



THEORETICAL FOUNDATIONS OF LYRICAL GENRES

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<https://doi.org/10.5281/zenodo.8049529>

Annotatsiya. The nature of the lyric as a kind of literary gender is also reflected in its genre characteristics. The problem of genre and the classification of literary works, the main complexity aspects of determining the signs of their genre are the historical changes in literature and the research of phenomena associated with the development of genres is an important task of literary studies. The point of attempts to classify literature by genus(species)is adjacent to ancient antiquity. helps to manifest qualities. Forobius ' arguments about poetry showed aspects typical of the lyrical type, and laid the cornerstone of Oriental poetry.

Keywords: lyrics, literary type, genre, antiquity, literary phenomenon, classification.

Such issues as the structure of literary types and their specific genres, historical progress, function are considered the object of constant research of poetry, and the types and genres of fiction are one of the most powerful factors that ensure the unity and continuity of the literary process. Poetics is" the science of expressive-artistic forms of creation, forms, means and genres " [1; 206]. He studies literary gender and genres not only in theoretical and comparative terms, but also historically and nationally.

The nature of the lyric as a kind of literary gender is also reflected in its genre characteristics. The problem of genre and the classification of literary works, the main complexity aspects of determining the characters of their genre are historical changes in literature and a phenomenon associated with the development of genres. The point of attempts to classify literature by genus(species)is adjacent to ancient antiquity. In the history of ancient literature, Plato's literary and aesthetic views on issues such as the essence of poetry, poetry, art are articulated in the work "the state", a flaysuf that, through this work of the Greek philosopher, ushered in a controversial meditation on literary types. He called the creators of tragedies, yambs, epic poetry imitators, and distinguished the characteristics inherent in epic, drama and poetry on the basis of his method of "imitation". Russian scientist V., who studied Plato's scientific-theoretical views on the issue of literature and art.F.Asmus reflected on his reflections on the art of poetry, tragedies, while professor D.Quronov commented that in his theoretical views on the art of poetry and the issue of the literary type, a method of imitation was used as the basis of classification [2; 14]. It appears that in World Literary Studies, early debates about literary types, early reflections on the art of poetry, are found in Plato's theoretical views.

Aristotle's" Poetics " for the first time included theoretical views on the nature of poetry and its types. He called fiction "poetry" because it was originally written poetically because of the narrative and comic dialogue in the epic and drama ritual choirs. Aristotle is a scholar who first theorized literary types, including lyricism. The scholar has expressed the following

views on the methods of creating a similar one in poetry: "either The author narrates without interfering with events,...or the fact that the author remains his own throughout the story can embody all the reflective personalities". Hence, in poetry, the problem of species and genres was theoretically first investigated in the work "poetics", and their classification was embodied on the basis of "imitation". "Exactly," writes The Philosopher,"in" imitation " one can tell about the same thing (or) event in the same way. In this, just like Homer, the imitator imitates life without changing his personality or himself as a representative of everyone." V.G.Belinsky in his work "the division of poetry into gender and species", following Gegel's views on the lyrical type, suggested that any external phenomenon is the result of internal activity, while poetry is a species based on subjectivity as the interior of the forces in which external reality, phenomenon and action develop. Subjectivity is the inner world, and emotional thinking in poetry has infinite diversity. "The poet's personality comes first and we only accept and understand everything through him. It's lyric poetry". So, the Russian scientist N.D.Relying on tamarchenko's opinion, it can be said that the literary type is, on the one hand, the designation of a group of genres with similar and simultaneously dominant structural features, and on the other hand, the category introduced to distinguish between the most important, constantly repeating variants of the structure of a work of art. He considers it important in determining the type of work, first of all, to understand the content of the work in context according to the attitude of the author (primarily in the diachronic aspect).

The Renaissance, common to the Universal literary process in the 9th and 11th centuries, began in the Eastern countries, and its manifestation in various fields was also reflected in the views of Eastern thinkers on art, literature, poetry and poetry, influenced by the philosophy, culture, literature and literary studies of the Greek peoples. Reflecting on artistic creation, Abu Nasr Farabi writes in his work "on the laws of the art of poetry", dedicated to Aristotle's "Poetics": "when what adorns the art of poetry is vocabulary, what adorns the art of artists-paints are counted. There is a difference between the two, but both are identical in the verb, both of which will be oriented towards one goal-imitation – in the imagination and intuition of people". "Such a concept," writes B.Valikhojaev,-indivisibility, is closely related to the issue of similarity to life, and, in the second way, to the correct and truthful description of the events-events of Life" [3; 38]. Abu Nasr Farabi meditated on verse weights, literary types and genres, poetic art, and the nature and characteristics of poetry. In his reflections, the qomusian scholar expressed the opinion that it is necessary to divide poetic varieties into types, either by weight or by meaning. The philosopher is known for the poetic Naves cited by Arab and Persian scholars (such as the hajviya, the hymn, the mufohara, the dictionary-riddle poem, The Laughing ghazaliyot, the Vassific poem), as well as the varieties of Greek poetry (Trago'ziyo) tragedy, (disirambi) difirambi, (kumuziya) comedy, yombi (yombu), drama (damoto), eyniyy, diagramma (diakramma), satire (saturo), poema, epic, rhetoric (rhetoric), efijonosous and acoustics). It appears that Phorobius was responsible for bringing elements of Greek poetry law and order into eastern poetry. His reflections on poetry are characteristic of all times and are views that can be applied to the literature of all peoples. Farobius reflects on the six varieties of the poem, noting that three of them are good and three are bad. One of the good is that with its help a person perfects his mental energy, his thought leading to happiness becomes clear, he is inspired to do good deeds, to be virtuous, to avoid greed, evil and evil deeds. The second good Healy exalts a person's mental intuition, frees from excessive caution, maintains self-esteem, helps to beware of tantrums, bad deeds. The third will save a

person from weakness, restrain a person's ego, anger, relieve him of grief, help to show the good qualities noted above in the face of evil. Forobius' arguments about poetry showed aspects typical of the lyrical type, and laid the cornerstone of Oriental poetry.

Abu Ali ibn Sina commented on the Greek scholar Aristotle's "Poetics", reflecting on the functions of the poem, the style of imagery in poetry, in a chapter entitled "The Art of poetry" of "Kitab ush-healing". This brought the traditions of Eastern and Western literary studies closer together. Ibn Sina's thoughts on the structure of the poem were valuable and provided information that the poem was formed from figurative words, had weight, rhythm and rhyme. The philosopher the scientist commented on the function of equal and weighty sentences in the structure of the poem, saying that each sentence in the poem is composed of rhythmic parts. His views on rhyme corresponded to the theory of rhyme in eastern classical poetics, in particular in Uzbek literary studies, and it was explained that the end of each rhyming word should be completed with the same letter, that is, the same sounds. Ibn Sina also describes the Greek genres of poetry – tragedy, difiramba, comedy, yamb, drama, diagram, satire, rhetoric, efijonasuvs, acoustics.

Abu Rayhon Beruni's views on literary issues, his views on poetry and poetry were embodied in his works "India", "field studies", "Kitab US-Saydana". Focusing on the issue of form and content in poetry, the scholar blends weight in Indian poetry with aruz in Arabic poetry. Views of Arab aruzi and Arab scholars on Poetic Forms I.Yu.Krachkovsky's "Arabaskaya poetika IX veka" is also cited. The work explores the views of Arab scholars Abu Uthman Bahr and Ibn Khaldun on the issue of weight, rhyme, poetic forms on the basis of their views on poetic forms from the point of view of Arabic literary studies [4; 361]. Professor H. on the issue of literary types and genres in Arabic literary studies. Boltaboev reacts: "weight and rhyme have come to the surface as factors that form the genre. Since the weight lies on the basis of the genre changes in the poem, The Science of the forms of poetry in the weight of aruz is studied in the composition of aruz, the science of genre changes that can occur under the influence of rhyme is studied in the composition of the rhyme".

The above names are mentioned Abu Nasr Farabi, Abu Ali ibn Sino, Abu Rayhon Beruniy as our qomusi scholars have made a worthy contribution to the formation of Oriental poetry on the example of Greek, Indian, Arabic poetry, "a beautiful Bay of 11th-century Turkic peoples 'poetry in coming to the Square" and the service of Mahmud Koshgari in informing about the lyrical genres Professor N.Orzibekov cited "Devonu lexicotit-turk" as the precursor of "two important sources on the study of the genesology of species and genres in Turkic literature" and gave the first explanation of poetic genres in the work, such as qushug, qunug, yir. Nasiriddin Burhoniddin Rabghuziy's "qisa Rabghuziy" differentiated poetic genres and used terms such as poetry, Ghazal, bytes (which brought mostly quatrains under the term). Hence, in the 11th and 14th centuries, meditations on lyrical genres were expressed mainly in separate poetic fragments contained in fiction. No special scientific works created about lyrical genres are found in this period.

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