

Characteristic and Descriptive Lyrics

 Oripova Gulnozakhon Murodilovna

Doctor of Sciences in Philology, Associate professor, Fergana State University, Fergana, Uzbekistan

Received: 28 February 2025; **Accepted:** 29 March 2025; **Published:** 30 April 2025

Abstract: The article highlights the expansion of the possibilities of personified and descriptive lyrics in contemporary Uzbek poetry, the use of archaisms in the speech of historical figures who have become lyrical characters serves to reflect the color of the era. It is studied that the transformation of contemporary figures into one of the subjects of poetry in poetry has achieved the reflection of the psychology of the individual and society through various details within the dialogic aspects of the lyrical work. In the creation of descriptive lyrical samples, it allowed the creators of the era to create a lyrical situation through landscape details in the composition of the poem. It is based on the fact that the commonality of man and nature, the harmony of natural phenomena with human emotions, serves to enrich and renew the content of our Uzbek lyrics.

Keywords: Uzbek poetry, character lyrics, descriptive lyrics, lyrical character, archaism, period color, dialogue, psychology of the individual and society, poetic composition, landscape details.

Introduction: Literary studies is in common with such sciences as psychology, philosophy, sociology, which directly covers the concept of personality. That is why character is one of the main concepts in the analysis of a work of art. V.V.Dubrovskaya in her work "Literary Studies: Poetic World" focused on the term character and noted that a character (lat. Persona person) is a person mentioned in the text, that is, an anthropomorphic being [1, 5]. A character is a person in the world of artistic creation. Therefore, "the main aspects of each character can be distinguished: name, appearance, speech [1, 19]"

As in epic and dramatic works, lyric works also involve characters. Such poetic works are called character lyrics. Characteristic lyrics differ from descriptive lyrics according to their subjective formation. The Russian scientist G.N.Pospelov, showing the specific features of character lyrics, connects this type with epigrams created by the ancient Greeks according to the objective and subjective organization of poetry. He explains the stage of formation of character lyrics with the appearance of revolutionary-democratic Russian poetry in 1860 [2, 150-157].

METHODS

Professor U. Hamdamov expresses the specific aspects of character lyric, which is one of the forms of lyric that

differs in terms of subjective organization in 20th century Uzbek poetry. It is based on the fact that the burden of the lyrical subject, that is, the means of expressing thoughts, is partly borne by the character, and the character appears as one of the lyrical subjects [3, 270]. So, in character lyrics, "another person becomes one of the subjects of the poem, the lyrical experience (thought, feeling) expressed in his language acquires an independent ideological and artistic value, in other words, poetry It is required to have a dialogic (polyphonic) feature [4,224]. The roots of character lyrics in Uzbek poetry go back to folklore examples. Spoken folk songs have dialogic features, and these songs are the first shoots of character lyrics. Lapars and olans are usually performed in the form of dialogues. For example, in the following poem, a girl and a boy become lyrical subjects:

Girl:

The first head of Lapar is a marble stone,

The tears of the eye that wet the handkerchief.

My scarf is long, I have a porcelain cup in my hand,

When girls talk, guys listen.

Guy:

If you say a word, say it at a wedding –

leech girls will run away.

A nightingale opens an unopened flower.

O nightingale, how long do you walk, carving a mountain and

a rock,

You drink hot and cold water and your heart burns.

In this part of our study, when thinking about "lyrical character", it is necessary to pay special attention to the term "lyrical hero". "The lyrical hero is one of the subject forms in the lyrics, the form of expressing the author's emotional experiences and thoughts... perceived in connection with the poet's personality [4, 154-155]. "The lyrical character appears on the "stage" of the poem as one of the lyrical subjects. If the lyrical subject acquires generality, the lyrical "I", the hero of the performing lyric, and the lyrical character are private manifestations. Lyrical characters that have become subjects in character lyrics can be classified as follows: mythological characters; religious figures; historical and contemporary characters; literary characters.

RESULTS AND DISCUSSION

In Abdulla Oripov's poem "Alisher and the student", the historical character - minister archon Mir Alisher Navoi wants to visit the cities of Herat and learn about the pain of the nation and the condition of the widows. A total citizen bows down to Hazrat. The poet's presentation of the portrait lines typical of the historical character who became the lyrical subject also served to express the main aspects of the lyrical character: "Alisher pays tribute to everyone, and shows respect with a smile." Among the hundreds of students who came out, Hazrat, who happened to care for one student, got down from his horse and hugged him. This situation surprised everyone.

Finally, one of my employees ran out of patience lol,

He asked Alisher a question.

Who was lucky at this time?

Tell me, who was that student?

He smiled thoughtfully, sir.

Answered slowly to my official:

I remember, when I was young, many years ago,

His father taught me a lesson ...

Through the behavior and speech of the lyrical character in the poem (his answer to the official), the reader will be able to see the human qualities characteristic of Hazrat Alisher Navoi. The skill of the poet is that the great Hazrat Mir Alisher used the possibilities of character lyrics to create the image of Navoi. At this point, it is worth noting that the archaisms characteristic of the lexical level [5, 24] of the

artistic language (arkoni state, takbir, kabir, ulus, amol, sarboz, dastor,

bayan, mulozim) are a realistic description of the past reality in the text of the poem. Its use served to reflect the color of the time and to ensure the spirit of historicity. The poem is written in the masnavi style, and features characteristic of drama are also observed. Professor Ulug'bek Hamdamov, while thinking about character lyrics, interprets it as a literary phenomenon related to the formation and development of theater art.[3, 270] In fact, the poem gives the reader the impression that it is being performed on stage. The poet's poem "Pahlavon" was created under the influence of hadiths, and the lyrical characters, that is, religious characters, are three: His Holiness the Prophet, Companions and Rasulullah. The poem is polyphonic. Polyphonicity "indicates that the author is in a dialogic position with respect to the characters, that is, each of them has his own point of view about the world, and each of these points of view lives independently (in parallel with the author's point of view, without being subordinated to it)" [4, 225]. The poem begins with the following lines:

During a conversation, Hazrat Prophet

He suddenly asked a question.

They said: - Unless necessary

Who would you call a real wrestler?

In the next stanza of the poem, it is said that through the speech of the Companions, the original wrestler will be known when he wins on the battlefield, and in the third concluding stanza of the poem, an emotional-philosophical thought

prevails, and the thought expressed from the language of the Prophet expresses the poet's poetic idea and philosophical views:

Rasulullah said: - The world is old,

A person has different powers.

But a person who overcomes his anger

Real wrestlers live in the world [6, 213]

Abdulla Oripov's poem "Ezgulik" written under the influence of hadiths is also an example of character lyrics. The poem consists of three stanzas, a religious character is also a lyrical subject, and the emotional and philosophical pathos of the poem is revealed through his speech: run away from li. The Abyssinian with a head as black as a raisin also stands by him when he does good deeds!

In Abdulla Oripov's poems "Millat" and "Belief" belonging to the "Colors and Tones" series, a contemporary character becomes one of the subjects of the poem, and his speech acquires an independent

ideological and artistic value. For example, in the poem "Millat" it is said that humanity is the offspring of the earth and that the earth is the mother of all, and the picture of the lyrical hero's unexpected meeting with the enlightened Korean mother while traveling in a foreign country is described as follows:

The old woman stared for a moment with narrowed eyes,

He smiled and gestured at me:

– It's not good that you forgot your language, my child.

The lyrical character in the poem - a portrait of a Korean mother - is expressed in the style of "an old woman with narrow eyes". By using the expression "narrow eyes", the poet showed the image of the Korean nation in our eyes. The lyrical experience expressed in the Korean mother tongue gained ideological and artistic value through the speech in the style of "You forgot your own language, my child". The poet describes humanity through the simile "Humanity - the root is a single maple". All the "countries and nations of the world are bright leaves" and put forward universal ideas. The poetic idea of the poet intersected at one point with the Korean old woman's speech, which served to increase the importance of the lyrical character in the poem.

Erkin Vahidov's poem "Shum bola" written in 1991, influenced by the works of Gafur Ghulam, has the characteristic of dialogue. The poem begins with the description of the "new-age Shum boy" going to the "new-age Rich father" to look for a job, and is built on the basis of his conversations.

So he said, serving, Put the matter in place

This is the new age To the New Age Wealth:

"I came to you again, Listen, Rich Dad. Sincerely serve
Get a job, Rich Dad." [7, 88]

In the course of the poem, the literary character of the New Age Shum boy talks about his guilt, that is, sometimes he tells the truth. And the rich man cannot bear to hear the truth at all. Because an environment steeped in lies does not obey the truth. That's why the "new-age Rich Dad" chases away the "new-age Shum Boy" who comes looking for a job. The rich father got angry, He said, was my heart hard? I put up with your lies Did you tell the truth? Go away, I'll hire you I will be homesick. I survived your lies I will die from your truth! [7, 89]

In the poem, the characteristics of the rich father's character are expressed through the line "Don't say anything, listen, rich father." " " is reflected in the expression. But now the Shum boy of the New Age also says about his qualities: "I have returned from lies."

Erkin Vahidov describes the reality of the late 80s and early 90s of the 20th century with light humor. The poem belonging to this character lyric, expressing the current issues of the time, served as a unique source of influence in the renewal of our current lyric in terms of meaning and form .

Usman Azim's poem beginning with "The rider returned from the goat on foot" expresses the lyrical situation of the rider who lost his horse:

The rider is the goat's foot,

– Your colors are the same, tell me, what happened?

– Mother, don't make my pain worse,

His mother died [8, 35].

The poem describes the mental states of a rider who stumbles and is separated from his horse, which is flying like the wind. In the last stanza, the wife's whispered words to the rider who sighed at night, i.e. the speech of a contemporary character, highlight the ideological and artistic value of the poem:

The rider sighed... It was dawn,

The last stars were going down

His wife whispers: "Don't be sad,

We will buy you a horse and a house " ...

Usman Azim's poems in the series "Khamsaga tatabbu" belong to character lyrics, and mostly literary characters become one of the subjects of the poem. Among them, the poem "Sab'ai Sayor" has a polyphonic feature. Because the associative feelings and experiences in the understanding of the world expressed in the poem by seven tourist languages have an ideological and aesthetic value based on emotional considerations. The poem begins as follows: "A tourist said, I saw the world, there is no lamentation except for the song." In the next stanzas of the poem, the second tourist hides the true beauty of the world, the third tourist's step is the pleasure of the soul, the fourth tourist's world consists of competition between friends, and the fifth tourist's palm is filled with sand. , the sixth tourist says that the malak is picturesque, and the seventh tourist says that it is an old building with a human being inside. In the last stanza of the poem, the philosophy of understanding the world is expressed in an emotional way through the exclamation from the invisible, and this is reflected in the form of a concluding solution:

The missing person shouts: - Look carefully...

The world consists of life and death.

If we pay attention to the above characteristic lyrical poems, we can mainly observe dialogic features in them. In the poem "Sab'ai Sayyor", the thoughts of

seven travelers about the world are independently intersected with the observations of the lyrical hero, increasing the polyphonic feature and creating a basis for expanding the possibilities of expression in characterful lyrics.

Usman Azim's poem "Two Thousand Years Ago" written in folk tones expresses a lyrical experience through the dialogue of two lyrical characters - a lover and a lover:

- I don't have money, I don't have money,
I have only one salty job.
If I want to take you away,
There is neither Girod nor Chiborim.

Don't hold grudges!

What if you don't have money?

Don't you have any enthusiasm?

Salty, salty...[9, 56]

Ulugbek Hamdam's poem "It's snowing..." is also created in the form of a narrative and reminds us of the lapars of Uzbek folk art. In this poem, through the dialogue of the lyrical characters between the boy and the girl, the lyrical experience is combined with the dramatic situation, giving the impression that it is being performed on stage.

Boy: The snow is rolling down my path,
Put your hand on my hand...

Girl: Not snow, not snow from the sky,
A legend is pouring into my heart.

In the next stanzas of the poem, the lovers say "We will go to death together!" and in the last stanza, the poet goes on the "stage" and explains about their fate:

Poet: (They put hands on hands,
They fell to the roads...) [10, 55]

The parenthesis of a comment in a stanza by the poet is reminiscent of a *remarque* (French comment). That's right, "remarks in dramatic works are comments given by the author before the beginning of the scene event or during its passage in parentheses [4, 248]. " But "currently, the comments given by the author during the dialogues in epic works (regarding the tone of voice, tone, tempo, pauses; facial expressions, gestures, character's movements, etc.) are often treated as remarks [4, 249]. " From this point of view, the poet's comment in parentheses in the above poem (the actions of the characters) can be taken as a remark. Therefore, the phenomenon of syncretism observed in character lyrics is a process related to the expansion of expressive possibilities in the subjective organization of contemporary Uzbek lyrics.

CONCLUSION

The conclusion is that in character lyrics, another person becomes one of the subjects of the poem, and the poem becomes dialogic or polyphonic. The lyrical experience is expressed in the language of another person and has an independent ideological and artistic value. Although the epic element seems to prevail in the descriptive lyric, lyrical meditation is the leader. In the descriptive lyrical composition, the landscape details serve to create a lyrical state and motivate the experiences of the lyrical subject. Incidental lyrics are also a type of descriptive lyrics along with landscape.

REFERENCES

- Dubrovskaya V. *Literaturovedenie: poetichesky mir*. - Moscow: Direkt-Media, 2016. - P.5,19..2
- Pospelov G.N. *Lyrika sredi literaturnykh rodov*. - Moscow: Izdatelstvo Moskovskogo universiteta, 1976. - S.150-157..
- Ulugbek Hamdam. *New Uzbek poetry*. - Tashkent: ADIB, 2012. - P.270..
- Kuronov D., Mamajonov Z., Sheralieva M. *Dictionary of literary studies*. - Tashkent, Akademyashr, 2013. - B.224..
- Oripov A. *Merit*. - Tashkent: Spirituality, 1997. - P.24..
- Oripov A. *Selected works. Four volumes. The second volume*. - Tashkent: Gafur Ghulam Publishing House of Literature and Art, 2001. - B.213..
- Vahidov E. *A complete collection of works. Volume 3*. - Tashkent: Sharq, 2016. - P.88..
- Osman Azim. *Don't be elected*. - Tashkent: Sharq, 1995. - P.35..
- Osman Azim. *Heart*. - Tashkent: New century generation, 2019. - P.56.
- Ulugbek Hamdam. *A rose*. - Tashkent: Sano-standart, 2005. - B.55..
- Oripova, G. (2019). *UZBEK POETRY AND THE WORLD LITERATURE IN THE YEARS OF INDEPENDENCE*. Scientific Journal of Polonia University, 32(1), 116-120. <https://doi.org/10.23856/3215>
- Oripova, G. M. (2021). *Genesis And Essence Of Genre Concept*. The American Journal of Social Science and Education Innovations, 3(12), 90-94.