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THE SIGNIFICANCE OF LYRIC GENRES IN THE SYNCRETISM OF ENGLISH AND UZBEK LITERATURE

Barotova Mubashira Barotovna

Associate Professor, PhD of the Department of Foreign Languages, Bukhara Engineering Technological Institute

Email: mubash286@gmail.com

Abstract: The main image of the lyric is considered a lyrical hero. In the lyrics, the inner world of the lyrical hero comes first. All expression passes through the "I" of the poet. In the lyrics, unlike the epic, there will be no specific epic plot. What stands out from the dramatic type is the strong subjectivity of the Lyric. The article discusses the main features of lyrics in English and Uzbek literature.

Key words: domestic genres, lyric, melody, rhythmic poetry, words, verses, pictorial expression, artistic and spiritual arts.

Аннотация: Главным образом лирики считается лирический герой. В лирике на первое место выходит внутренний мир лирического героя. Все выражение проходит через «Я» поэта. В лирике, в отличие от эпоса, не будет конкретного эпического сюжета. Что выделяется из драматического типа, так это сильная субъективность Лирики. В статье рассматриваются основные особенности лирики в английской и узбекской литературе.

Ключевые слова: жанры, лирика, мелодия, ритмическая поэзия, слово, стихи, изобразительная выразительность, художественное и духовное искусство.

Annotatsiya: Lirikaning asosiy obrazi lirik qahramon hisoblanadi. Lirikada lirik qahramonning ichki dunyosi birinchi o'rinda turadi. Barcha ifoda shoirning "men"idan o'tadi. Lirikada dostonidan farqli o'laroq, o'ziga xos epik syujet bo'lmaydi. Dramatik turdan ajralib turadigan narsa Lirikning kuchli subyektivligidir. Maqolada ingliz va o'zbek adabiyotida lirikaning asosiy xususiyatlari muhokama qilinadi.

Kalit so'zlar: maishiy janrlar, lirika, kuy, ritmik she'riyat, so'z, misra, tasviriy ifoda, badiiy-ma'naviy san'at.

Introduction. Lyrika - (meaning "instrument" in Greek) as a literary species has evolved from time immemorial and has a number of features of its own. The main image of the lyric is considered a lyrical hero. In the lyrics, the inner world of the lyrical hero comes first. All expression passes through the "I" of the poet. In the lyrics, unlike the epic, there will be no specific epic plot. What stands out from the dramatic type is the strong subjectivity of the Lyric. At this time, the emotionality of the lyric is distinguished by the fact that it excites the soul of the reader.

Materials and experiments. In a lyrical work, the subject and the object are embodied in one person, the central "character" in it is considered the creator himself, more precisely, his inner spiritual and spiritual world. Lyrics can also



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cover social, cultural, domestic, romantic topics and acquire a huge social, aesthetic essence. However, even in this, nevertheless, individual personality experiences, feelings lead in the core of the lyrical work.

Discussion and results. The reader is encouraged to look at the self, the spiritual and spiritual world of the self. The lyric has long been present in the composition of folk oral creativity and is said in dedication to a certain season, season or tradition. The lyric took the main place in the West in the work of poets of Ancient Greece and Rome, in the East in the work of poets of China, Persia and Uzbekistan. Umar Khayyam, Saadi Sheroziy, Atoiy, Lutfiy, Abdurahman Jami, Alisher Navoiy found fame as a lyric poet. After Alisher Navoi, poets like Babur, Ogahi, Furqat contributed worthy to the treasury of Uzbek classical lyrics. Representatives of the Western Renaissance were Petrarch (Italy), William Shakespeare (England), then in the 18th and 19th centuries I. V. Goethe (Germany), J. Byron (England), A. S. Poets such as Pushkin (Russia) have created effectively in the field of lyricism.

In the 20th century, lyricism was enriched in terms of form and content. Pablo Neruda (Chile), Nozim Hikmat (Turkey), García Lorca (Spain), A. The work of poets like Blok (Russia) has gained much attention. And in Uzbek literature of the 20th century, lyricism played an important role in the renewal of artistic and aesthetic principles. The poems of Chulpan, Oybek, Ghafur Ghulam, Hamid Olimjan, Uthman Nazir, Erkin Vohidov, Abdullah Oripov, Rauf Parfi, Halima Khudoyberdiyeva, Omon Matjan, Shavkat Rahman, Uthman Azim reflected the colorful possibilities of Uzbek lyric thought. The lyric has acquired a variety of volumetric views in world literature according to its domestic genres and has gained a high level of musicality. Musicality in the lyric, melody was considered the main feature in all times. In the world literature of the 20th century and, in part, in Uzbek literature, lyrical works devoid of relative musicality were also completed: they are difficult to play with a musical instrument. However, in this type of modern lyricism there is an inner - mysterious musicality characteristic of the poet's soul tone, creative style, genre pathos. Both character and conflict in the lyric stem from the subject's talent, skill. In particular, in the Lyric, conflict is clearly reflected in words, verses, pictorial expression. Lyrically, the means of artistic representation (artistic and spiritual arts) are widely used.

Old English poets were unfamiliar with the lyric. Poems called lyrics, such as "Deor" and "Wulf and Eadwacer," are thematically distinct from those that circulated orally in the 12th century and were written down in large numbers in



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the 13th; these Old English poems also have a stronger narrative component than later productions. Springtime and passionate love are the most common subjects in Middle English secular poetry; many recycle such themes tediously, while some, such as "Foweles in the frith" (13th century) and "Ich am of Irlaunde" (14th century), communicate intense feelings in a few lines. Two early 13th-century lines, "Mirie it is while sumer ilast" and "Sumer is icumen in," have musical arrangements, and most of the others were undoubtedly intended to be sung. The primary mood of the religious songs is passionate: the poets lament Christ's crucifixion and the Virgin Mary, praise Mary's "five joys," and borrow words from love poetry to convey religious devotion. Early instances include "Nou goth sonne under wod" and "Stond wel, moder, ounder rode." Many of the lyrics are survived in manuscript anthologies, the best of which being the early 14th-century British Library manuscript Harley 2253. Love songs in this collection, known as the Harley Lyrics, such as "Alysoun" and "Blow, Northern Wind," are modeled after the lyrics of the Provençal troubadours but are less formal, less abstract, and more vibrant. The religious lyrics are also of high quality; however, "The Man in the Moon," far from being about love or religion, imagines the man in the Moon as a simple peasant, sympathizes with his hard life, and offers him some useful advice on how to best the village hayward (a local officer in charge of a town's common herd of cattle). A poem like "The Man in the Moon" serves as a reminder that, while early Middle English poetry was increasingly inspired by Anglo-Norman literature written for the courts, it is seldom "courtly." Most English poets, whether writing about monarchs or peasants, saw life through bourgeois eyes. Even if their work lacks complexity at times, it has the vibrancy that comes from being preoccupied with daily things.

When you hear the word "lyric," you might think of the lyrics that go with a song. You probably haven't considered a type of poetry that extends back thousands of years! The more recent use of the lyric may be traced back to ancient Greece, when artists first combined words with music. We'll look at what lyric poetry is, its qualities, and some renowned examples here. Traditionally, lyric poetry is accompanied by music. The term lyric derives from the ancient Greek instrument known as the lyre. A lyre is a tiny string instrument fashioned like a harp. As a result, lyric poetry are frequently seen as song-like. Lyric poetry is often composed of short poems in which the speaker communicates their emotions or experiences. Traditional, classical Greek lyric poetry followed rigid rhyme and meter requirements. Lyric poetry now spans various genres, each with its own set of criteria for construction.



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There can be seen some examples of lyrics in literature.

Turn back the heart you've turned away
Give back your kissing breath
Leave not my love as you have left
The broken hearts of yesterday
But wait, be still, don't lose this way...
Accept my love, live for today."

This is an example of a sonnet, with fourteen lines and an iambic pentameter metrical rhythm. The poem is about sentiments of love for someone special. It explains why staying together is preferable to leaving.

"Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawaken'd earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?"

This ode snippet exhibits lyric This fourteen-line poem is composed in iambic pentameter. Each stanza consists of four tercets followed by a couplet. Terza rima is the rhyme scheme form. The atmosphere has a poetic element to it.

"That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands...
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,"

This poem is a theatrical monologue in which the Duke gives the ambassador a painting of his former wife from his point of view. In doing so, he displays his status, his jealous nature, and his excessive pride. The rhyme arrangement of this speech lends it a poetic aspect.

"O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack,
the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But O heart! heart! heart!"

This is Whitman's renowned elegy's opening verse. Take note of its tone, which is solemn and full of great grief. Despite this, the words have a musical flow because of their poetic beauty.



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If we speak about Uzbek literature the lyrics of Alisher Navoi convey the material found in Uzbek literature and language. His poetry are regarded as the heroes of autonomous Uzbek literature, enlivening our different emotions, nature, and national realities. Similar phrases and stars of the century may still be found in Navoi's songs.

Alisher Navoi's lyrics allow Uzbek literary professors and pupils to write independently. We take into consideration our national ideals and the greatest values of our history in his best works and poetry, and we contribute to the general growth and peace of Uzbek literature. Many reviewers, authors, and poets have praised Alisher Navoi's songs for their distinctive use of words and language. His works' unique bright imagery and debates created a lasting impression on all recipients. This demonstrates Navoi's excellence in Uzbek literature as well as his international acclaim. Navoi's lyrics are a potent tool for portraying Uzbekistan's national beliefs, historical landmarks, and spirit. His writings serve a significant part in assuring the present orientation of Uzbek literature and, more broadly, Uzbek national identity.

Navoi's lyrics are regarded as a great textbook for Uzbek literary professors. For literary experts and the Uzbek people, his writings play a crucial role in safeguarding independence, peace, justice, and other fundamental national values.

Conclusion. Alisher Navoi's lyrics are among the greatest quality compositions in Uzbek literature history. His poetry express our national sentiments, and his works are a significant tool in developing the Uzbek people's national identity. Navoi's lyrics emphasize the brightness of the national spirit, which is one of the distinguishing aspects of our national literature. His words contribute to the preservation of our national truths, the delights of the national language, and the growth of our national literature. For the Uzbek people, Alisher Navoi's words reflect the pinnacle of spirituality.

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