

Movement In Persona Lyrics

Umida Abdullayeva

PhD, Doctoral Candidate, Qarshi State University, Uzbekistan

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Abstract: This article analyzes the dialectical nature of the philosophy of movement in persona lyrics on the basis of M. M. Bakhtin's dialogic theory. Movement, understood as a fundamental mode of the existence of matter, is interpreted as the continuous motion of thought in Bakhtin's theory. From this standpoint, persona lyric poetry is examined as an aesthetic form of the philosophy of movement, where word, voice, meaning, and subject continuously exist in a state of motion. The article offers a comparative analysis of the views of Aristotle, Engels, Hegel, Bakhtin, and contemporary lyric theorists, identifying the dialogic nature of movement in persona lyrics and analyzing several poetic examples.

Keywords: Philosophy of movement, dialogism, persona lyrics, dialectics, subject, contradiction, polyphony, development.

Introduction: Movement represents the unity of change, development, and contradiction. Many philosophers have theorized about the essence and foundations of movement, seeking to substantiate this phenomenon. According to Hegel, "movement is being in a place and at the same time not being in that place." This idea expresses the core of dialectics—the principle of contradictory unity. The ontological nature of movement manifests not only in matter but also in thought, spirit, and consciousness.

In literature, movement is primarily expressed through the dynamics of thought and emotion. A lyric work is not a static state; it exists as a constant process of transformation between ideas, images, and meanings — a spiritual process. At the center of Hegel's aesthetics lies the idea of the human being understanding oneself through art. He defines art as "the process of the spirit knowing itself in a sensuous form." Movement constitutes the essence of this process, because for Hegel, movement is the development of spirit through negation and renewal.

Spirit expresses its essence externally — through image, movement, tone, and word — and thereby creates itself "a second time," gaining the ability to perceive itself from the outside. This phenomenon emerges when the creator reflects social reality and renders it artistically through the aesthetic image. In Abdulla Oripov's poem "Dorboz" ("Tightrope Walker"),

the poet hints at how a person, through practice and experience, becomes capable of moving freely even along the most dangerous path:

Above the clouds, beneath the sky,
The tightrope walker stands like a tear on an eyelash.
On a rope sharp as the edge of a sword,
He walks with his eyes closed.

In Hegelian philosophy, "movement" carries a specific meaning: the unity of being and non-being, or development through dialectical contradiction. Thus, every artistic form is the movement of spirit toward self-recognition — the manifestation of essence in appearance. Through external artistic form, spirit gains the ability to know itself. Art is the aesthetic reflection of this reflexive process.

For Hegel, art is not merely an aesthetic activity but the dialectical movement of spirit (the subject), the process of recognizing itself and recreating its essence in external form. He views art as a branch of philosophy and the most perceptible "speech" of spirit. In Abdulla Oripov's verse — "People, applaud him; look how agile he is. / And we? Some of us who claim to see / Cannot walk properly even on the wide road..." — the poet expresses the idea of self-awareness through art: the lyric subject's respect toward morally stable individuals and an ironic attitude toward oneself.

Thus, beauty in art is not a fixed state but harmony in

motion.

Movement is not only a physical phenomenon but a law inherent in thought, spirit, and art. In poetic thinking—particularly in persona lyric forms—the concept of movement acquires a unique aesthetic meaning. Persona lyrics express the internal movement of the human being: the continuous transformation of thought, emotion, perception of oneself and the other. This movement is dialogic in nature; the subject expresses its “I” through the voice of another.

Bakhtin’s dialogic theory provides a theoretical basis for understanding this process. According to Bakhtin, dialogue is not merely an exchange of words but the state of thought in motion. He states: “A word never ends; it always lives in communication with another word, as a response to another voice.” From a philosophical perspective, dialogue is the movement of thought — a dialectical process.

The philosophy of movement and dialogic theory share a core principle: both interpret existence not as a state but as a process. In persona lyrics, the movement of the subject passes from one persona to another; the lyric experience is expressed through their speech and transforms spirally.

Persona lyric poetry is a type of lyric defined by its subjective structure: the lyric experience and hero are expressed through the voice of another character. That is, the poem includes both the lyric hero and an additional persona.

Movement of Subjects in Abdulla Oripov’s Persona Lyrics

In Abdulla Oripov’s poem “Oliy ne’mat” (“The Supreme Blessing”), subject movement appears through the dialogue between the Master and his servant. The concept of freedom, the aesthetic object of the poem, is approached from two subject positions (the Master and the servant), and the emotive tone of their conversation permeates the reader.

In accordance with Oripov’s poetic method, the poet chooses his speaking characters based on his creative intent, constructing typical images from particular social groups and allowing the persona to articulate what the poet wishes to express more profoundly.

The poem begins with the depiction of a Master who unexpectedly finds a cure for his illness thanks to his servant:

-Ayo, qul, sen bo’lding dardim davosi,
Qilgan xizmatining yo’qdir bahosi.

Sochayin boshingdan oltin va kumush,
Olgin xazinamdan eng katta ulush.

Istasang, mulkimning teng yarmin beray,
Toki men qulimni shod, xurram ko’ray.

In the course of the dialogue, subjectivity shifts from the Master to the servant, increasing the expressive power of the lyric experience:

The servant replies:

Qul dedi: — Hozirman xizmatiningizga,
Rahmat ham ayturman himmatiningizga.
Biroq hozirgina dedingiz, Xojam,
Ya’ni xizmatimga baho yo’q hech ham.

Lekin oltinning ham bahosi bor-ku,
Oltinning bahosin bergan bozor-ku.

Hattoki xunning ham narxi bor, Xojam,
Bebahoning bundan farqi bor, Xojam.

This reply makes the Master ponder, and the poem compels the reader to reflect on the nature of what is truly priceless.

When the Master asks what this priceless blessing is, subjectivity shifts again from persona to persona, amplifying semantic dynamism.

Qul dedi: — Bir ne’mat bordir — bebaho,
Unga sadqa bo’lsin mol-u mulk, dunyo.

Falaklar bekordir uning qoshida,
Malaklar bekordir uning qoshida.

Unga nisbat bersa — qafasdir jannat,
U shundoq tansiq his, tengi yo’q ne’mat.

Uning nomi ne deb, qistardi Xoja /Sirni bilmoqlikni istardi Xoja. The servant defines the concept of “the priceless thing” and ultimately brings it to the idea of Freedom:

Qul dedi: — Bu ne’mat jondan-da totlik,
Nomi Ozodlikdir, nomi Ozodlik!

Here, a strong pathos emerges. The repetition of the word Freedom emphasizes its essence, value, and emotional resonance.

CONCLUSION

In conclusion, persona lyrics feature not only the author’s voice but also the voice of another character, clearly distinguishing between author and persona. This technique reveals the depth of different

worldviews and character types. Persona lyric poetry represents an aesthetic synthesis of two principles: thought, word, voice, meaning, and subject all exist in dynamic interaction. According to Bakhtin's dialogic theory, persona lyrics function as a poetic system of dialogic movement, standing at the intersection of modern philosophy and poetics—reflecting the life of thought in motion.

Professor D. Quronov notes that persona lyrics possess polyphonic qualities. Building upon this, we argue that persona lyrics also contain dramatic elements, with intersubjective movement between personas. Multiple characters participate in the dialogue, and subjectivity shifts between them in a spiral form.

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