

The Typology Of Descriptive Lyricism And Its Modes Of Expression In Lyrical Discourse

Ma'murakhon MADAMINOVA Abdumannob qizi

3rd-Year Doctoral Researcher at Andijan State University (ASU), Lecturer, Department of Uzbek Language and Literature, Andijan State Pedagogical Institute (ASPI), Uzbekistan

Received: 14 August 2025; **Accepted:** 10 September 2025; **Published:** 12 October 2025

Abstract: This article delves into the generic peculiarities of descriptive lyricism, a significant sub-mode within the broader domain of lyrical poetry, and examines its internal typology. Specifically, the paper scrutinizes the distinct characteristics of content-based generic groupings within descriptive lyricism, such as landscape poetry and narrative poetry differentiated by their object of expression. These facets are analyzed through the lens of the poetry produced by two paramount figures of New Uzbek Poetry during the 1970s and 1980s: Shavkat Rahmon and Xurshid Davron. Drawing upon fundamental theoretical sources and the critical insights of leading scholars in contemporary Uzbek literary criticism, the study arrives at a definitive conclusion regarding the generic manifestations and structural role of descriptive lyricism within the aesthetic paradigm of modern Uzbek poetry.

Keywords: The descriptive lyricism, the landscape poetry, the narrative poetry, the symbolic artistic image, poetic devices, Shavkat Rahmon, Khurshid Davron.

Introduction: Descriptive lyricism constitutes a significant mode within poetry, where the primary objective of the poet is not merely the direct articulation of their internal experiences and emotions, but rather the aesthetic depiction of existent phenomena, natural landscapes, objects, or events through subjective, sensory perception. In this mode, the act of description itself occupies a central position, and the psychological state (or pathos) of the lyrical protagonist is reflected primarily and indirectly through the contours of this depiction. Black rain and solitude, a somber garden plot/ Where melancholic birds migrate, forming a caravan./ The final leaf from the rain-washed branches/ Detaches and flies away like a heart (Original: Qora yomg'ir va yolg'izlik, qorong'i chorbog' - / g'amgin qushlar karvon bo'lib ko'chib ketadi./ Yomg'ir yuvgan daraxtlardan eng so'nggi yaproq / uzilar-u yurak kabi uchib ketadi) [6, 67]. In this quatrain by Khurshid Davron, the psychological state of the lyrical subject is conveyed through the depiction of an autumn scene. The modifiers black and somber merge with details such as solitude and the final leaf to express the poet's transient state of despondency at that moment.

Theoretical Framework: Lyric theory and context

As an essential principle: "Descriptive details in lyrical works, generally speaking, are crucial as objects of emotion/sentiment. Concurrently, within descriptive lyricism, including in landscape lyricism, description assumes a genre-defining characteristic" [9, 297].

"In contemporary Uzbek poetry, instances of descriptive lyrics are quite widespread. While the weight of epic elements may be relatively dominant in these works, lyrical meditation is invariably present beneath the surface of the description" [10, 395]. That is to say, the poet externalizes their internal emotions and reflections, giving them figurative representation in the objects, phenomena, real-life situations, and natural landscapes they describe or depict. Descriptive lyricism, by virtue of its thematic scope, stylistic features, and functional purpose, is categorized into several types. The core typology can be grouped as follows.

Typology of Descriptive Lyricism

Landscape lyricism (Depiction of nature): This is considered the most widely recognized form of descriptive lyricism. It is principally focused on the

artistic depiction of natural scenes – seasons, states of day and night, the flora and fauna, celestial bodies, and natural phenomena – rendered through profound sensory perception and aesthetic imagery. The poet's inner experience is manifested through being submerged or integrated into the representation of nature. For instance: Descriptions of spring or autumn landscapes, sea waves, or the grandeur of mountains. In the Russian-Uzbek Explanatory Dictionary of Literary Terms, this genre is defined as follows: "Landscape lyricism or Nature lyricism is one of the genres belonging to the lyrical mode: poetry that reflects various depictions of natural scenes and seasons through the lyrical experiences of the protagonist" [8, 241]. Let us now turn our attention to the analysis of the following poem as an illustrative example:

Before my eyes, boundless orchards stretch wide,
On the leaves, a dust of golden hue resides.
The mountains seem to draw near and hide,
The air is so pure, so clear, undefiled.

"The murmuring evening rain descends,
And the dawn that embraces the mists,
The utterly darkened field and hill
All are familiar, cherished still.

A bonfire fiercely blazes on the trees,
Its warmth is held within my heart.
With the withered leaves in the garden,
Yesterday's spring drifts and flies.

As if trying to stop a friend
Who intends to leave me this very moment,
I silently stretch out my hand
Towards the blazing bonfires."

(Original: Ko'z o'ngimda bepayon bog'lar/ Yaproqlarda
tillarang g'ubor. Yaqinlashib qolgandek

tog'lar,/ havo shunday tiniq, beg'ubor.
Shitirlagan kechki yomg'ir ham,/ tumanlarni
quchoqlagan tong, Qop-

qoraygan dala-yu qir ham/ Bari menga tanish, qadrdon.

Daraxtlarda lovullar gulxan,/ Yuragimda uning tafti bor.
Bog'chadagi xazonlar bilan/ Uchib yurar kechagi bahor.
Meni tashlab ketmoqchi do'stni/ To'xtatmoqchi
bo'lganday shu on Men jimgina qo'lim
cho'zaman/ Yonayotgan gulxanlar tomon) [3, 14]

Through the autumn landscape being described, the poet's lyrical meditation is conveyed—the emotions of an individual whose heart is filled with agitation by these changes in nature. The most crucial aspect is that the depiction of nature in the poem serves not as an end, but as a medium (or vehicle). That is, although the poem presents a comprehensive landscape description, the central focus lies on the expressive impressiveness of the lyrical experience and its

distinctiveness in presentation, where the ability to evoke or 'infect' the reader with this same emotion is considered the key criterion. In the Dictionary of Literary Criticism, co-authored by the literary scholar Dilmurod Quronov, this genre is given a broader definition, detailing its points of differentiation from meditative lyricism. 'Landscape lyricism is a type of descriptive lyricism, comprising works wherein the feelings and experiences of the lyrical subject are expressed through the depiction of nature. The natural scene portrayed in these works reflects the lyrical subject's soul, and the landscape, mediated by the subject's inner world, transforms into an image of a fleeting emotional state. In this sense, the depiction of nature in landscape lyricism is not an end, but a medium (or vehicle). However, there is a degree of conditionality in this classification. For instance, even when a landscape is depicted in a poem, it may be thematically philosophical (A. Oripov, "Kuz xayollari"), socio-political (A. Oripov, "Bahor kunlarida kuzning havosi"), intimate ("Sen bahorni sog'inmadingmi?"), or follow other stylistic orientations. In many cases, the scene portrayed in the poem becomes a symbolic image and is aimed at figuratively revealing the essence of the author's spiritual dilemmas, social life, human disposition, the meaning of life, and so forth (Oybek, "Na'matak"). It is not essential for a poem to contain a complete depiction of a landscape to be classified as landscape lyricism. In this context, it is appropriate to differentiate between landscape lyricism and poems where landscape details function merely as compositional elements that serve as an impetus for emotions or reinforce the lyrical state. For example, in A. Oripov's poem "Bahor" (Spring), landscape elements provide an impetus for emotions, justify the transitions in their development, and certain fragments of the poem offer a complete natural scene. Nevertheless, "Bahor" is not an example of landscape lyricism, but rather a sample of meditative lyricism in which landscape details are extensively utilized. [9, 221]

Furthermore, there are instances of descriptive lyricism where the locus of the description is directed toward a central object. Here, the focus is on a specific item, artifact, or work of art. The poet conveys their personal experiences by depicting the object's external appearance, its history, associated memories, or its spiritual-philosophical significance. For example: The depiction of an old clock, a letter in a chest, a sculpture, or an architectural monument.

Another prevalent type of descriptive lyricism is Narrative Lyricism (or Event-focused Lyricism). The primary focus in this subgenre is the depiction of a specific event or occurrence, a particular custom/ritual, or a social scene, including their intricate details. In this

type, description functions within the work's composition to establish the lyrical situation. For example: The depiction of a village wedding, a war scene, or a vignette of urban life.

Narrative Lyricism is a genre widely encountered in contemporary poetry, which expresses the lyrical experience through a concise depiction of an event. Accordingly, the event is not portrayed comprehensively, but rather sketched out through punctual details (or in fragments). The poet is content with selecting its most salient details and emphasizing its most intense, culminating moments. The scope of the description is determined by its sufficiency in conveying the emotion generated by that event and, conversely, its ability to enable the reader to visualize it and perceive the underlying cause that triggered the lyrical experience [9, 79]. As an illustration, we can examine the following poem by Khurshid Davron, written in 1980:

"The woman slowly wiped her eyes,
Then said: "Enough. That's all. Now go.
Only... (The woman's lip trembled)
Do not forget... No, no, forget me."
The man, however, bowed his head
And left... without saying a single word.
Into his back, two eyes pressed deep,
Growing sharper the farther he went."
(Original text: Ayol sekin ko'zini artidi,
Keyin dedi: - Bo'ldi, bas, ketgin.
Faqt... (Ayol labi titradi.)
Unutmagin... Yo'q, yo'q, unutgin.
Erkak esa boshini egib
Ketdi... Ketdi demasdan bir so'z.
Kuragiga botib borardi
Uzoqlashgan sayin ikki ko'z). [4, 40]

In this poem, the event is not portrayed in its entirety; rather, only the most crucial, emotion-evoking, culminating moment is described. Through these descriptive stanzas, we bear witness to the farewell of a pair whose destinies have diverged, yet whose hearts are brimming with fervent love. (The woman's tears, the trembling of her lips, her inability to resolve the matter of forgetting, the man's silent departure with bowed head, and the fixed state of the two eyes following him are testament to this argument.) For the poet, the narrative details are secondary: the reason for their separation, the underlying cause, or the subsequent development of events are irrelevant. Instead, the objective is to "infect" the reader with the emotion generated by this precise situation and, through this depiction, to indirectly reflect the lyrical experience

Furthermore, the depiction of a psychological state can also be conveyed through description. In this specific type, the inner experiences and psychological condition of the individual are deeply reflected via the depiction of the external world (be it nature or an object). The harmony or contradiction between the external and internal worlds becomes the principal source of the lyrical reflection (lyrical thought). For example: Expressing the protagonist's sorrow through the imagery of weeping trees. Khurshid Davron's 1979 poem "The Tree and the Woman" ("Daraxt va ayol") can be categorized within this form of descriptive lyricism:

"The tree holds out its branches,
To the wind long as longing;
And sadly bends its gaze
Toward the woman dressed in azure.
It yearns to embrace the woman,
It desires to kiss the woman.
And, filled with fierce jealousy,
It drives away the wind with its branches.
"She is mine" - the tree whispers,
"She is mine!" the tree shouts.
The woman departs, happiness turns to sorrow,
And the tree turns into a tree."
(Original: Daraxt hijron misoli uzun
Shoxlarini tutar shamolga
Va egilar ko'zlari mahzun,
Zangor libos kiygan ayolga.
U ayolni quchmoqchi bo'lar,
U o'pgisi kelar ayolni.
Va shiddatdan rashkka to'lar,
Shoxlari-la haydab shamolni.
"U meniki", - shivirlar daraxt,
"U meniki", hayqirar daraxt.
Ayol ketar, armon bo'lar baxt,
Va daraxtga aylanar daraxt) [7, 40].

In this poem, the state of the lyrical protagonist – the anguish of a soul deprived of eternal reunion with its beloved – is conveyed through the descriptive details and action sequences of landscape lyricism. To enhance the aesthetic and expressive impact of the emotional portrayal, a number of poetic devices are employed: the imagery of branches long as longing (hijron), the woman dressed in azure, the color of mourning, and the image of the jealous tree that seeks to embrace and kiss the woman while screaming "She is mine!" All these are methods that ensure the enduring readability of the creative work.

Descriptive lyricism, in its pursuit of aesthetic effectiveness, utilizes the following key techniques within its lyrical discourse (i.e., its artistic language)

Modes of Expression

Figurative Language and Aesthetic Detail (Detailing): The principal aim of description is not merely to report reality but to render it vivid, striking, and affective. This is achieved through the use of colors, sounds, movements, and various figurative details. These details play a crucial role in establishing the lyrical situation. Let us examine the imagery in Khurshid Davron's poem "Autumn Similes" ("Kuz tashbehleri"):

"The heart of a widowed woman is a yellowed leaf.
The memory of the past is a star shrouded by clouds.
The color of an Uzbek child is the earth,
The empty nest of a bird that has flown is autumn..."

(Original: Beva ayol qalbi – sarg'aygan yaproq.
O'tmish yodi – bulut chulg'agan yulduz.
O'zbek bolasining rangidir – tuproq,
Uchib ketgan qushning bo'm-bo'sh ini – kuz...) [1, 156].

The images in the quatrain—the yellowed leaf, star shrouded by clouds, earth, and autumn—are likened to depictions that the reader can distinctly visualize, and the statement of the lyrical experience is reflected through figurative description.

In instances of descriptive lyricism, the object being depicted passes through the prism of the poet's personal sensory perception. Although the central aim of the description is the act of portrayal itself, it nonetheless evokes a powerful emotional resonance. The poet indirectly reflects their feelings through nature or an event. For example:

"Around is black night. The mournful melody of the
nay echoes. Autumn. Wind. An empty street.
Colors submerged in darkness. Longing consumes
the soul. Autumn. Wind. An empty street.
The nay's melody a verse of longing. Around is
black night."

(Original: Atrofd a qora kecha./ Mungli nay kuyi
yangrar. Kuz.
Shamol. Bo'm-bo'sh ko'cha./ Zulmatga cho'kkan
ranglar. Sog'inch dilni o'rtaydi./
Kuz. Shamol. Bo'm-bo'sh ko'cha.
Nay kuyi – sog'inch bayti. Atrofd a qora kecha) [5, 70].

What is presented above is not a mere description of autumn, but an experience expressed as a result of the associative unity between the depiction of nature and the poet's psychological state, all filtered through the prism of the poet's soul. The poetic meaning in this particular poem is preserved even when each stanza is read from top to bottom or from bottom to top. This demonstrates one facet of the author's individual mastery.

In descriptive lyricism, a wide array of Poetic Devices (or Figures of Speech) are extensively utilized to intensify the depiction, deepen its meaning, and add vibrancy. These include simile, metaphor, allegory and personification. Specifically, the poet's psychological state, intended for the reader, is portrayed in the following lines via the use of a metaphor-simile:

"In the midst of the desert, building an ark
I live like the Prophet Noah."

(Original: Sahro o'rtasida kema yasagan
Nuh payg'ambar kabi yashayman) [1, 123].

That is to say, the poet compares their own solitude to that of the Prophet Noah and their actions and aspirations to the act of building an ark in the desert. In the poetic conclusion, the author compares their fidelity and belief in their own convictions to how Allah provided unexpected aid and survival to the Prophet Noah during the trials.

The depictions expressed through the discourse of descriptive lyricism are, essentially, the sensory-psychological state of the lyrical protagonist; however, this is achieved not directly, but indirectly through the description. In poems of this type, as observed above, several distinctive features are noticeable. These features can be summarized and categorized as follows:

The Harmony of Man and Nature in Depiction: This involves the expression of the lyrical protagonist's diverse psychological states—such as joy, sorrow, agitation, and tranquility—through the changes and phenomena occurring in nature.

As an illustration, we can present Shavkat Rahmon's poem: "Dawn opens its eyes with reluctance, the grasses weep with joy, The blossoms smile with pleasure, the green plants bathe in the wind. Playful beams - like children - silently scatter across the plain, The spider weaves its threads, the ladybug goes visiting.. (Original: Tong ochar ko'zlarin erinib,/ sevinchdan yig'laydi qiyloqlar,/ chechaklar jilmayar sevinib,/ shamolda cho'milar giyohlar.// O'ynoqi shu'lalar – bolalar/ jimgina tarqalar sayhonga, o'rgumchak to'qiydi tolalar,/ xonqizi boradi mehmonga...) [11, 136]. In this work, the instantaneous rapture and joy of the lyrical protagonist at the breaking of dawn are sealed in the verses through the objectified depiction of nature.

Expression of Philosophical Reflections in Descriptive Lyricism: This form emerges through the depiction of natural scenes or objects, conveying universal, philosophical concepts such as the meaning of life, death, the eternity of existence, and the transience of human life. Shavkat Rahmon's poem "The Human-

Tree" ("Odamdaraxt") corresponds precisely to this definition:

I am a strong tree, growing
My words ripen on my branches,
My eyes, like two mountains, gaze
Toward the path where pensive autumn will arrive.

And Opportunity – a hurried child,
Sensing the pleasant scent of the fruit,
Turns around me without ceasing,
Clad sometimes in day, sometimes in night.

(Original: O'sayotgan
kuchli daraxtman,
shoxlarimda pishar so'zlarim,
o'ychan kuzak kelguvchi yo'lga
ikki tog'day boqar ko'zlarim.
Fursat esa –
shoshqaloq bola,
mevalarning xush bo'yin tuyib,
atrofimda tinmay aylanar,
goh kunduzi, goh tunni kiyib...) [12, 69].

In this poem of a meditative-descriptive spirit, the eternal human fate – the transience of existence, the fleeting nature of time, and the intensity of opportunity is conveyed through the author's characteristic philosophical comparisons and profound contemplations.

In some instances, the depiction of a scene or an event may reflect the poet's social-moral stance regarding societal vices, injustice, or the virtues of beauty and benevolence. Khurshid Davron's poem below, written in 1978, expresses an internal protest against the former cotton monoculture policy through the use of landscape imagery. We can deduce this through the images of the weary father, the sleeping cotton picker maiden, and the wind that sobs a lullaby:

In the very middle of the fields, / A tale between
earth and sky
At the soft sound of the stars, / A white cradle
gently sways.

The weary father falls asleep, / The cotton picker
maiden falls asleep.
Under the garden plot, the water / Murmuring in
the ditch falls asleep.

Only, opening its dark eyes, / When its embrace is
filled with wonder,
Mistaking the moon for its mother, / The moon-
like baby strives to reach it.
And softening with kindness, / The moon gladly
offers its breast to the baby.
Then, sobbing lullabies, / The wind sways the
cradle...

(Original: Dalalarning qoq o'rtasida/ Yer-u osmon
aro bir ertak – Yulduzlarning
mayin sasidan/ Tebranadi oppoq belanchak.
Uxlab qolar horigan ota,/ Uxlab qolar terimchi
suluv. Uxlab qolar
chorbog' ostida/ Ariqchada jildiragan suv.
Faqat qora ko'zlarin ochib,/ Hayrat bilan
to'lganda quchoq. Onasiga
o'xshatib oyni/ Talpinadi oyday chaqaloq
Va mehrdan iyib, ko'ksini/ Chaqaloqqa tutar oy
xushhol. So'ng allalar aytib,
o'ksinib/ Belanchakni tebratar shamol...) [2, 40].

The reason for the baby's wakefulness in the middle of the field at midnight, when even the water in the ditch is asleep, is its striving to reach for the moon, mistaking it for its mother, and the reason for that striving is hunger. The mother – a cotton picker – however, does not even have the strength left to offer her breast to her child, because all her energy has been mobilized for the harvest. What else could possibly compel her to remain in the middle of a field with an infant in a cradle at such an hour? The poem does not state these issues explicitly; rather, it sketches a fragment of the static condition in words, creating a scene akin to a canvas painting. The subtextual meaning is thus entrusted to the reader. This socio-political critique is a profound example of Aesopian language, a common device in Soviet-era Central Asian literature used to protest official state narratives without explicit confrontation.

CONCLUSION

In conclusion, descriptive lyricism in New Uzbek Poetry has expanded the possibilities of lyrical poetry by elevating depiction to the level of artistic purpose, thereby succeeding in intensifying both the emotional and aesthetic perception of the reader. It is an art focused not merely on portraying a scene, but on articulating the spirit within that scene. The works of the true poets of this era, Shavkat Rahmon and Khurshid Davron, contain numerous examples of this type of lyricism. Utilizing various forms of descriptive lyricism, they created inimitable images within the artistic context and made a significant contribution to the evolution of this genre.

REFERENCES

1. Davron, Khurshid. Bahordan Bir Kun Oldin (One Day Before Spring). Shark Publishing House's Chief Editorial Board, 1997.
2. Davron, Khurshid. Bolalikning Ovozi: Lirik (The Voice of Childhood: Lyrics). Adabiyot va San'at Publishing House, 1986.
3. Davron, Khurshid. Qadrdon Quyosh (The Cherished Sun). G'afur G'ulom Literature and Art Publishing

House, 1979.

4. Davron, Khurshid. Qaqnus: She'rlar (Phoenix: Poems). Yosh Gvardiya Publishing House, 1987.
5. Davron, Khurshid. To'marisning Ko'zlari (The Eyes of Tomaris). Yosh Gvardiya Publishing House, 1987.
6. Davron, Khurshid. Tungi Bog'lar (Night Gardens). Yosh Gvardiya Publishing House, 1981.
7. Davron, Khurshid. Uchib Boraman Qushlar Bilan (I Fly with the Birds). Adabiyot va San'at Publishing House, 1983.
8. Khotamov, N., and B. Sarimsakov. Adabiyotshunoslik Terminlarining Ruscha-O'zbekcha Izohli Lug'ati (Russian-Uzbek Explanatory Dictionary of Literary Terms). Rev. 2nd ed., O'qituvchi, 1983.
9. Quronov, D., et al. Adabiyotshunoslik Lug'ati (Dictionary of Literary Criticism). Akademnashr, 2010.
10. Quronov, Dilmurod. Adabiyot Nazariyasi Asoslari (Fundamentals of Literary Theory). Akademnashr, 2018.
11. Rahmon, Shavkat. Abadiyat Oralab (Traversing Eternity). Compiled and edited by G. Rahmonova and O. Tolib, executive editor I. Mirzo, Movarounnahr Publishing House, 2012.
12. Rahmon, Shavkat. Saylanma (Selected Works). Shark Publishing House, 1997.