the impression that the study goes beyond description. Literary criticism is not limited to the study of modern literature, it relies on the material of both past literature and world literature in general, especially in the process of studying theoretical issues and drawing conclusions. Literary critic H. Umurov relies on the views of poet U. Toychiyev in classifying lyrical genres:

1. In terms of content: a) genres based on aesthetic character, pathos and the direction of a particular content: marsia, elegy, invektiva, bahr, hasbi hal, sakiynoma, riddle, kasida, problem, history, letter, landscape, monologue, dedication, testament, description, debocha, nazira, fakhriya; b) genres based on literary texts, although mainly musical works: romance, contata, march, suite, song, anthem; c) Genres used in oral and written lyrics: alla, yor-yor.

2. In terms of form: a) lyrical genres according to the content and structure of the form: narration, mustazad, sonnet, muvashshah, mushoira, shiru shakar, kita, ghazal, tuyuk, rubai, masnavi, fard, tarkiband, tarjiband, urama, poetic, tirada, various verse genres, white poetry, sarbast; b) lyrical genres according to the number of verses and composition: musallas, murabba, muhammas, musaddas, musarba, musamman, mutasaa, muashshar, quartet, octave). Lyric genres according to the reorganization (transformation): kitayiy, intersecting, tarona, ruboiyona.

Research method. Literary Critic D. Kuranov divides the genres of poetry, which have been used so far in Uzbek literature, into the following types:

1) form features (structure of the paragraph, rhyming order, vazn characteristics, etc.) genres: ghazal, mustazod, tuyuk, ruboi, tarjiband, tarkibband, musammat; 2) genres intended for the conference: nazire, badiha, muammo, chiston (lughz); 3) genres of folk oral creativity (and stylizations on the people's way): song, alla, narration; bakhshiyona and etc.; 4) genres mastered from foreign literature: sonet, hokku, tank, octave, epigramme, epitaphia, etc.; 5) genres from the field in the style of individual creative experiment: kairma (U. Azim), ignabarg, uchchanak (A. Abidjan), fikra (F. Afroz).

The scientist points out that this classification is far from the calling for perfection. True, not all of these genres are actively used today, but they exist in the creativity of some poets. Some genres are traditional for the present poetry, others are assimilation, and one is still boiling in the cauldron of creative search. Is there any own genre of our current poetry, that is, modern poems, written at the vazn of a barmok? When the refers to the classical poetic genres literary critic I. Sultan, he mentions that it is not customary to divide into genres, even if they are encountered in our present poetry. The scientist said that “...any work written in a poetic form is called the name of the poem. Each lyrical work is initially a poem, followed by a work belonging to a certain genre (ghazal, rubai, dastan, epic, poem, song, etc.).” [9:266]

However, it is permissible to say that the poem here acquires a general meaning, and while to look at it as a genre is not correct. In general, once the "poetic mold is imperceptible", "will the genres be preserved or disappear?" the question is natural to put. Although the same question is asked in the two volumes “Theory of literature”, no, it is answered that “in our poetry, even now, some genres live.” At the same time,
it is noted that “the state of our lyrics from the requirements of some kind of more confused, old, “pure genre” than the appearance of today's genre, “universal” defines a synthetic poetic form.”

From the above points of view, the literary critic D. Kuranov classifies the current genres of poetry as follows from the point of view of lyrical curation and obyekt:

1) role-playing lyrics; 2) percussion lyrics; 3) meditative lyrics; 4) descriptive lyrics (its manifestations: landscape lyrics, anime lyrics). [13;244]

In the process of dividing the genres literary scientist D. Kuranov used in the present poetry into types, focuses on the features of their form (internal form), and also describes the autopsychological poem, analyzing it from the attitude of the lyrical hero and personality of the poet. The term role-playing lyric is also one of the main types of poetry. In it, the poet enters the psyche of another person, thinking from the language of another person, as a result of which the same person becomes the lyrical hero of the poem.

The concept of role-playing lyricism was widely used in the literature of the peoples of the world. In particular, in the work of representatives of English and Russian literature, too. Most of them are distinguished by the fact that in the works in which the role-playing lyric is expressed, emphasis is placed on emotions, and not on consciousness.

Literary critic Entoni Isthop declared emperism the main feature of the English mentality and devoted his entire book to it. Robert Langbaum, an influential researcher of the lyrics for the performance of roles in British poetry, declared this as “the manifestation of emperism in literature, experimental poetry.” [14;2]

The result of the study and discussion. Poems, in which the lyrical hero's incompatibility with the personality of the poet is clearly visible, are called role-playing lyricism. This is due to the fact that in them the poet enters the psyche of another person, the fur plays his role, and in the game portrays his soul. That is, in the role-playing lyricism, too, forgiveness is removed from the language of "I", but this “I” is now completely different from the poet, and forgiveness is now a completely" other person. As a rule, the title of the poems in the role-playing karakter, the comment under the title, the epigraph or the main text itself contains a hint to the owner of the evening. For example, the title of the poems of the Chulpan “The Song of The Servant child” and “The Song Of The Packer” means that the owner of the evening in them is a “other person”.

Since the 60-ies of the XX century, especially in the poetry of 70-80 years, there is an increase in the number of role-playing poems written from the language of historical figures. This can be explained by the fact that, on the one hand, with the beginning of the desire to understand the national self, on the other hand, these different poems create a wider opportunity than “to say words.” For Example, Kh. Davran’s the poetic collection of “The eyes of Ta'maris” of the period, U. Azim’s series "The eyes that enter your dreams" is composed mostly of such poems, which in the process of national self-awareness became important.

In Kh. Davran’s the poem “Abulhay words” of the period, the musician, who lived in the distant fifteenth century, enters the spirit of Abulhay, and from his
language, art based on lies, disposes of his thoughts about art, which makes life meaningless, creativity transforms the question of freedom. Also At R. Parfi “Muktiibdoh”, “Turkistan yodi” poems also observe the state of emigration to the psyche of historical persons.

In the works of the majority of the creators of modern Uzbek literature, we also meet thoughtful examples of the instrumental lyrics.

Aristotle notes that the poet does not remain “in his own way”, but expresses the feelings of the other person in the form of “I” from his own language. That is, in them both the lyrical subject and the object of lyrical forgiveness are different personalities from the poet. It is known that in order to express the feelings of another person, it is necessary to first understand them, which means that in this place the poet has an artistic perception of another person. Literary critic D. Kuranov shows such poems as samples of “role-playing lyrics”.

In the work of the people’s poet of Uzbekistan Osman Azim there are special expressive and vivid views of the instrumental lyrics.

The difference between the author and the hero’s worldview in poems, in which the image and speech of prototype images in poet’s creativity, as well as the speech of Heroes of artistic works, are expressed by stylistic and artistic means. This is an example of an role-playing lyric, which shows the connection and different aspects between the poet’s “I” and the image of the lyrical hero. Poems such as “Turdi Faragiy”, “Maksud Sheikhzadeh”, “The last dream of Osman Nasir”, “Prompter monologue”, “Hamlet”, “Gurugli”, “Circus. Woman playing Snake”, “Circus. Floating woman”, “Othello”, “XX century Othello”, “Brut” are from the sentence.

In the work of Usman Azim there are also samples of lyrics written in the form of songs and samples of folk oral creativity. Accordingly, in terms of the structure of the samples of role-playing lyrics in the work of the poet, we can distinguish in the following groups:


2. Narration by content-poems in the character of fairy tales-poems in the category “Bakhshiyona”, the poem “Bahodir and Malika”.

3. Poems performed in the type of folk songs like - “The Last Song Of Mumin Mirzo”, “The Last Song Of Mamarayim bakhshi sung in a meeting”, “The Last Song of a tree”.

The poet is the character of the heroes of the role in his poems as a word artist, they represent the image of social typology, the portrait and characteristic features of historical figures, the symbolic description of images, as well as the events of the plot situation and chronotope with an artistic language peculiar to his style.

Poems in Usman Azim role-playing lyric can be divided into two groups by content:

1. The social origin, cultural level, occupation and biographical aspect of the lyrical hero is close to the personality of the poet (these poems are written on the
basis of prototypical images) - such poems as “Turdi Faragi”, “Maksud Sheikhzadeh”, “The last dream of Usman Nasir”, “The last poem of Aybek”.

2. The social origin, cultural level, occupation and biographical aspect of the lyrical hero is far from the poet's personality - such poems as “Gladiator”, “Brut”, “Prompter monologue”, “Othello”, “XX century Othello”, “The Last Song of a tree”.

“In Poetry (elegant art) it is better to describe something supernatural as convincing than to describe something natural as a person does not believe.” [2;110]

In the poems of Usman Azim, the lyrical hero is given out of the poet “I” and his character, as well as the role-playing (role) I, showing the character of the image with the “usmanian language”. The poem “Othello” (a poem whose content is far from the poet's personality of the social origin, cultural level, occupation and biographical aspect of the lyrical hero) is a vivid proof of this.

Men sevaman Dezdemonani,
Kiprigiga qo‘ndirmayman gard.
Chorlashmoqda sahnaga meni…
Hozir uni o‘ldirishim shart.
Tinch saodat kezar qonimda,
Muhabbitga ko‘milgan borliq.
Ro‘molcha ham mana yonimda,
Qilmaganman hech kimga tortiq. [17;63-page]

For a person, the greatest tragedy in his life is to resist selfishness, do something that he does not like. In this poem, the poet exudes from the self of the lyrical hero, figuratively expresses his inner experiences in the role of Othello and expresses his grief and sorrow in the role of that unhappy negro, familiar to the reader.

To delight the viewer, the role-playing person must go against his soul, stranglehold, kill his sincere, unselfish feelings by adding them to the Desdemona.

…Men sahnaga chiqib kelaman,
Dezdemona uxlaydi mas‘um.
Dezdemona, seni sevaman!
Kel, noshud zal istagi uchun-
“Qorday oppoq, marmarday tiniq”
Vujudingga solayin chovut.
Zal dahshatdan tushsin silkinib,
Zal qalqisin, misoli tobut! [17;63]

At the end of the poem, the poet shows, in the eyes of the reader with a high pathos of the troubled senses permeated with lyricism, finds a reality that causes the death of purity and clarity in this deceptive world. Makes to believe the reader in this conclusion.

Ne azob bu? Besh asr bo‘ldi,
Bo‘zlab seni bo‘g‘aman har tun –
Qo‘rqoqlarning ojiz rashki-yu,
Bevafolar qilmishi uchun.
In this poem, the poet shows the immutability of human feelings in time and space, the rise or fall of people themselves from different periods and situations through thoughtful contemplation, poetic transports and images. This proves the rule that the role-playing lyric is emphasized by feelings, and not on the basis of consciousness.

In the center of any good poem stands a person with his own joy and anxiety, dreams and harmony. The poem is understood from the same person, his nature, goals and aspirations, again, rest, proceeding from the imagination about a person.

The poet's poem "The Last Dream Of Usman Nasir" narrates the concepts of time and space in the eyes of the reader. By Turob Tola " Usman came into our poetry as a wind. Maybe in a storm! He came with such a tumult and wave that for some time he sent poetic style and creativity as a coup d'état. It was written by him that “Uzbek Lermontov” appeared in the Moscow gazettes which is described as “Pushkin in the East” [15;174] describes the suffering of the poet”. Familiar with the life and creative activity of Usman Nasir, the reader reveals in his own way the reality of the tragedy of historical and life creativity in the image of Osman Nasir, who is the poet's “l” role performer.

Men, har holda, Toshkentda edim,  
Xodrasida, yo O'rdasida.  
Es-hushman dan ayrilib turdim  
Keng shaharning qoq o'rtasida.

It is known to us that the last years of the life of Usman Nasir passed in the Far East. The last days of the poet's life, when he spent his short life for the prosperity of motherland, are revealed by means of a dream motif.

Tongotarga boqdim-da, birdan-  
Ko'kragimni qoldim quchoqlab,  
Ufq nega qong'a belangan?  
Kim osmonni ketdi pichoqlab?

The poem does not emphasize the last dream in vain. The image of the sunset, the image of a stabbed sky, predicts the tragic end of the poet's life.

In the poem “Turdi Faraghiy”, the historical reality is manifested by its bitter truth in the eyes of the reader. The period when he stood in the palace was the years of exile, when internal conflicts in the khanates were escalating, the household disorder of the rulers and the atrocities of each other worsened and the invasions reached a high level. In particular, as each of the 92 Uzbek clans was divided into syllables, the clan heads, the career strife of their representatives in the palace, the struggle for power also led to the disintegration of the state, on top of which, either Kokand, sometimes Khiva Khans, and sometimes Bukhoro Amirs attacked them more often and this, in turn, had a negative impact on the
The most tragic, even when the seed heads sought a career and started to harem their daughters, these acts of the princes, the household immorality, the loss of their honor - dishonor, plunged the reputation of that clan and instilled self-esteem.

Among the ancient and young, which was considered the center of the religion of Islam, the corruption that prevailed in Bukhara, the struggles for the crown-throne and, most importantly, the desire of the fathers to preserve their career, even the harem that brought the girls and handed over to the harem, stood to lead to the degradation of the nation, expressed in Faraghi language. The poet, leaving the nation, who has lost his identity, describes this situation in the deserts around Bukhara, in the middle of the desert, where everything, even the wind is burning with a bay, the garmsel made destruction, the sky of Bukhara is shellfish, only he does not burn because of the rebellious nature, the saksovol only, which is the pearl of patience, did not:

O‘layapman, saksovol, hey,
Aytsam, armonlarim ko‘p.
Bu elni, bu tuproqni
Uloq qilib chopishdi…
Ko‘ksimda otash qaynar,
Bo‘g‘zim bormqda yonip.
Til-u diling orasi
Olov bilan tutashdi…

In order to objectivize reality, the poet uses the image of fire. The fact that the fire burned what he saw in the fire and turned it into ashes—there is a saying. The shelter in the country also turned all the sacred feelings into ashes, but not the rebellious poet. He left his country and believed in the bright future of Uzbekistan. Over time, the father's waist woke up future, whom the poet expected, as a result:

Buxoroning ustida
Osmon… Bus-butun osmon.

In the works of Osman Azim there are examples of performance lyrics in the language of various professions. In this way, the poet expresses his truth and feelings, no matter what profession a person has, no matter who he is in life. The poem "Garrincha" is one of them. In the poem, he was ranked 8th on the list of the strongest players of the 20th century and 4th among the strongest "leather ball masters" in South America. The life and demise of Garrincha (real name Manuel Francisco dus Santus), nicknamed "Charlie Chaplin of Football" and nicknamed "The Great Lame", are artistically described:

Qarsaklar yog‘ildi mening sha`nimga.
Zarb!.. Zarb!.. Darvozabon tosh kabi qotdi.
Bir surur hayqirib kirdi tanimga,
Stadion o‘zin falakka otdi.
Garrincha, who is popular among fans because of his talent, who enjoys the green field and the ball, who is drunk on the greetings of his friends, and who has spent most of his life on the green fields, is characterized by the following poetic lines:

Dahoning o‘yini hamisha ulkan,
San’atdir, dahoning g‘alabalari…

When a person who has put his whole talent to work makes only one mistake, he begins to see all his shortcomings. Genius defeat is a big loss, he can forget about all the victories.

Futbol! Meni asra shu futbol haqqi!
Nahot, hatolarga kunlarim bog‘liq?
Umrim-yuzga nogoh tushgan tarsaki,
Yam-yashil maydonda qoldi daholik.

The plot of the poem is revealed by poetic lines, using the interaction of truth and art, literature and historical plot. The example of the life of Garrincha states that the fate of a person who, as a result of ineffectiveness and disloyalty in some people, has forgotten many good deeds and made only one mistake (worth for the whole life), can end badly.

Menga ochilmagay qayta bu eshik,
Stadion! Qara! Bu men-Garrincha!
Menga to‘p tekkanda qalqigansan tik,
Qarsaklar chalgansan qo‘ling tolguncha.

In Greek mythology, the myth of "Daedalus and Icarus" expresses the movement of man on the path to freedom, which is a lifelong dream. Dedal, a master of his craft, and his son Icarus wanted to go to Athens, but Minos did not let go. Dedal got out of this situation and made wings for himself and his son, like birds, so that they could fly across the sky when the sea was closed to them. The master teaches his son to fly and instructs him not to climb too high, otherwise the sun may melt the wax, which is an integral part of the construction of the wings, and at the same time not to fly below the sea so that the water does not wet the flying device. Dedal teaches his son to find and follow the golden mean. However, disobeying his father’s advice, intoxicated with the pleasure of flying and flying high with his wings, Icarus burns in the sun and falls into the water and dies.

Usman Azim’s poem "Dedal and Icarus" [1; 86] was written on the basis of Greek myth, and the poet created a sample of role-playing lyricism in the person of Dedal and Icarus. Here, in the lyric depiction of the ‘I’ -Dedal, the non-traditional speakers establish an internal connection with the mythological diversity of the protagonist who plays the role.

In the poem, the mythological-historical performance lyric reveals the real evidence through symbolic events:
-Yuragim qo‘ymadi, uch deb qo‘ymadi,
Falakka intildim, ammo bu hayot
Yerga ko‘maverib tanni, to‘ymadi…
Baribir men qanot yasadim,qanot!...

The first paragraph of the poem expresses the lyrical subject – the poet's experiences related to the fate of the master Dedal. That is, if in this place there is a wing – an object of lyrical forgiveness, then in the second half of the poem, his senses are expressed directly from his own language, that is, he now becomes a lyrical subject, and the same situation gives him the basis to call it a lyrical personage.

Bolam! Sen ne uchun meni qiynaysan,
Sening ham jonidingan o‘tdimi turmush?
Uchish ham azobdir, axir…Bilmaysan!
Uchish – qismat osha – betin zo‘riqish.

In this place, the plot of the historical myth (story) is revealed in a state of confusion with the current events. Through the speech of the Hero, which the poet performs, he immerses the vital truth into the reader's mind.

Qara! Menga qara! Ahvolimga boq!...
Ammo sen so‘zlaysan qandaydir tushdan!
Uchganning hamisha qismati chatoq,
Yerni-ku gapirma, falak ham dushman.

A vivid poetic image, in which there is a vital truth each verse of the poem obliges the reader to think and motivates him to draw purposeful conclusions. In the poem it is said from the language of the lyrical hero-although it is padari, not imitating him; jaydari getting used to fate; dogfighting for a pastime throughout life; poetic transforms, like organizing an event in a tavern, sometimes force people who do not know from whom to take an example, come to the world and do not understand what their original purpose.

His goal is expressed in the image of the character Ikar, who does not return anything at all, he does not follow the advice of the lyrical hero, permeated with high Paphos, but flies to ruin.

Behuda yuksaklik esa toldirar!
Past uch! Dengiz ichra parvoz ham ko‘rkam...
To‘xta! Quyosh sari borma! Yondirar!
To‘xta! Qanotlaring kuyadi, bolam!...

The poet proves to the reader symbolic events in the form of Dedal's performance lyrics to show the reader that being the norm in everything in life, understanding the norm and the criterion is the highest happiness of man. He can poetically express the cruel but existing reality of life in the eyes of the reader. A
trained pilot must perform a safe, continuous flight, otherwise the flight may end in danger.

- Hech kimni ayamas rivoj hududi!
  Bizni yamladimi? Yo‘qdir e’tiroz:
  Kuyib tushayotgan, bolam, vujuding,
  Ko‘kda qolgan esa la’nati parvoz!

A person who develops, achieves high positions and careers, loses his identity - he loses everything in life. In the process, he loses everything, but learns a lesson from the bitter experience. This is the credo of the poet. He convincingly and effectively conveys his life conclusions and thoughts to the reader through a mythological image.

**Conclusion.** In the new Uzbek literature, the concept of performance lyricism is a distinctive example of lyricism in terms of content. When analyzed in terms of content, role-playing lyricism as a genre serves to reveal this type of poet’s personality. In this type of lyric poetry, the poet's poetic conclusion is evident in the poet's personality and his ability to convey his thoughts in the image of another person. The lyrical protagonist and poet “I” depicted in his poems, which are examples of role-playing lyricism in Osman Azim’s work, create a lyric that leads and performs the freedom of the creative spirit with literary images.

**REFERENCES**