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THE MAIN CHARACTERISTICS OF LYRICS IN LITERATURE AND SYNCRETIZATION

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Abstract: A lyric poem is rarely more than a page long; an epic might be many volumes lengthy. Meanwhile, dramatic poetry is nearly a hybrid: it conveys a tale but is motivated by emotion. The article discusses the main features of lyrics in English and Uzbek literature. Some types of lyrics are shown and examples have been given from literature.

Key words: lyrics, poetry, rhythmic poetry, lyre, elegy, sonnet, ode, ghazal, sestina, villanelle, pantoum.

Аннотация: Лирическое стихотворение редко занимает больше страницы; эпопея может состоять из многих томов. Между тем драматическая поэзия представляет собой почти гибрид: она передает сказку, но мотивирована эмоциями. В статье рассматриваются основные особенности лирики в английской и узбекской литературе. Показаны некоторые типы текстов и приведены примеры из литературы.

Ключевые слова: лирика, поэзия, ритмическая поэзия, лира, элегия, сонет, ода, газель, секстина, вилланелла, пантум.

Annotatsiya: Lirik she'r kamdan-kam hollarda bir sahifadan oshadi; doston ko'p jildli bo'lishi mumkin. Shu bilan birga, dramatik she'riyat deyarli gibriddir: u ertak shakliga ega, lekin hissiyotga asoslanadi. Maqolada ingliz va o'zbek adabiyotida lirikaning asosiy xususiyatlari muhokama qilinadi. Lirikaning ayrim turlari ko'rsatilib, adabiyotlardan misollar keltirildi.

Kalit so'zlar: lirika, she'riyat, ritmik she'riyat, lira, elegiya, sonet, g'azal, ruboiy, tuyuq, muhammas, qasida, marsiya.

Introduction. Lyric (lih-RIK) poetry is a form of personal rhythmic poetry. A lyric poetry lacks a narrative since its goal is to convey feelings rather than to recount events. It is concerned with the speaker's (who may or may not be the poet)



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frequently passionate or convoluted sentiments. The term lyric is derived from the lyre, an ancient Greek portable harp played by entertainers.

Materials and experiments. Originally, lyrical poetry was intended to be put to music and performed. With the invention of the printing press, performance poetry gave way to written compositions, but since the mid-twentieth century and the widespread availability of popular music, individuals are just as likely to hear a lyric as they are to read it. Aristotle, the Greek philosopher, classified all poetry as either lyrical, dramatic, or epic. Lyric poetry is more personal than epic poetry, which is supposed to reflect and appeal to a whole civilization. Epics are usually recounted in third-person omniscient perspective, but songs are nearly often written in first person.

Discussion and results. A lyric poem is rarely more than a page long; an epic might be many volumes lengthy. Meanwhile, dramatic poetry is nearly a hybrid: it conveys a tale but is motivated by emotion. Poets in ancient Greece were accompanied by musical accompaniment, generally in the shape of lyres, various stringed instruments, or panpipes. The library of Alexandria gathered some of the oldest lyrical poetry, including Sappho's work. A few writers in ancient Rome continued these traditions as well. The Book of Songs, a collection of writings composed in China between 11 and 7 BC, includes hymns, eulogies, and even folk songs. These were most likely created by anonymous ordinary individuals blogging about their daily lives. They used meter and concentrated on topics like as love, loss, work, war, and politics. The first manifestations of the ghazal, a sort of lyric poem made of couplets, appeared in Arabia as early as the 7th century. Troubadours first appeared in Europe in the 11th century. The troubadours' poetic compositions, like the ghazal, frequently dealt with courtly love. Petrarch, a poet from 12th-century Italy, invented the sonnet, a 14-line poem that Edmund Spenser and William Shakespeare would adapt and popularize in the 15th century. There are 9 types of lyric poetry. They are elegy, sonnet, ode, ghazal, sestina, villanelle, pantoum, japanese forms, dramatic *monologue*.

Elegy. An elegy is a poetry lament that often begins with the narrator's loss of a lover and progresses through the stages of sorrow. These poems are traditionally composed in quatrains of iambic pentameter with an ABAB rhyme scheme, however current writers choose a different approach. "In Memoriam A.H.H." by Alfred Lord Tennyson is an elegy.

Sonnet. There are numerous sorts of sonnets, including Shakespearean and Petrarchan sonnets, but all sonnets are 14 rhyming lines written in iambic pentameter with a dramatic change at some point in the poem. Shakespeare may



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be the poet most identified with sonnets owing to his literary significance and vast collection of sonnets (he authored over 150 sonnets). "Sonnet 18" is one of his most renowned sonnets.

Ode. An ode is a song that celebrates the praises of any person, place, or object that the speaker thinks is worthy of admiration. The tone is traditional solemn, honest, and respectful. In Anne Sexton's "In Celebration of My Uterus," she begins with relief after finding she does not need a hysterectomy. Sexton extols her general womanhood and praises the physicians who claimed her womanhood was faulty. According to some sources, the ode is a subgenre of lyric poetry, along with forms such as the sonnet and the elegy.

Ghazal. As previously stated, the ghazal is one of the early forms of lyric poetry. It's an old and sophisticated style made up of couplets, where each couplet is a complete expression—nearly a poem in and of itself. Every ghazal poem's initial line is end-stopped—or paused—typically with a punctuation point. The poet's name gets inserted into the couplet, sometimes inadvertently, sometimes as a chance for the poet to address oneself in third person. Many contemporary poets use this style, including Agha Shahid Ali, who penned "Even the Rain."

Sestina. The sestina, like the ghazal, is a seven-stanza, unrhymed, fixed-verse form containing repeated end-words. This French-based poem is sometimes criticized for its severe limitations, yet poets such as Ezra Pound—who authored "Sestina: Altaforte"—continue to write in this style.

Villanelle. The villanelle is another repetition-based style, with five three-line stanzas and one concluding four-line stanza. The rhyme scheme for the first three stanzas is ABA, whereas the last stanza is ABAA. "One Art" by Elizabeth Bishop is a villanelle.

Pantoum. A pantoum is a poetry composed of overlapping quatrains that originated in Malaysia. The first and third lines of one quatrain become the first and fourth lines of the next. A pantoum, unlike a sestina or villanelle, has no length constraint. ABAB is the rhyming scheme. "Pantoum of the Great Depression" by Donald Justice is an example of the form.

Japanese Shapes. Some believe Japanese haiku to be a sort of lyric poetry, despite the fact that these poems are frequently written in third person and are intended to communicate a scene—typically one in nature—without any emotion or sentiment. Haiku, rather than being an analysis of a sensation or subject, serve as a written snapshot. Aristotle could classify haiku as dramatic poetry rather than lyric poetry. Meanwhile, tanka, which is similar to haiku in certain ways, was



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created for emotional expression. It frequently centered on the bond between couples. One example is Takuboku's "Lying on the Dune Sand."

Dramatic Dialogue. This is yet another disputed literary style. Again, Aristotle would classify it as dramatic, but some academics classify it as lyric. As a result, dramatic monologue appears to be a large enough category for both characteristics to apply. Two well-known dramatic monologues are Robert Browning's "My Last Duchess" and Sylvia Plath's "Lady Lazarus."

Taking into account the attitude of the hero in lyrical works, the lyrics are divided into 2 types. These are: Autopsychological and executive lyrics. When called autopsychological lyricism, the lyric is the moment when the thoughts, feelings, of the hero and the poet overlap. For example, in poems of this type, the poet appeals to his soul and puts his inner experiences on paper. In the performance lyric, however, the poet enters the psyche of the other person and reflects from the other person's language, and as a result, this other person becomes the lyrical hero of the poem. There is also no connection or similarity between the poet and the lyrical hero. That is, the poet puts the feelings of another person on paper and supposedly plays a role. Lyric poetry was seen as an alternative to theatrical verse and epic poetry in ancient Greece. Both of these types had a story. Lyric poetry did not require narrative, allowing poets to focus on the sentiments and emotions of the speaker.

Conclusion. Lyric poetry has traditionally been seen to be emotive and expressive. Lyric poetry encompasses a wide range of poetic genres. Lyric poetry styles include the sonnet, ode, and elegy, which are well-known examples. This can make categorizing lyric poetry challenging.

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