



HISTORICALLY FORMED POETIC FORM

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Received:	10 th March 2022	The article analyzes poetic forms on the basis of scientific and theoretical views of Uzbek and Russian scholars. The perfection of lyrical genres and poetic forms is the result of creative research, which is formed due to social reality, approach to the material of life, artistic and aesthetic intent of the word artist and the need for a way of thinking. The changes in the internal structure that take place in their nature are determined by the content of the emotions and the scale and weight of thinking that occur as a result of the interaction of nature - society - man
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German thinker G.V.F. Hegel emphasizes the specific characteristics and pointed attitude of lyricism to the subject, the content of lyrical experiences in the diversity of lyrical forms and the diversity of poetic forms. In particular, the subject, which is based on a poetic image, ensures that the subjective provision of the artist and the subjective idleness of the artist, and the uniqueness of the observation ensures that the unique form of lyrical experiences. Later, V.G. Belysky also created a classification of works by Hegel in accordance with the same theoretic concept of Hegel in gender and diversity. According to Hegel, Hegel is "directly related to the essence of the artistic content, directly to its manifestation" [1-320].

Well-known literary theorist G.N. Pospelov in his chapters "Literary Theory" (M., 1978) in the chapters "Features of Lyric" (pp. 111-113) and "Genres of Lyric" (pp. 273-280) refer to this theoretical concept. The scientist, who gradually developed these scientific-theoretical views on the nature of lyrical works, in his chapter "Specific features of lyric" (pp. 62-177) in his study "Lyrics" (M., 1976) described lyrical works as meditative lyric, meditative-descriptive lyric, descriptive-descriptive. Lyric, "character" lyric and narrative (povestvovatelnyy) lyric.

Literary critic A.N. Bogdanov writes, "Different principles have prevailed in distinguishing the genre of lyrical works and poetic forms. In antiquity and later in the period of classicism, poetic genres were tried to differentiate according to their form and content. The firm, formed views of the representatives of this current served as the basis for defining the laws of a particular genre. Later, traditional forms of lyric poetry (eclogue, pastoral, epitaph) did not develop, remaining out of literary consumption. Other varieties (elegy, dedication, epigram) changed their character and acquired a new social content.

Classification of works of poetry to busy types (to the affricacy) was almost eliminated. Similar types of poem remained a secondary in the European poet." In the east poetry, the poetry of - eight, Ghazal, Ruhari and several other strict busy structural law has been preserved. The principle of classification in the essence of the topics of presentation in today's literature skills." [2-318].

The genres of literary scientists are organized by NSPraxis and co-authored "Inspection" in the "Status and Genres" [3-181], the genres of Uzbek poetry in four groups in the form of "Symbols and Intimism-Symbols, Invoisymbolic Lyrics This is natural. After all, the amount of verses "the genre of the lyric process, the order of employment, are not forms of formation of the system of rhyming system, content, methods of expression, plays a decisive role such as the prolonged construction. This principle belongs to jams, muhammas, as well as pointed forms" [4-21].

It is known that new views in artistic perception and expression are, of course, creates a unique image capabilities. Consequently, "all genres will be the distinctive aspects. But in essence, all genres can be divided into two - ordinary and lifts. Types of these genre also require many unique qualities: the accuracy and depth of the idea, the quality of the meaning, the imagination of the language, cleanliness. These qualities are very important for any work, regardless of the genre. Their difference is only in the artistic idea, "said the French thinker and the French thinkers, as well as the speech of the comedian characters, is also a luf that reflects the ideas of Fatihlikness. It is so worse, " [5-266] he said. Didactic advice unkns are also far from rous and love passions.

If we divide this phenomenon to the topics of problems, it will form a separate page of artificial importance dedicated to the ERC, Nation Humanity, and the Works dedicated to the humanity and moral independence. Folklore images, poems created on the basis of synthesized folklorines, i.e., poems created on the basis of synthesized folignial plot, consists of a separate cable and plays an important role in the development of our Lyrica. The creative researches caused by the association of poetical thinking and publicist-analytical-analytical-analytical-

analytical types, based on the basis of the association of poetical thinking and symbols in today's lion, is especially effective.

It is clear that in each period, the essence of socially realities is the basis for radical changes in the minds and worldviews, which will significantly bring significant internal structure changes in the nature of lyrical genres and the nature of poetic forms. At certain types of literature, the rising growth of some genres, and the release of some poetic forms is observed as a natural and legal phenomenon of the literary process. Fiction of fiction and aesthetic phenomena, such as lyrics and poetic forms in certain decades, are directly related to changes in literary practices, socially and the change. In this sense, in the poetry of the 70s of the twentieth century, especially beautiful lyik works, such as revival, such as the traditional genres such as Gazal, Ruhami, Muhammad, Muhammadas, Muhammad, created beautiful lyik works that enrich the history of our lyme.

In particular, Erkin Vahidov's "Youth Office", Habibi, S.Abdulla, and Chustali poetry, J. Pohidov, J. Hidov, J. It should be noted that the eight of Kemal, M. Boboev. The high social and philosophical propicity of the four samples of Four, eight, and samples of the poetic is the high fictional-aesthetic level, forms a very bright page in the improvement of lyiriki genres and poetic forms.

The history of the gradual development of Uzbek poetry, Mirtemir hair, A.Mukurov of the Mirtemirs, Erkin Vahidov, versions of the Jamala Aripov, the prose and other of the prose of O.Matjon. Poetical experiments are the fruit of the history of artistic and emstectic thinking of material and poets of life.

Asganized in the experiments of global literature, Navoi Lyrics, Babur Gazals, Babur Ruhobi, Beddan Mahmud, Bedaki Ruhudi, Rukhi Rubas, and their next period creators to their next period creators We also emphasize the blessed effects. Along with the reconciliation of the lyrics genres of lyrics in such a colorful and creative stability, the process of evolution of poetic forms formed in our artistic experiments and high skills is also manifested in the integrity.

In this regard, we need to focus on literary influence, traditional and innovative issues related to our topic, and clarifying some disputed points in this regard. In fact, the interaction and influence of literature is an important factor in the development of art, is well known from the history of word arising that it can be positively effective, especially in the case of innovative Otherwise, the literary influence consists of an external similarity and form such as imitative and creative spirit, it will also be a serious obstacle to the development of art and young talent owner. That is always proven that the rich experience of the peoples of the world and the stages of historical development, the most important Uzbek literature and literature of the peoples of the world, which can always serve as the most important and necessary condition for the development of artistic creativity and literary and aesthetic thinking. For example, the creative study and mastering of Uzbek poets and writers or the creative study and mastering of the best practices and traditions of world literature, but it has become rich and improved, as well as a generation to generation, such as the ideological and aesthetic relay. The experience shared the twentieth century and the bridal bridges, including skills and fathers of the twentieth-century Uzbek literature, was a unique basis, including the next period of the 70-year old.

Such a necessary gradual and inevitable violence in the course of the creative impact and inevitable can be described as a traditional stage that can travel this or that this way. Abay Kononbaev, a famous Kazakh white, symbolically compared to the emergence of new and even more important waves from the merger of sea waves in a literary space. This poet can also be said to enjoy the traditions of classical literature and also agree with the distinctive evolution and consistent passing inheritance, inheritance For centuries, you should not understand the mutually diagnose and innovative divisions of literary traditions and innovations, which are improving and richer in a narrow sole sist. In this regard, V.G.Belinsky's perception is characterized by the following statement: In the same way, the poet of the teacher also awakens the power, talent of his own young artist. " [6-117]. Indeed, the inspired literary affects the process of creating age-up and their ability to grow and its talent and their talent and thus also affect the development of art and literary and aesthetic thinking. The process of creative effects in the 70-190s in 70-190s served as a basis for drawing specific conclusions in the development of Uzbek poetry.

First of all, it is noted that the quality changes in the nature of lyetic genres and the nature of poetic forms are its unchanging law. True, each of the poetic forms is semantic structure with a unique artistic property. Fard - two, Ruhoyi - four, Sonet - fourteen lines. It is these limits in the arms of the arms of each other, determine the nature of the quality changes in the series of new social and philosophical meanings. If the reputation of poetic shapes, it includes not only the innovator, but also the nature of art traditions. The end of the only twentieth century, along with the improvement of poetical forms in Uzbek poetry, will also inform Arab's talents and artistic style scientific summons on the improvement of poetic skills of poetic skills.

So, based on the above observers, it can be said that lyrical genres and poetic forms are not the private property of this or that national culture, along with all the genres of art. On the contrary, they are always common in contact with each other, the form of artistic expression of national literature that develops in the process of interaction and reflection.

The influence of literature is a multifaceted process, which is manifested not only through the harmony and commonality of the topic and ideas, but in the form of literary genres and interactions of artistic forms. European Poemia and Umar Revative, Alisher Navoi, and Bobur, are the eight yohdish, Bayrat, and R. Hamzatov's J. Khamzamzoda without J. Khamzamzoda. The eight of our other our poets and other poets, without shakfir sonets, cannot be imagined without the R.Parfi, B.boykabylov, A. Sher Sonnets, or the R. PARPUI.

This means that the laws that ensure the development of lyrics and poetic forms show the common manifestation of the ideological and aesthetic criteria of certain areas in the literary process and its unique manifestation in national poetic cultures.

Second, the study of lyrics genres and the development of poetic forms expands our perceptions about the brevity of artistic thinking. Theoretical knowledge of the works of each era is clearly clarified the important laws that determine the development of the literary process. In particular, the laws of development, mutual cooperation and interaction of literature, deepens the creative figure of the artists and our scientific views on artistic skills.

It is known that every genre does not have problems with identifying and covering specific aspects of each other. In particular, how to pay attention to the viewing of the cure as a poetry of poemism as an important list of views, how can such works of monologue poem twenty-thirty-type poems of monologue of monologues be distinguished by poems? Suppose A. Loripov and Mantepov Mirthejon Mirthir's "Mother poem" and in terms of poetic forms are in terms of poetic form? Or what signs does the difference between Umar al-Hayyam, Mahkhuzoda, Abdulla Aripov Quick for the Umar Hayyam, Mahmud Ribusi? Also, with petto or shakespeare sonnets, how can we see the different symptoms, specific and common features of the R. Parfi?

That is why "in such cases," in such cases, the difference in such a difference in such cases is on the nature of socio-philosophical content of artistic-aesthetic thinking, "Yuri Tinayov wrote.

"It is the scale of its similar artistic and philosophical general education." [7-7]. It is no coincidence that Russian scientist and writer Yu.Tinyanov is saying. After all, it is difficult to show the symptoms revealing all the aspects of the genre: the reason is always living in mixed mortality. " [8-7].

In short, the taxi genres and the poetic forms of poetic shapes is to approach socially reality, material, and the efficiency of the artist's artistic and aesthetic intention and method of thinking. The internal structure changes in nature are determined by the share of the situde, the scope of emotion and contemplation of human relations. The content of artistic-aesthetic, socio-essential, and spiritual general ideas, along with lyrical genres, is also the mean of internal structural changes in the nature of poetic forms.

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