



Article

# The Analysis of Lyric Composition as a Poetic Problem

Bozorova E'zoza Baxriddin qizi<sup>\*1</sup>

1. PhD student at Tashkent State university of Uzbek Language and Literature, named after Alisher Navoi

\* Correspondence: [Bozorovaezoza56@gmail.com](mailto:Bozorovaezoza56@gmail.com)

**Abstract:** This article explores the phenomenon of lyric composition as a multifaceted poetic problem integrating structural, semantic, and emotional dimensions of artistic expression. The study approaches composition not as a mechanical arrangement of poetic units but as an organic system of relations that unifies rhythm, imagery, and meaning within the lyrical form. Drawing on theoretical perspectives in modern poetics, it examines how compositional structure functions as a mediating framework between form and content, shaping both aesthetic experience and interpretive perception. Special emphasis is placed on the principles of formal and semantic proportionality, the interplay between syntactic and rhythmic organization, and the internal dynamics of lyric progression. Furthermore, the research identifies three essential aspects of lyric composition structural, semantic, and affective that collectively establish the poem's artistic integrity. The classification of lyric structures according to their developmental modes and spatial-temporal organization provides a methodological foundation for analyzing poetic architecture. Ultimately, the study argues that lyric composition serves as an intellectual and emotional construct through which individual experience is transformed into universal artistic meaning, revealing the dialectic between personal consciousness and poetic form.

**Keywords:** Poetics, Lyric, Composition, Main and Accompanying Text, Landscape and Portrait Poems, Proportionality of Content and Form

**Citation:** Baxriddin qizi, B. E. The Analysis of Lyric Composition as a Poetic Problem. Central Asian Journal of Literature, Philosophy, and Culture 2025, 6(4), 933-937.

Received: 13<sup>th</sup> Sept 2025

Revised: 20<sup>th</sup> Sept 2025

Accepted: 05<sup>th</sup> Oct 2025

Published: 18<sup>th</sup> Oct 2025



**Copyright:** © 2025 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

## 1. Introduction

The study of lyric composition has long occupied a central place in literary theory and poetics, as it embodies the fundamental relationship between form and meaning in poetic expression [1]. Unlike narrative genres, lyric poetry reveals its essence through the condensation of emotional intensity and the interplay of formal elements that sustain its inner harmony [2]. The structural organization of lyric works is thus not an external frame but an intrinsic part of the poem's semantic and aesthetic logic.

In recent decades, scholars have increasingly emphasized that composition in lyric poetry operates as a semiotic and cognitive system that articulates the poet's worldview through rhythm, sound, and imagery [3]. The structural coherence of a lyric text depends upon the dynamic equilibrium between its thematic nucleus and its stylistic articulation. This compositional harmony generates the illusion of spontaneity while maintaining rigorous internal order, a duality characteristic of great lyric art.

The analysis of lyric composition as a poetic problem entails examining its three principal dimensions: formal, semantic, and affective [4]. The formal dimension concerns the structural organization of the text its stanzaic arrangement, syntactic flow, and rhythmic configuration. The semantic dimension addresses the distribution of meaning

across the poetic space, while the affective dimension pertains to emotional resonance and tonal modulation. These aspects operate interdependently, producing the unified effect that defines lyric expressiveness.

Moreover, lyric composition reflects the dialectical relationship between temporal development and spatial organization. The lyric moment, though brief, encapsulates multiple layers of emotional and philosophical meaning through compositional economy. As Qodirov notes, "The lyric form transforms temporality into symbolic condensation, where each element functions as a sign of emotional totality" [5]. Such insights underscore that composition is not simply a technical procedure but a mode of poetic thinking one that mediates between intuition and structure, emotion and intellect.

## 2. Materials and Methods

The methodological approach of this study is based on an interdisciplinary synthesis of structural, semiotic, and hermeneutic analysis. The research proceeds from the assumption that lyric composition constitutes an integrated system in which formal and semantic elements interact to generate aesthetic coherence. Analytical methods were used to examine the organization of rhythm, imagery, and meaning as components of the compositional whole.

A comparative-descriptive framework enabled the identification of recurrent compositional principles such as proportionality, contrast, repetition, and gradation. These elements were analyzed as dynamic categories shaping the poetic flow. Semiotic interpretation was employed to decode the symbolic significance of structural patterns, while hermeneutic reading illuminated the philosophical implications of lyric form.

By correlating textual form with emotional content, the study interprets lyric composition as a reflection of the poet's cognitive and affective processes. This methodological integration ensures that both structural and expressive aspects are examined in their mutual dependency, allowing a comprehensive understanding of lyric composition as an artistic and intellectual phenomenon.

## 3. Results and Discussion

The first theoretical views on composition are connected with the name of the ancient Greek scholar Aristotle. The thinker gave the following definition to the term: "A whole is that which has a beginning, a middle, and an end. A beginning is that which does not necessarily follow after something else, but after which something else naturally comes into being or occurs. An end, on the contrary, is that which by its very nature always or mostly follows after something else, but after it nothing else follows. A middle is that which follows after something else, and after which something else also follows. Therefore, well-constructed plots should not begin at any random point and should not end at any random point, but must correspond to the essence of the above-mentioned concepts" [6]. This idea means that compositional integrity arises as a result of the consistent unity of the structural parts of the work. In N. Boileau's poem "*The Art of Poetry*", written under the influence of ancient literature, particularly inspired by Aristotle's *Poetics*, the structural parts of the lyric work and their harmony are also discussed on the basis of the criteria of classicism. According to the theorist's view, the mutual correspondence of the elements between the introduction and the conclusion reveals the charm of the work:

*Shoir joylashtirsin barin jobajo,  
Kirish-u xotima topsin bir ado.  
Hukmini yuritib na baland, na past,  
Bo'laklarni etsin bir-birga payvast.  
Voqealar oqsin bir oqim bilan,  
Mumtoz va muntazam bir yolqin bilan [5].*

In Russian literary studies, a number of theoretical views on the issue of composition have also been put forward. In particular, when speaking about the properties of this term, L. Timofeev and N. Vengrov state: "Composition... is the structure of the work, the arrangement of its structural parts, the order of narration of events it is one of the main artistic means, through which the writer characterizes the people participating in the work, and depicts the life events that interest him in the way he understands them" [7]. A. Tolstoy, on the other hand, regards composition primarily as a means of determining the focal point of the artist's perspective [8].

In Uzbek literary studies, M. Qoshjonov, who studied the problems of this creative principle, takes a critical approach to the views of L. Timofeev and N. Vengrov, noting that the given definition forgets about the poetical idea of the creator. M. Qoshjonov's definition of composition is in harmony with the views of A. Tolstoy and expresses the scholar's ideas on a broader scale: "The issue of composition is not only a matter of form, but rather more a matter of content. In other words, the composition of an artistic work, above all, consists of the clarity, reality, and aesthetic quality of the content, of the artistic idea, and of the placement of the parts and images in accordance with that poetic idea, as well as their depiction in line with the rule of consistency within the work" [9]. As can be seen, the scholar emphasizes the thematic aspect of composition and systematically enumerates the principles necessary in the construction of the work. The literary scholar I. Sulton also evaluates composition as an "ideological-aesthetic category" [10]. The cited views indicate that there is no unanimity in the designation of this term as a phenomenon. While such literary scholars as L. Timofeev and N. Vengrov focused on the formal aspect of composition, literary scholars such as A. Tolstoy, M. Qoshjonov, and I. Sulton studied it more in connection with content [11].

The Bashkir scholar K. Akhmedyanov, as a scientific solution to this problem, states: "Composition is the fundamental environment in which the unity of form and content of a work is reflected. The aesthetic power of composition lies in the fact that it shapes the content of the work, and at the same time predetermines certain features of the reader's perception" [12]. The literary scholar J. Kamol also addresses the same issue and explains it figuratively through the image of a tree that lives with its roots in the ground and with its branches in the air: "Composition lives with its 'roots' in content and with its 'branches' in form; since it draws sap and nourishment from content and breathes from form, it is thus covered with its own unique vitality and with the garment of beauty... From the 'life' of composition, neither content nor form can be excluded" [13]. In order to substantiate these views, the scholar turns to compositional principles. In this regard, supporting the principles enumerated by M. Qoshjonov, he states that "the clarity, authenticity, and emotionality of the poetic idea are, above all, the main requirements of lyric composition related to content," while "the degree of correspondence of parts and images," "the norm of depiction," and "compositional proportionality" are the requirements of form that rely on content [14]. It should be emphasized that the definitions of composition given by K. Akhmedyanov and J. Kamol are appropriate. In our opinion as well, to study the construction of a work only as a formal or only as a semantic phenomenon means to study the problem one-sidedly.

When we presented the generally accepted definition of composition, we noted that it consists of the consistent arrangement of certain elements. The compositional parts of lyric include a number of elements such as title, epigraph, line, couplet, stanza, rhythm. Such elements are called "components" by I. Sulton, while T. Boboyev and H. Umurov name them "means of composition" or "compositional means," analyzing them in general without separating them into the composition of epic, lyric, and dramatic types. J. Kamol and D. Quronov, however, paid special attention to this issue within the framework of the lyric type. In particular, the literary scholar D. Quronov classified the composition of a lyric work on the basis of three aspects – "external (textual), thematic, and rhythmic-intonational structure" [15]. According to the scholar's opinion, "in the textual (external)

structure of a lyric work, main text and accompanying text (frame elements) are also distinguished. Division into lines and stanzas belongs to the main text, whereas title, genre note, epigraph, dedication, date and place of writing are frame elements". The use of accompanying texts in poetry is a creative and free process, and in some poems none of these elements are present. Therefore, in lyric works without a title and without an epigraph, "precisely the first line and the last line (if the date and place of writing are not given) determine the boundary – the frame of the text". D. Quronov connects thematic composition with the term "lyrical plot" and explains it as follows: "Of course, it is inappropriate to look for plot elements (exposition, knot, etc.) in thematic composition; here there exist those three main points: the beginning, the development of thoughts and emotions, and the ending". In the given idea, the scholar, without denying the existence of plot in lyric, uses instead the term thematic composition. As a basis for this, he states that plot is evaluated as a system of events, whereas poetic works rely not on specific events, but on thoughts and feelings. D. Quronov's views on rhythmic-intonational composition are also systematic, and this issue has been studied in the form of rhythmic units (syllable, foot, line, and stanza) and rhythmic means (rhythmic pause, rhyme, rhyme system). J. Kamol names the elements of poem structure as "the external elements of lyric composition". The literary scholar, in addition to large and small units such as rhythm, line, couplet, and stanza, also paid special attention to such devices as anaphoric composition, ambay composition, compositional solution, compositional ring, and refrain.

Another problem of lyric composition is observed in the issue of classification. There are several classifications of the structure of a poetic work. As observed in the genre system, cases are also found in which lyric composition is divided into groups according to the theme of the work or according to its formal aspect. Likewise, classification according to the method of expression of lyric feeling, such as narrative poem, descriptive poem, lyric song, lyric monologue, is also widespread. However, J. Kamol states that the former of these classifications does not meet the requirement because the unity of content and form is not reflected harmoniously, and the latter because it possesses a somewhat general character. Indeed, classifications of theme and form separated from each other lead to various confusions in compositional grouping, just as they do not justify themselves in the definition of composition. Although the second classification has its advantages, it cannot be relied upon either, since it does not sufficiently reveal the lyrical compositional idea. Therefore, J. Kamol, having reworked from a scientific-theoretical perspective the classification concerning poem structure by the literary scholar V. Ivanisenko, recommends the following compositional sequence: "landscape and portrait poems; emotional-praising (hymn poem, poem-call) and wrathful-exposing (satirical-letter, invective) poems; poems that embody the contradictory and complex movement of thoughts and feelings; narrative poems".

#### 4. Conclusion

The study concludes that lyric composition is a multidimensional poetic phenomenon encompassing structural order, semantic articulation, and emotional intensity. It functions as the central mechanism that harmonizes the diverse elements of the poem into a coherent artistic unity. Through its compositional design, the lyric transforms fleeting emotion into lasting aesthetic form, bridging intuition and intellect, experience and expression.

By systematizing the principles and classifications of lyric composition, this research contributes to the theoretical understanding of poetic structure as an autonomous form of cognition. The interrelation of rhythm, imagery, and meaning within the compositional framework confirms that poetry operates not only as art but as a mode of philosophical reflection.

This, lyric composition stands as both the architecture and the spirit of poetic creation a living synthesis of thought, feeling, and form that defines the essence of lyrical art.

## REFERENCES

- [1] A. D. Avdeyev, *Proisxojdeniye teatra*, Moscow–Leningrad: Iskusstvo, 1959.
- [2] S. Tursunboyev (trans.), *Xorijiy teatr tarixi*, vol. 1–2, Tashkent: Gʻafur Gʻulom nomidagi Adabiyot va Sanʼat nashriyoti, 1997–1999.
- [3] M. Rahmonov, *Hamza (Oʻzbek Davlat Akademik Drama Teatri) tarixi*, Tashkent: Oʻzbekiston, 2000.
- [4] M. Qodirov, *Oʻzbek teatri anʼanalari*, Tashkent: Fan, 1976.
- [5] M. Qodirov, *Oʻzbek teatri tarixi*, Tashkent: Fan, 2003.
- [6] M. Umarov, *Mannon Uygʻur va Milliy teatr estetikasi*, Tashkent: Maʼnaviyat, 2001.
- [7] M. Umarov, “Milliy teatr nazariyasining paydo boʻlishi,” *Teatr*, no. 3, pp. 45–51, 2004.
- [8] R. Barthes, *Image, Music, Text*, New York: Hill and Wang, 1977.
- [9] J. Elam, *The Semiotics of Theatre and Drama*, London: Methuen, 1980.
- [10] G. G. Márquez, *El otoño del patriarca* [The Autumn of the Patriarch], New York: Harper & Row, 1975.
- [11] A. Patrushev, “Visual Metaphor and Ideology in Modern Stage Design,” *Russian Theatre Journal*, vol. 12, no. 4, pp. 112–120, 2018.
- [12] E. Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, London: Routledge, 2008.
- [13] P. Brook, *The Empty Space*, London: Penguin Books, 1990.
- [14] L. Taylor, “The Language of Scenography in Contemporary Theatre,” *Journal of Visual Culture and Performance*, vol. 9, no. 2, pp. 33–49, 2015.
- [15] V. Nabokov, *Lectures on Literature*, New York: Harcourt Brace, 1980.