



TYOLOGICAL CHARACTERISTICS OF THE LYRICS OF THE ANCIENT PERIOD

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Abstract:

In the article, the typological and specific aspects of the samples of the lyric type in ancient Eastern and Western literature are analyzed. The leading genres, forms and expressive features of ancient Eastern and Western lyrics are studied in the context of comparative literary studies. In ancient Eastern and Western literature, the rhyming and weight characteristics of lyrical genres, as well as its subject content, were thoroughly studied. Also, the influence of theological, mythological and folklore sources on the lyrics of the ancient world, the development principles of Arabic poetry in the East, and the manifestations of Ancient Greek lyrics in the West are discussed.

Keywords: Lyric type, aruz, finger, hexameter, elegy, yamb, monodic lyric, choral lyric, trochee, spondee.

Lyric as a literary genre has been formed since ancient times and has a number of its own characteristics.

We see that the lyrics of ancient times are connected with people's life - traditions and way of life of nations, wherever they are in the world. First of all, in the lyrics of the ancient world, the aesthetic taste and mental-physical and spiritual-educational activities of the people of the distant past are expressed against the background of rhythmic melody. These aspects play an important role in determining the typological characteristics of the ancient world lyrics. The defining feature of the lyric is its description of feelings and experiences. That is, unlike epics and dramas, lyrics do not describe reality, for which reality is important only as the basis of the spiritual experiences of the lyrical hero, as a factor that motivates them. Therefore, in the lyrical work, the reality is expressed through the prism of the heart of the lyrical hero, more precisely, only enough "fragments" of reality, details are taken in the lyric to describe the experience.¹

The main character of the lyric is the lyrical hero (sometimes he is also called the lyrical subject). Often, the lyrical hero is understood as the author, but this is not always true. After all, the poet can describe his own experiences and describe the experiences of the "other person" while entering the psyche of another person.

In the East and the West, like other literary genres, poetic works have not fully arrived. Only samples of folk oral creativity and poetic fragments written in literary sources of the oldest times have reached us. Of course, although such historical facts are few, they give a reason

to think about the lyrics of the ancient period. In this case, it would be correct to consider the typological feature of the lyric type, the specific nature of its units of measurement. If Avallo's lyrical genres are the product of the human body, his spiritual experience, it is impossible for such a subjective heritage to endure in the face of a great era. If we look at the historical process, according to the development of the society, the attitude towards one or another literary genre was changing. For example, we see that dramaturgy developed in the ancient Greeks, and lyrical type developed in the Arabs. Mental thinking, aesthetic ideal, form of belief played an important role in defining the position of these types in literary life. Here, if we take into account the poetic roots of the dramaturgy of antiquity, its connection with the lyrical genre, it becomes clear that the history of this form of thinking goes back to the distant past. Depending on the transition of cultural civilization from one country to another, in some societies, where the attitude to lyrical thinking is different, it is to educate warriors spiritually, and in others, to reflect the social pain and domestic life of the people, to express lyrical thinking on religious and educational topics. and glorification of the aesthetic ideal of the people formed the main directions of the poetry of the ancient world. In addition, the development of ancient lyric poetry in a syncretic form and subsequent division into independent literary genres and arts indicates that this lyric type is constantly active on the stage of poetic creation. In particular, the symbolism characteristic of ancient world poetry, the lyrical expression of the hymn of nature, passed

¹D. Quronov va boshqalar. – Adabiyotshunoslik lug'ati. – T.: Akadernashr, 2006. – B.152.



from people to people, from mouth to mouth, became polished, took a place in the heart of everyone like a mother goddess, and served to bring the wisdom of the past to the present day. will do, no doubt. If the ancient Eastern lyric is studied from the perspective of the principle of historicity, it becomes clear that the above view is not just a hypothesis. That is, as they say, "the fountain head" of folklore literature, the genre characteristic, syncretic nature of the ancient Eastern lyric finds its confirmation in the symbolic symbols of the thought of ancestors. Music, dance and speech art as a whole literary phenomenon embody the aesthetic principles of ancient world lyrics. Although the lyrics of the ancient period did not develop in the same way on Earth, to a certain extent it reflected the spirituality and inner thinking of certain peoples. Sometimes in Eastern literature, sometimes in Western literature, with its syncretic nature, it has been preserved in the historical gene of many genres in the literary-historical process.

Musical tone, rhythmic measure, artistic syncretic expression, inter-national exchange of poetic weights acquire a typological meaning in the lyrics of the ancient period. For example, in ancient Greek literature, the word "lyric" comes from the name of the stringed musical instrument lyre, which means "a poem performed to the accompaniment of music." This term was used by scholars of the Hellenistic period after the development of lyric poetry, approximately in the III-II centuries BC. Before that, the Greeks themselves called the works related to their lyrics "melos", "melika", that is, "song". It turns out that for centuries, the ancient Greeks imagined lyric poetry

— VV / — VV / — VV / — VV / — VV / —

By changing the length and the shortness of the stanzas in the poem, that is, the dactyl and spondy stops in a certain order, the ancient epic writers achieved the resounding of the hexameter in different tones.³The only device that provides melodiousness to poetry is weight. For example, the use of long hijabs in the poem expresses the grandeur of the event and the weight of the action, while the abundance of short hijabs brings speed, lightness, and playfulness to the action. Therefore, hexameter can be used in sixteen ways. In addition, the caesura, that is, the pauses that come between the third or fourth stanzas of the poem, are also of great importance for the hexameter status.

According to the testimony of the sources, the lyrical type of poetry in ancient Greece was rank-and-file. But most of the heritage of this type has not reached us. If we do not take into account the more or less complete poems

in conjunction with various other mediums, such as song, musical instruments, and even dance. Therefore, every lyric poet was simultaneously an author, a composer, and a dance master. Over time, some simple types of lyrics, called iambic and elegy, gradually moved away from music and became a literary genre intended only for reading. The term "melos" is used to refer to poems that express the feelings of the soul alone, and the connection of this category of works with music continues for a long time.²

Another typological characteristic of lyrics is weight. In the Greeks, various forms of hexameter measure were the basis for determining the types of elegy, iambic and melos. The genre of melos, recognized as a pure lyric and retaining its musical melody, is divided into two categories according to its content and events: monodic lyrics - performed by a single singer; choral lyrics - performed by many.

All ancient Greek poetry is based on the alternation of long and short stanzas. To express this more clearly, if we usually mark short syllables with a curved line (V), and long syllables with a straight line (—), the repetition of these symbols in a certain order - the weight of Greek poetry. creates. It should be mentioned in passing that depending on the requirements of pronunciation, it was sometimes possible to replace two short syllables with one long syllable. For example, a hexameter scale consists of six stanzas, each of these stanzas consists of one long and two short (— VV) syllables called dactyls. To make the poem melodious, the last stop is pronounced by alternating two long syllables (— —), called spondy, resulting in the following verse:

left by some poets, the works of most lyric writers have been preserved in the treatises and collections of past authors, only a couple of verses and phrases. On the basis of these poetic fragments that have reached us, an important stage of ancient Greek literature was established in the millennium BC. It is possible to form an idea about the lyrical poetry of VII-VI centuries and say some thoughts.

In the ancient Eastern lyrics, aruz was considered the leading weight. Aruz (Arabic - to make a request, a piece of wood placed in the middle to hold a tent) is a metrical poem system based on the repetition of short, long and very long hijas in a certain order, poetic measure, weight. Aruz is a poetry system of the Near and Middle Eastern peoples' literature, which first appeared in Arabic literature, and began to be used in Persian literature as early as the 9th century. There is an opinion that Aruz has been used

²Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 70.

³Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 71.



in the literature of Turkic peoples, including Uzbek literature, since ancient times: "It is not clear when it was adopted by our Central Asian Turks. However, if you take into account that the famous book "Kutadgu Bilig" written in Kashgar in 462 AH was written in this aruz weight, it is known that it was accepted very long ago" (Fitrat). Later, it was developed by Rashiddin Vatvot, Tusi, Shams Qais Razi, Maulana Yusuf Aruzi Nishopuri. From the 11th century to the end of the 19th century and the beginning of the 20th century, Aruz became the main poetic system in Uzbek classical literature. Of course, Persian and Turkish literature did not mechanically adopt Aruz, on the contrary, it was adapted as much as possible to the features of the Persian and Turkish languages. Naturally, this situation enriched Aruz, and was the basis for the emergence of such concepts as Arab Aruz, Persian Aruz, Turkish Aruz. According to Navoi's work "Mezon ul-Avzan", "aruz" corresponds to the name of the valley, "rukn", which literally means "pillar". Aruz has been the leading system of poetry in Eastern literature for thousands of years, it has been constantly enriching and developing, it has become a perfect system, and a field dealing with its laws - the science of Aruz - has been formed. In the Turkic peoples, the first examples of aruz can be found in ancient proverbs and riddles of the period before the introduction of Islam, in "Devoni Lugotit Turk". However, A. Fitrat, in his literary studies, mentions finger weight as an ancient national poetic system. Samples of finger weights are preserved in Mahmud Koshgari's work "Devoni lug'otit Turk".

Songs and lyrical poems in "Devoni lug'otit turk" are written by many scholars - K. Brockelman, F. Koprulizoda, A. Fitrat, T. Jalolov, S. Mutallibov, A. Kayumov, K. Karimov. and others admit that most of them are the weight of a finger. T. Ganji also considers most of them to be the weight of a finger, and says that only some of them are aruz. Researcher IVStevleva includes all of them in the bisot of written literature and says that they belong to aruz weight.

Therefore, while taking into account the fact that some poems belong to written literature and were written

—UU— UU — UU — UU — UU —U—U hexameter

— UU — UU —//— UU — UU — pentameter (elegiac stanza)

Both the weight and content of elegiac lyrics are very close to epic epics. The Greeks themselves did not separate this category of poems from war novels.⁴

The genesis of the term "Yamb" is abstract. Ancient legends connect this word with the legend of the goddess Demeter. "When Demeter, who was deeply saddened by the loss of her daughter Persephone, was hired as a nanny

in aruz (aruz was getting absorbed into Turkish poetry), in our opinion, most of the poems belong to oral poetry and are the origin of the poetry of the Turkic peoples. It should be noted that the weight is on the finger. The stanza of songs and lyric poems often consists of four lines, sometimes two lines, and the quatrains rhyme in the form aaab, vvbb.... These features characteristic of the poetics of ancient songs and lyric poems are preserved in modern folk songs, including Uzbek folk songs. Most of the Uzbek folk songs are 7-8 syllables, and they also rhyme in the style of aaab, vvbb.... This alone shows that Uzbek folk songs began to appear in very ancient times.

In this regard, information about the first lyrical genres in ancient Greece is connected with the period before Christ. In particular, ancient Greek poetic genres such as iambic and elegy can be cited.

The birthplace of Elegy was the region of Phrygia in Asia Minor. The name of the genre is taken from the word "elegn" ("reed") in the language of the people of this place, and this category of works is intended to be performed with the accompaniment of a musical instrument made of this plant - a flute (flute). In modern literary science, poetic works that express sad feelings are called by this name. Understanding elegy in this sense is completely foreign to the ancient Greeks. In elegiac works, on the contrary, they interpreted moods of spiritual refreshment, ideas of heroism, and martial feelings. However, the main measure that determines the characteristics of an elegy is not its content, but its weight. Therefore, according to this rule, any poetic work written in a special weight called "elegiac verse" was included in this genre, regardless of its content. The first line of "Elegiac Verse" is made up of hexameter, and the second line is made up of pentameter. Pentameter is similar to hexameter. The difference is that the short syllables in the 3rd and 6th positions are omitted. For this reason, it is necessary to pause after the long hijo of the third stanza, which divides the verse into two equal parts. The drawing form of the byte is as follows:

to the house of Kelei, king of Elis, out of anger at the gods, only the cheerful and playful servant girl of this house named Yamba was strange. askiyas, by saying interesting things, he managed to open the heart of the goddess and make her laugh a little. The legend, in any case, must have been woven according to the content of the poems.⁵. Because this genre itself is derived from the poetic weight

⁴Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 72.

⁵The indicated source. - P.73.



that expresses humor and critical thoughts in folk literature. Later, after moving from folklore to written literature, yamb weight becomes a powerful literary tool that describes personal feelings, moods in the spirit of satire, works in the direction of discussion. If we talk about the weight characteristics of the iambic, it mainly consists

U—U— / —U—U / U—U— / —

Examples of this poetic genre in ancient Greece Callin, *Tyrtheus*, It is found in the works of such poets as Archilochus, Solon, Alcaeus, Sappho. For example, mil.av VII lived in the first half of the century the Greek poet Callinus is recognized as the founder of elegy. Kallin's poems praise the theme of the homeland, and 23 of his poems have reached us.

Another Greek poet who wrote on this topic later is Tyrtaeus. In his poems, the poet called on the people of Sparta to protect the homeland, to be physically strong and mentally fresh. According to the poet, the highest quality of a warrior is bravery and courage, and a person who truly seeks glory should sacrifice his life for his country. Whoever defends his country from the enemy and lives like a hero, his name will remain forever in the memory of his countrymen. In the elegies of these two poets, the pain of the homeland is expressed: the first of these poets, Kallin - the people of Ephesus, and the second, Tyrteus - express the general ideas of the people of Sparta.

The personal feelings of a person find their bright expression for the first time in the work of Archilochus (middle of the 7th century), a contemporary of the Greek poet Tyrteus. According to the testimony of Greek and

of stops called (UU—) and trochee (— U). About this, A. Alimuhammedov, a scholar of antiquity, notes that since both staves were extremely short, they were used in pairs, and as a result, the six-stave weight, which became famous under the name of "jamb triplet", came to the field:

Roman writers, Archilochus was a great writer of his time. None of the contemporary poets could compare with Archilochus in terms of content and weight. The poet's lyrics consist of his hard life full of troubles in his personal life, his sorrows, and the pains of his love. In the poetic fragments that have come down to us, the poet talks about his difficult military life and says that because he was an ordinary mercenary soldier, he only earned bread with the sharp blade of a spear. "War was the main source of livelihood for Archilochus; therefore, he declares that he is the lover of Ares, the god of war, and at the same time, because of his passion for poetry, he also gives his hand to the muses. Endless wars threw Archilochus from victories to defeats, from joys to sorrows.⁶ The poet is forced by the fact that he spent his whole life in danger, in danger, and that he did not get out of need, and he does not even hide the fact that he extended his hand to charity.

Along with elegies, Archilochus also wrote many iambics. True, the poet gained wider fame among his contemporaries with his zaharkhanda yamb poems. "According to the ancient Greeks, Archilochus was also the poet who founded the iambnavis genre. In his poem mocking the person named Lycambe, the poet says:

*Ota Likamb! Nedir bu ishing?
Ravshan fikring xira qilgan kim?
Bir zamonlar sog' eding, bardam,
Bukun elga kulgu bo'lding sen.*

⁶Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 75.



(Translated by Erkin Vahidov)⁷

Plutarch and Aristotle left some information about Solon, another great elegiac writer of ancient Greece. According to the sources of these thinkers, Solon was about mil. avv. 635 is born in a noble noble family.

Along with iambic and elegy in Greek poetry, BC. In the 7th-6th centuries, monodic, that is, solo lyrics, developed extremely quickly, and this type of poetry appeared under the direct influence of folk literature and music. Two great poets, Alcaeus and Sappho, who were born and raised on the large island of Lesbos on the west coast of Asia Minor, the homeland of this genre, created beautiful examples of monodic lyrics with the help of different weights they invented. They created a lyrical expression of deep human emotions that had never been touched before.

In the poetry of Alcaeus and Sappho, the weight types of lyrics are even more refined. It was especially used more in the poet's melodious songs, and later this weight was applied in proportion to it.

Alcaeus' homeland is the city of Mytilene, the capital of the island of Lesbos. The poet, about a thousand years ago. He created between VII-VI centuries. In a short poem from the series "Songs of Struggle", the poet describes a large house. The rebels gathered weapons in this house, preparing for a bloody battle; Alkey addresses his friends who are preparing for rebellion, calling them not to turn back on the path of the goal, to be strong and united. Another small poetic passage compares public office passed into the hands of the people to a ship caught in a terrible wave.⁸

Alkey's work is not limited to political themes. The poet wrote many poems praising the beauty of a woman, the joys of life, and the pleasure of love. However, these have not reached us. He expresses his love for Sappho by pinching and pulling in a quartet:

to Sappho

Nozik tabassumli, gulgun, musaffo,
Sochlari jingalak, maftunkor Sapfo!
Bir gap aytmoqchiman quloqlaringga,
Lekin aytolmayman, yo'l qo'ymas hayo.

(Translations from Russian by Fayzi Shahismail.)⁹

In addition to the lyric works performed by solo singers, the Greeks also had poetic works - solemn lyrics - which expressed the wishes and mood of many people and were performed as a whole in the form of a chorus with the participation of several people at large events and ceremonies. The history of the origin of solemn lyrics is mainly related to religious ceremonies. In ancient times, people who came to worship in Greek temples sang hymns in praise of certain gods. Such hymns are often dedicated to the gods Apollo and Dionysus. The names of several individuals are mentioned as poets who founded the solemn lyric, especially its religious branch called the gods. These are Areon, Alkman, Stesichor, Iyik and others. Most of the solemn lyrics that have reached us are dedicated to Dionysus, the god of May and joy, and the ancient Greeks called this category of works "diphyramb". Later, from the second half of the 6th century, it became customary to praise living people as well as gods in solemn lyrics. Hymns dedicated to certain individuals were performed by the masses at various competitive games held in Greek cities. These games were a huge national holiday for the entire Greek population. Thus, a new type of lyrical poetry, called

"epinician", i.e. victory ode, appears. The musical form of the solemn lyric is much more complicated than that of the ordinary lyric, that is, the range of weight and status of the poem is expanded, besides, the choir members not only sing the poem, but also perform it to the accompaniment of dance. Authors who wrote poems for the choir were often poets, composers, and dance masters.¹⁰

In ancient Greece and Rome, the development of the lyric genre is associated with certain poets, while in the East, it was preserved as examples of folk oral creativity. In particular, songs and lyrical poems describe the work process, scenes of peaceful domestic life, conflicts between nations, and various feelings and dreams of people. Concrete description of the realities of life and people's feelings are important features of these songs and lyrical poems. Even the "season debate" between winter and summer is depicted as a clash of people, a battle of opposing parties, and it is given a lifelike tone. The seasons, especially the spring season, are characterized by their own characteristics.

There is no doubt that the oldest samples of folk oral creativity and the language of this period, which are

⁷Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 76.

⁸Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 80.

⁹ <https://ziyouz.uz/jahon-sheriyati/qadimgi-yunon-sheriyati/alkey-ma-vii-vi-asr/>

¹⁰Алимухаммедов А. Чет эл адабиёти (Антик адабиёт тарихи). – Т., 2017. – Б. 87.



included in the pages of "Devonu lug'otit turk", are the basis of our later poetry. A vivid example of this is Hazrat Navoi's poetry.

The literary language of Chigatai (that is, the language of the Navoi era) is even the foundation of the modern Uzbek language, which is the basis of the Koshgari classification, the Hakhani Turkic, to study the history of literature and language: "The mother of Chigataicha is Ig'on emphasizes that we have to go to the literary dialect (to Hakhani Turkish - the explanation is Fitrat's). He adds that the roots of Hakhani Turkish can be found in the Orhun-Enasoy inscriptions. In this regard, the Russian governors enter into a reasonable argument with Radlov and Samaylovich¹¹.

Fitrat collected the songs and proverbs contained in "Devoni lug'otit turk" under suitable titles. He divided the folk songs into two parts depending on the theme and the length of the verses. He writes about this process as follows: "I connected these (songs - UJ) to each other according to the themes of weight and rhyme. I worked a

*Bajkom urub otlaro,
Uyg'ur dag'i totlaro,
O'g'ri yovuz itlaro,
Qushlar kabi uchtimiz.*

Meaning:

*Otlarga parcham(a)la¹³ toqib,
Uyg'ur ham totlar ustig'a.
O'g'ri ham yovuz itlar ustig'a,
Qushlar kabi uchib bordik.*

(A similar quartet can be found in the new edition of "Devonu lug'otit Turk". T - 1960, p. 72) The word "tot" in this quartet was explained by Fitrat as follows: "tot" - Persian-Tajik, sarta "Devoni Lug'ot" says that non-Muslim Turks are also called "Tot". This is correct" (page 58 of this book). Two conclusions can be drawn from this. First of all, historically, the word sarta was used not for Uzbeks, but for Persian-Tajiks. Secondly, in history, it was customary to call non-Muslim Turks as Tots. In the Kasbi district of Kashkadarya region, the word "totilama" is used for people who are old, arrogant and rude to others. In our opinion, this command verb is derived from the above noun tot, which means "totilama" - "don't leave Islam". However, the Muslim believer is commanded to be gentle.

Now two mouths""Alp er Tonga march". It begins by quoting the text of the description given to Alp er Tonga himself in the pages of Devoni Lugotit Turk, "Examples of the Oldest Turkish Literature", "Alp er Tonga's March" and

lot on the words and content. To explain these, I used many books on Chigatai literature, such as "Kutadgu bilig", "Hibatul haqayik", "Muqaddimatul adab"¹². It can be seen that Fitrat created this "sample" as a result of his long and hard work in the field of textual studies and source studies.

Based on the use of some words in "Devon", the author draws conclusions that are very important and at the same time historical evidence. For example, referring to the old Turkic form of the Arabic word "ibrikun" or the Arabic group of words meaning saffron in Turkish: "These are the times of the first meeting of Turks and Arabs in this work. "He will show you," he writes (pages 6-7 of this book). According to him, the centuries when these words were used belong to the VI-VII centuries AD. At this point, we would like to draw your attention to another evidence in "Devon". There is an eventful poem quoted in it and collected by Fitrat under the title "The Uyghur War", which describes the struggle between the early Muslim Turks and the heathen Turks:

(Fitrat's translation)

Alp er Tonga himself. According to it, the word Tonga was used in two different meanings: 1) the nickname of Tonga batir (tiger) Zahiriddin Muhammad Babur was also derived from this form of the word Tonga; 2) tonga in the majority sense (we do not have a clear conclusion about the second meaning). Then a poetic description dedicated to Alp er Tonga from the work "Kutadgu Bilig" by Yusuf Khos Hajib is presented. The author is not satisfied with these arguments, referring to "Persian sources of Turkish history" (this book, p. 12) ("Rawzat-us-safo", volume 5), and gives the evidence that one of the descendants of Afrosyab reigned in Bolasogun. . This testifies to the fact that Fitrat, as a professional researcher, made deep scientific conclusions based on reliable evidence. The "Alp er Tonga" march, ordered by Fitrat, contained ten quatrains. Unfamiliar words that appear in each quartet are given with ordinal numbers and explained. Below it is given the meaning of four.

¹¹Фитрат А. Энг эски турк адабиёти намуналари. – Т.: Ўздавнашр, 1927.

¹²Фитрат А. Кўрсатилган китоб – 7-бет.

¹³ In the sense of the feather at the end of the flag (У.Ж.).



Fitrat engages in a scientific debate with Turkish scientists - Fuod Koprilizoda about the "Alp er Tonga" march. Objecting to Koprilizoda's judgment that "Marsia consists of twelve stanzas", it is made up of ten stanzas, and the two stanzas inserted by the Turkish scholar in "Marsia" have no purpose in terms of content, rhyme, or weight. shows. In addition, Koprilizoda says that he released four marches from the composition of "Devon", but in fact there are two marches. He emphasizes that the two works named "marcia" should be given other titles. At this point, it should be mentioned that in some sources serious defects are allowed in the process of translating "Alp er Tonga March" into Turkish today. This is probably due to ignorance of the book of Fitrat.

Literary monuments in "Devonu lug'otit Turk" show that the ancient Turkic peoples created different poetic genres. Scholars believe that the "Discussion of Winter and Summer" was a fragment of a larger epic. In the lyrical genre, labor songs, heroic songs, seasonal and ceremonial songs, romantic-intimate poems and works of other genres were created, as well as the first examples of didactic poetry - moral-educational poems, proverbs and wise words. have come into being. This shows the wealth of genres of ancient literature and the roots of some current poetic genres in ancient times.

In general, the lyric of the ancient world and its poetic features are closely related to the social life of the people of the distant past and their spiritual world. In the lyrics of the ancient East, the complex world of man, his dreams and goals, were sung against the background of the laws of nature, while in the ancient West, the typological laws of this type have reached us as a product of the perspective of the lyrical hero. Eastern poetry is based on symbolism, a series of traditional images appears as a system, while in Western poetry, elements such as subjectivity, openness, and simplicity are leading.

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