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THEMATIC DIRECTIONS OF THE NATURE OF THE LYRICAL EVENING

Abstract: The thematic areas of the nature of lyric poetry in Karakalpak literature are given in different ways in the creativity of poets. The basis of the content is forgiveness.

Key words: lyrical forgiveness, content, form, direction, poets.

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Introduction

There is a peculiar nature of the lyrical evening. This is about the scientist of literature, professor B.I.Sarimsakov writes: "by attracting the attention of the characteristic events and events in life, the soul settles in the net, does not give pleasure to ten, its reflection in life and activity, disrupts the balance of thinking. The spiritual state of the creator, which is at the heart of the soul, which has broken the joy, peace of O, is called Lyrical forgiveness. Lyrical forgiveness sometimes passes as an actual spiritual state, and aesthetic wealth is formed and destroyed by the creator. As for Baz'an, he can not stand as an aesthetic wealth, and the creator keeps for a long time in his heart. From this it can be said that the lyrical experience is also in a state of affairs.

In the works of art there are concepts of form and content, in the connection of which the content is leading – it causes a change of form with its own transformation. Great thinker A.Navoi also sees the form and content in dialectical unity and emphasizes that the poem should be beautiful both with its content and with its form. In a real artistic work, the content is inherent in the form, the form in the form. "The figurative form is the state of artistry" [1]

When studied from the theoretical side, the emphasis on the form is high, as well as the content is similar.

The basis of the content is forgiveness. This concept as a term in the artistic literature began to be seen in literature May from the 30-s of the XX century. This word is used in the sense of human perception, thoughts.

Like other examples of artistic literature, the song can not be sung on its own. Judging by the observations, the influence of emotions and sensations in the creation of a song is in the main place. "True lyricism, like any other true poetry, should show the true meaning of the Human Heart" [2].

Based on the poetic works, The Present Tense is due to its nature, the more the song sounds and its general meaning, the more it affects the emotional coloring. He gives us information about the aesthetic world of the poet. Forgiveness is the driving force and basis of lyrical poetry, its content. [3]

For lyrics, too, is considered a living basis. There are 4 styles of improvisation of the lyrical evening in the song, mostly.

1. Through an image that embodies the main poetics of the song

2. Through the image of kechinma, which determines the leading one poetic content of the song

3. Through the appearance of a poetic landscape or poetic status

4. Poetic harmony (through shyness, song rhythm, poetic shifts) [4].

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It is impossible to put any of these styles above each other. In the current Karakalpak poetry, the lyrical evening is given in different ways. For example, poetic images, landscape appearance. We can not pour these styles low from each other. There are also places where they complement each other. The lyrical hero serves to create a livelihood. Songs created today and entering the field of literature can prove this word. In the fiction of the lyrical evening, the image also plays a key role. In this type of style, some styles can be combined. But the main place is occupied by one leading image. The feelings of the lyrical hero will be directed to the leading image. For Example, B. The leading image in the army of saaev with the name "I pour my grief..." is a child. The father, who is a lyrical hero, thinks about the gang of children.

Onda paxta mapazında júr edim,
Túsimde azıw tisim sığan eken,
Túni menen shanshp shıqtı júregim,
Nókiste tungıshım kóz jumǵan eken. [5]

Throughout the lines, the fact that the eldest child has passed through the world, all his relatives in his didors have remained in front of the eyes since childhood, he has two faces with laughter, blond hair, suluv jamoli, at the time of birth, the state of joy in his own world, the fact that he walked in the army and called his father, I kept your car as a mascot for many years. Years passed, when you passed away, born singling finished school today. When you were in life, you would be twenty years old with your peers – that will pour out your own grief.

In principle, the song achieves its goal by giving the people, the pleasure of serving the modern world, the emotions of whims, humanity, the spiritual state of a person, the beauty of nature, the state of the universe full of various phenomena.

In O.Satbaev's lost for the lyrical hero in the song lines given to Satbaev's sheep, served him to create the image of yor that many years ago the feelings of openness were not yet lost.

Jaslıqtaǵı eń soǵıǵı geshtek...
Kettik,
Lekin, aytpadıq "Xosh" dep.
Búgin sol bir aqshamdı eslep,
Muxabbatım, seni joytaman.

Sennen ayra túskenim qashshan,
Men kekseydim sen ele jassań.
Endi maǵan hesh qashan joqsań,
Muxabbatım seni joytaman. [6]

From the language of the lyrical hero comes to mind his love, which remained in his youth. He feels that he has been focusing on the label he has believed in for years, the moments he has spent with him have remained memorable under white tulle in his happy moments. Curses the divorce. Through the image of white tulle, facing the stream, the image of yor flows into the rejuvenated eyes through the image.

The main role in the creation of entertainment in Baz'an can also be attributed to the image of living. In this style, great attention is paid to emotions. All thoughts converge around feelings. For Example, P. In the army of mirzaboeva "Soǵinch":

Mektep taman qatnaǵan soqpaq,
Ómirimshe qádirdan maǵan.
Qosıǵımdı óteyin arnap,
Balalıǵım máńgige saǵan. [7]

In the song, the lyrical hero O'mr tall unforgettable moments remained in his childhood, dreaming of him, asking questions, looking at the law of life, each period in the human O'mr has its own size, the hero of the school age, full of young disappointment, pours on a white swan in his feelings for the Motherland, where O'mrica is dear. In his songs, he cures his childhood an eternal, unforgettable childhood. Through taǵrisi, soǵinch, poets can write songs of different content. But, P. The Tsarist period, which is the law of Mirzaboeva's Life, shares the carefree childhood.

The lyrics appear in the case when a person is self-acquainted, perceives himself as a separate image, perceives himself as another being within the universe, and looks at the external world through the windows of his individual world. [8]

In the current Karakalpak lyric, the evening is given through a variety of styles. The goal of each poet's writing of poetry is not only to give him information, but also to be able to give a poetic meaning to the vazmin, which is absorbed by emotions. We are asked by emotion from the centuries of the above-mentioned poet B. In the army of saaev "I pour my grief into qaǵoz...", which is attached to the child, further O.Satbaev's "love, I'll lose you!" yor timsolin P. in love lost in the army Through the song "Soǵinch" by mirzaboeva, we can see the image of childhood dreamed of innocence in the evenings of lyrical heroes. We witnessed that the lyrical evening was created in the Karakalpak literature in a different thematic direction. Stylistic origin of poets, the thematic direction in the lyrics they create is in different directions. In the vast and spiritual world of their creative circles, the state that the lyrical hero gives away from the heart of feelings is evident that the nature of the lyrical evening is in different directions. In the last quarter of the twentieth century lirika was able to independently give its new direction. This is reflected in the artistic portrayal of the changes taking place in society. M. In Karakalpak literature Jumanazarova's poetry is also very diverse in thematic terms. In his songs, nature, the born husband, faithfulness, honesty, pure conscience, the livelihoods of women are dressed with pleasure. His songs of different appearance in a series of songs, which he entered in the collection "I came to roll", describe the nature of the evening. In the army of the poet "Mother-Mother:

"Ana-anajan" qosıǵında:

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Ajem atam mehriyban,
Mañlayımnan sıypaydı,
Seni oylap anajan,
Mehrim sağan tuwlayı.
Dayım kishem kewlimdi,
Jıqpayın dep mıñ hálek,
Óziñ bolmas hesh kim de,
Dúnya sensiz bir pálek. [9]

In the poem of the poet, yoru-biradars, fraternal victims, none of them can replace the mother of the only suitor in the world.

Poems written on the theme of women in literature also have their own merits. When a woman creates poetry, she has a special imagination in the evenings of maternal love, a kind lyrical hero. Therefore, in every nation, the works in the pen of women have their own characteristics and are given through emotional forgiveness in the hearts of the reader.

In conclusion, when we emphasize in the circle of thematic directions of the nature of the lyrical evening, we give examples of poet poems in which the Karakalpak literature plays a pen in different thematic directions in poetry. Around the circle of thinking poets with their own words, their own style, we analyzed poems on a topic that aspired from singles to the general, and through the poems formed from their pen we learn about the thematic direction of the evening. Therefore, in the current Karakalpak poetry it is possible to see that the directions of the nature of the lyrical evening are given in different styles of thematic. In Belinsky lyricism io, the thought behind the lyrical perception is cold, when the thought is said imperceptibly, it is not the sphere in which the mind teaches. He also gives an emotional thought to the person who heard him, is written to sing or play, so he can not be unpleasant to the ear. [10]

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