



## THE STRUCTURAL ARRANGEMENT OF COMPOSITIONAL ELEMENTS IN POETIC STORIES

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### **Abstract:**

This article analyzes the placement of compositional elements in modern Uzbek poetic stories, their functional role, their harmony with poetic structure, and their importance in expressing the artistic idea. The main aim of the article is to identify the internal structure of the poetic story and theoretically substantiate its aesthetic value by revealing the compositional consistency in the development of events and the movement of characters.

**Keywords:** Literary work, composition, plot, protagonist, character, compositional element, portrait, artistic time, character system, episode, inserted episode.

The structure of poetic works, especially their compositional construction, is considered one of the important theoretical and creative issues in literary studies. Literary scholar To‘xta Boboyev describes the composition of a literary work as follows:

“Composition (Latin: compositio – to compile, to organize) refers to the placement of artistic elements in the structure of a work according to a specific ideological and artistic intention, the order of arrangement of its parts, chapters, and episodes, the organization of images into a system, the manner of expressing their mutual interactions, and the harmony and moderation in depiction” [1.136].

Another scholar, Dilmurod Qur’onov, writes in his book:



“The responsibility of composition is to arrange the form components of a literary work in the most suitable way to express and shape the content... Although there is general agreement on the essence, function, and significance of composition, there are differing views on its elements – the compositional units. Some specialists consider a part of a work that maintains a single narrative form (such as narration, description, dialogue, monologue, internal monologue, letter, lyrical digression, etc.) as a compositional unit. Others, however, view it from the perspective of depiction from a single point of view. Furthermore, there is also a tradition of interpreting the composition based on the speech structure of the work or by relying on its plot” [2.127].

From the above, it becomes clear that composition is not a material component of the work, but rather a system that unifies each of its elements. Nevertheless, there are somewhat different approaches in defining compositional elements. Scholars such as T. Boboyev and A. Ulug‘ov regard certain descriptive components of a work as compositional elements, and they also consider the plot as related to but separate from the composition. For instance, T. Boboyev writes in *The Theory of Literature*:

“There are elements in the structure of a literary work which some literary scholars refer to as ‘elements outside the plot’ and others call ‘compositional means’. In fact, the term ‘compositional means’ is more appropriate because they serve to link different parts and scenes of the work, i.e., they serve the composition” [1.145].

Indeed, this view is logical, since the plot, like narration, artistic time and space, character systems, and literary text, is also one of the elements of a work and thus should be considered part of the composition. These elements complement one another. It would be inappropriate to base the entire structure solely on the plot, as it cannot exist independently of the other listed components.

Given that the object under study is a poetic story, the composition manifests itself through the coherence of plot lines, character systems, dramatic development, unity of time and space, and poetic devices – all contributing to the artistic integrity



of the work. Specifically, in poetic stories, these elements are arranged in a unique, emotionally lyrical tone based on figurative thinking, which plays a leading role in conveying meaning and ideas. Also, some compositional elements tend to overlap or intertwine with one another.

Unlike traditional stories, a poetic story is constructed on the basis of poetic language. It conveys the reality characteristic of a prose narrative through the figurative, rhythmic, and emotional language of poetry. This results in a unique arrangement of compositional elements, multi-layered structure, and symbolic-semantic depth. Therefore, in poetic stories, traditional compositional stages are revealed not only through the sequence of events but also through poetic emotions, internal monologues, and lyrical digressions. Taking this into account, it is appropriate to analyze the composition, as Dilmurod Qur'onov suggests in his book *Fundamentals of Literary Theory*, by dividing it into two parts: internal (character system, artistic time, storyline, point of view) and external (frame elements).

### 1. External Composition.

The composition of a poetic story is primarily expressed through its frame elements (such as preface, title, epigraph, commentary, afterword, and introduction), which distinguish it from traditional prose stories. For instance, in Omon Matjon's work "Talking Times", the symbolic and semantic interpretation of the title serves as a semantic key that opens the way to the inner meaning of the story. The title itself is a poetic phrase with multiple layers and symbolic depth.

In the title, the adjective "talking" is used to describe "time" with a human characteristic. This is a vivid example of the literary device personification, where time is no longer a passive phenomenon but an active interlocutor, a participant in internal monologues and thought processes. Although concepts like silence, stillness, and inner anguish are not explicitly stated in the story, they are among its central motifs. "Talking times" represents a cry after silence, the language of



emotions, the expression of the unspoken eras. Here, time is perceived as a unique echo of emotional experiences.

The verb “talking” in the title also symbolizes memory, a dialogue with the past, and an internal conversation with the lost ones. The poet speaks to his memories through time and expresses them in poetic form. This enhances the philosophical tone of the story. In Omon Matjon’s poetics, word and time are two powerful philosophical concepts. Overall, the title reveals the inner conflict between the author’s emotional experiences and the passage of time. In this context, time becomes a metaphor that reaches the level of speaking to a person.

We can also observe the impact of the title on the essence of the work in Tolan Nizom's lyrical stories "White Flower" ("Oq gul") and "The Weeping of the Weeping Willow" ("Majnuntol yig'isi"). The title "White Flower" captures attention as the central poetic symbol of the lyrical story. In a symbolic sense, this title represents purity, innocence, the sincerity of love, and the delicate emotional experiences of the heart. The color white is associated with spiritual elevation, pure intentions, hope, and loyalty, while the flower symbolizes beauty, transience, and the fragility of life. Through this title, the poet expresses the protagonist’s inner emotional state and the conflicting feelings between love and regret via a poetic symbol. Such a title is not merely a reference to an object but serves as the poetic center that reflects the overall semantics of the work. It reveals the emotional balance, aesthetic sentiment, and subtle philosophical layers of the lyrical story.

The title "The Weeping of the Weeping Willow" symbolizes the spiritual anguish, cry of the heart, and existential pain of the human soul in a figurative manner. This title consists of two main poetic components: "weeping willow" and "weeping." In Eastern symbolism, the weeping willow represents sorrow, loneliness, regret, and a melancholic tone. It especially evokes a spirit that sways quietly but lives in constant torment. Even in nature, the tree appears bent, weighed down — poetically reflecting the bowed, burdened state of the character’s soul. Weeping, on the other hand, is a wordless internal condition, a direct expression of pain and



suffering. "The Weeping of the Weeping Willow" thus becomes a silent cry, a heartfelt scream directed at a world that fails to recognize one's existence.

It should be noted that both "White Flower" and "The Weeping of the Weeping Willow" were written by Tolan Nizom in a spirit of reverence for classical writers and poets. Both lyrical stories were composed following the passing of literary figures dear to the author, giving the works a tone reminiscent of elegy.

"The Weeping of the Weeping Willow" is specifically dedicated to the memory of the poet Mirtemir. In the title, the weeping willow represents the quiet yet profound sorrow of the poet's inner world, while weeping symbolizes inner torment and calm grief. Through this image, Tolan Nizom reflects the calmness, sincerity, and unforgettable lyrical tone that characterized Mirtemir's poetic voice.

#### The Poetic Function of the Title in the Lyric Story "Oq Gul"

The lyric story "Oq Gul" is directly dedicated to Saida Zunnunova. Therefore, the symbolic image of the "white flower" in the title reflects the personality, creative identity, and inner world of Saida Zunnunova. This can be understood from the introductory frame element — the dedication. In this context, the "white flower" symbolizes femininity, tenderness, patience, selflessness, and the harmony of external and internal beauty. Saida Zunnunova's literary image is portrayed through this floral metaphor — she represents aesthetic ideals, spiritual purity, and poetic beauty for the author. The image is also closely connected with her biographical life. Thus, the title serves not only as a literary symbol but also as a poetic expression of the author's deep respect for her creative legacy.

As mentioned above, the dedication appears right after the title: "To the memory of SAIDA ZUNNUNOVA". Through these words, the author aims to help the reader better grasp the essence of the story and its emotional depth. On the surface, the story has an elegiac tone and seems to portray a real-life figure, justifying the need for this dedication. However, the connection is already clearly



revealed within the text itself — through the plot, poetic imagery, the protagonist's spiritual world, and especially the inclusion of the character Said Ahmad, it becomes unmistakably clear who the main character is.

From this point of view, the use of the dedication may appear redundant, as the poetic tools within the text already convey the necessary connotations. In artistic literature, a dedication often serves as a symbolic or emotional hint. But in "Oq Gul", this function is already fulfilled through the story's internal poetic structure. Therefore, in some cases, a dedication might reduce the poetic subtlety by adding excessive clarity. This reveals the author's personal emotional involvement and literary approach. However, from a theoretical and structural perspective, the dedication does not significantly contribute to the poetic and compositional integrity of the story and might be seen as less harmonized with the inner structure of the narrative.

#### The Symbolism and Emotional Layers in the Title "Majnuntol Yig'isi"

The title "Majnuntol Yig'isi" symbolically encapsulates the emotional state, inner cry, and existential sorrow of the human soul. It consists of two main poetic components: "majnuntol" (weeping willow) and "yig'i" (weeping). The weeping willow is a traditional Eastern symbol of sorrow, solitude, longing, and melancholic beauty. Its naturally drooping form represents a soul burdened by grief. The "weeping" element, in turn, expresses inner pain and silent suffering. Hence, the title represents a cry of the heart directed at a world that refuses to understand it.

It is important to remember that To'lan Nizom's lyric stories "Oq Gul" and "Majnuntol Yig'isi" were written in a spirit of reverence toward classical poets and writers. Both were created after the deaths of poets who were close to the author, and thus have an elegiac nature. Specifically, "Majnuntol Yig'isi" is dedicated to the memory of Mirtemir. The willow tree here becomes a metaphor for the poetic spirit of Mirtemir — calm yet profound, sorrowful yet graceful. The "weeping" captures the silent grief and emotional weight embedded in his poetic voice. Through this



imagery, To‘lan Nizom reflects the essence of Mirtemir’s style — sincerity, emotional depth, and lasting lyrical resonance.

### The Role of Epigraphs in Lyric Composition

The use of epigraphs also plays an important compositional role in literary works, enhancing their thematic and emotional depth. In "Majnuntol Yig‘isi", the chosen epigraph is a couplet from Mirtemir’s poem "Betobligimda" ("While Ill"):

“Seat me beneath the weeping willow,  
Let it cry for me — I have cried enough.”

These lines reflect the protagonist’s inner turmoil and emotional suffering, drawing a poetic parallel between the human soul and the imagery of nature. The tradition of expressing emotional states through natural symbols — a hallmark of Mirtemir’s poetry — is continued and expanded by To‘lan Nizom in this work. Moreover, the fact that the epigraph is taken from Mirtemir’s own poem and the story is dedicated to him clearly indicates that the story was written out of aesthetic respect and artistic continuity. Through the epigraph, the author creates a deep inner harmony between the lyrical hero and the epic foundation of the story.

In the work “Gaplashadigan vaqtlar” (“Times to Talk”), the author includes a foreword in which he discusses the ideological and artistic essence of the work, as well as its compositional structure. The poet briefly explains why he has chosen to label the work a qissa (narrative poem), outlining the genre’s key feature—epic cohesion:

“Once again, I would like to draw your attention to the composition of the work: each scene and event in the qissa is externally and internally interconnected, logically complementing one another, serving specific emotional and psychological states.”





The structural design of the work also includes commentary or explanatory notes, which play a crucial role. In literary texts, such notes are not just used for clarifying unfamiliar or ambiguous terms, but also for preserving the meaning of connotative expressions that, if left unexplained, may result in a shift or loss of the intended message.

**For instance, consider the following dialogue between Said Ahmad and G‘afur G‘ulom:**

Qilarim bilmasdan turuvdim sarkash,

Ro‘baro‘ keldi u men tomon yakkash:

“Ne bo‘ldi, Burunboy, qovog‘ing soliq,

Ish chatoqmi yo, qaysi bir “xoliq” —\*

Seni xafa qildi qani aytchi bir?”

To a reader unfamiliar with the fatherly relationship between Said Ahmad and G‘afur G‘ulom, the term “Burunboy” addressed to Said Ahmad may sound rough or inappropriate. To clarify this nuance, Tolib Nizom provides a contextual annotation:

“G‘afur G‘ulom, as a form of affectionate teasing, would occasionally call Said Ahmad Burunboy.”

## 2. Internal Composition.

In the poetic structure of she‘riy qissas (poetic narratives), artistic details—such as landscape (peyzaj), interior descriptions, and object imagery—play a pivotal role. Although these details may seem minor, they are integral to the semantic and emotional cohesion of the narrative. Given that she‘riy qissas often rely on lyrical and emotional tones, every literary device carries semantic weight, aesthetic energy, and serves as a medium for conveying internal states.





Landscape, or peyzaj, is one of these powerful tools. In poetic narratives, peyzaj serves not only as a background but also carries psychological, compositional, and semantic functions. Often, the emotional state of the lyrical hero is conveyed through descriptions of the surrounding natural world. From a compositional perspective, peyzaj:

Creates a backdrop for the hero's emotional experience;

Indicates the flow of time;

Balances the poetic rhythm of the work.

In she'riy qissas, landscape elements are often emphasized and sometimes even rendered dynamically. In Oq gul, peyzaj serves as an entry point to each section of the work. However, its role is not limited to just introductory function. Consider the following lines:

The dawn breaks, yet the lamp still burns.

Sleep evades the writer's eyes.

As the garden awakens in his gaze,

The sun rises from the East, casting its light.

Soft wings unfurled,

Night's shadow deepens.

A lamp flickers on the veranda.

The writer sits in silence,

Wordless, unmoving.

His thoughts stretch on,

Far and far away.



These two stanzas serve as the introduction to the second and third sections of the poem. Both descriptions not only ensure the poetic integrity of the work but also create a certain epic space that draws the reader into the development of events. Their poetic function goes beyond this. These depictions also carry a symbolic meaning. In both images, we can observe Said Ahmad's emotional state. The first conveys a sense of upliftment—despite his fatigue, the writer who stayed up all night with a burning creative passion sees a garden come to life in his eyes in the morning. From the East, the sun rises, spreading its light. Attentive readers will recognize an allusion to Saida Zunnunova—she is still alive, and thus, mornings break and the sun shines in the poet's life. The second image is the complete opposite: the sun no longer spreads light, but rather, the dark evening spreads its gentle wings. The writer sits silently and speechlessly. One important point to note is that in the morning scene, Saida Zunnunova is portrayed as still alive, while in the evening, she is no longer of this world. This sequence forms a profound philosophical symbol that reflects the transience of human life and prompts the reader to contemplation. In these depictions, the author creates a unique contrast using the sun, morning, the light that doesn't go out, evening, the flickering light, and darkness. As we can see, a single landscape element, properly placed within the composition, sets the emotional “temperature” of the poetic story.

In Omon Matjon's poetic story “The Times That Speak”, a device created by Anvar that accesses memories carries special importance as both a philosophical symbol and an artistic detail. This device is not just a technical tool, but rather a portrayal of human spirituality's ancient layers and a representation of historical-genetic memory.

**From a compositional point of view, this detail:**

Creates an internal bridge between reality and memory;

Symbolically reveals the connection between human fate, the past, and the present through Anvar's intellectual search;



Though small in size within the story, it carries significant semantic weight and becomes a central element;

Functions as a poetic mechanism managing the temporal movement within the story.

Through this device, the narrator not only accesses Anvar's personal memories but also embarks on a journey through even deeper historical layers. For instance, spiritual scenes related to Ahmad Yassawi and his daughter, as well as moments from Anvar's father's life, come alive in the narrator's vision. This strengthens the role of the object-detail as a poetic bridge connecting the past and the present.

The object poetry loaded onto this detail elevates it beyond a simple scientific-technical invention. The device becomes a symbol of humanity's memory, encompassing national spirit, genetic memory, and individual experiences.

Another important aspect is that this detail reveals not only Anvar's inner world but also the narrator's spiritual transformation. In this way, a single object-detail unveils the psychological states of two characters and strengthens the overall composition of the story.

Additionally, Tolan Nizom skillfully employs artistic details in his poetic story. For example, "The Flower" and "The Weeping Willow" themselves serve as vivid examples of his mastery in working with artistic details. One more example can be drawn from the previously cited line involving the "lamp" detail:

The morning is breaking, the lamp doesn't go out.

Soft wings

Were spread by the dark dusk.

On the porch, flickering

A lamp burns.



The genre potential of the poetic novella lies in the fact that the author, through a single detail and the figurative expressions it creates, can convey multiple symbolic meanings. As seen above, by depicting the burning lamp in two different ways, the poet creates a unique emphasis, transferring it from real life into the emotional world of the character.

In a poetic novella, the plotline is typically intertwined with lyricism. In this case, lyrical digressions appear as poetic fragments enriched with the author's personal experiences, philosophical views, and aesthetic worldview. These lyrical digressions serve a dual function in the composition of the work: on the one hand, they ensure a natural pause in the plot development, and on the other hand, they illuminate the internal dynamics of the character's emotional state. In poetic novellas, lyrical digressions are often presented through natural scenery (landscapes), philosophical reflections, or depictions of childhood. These details enhance the lyricism of the work and create a poetic connection between the emotional state of the character and the author's inner experiences. This effect is even more powerful in poetic novellas written in metered and rhymed form. To support our argument, we can refer to the following statement by literary scholar Obida Fayzullayeva about lyricism:

“In the lyrical form based on meditation, narration, description, characterization, and memory, conflicting contradictions are implied.” [6. p. 15]

Although the poetic novella does not fully belong to the lyrical genre, it indeed embodies many of the features the scholar mentioned.

In Omon Matjon's poetic novella “Gaplashadigan vaqtlar” (“The Times When We Talk”), lyrical digressions express a delicate link between memory and the present, between personal emotion and social reality. Certain descriptions of nature — scenes of silence, urban landscapes, morning stillness, or memory-filled moments — allow the author to step away from the main plot events and create a unique lyricism. For example, after the scene where Anvar and Gulshan meet, the author,



while describing Anvar's state, suddenly departs from the narrative and shifts to a reflection about sports:

There is a saying in sports.

If an opponent's strike

Hits a player critically, they warn:

“He hit an unprotected spot.”

But that's just a game. In the multicolored stage of life

We often witness the same thing — if we notice:

Talented, subtle-minded and brave individuals

Are the unprotected points of society.

Such souls,

When sudden floods of light arise within their hearts,

Cannot restrain them,

Unaware of how the environment will respond to such intensity.

This elevates the internal musicality and emotional depth of the work. Lyrical digressions do not disrupt the compositional coherence of poetic works — on the contrary, they emotionally enrich them and help evoke deeper reflections in the reader's soul about humanity, memory, emotions, and time.

Another key element of internal composition is the inserted episode. In poetic novellas, an inserted episode refers to a character who appears for a short time but has a direct or indirect impact on the plot development. These characters do not hold a central role in the story, but through them, the author deepens the main idea, message, or emotional tone, often influencing a turning point in the protagonists' fate.



## Inserted Episodes and Their Functions

Inserted episodes serve various purposes in a poetic novella. They provide impetus to the plot. The appearance of an episodic character often triggers the main event or activates the protagonist's inner experiences. They enrich the psychological and emotional layers of the work. Such characters often become a mirror reflecting the protagonist's inner world. They also carry symbolic and poetic meaning, enhancing the ideological direction of the work through imagery.

For instance, let us examine a passage from Omon Matjon's poetic novella "Gaplashadigan vaqtlar" ("Times That Speak"):

At that moment—from behind the green curtain—a woman's voice is heard, and a white, delicate hand extends a gilded, leather-bound book:

“This is your youngest, Hadicha... she's repeated the same act for the third time! The otins are distressed, the women in turmoil! They plead for your mercy, their foreheads pressed to the ground...”

The father, alarmed, quickly grabs the book with both hands.

Then he flips through its pages and sighs.

Pressing his face to the open page, he falls into a long silence.

Again he looks, shakes his head, helplessly.

“My daughter, my dear daughter! Look, Bale...”

From behind the silk curtain, the young girl's voice responds:

“I am here, venerable one.”

“What is this state?”

“Curse me, I am wretched, I acted without intent...”



“How long can a person live without intent?

If passion and harsh will burn the body,

one must hide from the world for a while.

Darkness restores the soul to its essence...

So tell me, the image you drew on the margin

of this sacred volume—was it a known face,

or a figment of imagination that each time

cried out to you: ‘Draw me!’?”

Hadicha, the daughter of Yassaviy, serves as a perfect example of an inserted episode. She briefly appears in the storyline of the past, but her image becomes imprinted in the narrator’s memory, symbolizing the connection between time, memory, and emotion. As a symbolic figure, she enriches the compositional structure of the work and helps reveal the psychological depth of Anvar’s character. This suggests that human beings have always needed spiritual renewal—regardless of their group, religion, ethnicity, or environment. The similarity between Anvar and Hadicha, and the fact that she lives on in Anvar’s memory, also supports the idea of her being his ancestor, thereby offering a clearer understanding of Anvar’s character.

Thus, an inserted episode is a character or scene that does not directly connect to the core plot but influences its development. Though it may appear briefly, it leaves a lasting impact. In a poetic novella, such characters gain even deeper significance as tools of poetic expression.

## Conclusion

In summary, composition in a poetic novella is not only a structural element but also a key poetic device that ensures the thematic maturity of the work. All compositional elements—artistic detail, lyrical digression, inserted episode,





symbolic and descriptive nuances—function in harmony to maintain the internal cohesion of the narrative. Through them, the storyline not only advances but also deepens philosophically and emotionally. Every part of a poetic novella, even the smallest detail, holds significance as part of the overall meaning. Therefore, composition is both the formal and thematic framework of the poetic novella, securing its integrity and artistic perfection.

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