



## Variety Of Forms And Genres In Modern Poetry

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### ABSTRACT

This article gives information on variety of forms and genres in modern poetry. In world literature, poetic genres form a unique artistic system. In particular, genres such as room, sonnet, ballad, rondo, triolet, hokku, elegy have signs of centuries-old development. Therefore, the characteristics of these genres are intertwined, interacting and living. These genres, which are traditional in world poetry, have their own laws and certain definitions. We discuss those issues in our research.

### KEYWORDS

Poetry, literature, poetic genres, sonnet, ballad, rondoA

### INTRODUCTION

In world literature, poetic genres form a unique artistic system. In particular, genres such as room, sonnet, ballad, rondo, triolet, hokku, elegy have signs of centuries-old development. Therefore, the characteristics of these genres are intertwined, interacting and living. These genres, which are traditional in world poetry, have their own laws and certain definitions. Hokku, tanka in Japanese poetry, terset and inverted in Italian poetry, or oda, sonnet,

ballad, elegy, etc. are the predominant genres in world literature, while rondo and triolet are specific poetic genres in French literature. Consequently, the genre of oda, as an ancient genre in world poetry, laid the foundation for the emergence of genres of this content in the literature of different peoples. In particular, the room formed and perfected in French poetry occupies a typological line with the genre of qasida in Uzbek poetry.

## THE MAIN RESULTS AND FINDINGS

In particular, the literary critic D. Kuronov writes about hokku: "HOKKU, haiku (Japanese "first lines") is a traditional rigid poetic form of Japanese poetry, a lyrical genre. X. consists of three lines, the first and third lines are five-syllable, and the second line is seven-syllable, and in this respect it is the same as the first three lines of the tank (see). lib, the "first verses" that reflected the main idea of the poem, were decided as a rigid form of poetry called X.. The founder of the genre is the seventeenth-century Japanese poet M. Basyo, who, in addition to creating beautiful examples of the genre, developed the formal and semantic requirements, aesthetic principles for it"6. It seems that in world literature, hokku has a number of features as a genre of poetry. That is, the peculiarity of this genre, which has three stanzas, is that the size of the joints is five in the first and third stanzas, and seven in the second stanza. This is a strict measure.

Oda - (gr. Oide - from the word song) is a lyrical genre of Western and Russian poetry, one of the genres similar to the poem in Eastern poetry: a solemn poem dedicated to someone's honor or an important event. In ancient Greek literature, rooms were recited by the choir accompanied by music and games, and by their nature were divided into rooms of praise, mourning, and games. In ancient Roman literature, Horace separated the island from music and shaped it as a literary genre. Oda later re-emerged in France in the 16th century and became widespread in Western European poetry. Oda has reached the stage of maturity in the work of F. Malerb and other representatives of French classicism. The theoretical foundations of the room were

developed by Bualo. According to this theory, rooms should be written in a high, attractive language, free of dialect elements, and each verse should convey a concise idea, that is, the word should not move from one verse to another, and hungry rhymes should not be used.

In Russia, oda originated in the XVI-XVII centuries, the term oda was first used by VK Trediakovsky, and later became one of the main and leading genres in the work of MV Lomonosov. While MV Lomonosov created rooms rich in patriotic and philosophical content, GR Derzhavin, a famous odanav of his time, added humor and revealing features to the room.

In the Russian rooms, the speech is rich in eloquence, eloquent style, the use of urges and rhetorical repetitions, the weight of a strict four-stop yamb, the band structure of ten verses rhyming in the form of ababvvgddg. calculated. A.N. Radishchev and A.S. Pushkin tried to direct the genre against the current system through their so-called "Freedom" rooms, but this feature was not consistent with the nature of the room genre. By the 1920s, however, the room had completely stopped developing.

In some cases, the term room is translated as a poem. In fact, these two terms refer to different events, so they should not be confused. Although the genre of oda is close to the genre of qasida in the East by its nature, such as solemnity and praise, they are completely different genres in terms of structure, rhyming order and other features.

The rooms of poets such as Jean-Baptiste Russo and Victor Hugo are famous in French

literature. In world poetry, there are the following genres of oda:

1. Religious themes: divine rooms, hymn rooms and religious hymns;
2. Rooms of war or heroism;
3. Philosophical rooms of exemplary content;
4. Cheerful rooms.

Ancestors have described the island as a chorus in their tragedies. They divided the room into three parts that harmonized the song and regulated them: busy, busy, and epic (same lyrical poem in ancient poetics). The Ronsar School tried to bring its rhythmic and choreographic units back to the room. As Vauquelin put it in his "Poetic Art": "Before Ronsar, there were different types of rooms (a song sung on the way out and back)" 7. The genre of Oda was later included in the famous French writer Victor Hugo's *Odes et Ballades*. By the beginning of the twentieth century, the room genre under Claudel's pen had reappeared in his *Cinq Grandes Odes* (5 large rooms).

The troubadours reworked some of the elements of folk songs, using a variety of poetic forms and weights. They are mainly: cansona, sirventa, alba, serenade, pastorella, tenzona, ballada. Among them, ballad is one of the most widely used genres in Western literature.

Ballada - ("dance song" from the French word "ballade") is a genre of lyro-epic poetry, a song or poem that tells a story with the development of a dramatic plot. The word "ballade" is derived from the word "ballata" in the south of France. In the Middle Ages, "dancer" was derived from the word "baller", which means "to dance". The plot of the ballad is characterized by a special melody, music. In

the ballad there are imaginary, mysterious, incomprehensible, even unspoken situations. The origin of the ballad combines the features of the story and the song with the traditions associated with folk legends. The ballad is the main poetry of the genres of sentimentalism and romanticism. The ballad shows that the ancient meaning, medieval poetry, has a clear appearance, consisting of 3 verses, and the first half of the verse is repeated, each verse ending with a repeated poem, the origin of the song. The story in the poem is preserved in sharply busy ballads. The number of stanzas is equal to the number of stanzas in each row. It consists of 8 or 10 lines and is written on different topics.

The Pléiade added an outdated ballad genre to the new look of the sonnets and rooms. In the late 18th century, the ballad emerged as a weapon in the illumination of English and German traditions that served to put an end to the ballads of Romanticism. From the outside in the field of literature, the word ballad has become the epitome of modern song, and gradually, in a pleasant general sense, it was the end of the twentieth century. Due to the fact that certain features of the ballad were incorporated into other genres, such works were called by common names (for example, ballads-poems, ballads-symphonies, etc.).

François Villon signs the balloon ses ballades en mettant un acrostiche dans l'envoi. C'est le cas de la Ballade de la Grosse Margot, de la Ballade de bon conseil, de la Ballade des contre vérités, du Débat du cœur et du corps de Villon. Ou de la Ballade pour prier Notre Dame, tirée du Grand Testament: Vous portâtes, digne Vierge, princesse, Jésus régnant qui n'a ni fin ni cesse.

Le Tout-Puissant, prenant notre faiblesse,  
Laisa les cieux et nous vint secourir,

Offrit à mort sa très chère jeunesse;

Notre Seigneur tel est, tel le confesse:

En cette foi je veux vivre et mourir.

Certain commentators who are interested in the acrobatics of one of the most popular ballads in the jargon of the Stockholm manuscript for attributes of the paternal cellar of Villon, the fact that you do not need to try the argument.

François Viyyoon used the acrotic genre in his ballads. For example, in the ballad "Gross Margo", "The ballad about good advice", "The ballad about the arguments of the body and heart of Viyon" you can find this genre:

Meaning: You, queen, virgin, have ascended to greatness in chastity and purity (just like the Virgin Mary).

There was no stopping and no ending in Jesus (that is, during his reign).

O Almighty, You know our sins and our shortcomings

Give the heavens a chance and enslave us,

O Allah, I repent again and again, grant me a beautiful death

Only then do I want to live and die. (translated by our J.M.)

Apparently, oda and balla are lyrical genres perfected in French poetry. The predominance of the spirit of praise in the room, and the fact that the ballad is written in verse and based on event, are the hallmarks. It is clear from the above considerations that these genres were

first and foremost leading in world poetry and also in French literature.

## 1.2. Characteristics of sonnet and elegy genres.

Sonnet - (Italian "sonetto" - "sound") is a common lyrical genre in world poetry, which first appeared in Italian literature in the XIII century. The sonnet is based on strict rules. It consists of 4 verses, the first and second verses consist of 4 verses (quatrain), the third and fourth verses consist of 3 verses (terset). It consists of a total of 14 verses, often rhyming in the form a-b-b-a, a-b-b-a, d-d-e, e-f-e (there are other variants). It first appeared in Italian literature in the 13th century. Sonnet Dante and Petrarch played an important role in the formation of the sonnet as an independent type of poetry. In British literature, Shakespeare contributed greatly to the development of the sonnet. This type of poetic form has been widely used, especially by symbolist poets. Becher's contribution to the enrichment of the theory of sonnets is great. He called the sonnet one of the brightest dialectical forms of art. He called the first four verses of the sonnet quatrain as a thesis, the second four quatrains as antitheses, and the synthesis of the last two trinities.

The rhymes in the sonnet should be complete and resonant. The sonnet must meet such requirements not only in form but also in content. For example, the first paragraph states the main idea, the second paragraph develops the idea, the third paragraph describes the solution, and the fourth paragraph describes the conclusion.

Many people have a general idea about the sonnet. Not everyone knows that a sonnet is not just a 14-line poem, but a complex and

extremely masterful form of poetry. In French literature, beautiful examples of classical sonnets can be found in the works of Pierre de Ronsard. The movement of the sonnet from Italy to France has a historical development. In French literature, many poets have written in this genre, including Pierre de Ronsard, Clément Marot, Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine.

Charles Baudelaire is a poet, critic, essayist, and translator, founder of aesthetics and symbolism that influenced the development of French classical poetry. He excelled in the sonnet genre:

A passer-by

La rue assourdissante autour de moi hurlait.

Longue, mince, en grand oeil, douleur  
majestueuse,

Une femme passa, d'une main fastueuse

Soulevant, balançant le feston et l'ourlet;

Agile et noble, avec sa jambe de statue.

Moi, je buvais, crispé comme un extravagant,

Dans son oeil, ciel livide où germe l'ouragan,

La douceur qui fascine et le plaisir qui tue.

Un éclair... puis la nuit! - Fugitive beauté

Dont le regard m'a fait soudainement renaître,

Ne te verrai-je plus que dans l'éternité?

Ailleurs, bien loin d'ici! trop tard! jamais peut-être!

Car j'ignore où tu fuis, tu ne sais où je vais,

O toi que j'eusse aimée, ô toi qui le savais!

To the transient woman

I met a woman, in surans.

The sign of mourning is on the calm, moonlit  
face

Delicate in the eyes of dignity

The street was flooded.

Feelings rose, the body fell silent.

Whispers on the lips are a sad expression,

Dreams hit me hard, at the bottom.

I'd like a bottle of poison.

It burned for a moment ... a curtain of darkness.

The living pupil crushed my heart.

Will you meet again, that love figure,

What if I travel the worlds in Vasling's hopes?

The brutal abstract blow of fate,

I wish I could feel it.

This sonnet by Charles Baudelaire is written on the theme of love. In fact, it is traditional in world literature. In the flood of the street, the lyrical hero meets a woman in love and awakens love for her. "Living Pupil" represents the beloved woman. The disappearance of the "veil of darkness" signifies the pain in the heart of a lover. The lover does not want to turn away from the path of "love". Hence, the sonnet reflects the feelings of love in the agony of love from beginning to end. The form consists of 14 rows. The first 8 lines consist of a quatrain, the last 6 lines of a reverse triple band.

Auguste Mangeot published in Le Monde musical the sonnet suivant qu'il trouvait admirable bien qu'adressé par un correspondant anonyme:

Musically, you put me in a palais enchanté  
Aul duquel menaient d'insignes avenues  
Nuit et jour, des vitraux aux flammes  
continues,  
Glissait une adorable et vibrante clarté.  
Et des chœurs alternant, - dames de volupté,  
Oréades, ondins, faunes, prêtresses nues,  
-Toute la joie ardente essorait vers les nues,  
And all the langueur and all the beauté.  
Sur un seul vœu de moi, désir chaste ou lyrique,  
Ta fertile magie a toujours, ô music:  
Bercé mon tendre songe ou mon brillant désir.  
Et quand viendra l'instant ténébreux et  
suprême,  
Tu sauras me donner le bonheur de mourir,  
En refermant les bras sur le Rêve que j'aime!  
Mal lui en prit car le poème contenait un  
acrostiche contre lui («Mangeot est bête»).  
Son auteur n'était autre que Willy avec lequel il  
s'était violemment querellé.

Auguste Mangeot's sonnets have been  
published in *Le Monde musicale*. The content  
of this sonnet is as follows:

Kuy, navo - you made me like a charming,  
magical palace on the threshold of famous  
alleys.

You trembled softly and reverently night and  
day in the ever-burning scenes. Alternate  
choirs, delighted ladies

Oaths, fawns (god of fertility in Greek  
mythology), coxswains

All the excitement that flies in the sky

And all the fatigue and all the beauty.

My solitary, pure poetic wish

Ox, navo, your always rich, magical tune

It shook my delicate, tender thoughts, my  
shining desires.

When darkness, darkness, and the last chance  
arrive

On my favorite fantasies,

It can be said that the beautiful examples of the  
classical sonnet were further developed in the  
works of such famous poets of world literature  
as Boccaccio, Dante, Becher, Petrarch,  
Bryusov, Ronsar, Clement Maro, Baudelaire.

A bouquet of sonnets is a work of poetry  
consisting of fifteen sonnets and 210 verses.  
The bouquet of sonnets has such a complex  
structure that the first stanza of each sonnet  
begins with the last stanza of the previous  
sonnet, the last sonnet is called the trunk. The  
main sonnet consists of the first verses of  
fourteen sonnets. In the same way, the  
sonnets are firmly connected. Because  
bouquets of sonnets are one of the most  
complex poetic forms, many poets have not  
had the privilege of creating such a work. Many  
poets who aspire to create a bouquet of  
sonnets are obsessed with dry form, unable to  
express a deep meaning. The bouquet of  
sonnets was first created in European  
literature in the XIII century. Only Russian  
poets V.Bryusov (1873-1924), Vyacheslav  
Ivanov (1866-1949), M.Voloshin (1878-1932),  
I.Selvinsky (1899-1968) achieved this honor.

Beckern's "Victims of Germany's Second World War" is a beautiful example of a bouquet of sonnets. For the first time in Uzbek poetry, Barot Boykobilov was able to create a bouquet of sonnets about Uzbekistan.

Usmon Nasir's sonnets in Uzbek poetry were a continuation of the tradition in world literature. It should be noted that Rauf Parfi's research in the genre has become a phenomenal phenomenon in twentieth-century Uzbek poetry. The poet was able to master the achievements of world poetry and create great examples of sonnets. We will try to base our comments on the example of the series of sonnets "Ona Turkiston", which created a lyrical image of the poet Abdullah Qadiri. This series was written in 1967 at a time when it was difficult to tell the truth about A. Kadyri. The fiery lines that unite the three sonnets sound like Abdullah Qadiri's monologue. At the same time, it captures the pains hidden in the depths of the poet's heart.

The first sonnet begins as follows:

History in the depths of my memory,

It's a good story to tell.

I'll be a stranger like a captive bird,

Clouds cast shadows in my soul.

The events of the distant and recent past of our people, according to the poet, are a noble story. At the same time, it is not difficult for the clever reader to feel the reference to the great writer's historical novel "Last Days". The lyrical protagonist compares himself to a "captive bird." Indeed, the captive bird is Abdullah Qadiri, who was oppressed in a repressive environment.

In this way, the poet begins to think about the "candle flickering in the distance, the ominous wound of ancient sorrow." This expression has metaphorical content. The reason is that the "flickering candle in the distance" is an expression of Qadiri's dreams, and the "ominous wound of ancient sorrow" reflects the period of repression.

It's as if my hands are being handcuffed.

My body begins to mix with the soil,

This is the heart of the world (255).

The truth about the great writers and poets who were persecuted during the years of independence began to be told. Otakhan literary critic U. Normatov's article "The Last Prayer of Qodiri" is significant in that it covers the details of the writer's death. In this case, the scientist relies on the memoirs of A. Kadyri's son Masud aka. According to the memoirs, the writer's friend Mirolim Mirkomilov, a gardener, witnessed the tragic death. He had a garden by the Bozsuv River. On the night of October 4, 1937, when A. Kadyri was shot, he was in the same place and heard a familiar sound during the night riots in the ravine behind the garden. It was Qadiri's voice. Mirolim listens to the conversation between the father Tatar commander and A. Kadyri. Before his death, the great writer, knowing that the commander was a Tatar, asked for water and asked him to pray two rak'ahs. The commander agreed and was sentenced (2, 232). The above lines also contain references to this historical fact. Consequently, the image of A. Qodiri, whose hands were handcuffed and whose body was buried in the ground, reflects the bitter truth that the poet understood.

In addition, the cry "He is in my heart, but he did not fit, why my country" reflects the image of a true patriot.

The second sonnet is also a logical continuation of the above lines. The great pain that A. Kadyri ate was his desire to liberate the country:

See history. I have a curtain,

I miss this place, this Motherland ...

I'd like a steel dagger ...

I was forbidden to shoot at the battlefield (1, 255).

## CONCLUSION

After all, the realities of recent history, the various massacres that took place, reflected the glorious struggles of the true sons of the people like A. Kadyri for freedom, the tragic fate. Indeed, the writer is ready to hold a steel dagger in his hand to defend the Motherland. In this case, the "sharp stone" also represents A. Kadyri.

The third sonnet has a concluding content:

Life is short-lived,

Take the gold leaves and go.

Your eternity gives comfort,

An early break in my life (256).

Human life is like a rushing river. The golden leaf is the poet's unique metaphor. It has a hint of the fall of life. The eternity and beauty of the homeland comforts the writer, whose life is "cut short".

Oh, Mother Turkistan, I sing, burning,

You gave me the courage of the world.

I now understood the Turkish world

Here I am, ready to die (256)

It reflects the image of a writer who had great courage in his heart for Mother Turkestan and stood up to death. The homeland is such a high feeling that it is not enough to sing it with the tongue. That's why the writer wants to "burn it".

In the sonnets we have analyzed above, the scenes of Abdullah Qadiri's burning heart for the country are artistically expressed. At the same time, the endless pains and pains in the heart of the great writer shook the heart of the poet R. Parfi, stirred his emotions. It should be noted that each metaphor and symbol used by R. Parfi served to vividly express the lyrical image of A. Qadiri.

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