

LITERARY GENERA, TYPES AND GENRES

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Abstract. The article examines literary types and genres. Also included are statements by great thinkers on the above topic.

Key words and phrases: genus, genre, lyric, epic, drama, epic genres, epic.

ЛИТЕРАТУРНЫЕ РОДЫ, ТИПЫ И ЖАНРЫ

Аннотация. В статье рассматриваются литературные виды и жанры. Также включены высказывания великих мыслителей по вышеуказанной теме.

Ключевые слова и фразы: род, жанр, лирика, эпос, драма, эпические жанры, эпос.

In literary criticism, all works of artistic literature are divided into three large groups, which are called literary genres - epic, drama and lyric poetry. Thus, discussions about the genres of poetry can be found in the third book of Plato's treatise "The Republic", where Socrates' conclusions are cited. "A poet, according to Socrates, can, firstly, speak directly on his own behalf, which occurs "mainly in dithyrambs" (in fact, this is the most important property of lyric poetry); secondly, construct a work in the form of an "exchange of speeches" of the characters, to which the poet's words are not mixed, which is typical of tragedies and comedies (such is drama as a type of poetry); thirdly, combine his words with the words of others, belonging to the characters (which is inherent in the epic): "And when he cites other people's speeches, and when he speaks on his own behalf in the intervals between them, this will be a narrative.

Aristotle distinguished the types of "poetry" according to the method of imitation of reality. He believed that imitation is possible in the following cases:

- 1) "telling about an event as something separate from oneself";
- 2) so that "the imitator remains himself, without changing his face";
- 3) "presenting all the depicted persons as acting and active."

Hegel divided literature using such categories as "subjective" and "objective". According to his concept, lyric poetry is "subjective", epic poetry is "objective", and drama combines these two principles.

"Following Aristotle, Hegel divides poetry into epic, lyric and dramatic. Epic poetry is presented "in the form of external reality", the determining content of which is the event, while the poet retreats into the background. The content of lyric poetry "is subjectivity, the inner world, the contemplating, feeling soul - instead of turning to actions, it rather stops at itself, as an internal element; therefore, as a subject it expresses itself, is the only form and the final goal of lyric poetry." Finally, "the third mode of presentation connects both the preceding ones into a new whole, in which we also have before us both the objective disclosure and its source, namely, the inner life of the individual - thus, the objective is depicted at the same time as belonging to the subject; conversely, the subjective, on the one hand, is given in a visual depiction in its transition to real revelation, on the other hand - in the form of fate, which passion evokes, as the inevitable result of its own activity"

The next stage in understanding the problems of literary genre is connected with the theoretical ideas of V. G. Belinsky. In the article "Division of Poetry into Genres and Species" (1841) he outlined his views on the problem of genres. Accepting the traditional division into genera and species, Belinsky gives a detailed description of the epic, lyric poetry and drama and brings Aristotelian categories into line with the new content that realistic art brought with it. For the first time in genre theory, he relies not only on ancient art, but also on the work of his contemporaries, in particular Pushkin and Gogol."

Moreover, Belinsky is the first to study not only the differentiation, but also the synthesis of generic forms. "Although all these three types of poetry," Belinsky asserts, "exist separately from one another, as independent elements, however, when they appear in special works, they do not always differ from one another by sharply defined boundaries. On the contrary, they often appear in a mixture, so that a work that is epic in form is distinguished by its dramatic character, or vice versa. An epic work not only loses nothing of its dignity when a dramatic element enters into it, but also gains a lot from this."

Epic, the dramatic and lyrical principles in relation to genre forms appear in Belinsky not so much as formal categories as substantive ones and are determined by reality itself. "Among the Greeks, all types of poetry, not excluding lyric poetry itself," writes Belinsky, "are distinguished by a more or less epic character: for the entire life of this people was expressed primarily in plastic contemplation." Hence, nationality, according to Belinsky, is the most important condition for the emergence of an epic poem. The history of this or that genre is explained by the critic by the history of reality itself, and not by the immanent laws of art. At the same time, he does not deny the specificity of art, but only emphasizes that it depends on life.

Thus, a literary genre is a form of reflection of reality; a category that unites a number of literary works that are similar in the type of speech structure and cognitive focus on the object (the external world), the subject (the author's internal world), or on intersubjective relationships (dialogical depiction of events)."

One of the main literary genres (along with drama and lyric poetry) is the epic (from ancient Greek - word, narrative). The subject of the epic is life external to the author's consciousness. The epic presupposes an objectified story about events, as if immersed in the "stream of life", in which the author acts as a narrator, a "depictor" of events. The speech structure of the epic is organized by the narrative, which is its dominant beginning (speech core), subordinating all other speech models.

Narrative in an epic work it takes on different forms – depending on the type of narrator and the way he communicates with the addressee-reader. The narration can be conducted by: 1) the author; 2) a personified narrator (narrators).

The core of the epic narrative, its structural core, is the plot, since the narrator's focus is always on the event plan. The plot assumes a consistent change of events, linked by cause and effect. It should be noted that it is during the development of the plot that the characters and destinies of the heroes are revealed, and the author's concept of existence is exposed.

Space in the epic it models the external (three-dimensional) plane of existence and is embodied in the so-called spatial descriptions – landscape and interior. It is important to note that epic characters are necessarily given in certain spatial coordinates.

Forms of spatio-temporal organization in a work of art (epic, dramatic and lyrical) are usually called a chronotope (the term was introduced by M. Bakhtin).

The second main type of literature is lyric poetry (from the Greek *lirikos* – pronounced to the sounds of the lyre). The subject of lyric poetry is the poet's inner life, a picture of his consciousness, embodied, as a rule, in the speech form of an internal monologue.

Any phenomenon and event of life in lyrics is translated into the register of subjective experience. The author's worldview is revealed as an outpouring of his feelings, thoughts, impressions, moods, desires, etc.

The generic essence of lyric poetry is most clearly manifested in works whose subject is “the soul itself, subjectivity as such” (Hegel), that is, when consciousness is directed inward, when “feeling serves as its own object” (A. Veselovsky). Then, in lyric poetry, the internal and external structural difference from the epic, which gravitates toward plot development in time and space, is especially clearly evident.

Therefore, when analyzing lyrics, one should talk about the image of experience, which is created not so much by pictorial as by expressive means.

Lyric poetry reveals the figurative and expressive possibilities necessary for the creative embodiment and typification of inner life in the very nature of the word – in the phonetic appearance, sound and semantic compatibility of words, in the internal form of the word, in lexical correlations and oppositions of language, in the syntactic and intonational organization of speech.

These possibilities are realized in lyrics: the word “consolidates” – each sound, lexical, intonational and rhythmic element acquires significance.

It should be especially emphasized that the adequate embodiment of the image of experience is facilitated by the rhythmic and tropeical organization of speech. Therefore, lyric poetry gravitates toward poetic form, and at certain stages of development (in the work of troubadours, minstrels, mastersingers) it is combined with music.

Lyrical The hero is a special form of manifestation of the author's consciousness, in which the lyrical “I” is present not simply as a prism of the author's consciousness, but is clothed in stable psychological and biographical features, appears as a figure endowed with a complete characteristic, and sometimes even a plot typology.

Lyrical character– this is the hero of role-playing lyrics; the author's internal conflicts are given indirectly, objectified, embodied in a certain “alien I” (or “He”), which acquires, as it were, an independent existence in the space of the poem.

If the prototype of the lyrical “I” (lyrical subject) is the author himself, with his genuine moods, living emotions, then in such cases they usually talk about subjective lyrics.

If the lyrical “I” does not coincide with the author's voice, i.e. the author reproduces someone else's thoughts and feelings, then in such cases they talk about role-playing lyrics.

Lyrical composition usually determines the image of experience and the type of lyrical subject - contemplating, reflecting, appealing, meditating (although in certain thematic types of lyrics, for example, in landscape, philosophical, the “I” is sometimes only implied, not being present compositionally).

The plot characteristic of an epic narrative is absent in lyric poetry, but a so-called lyrical plot may appear, which marks the movement and development of experience, as if recording the very process of internal changes or dynamic reactions of consciousness to external factors.

The peculiarities of the embodiment of space and time in lyrics are determined by the fact that here the object of reflection is not the external three-dimensional space, but the space of consciousness, therefore the lyrical chronotope reflects the laws of human perception and memory.

Therefore, it is sometimes paradoxical and illogical, since it is subject not to the cause-and-effect development of events, but to the associative development of experience, memory, feeling.

Hence, layers of different times (past, present, and even conceivable future) and, accordingly, different topoi can be simultaneously present in the lyrical space. The basis for such combinations can be the mechanisms of associative thinking and memory, which is free to “compress” and “stretch” time and transform space. Sometimes the personal author’s memory, gradually expanding, begins to absorb the mythopoetic shifted space of culture, which at the level of poetics is expressed in the phenomenon of intertext.

The classification of types and genres of lyric poetry is historically variable, and there is no typology yet that would be adequate to the real complexity and diversity of lyrical types. In folk art, for example, genres are classified by practical purpose and conditions of performance (ritual, for example, *podbladnye*, wedding, game, dance songs, etc.); in ancient literature - by forms of performance (solo, choral) and type of strophic organization (elegy, iambic); in European literature of the Middle Ages and the Renaissance - by emotional and aesthetic tonality and strophic organization (*canzone*, ballad, sonnet); in the literature of classicism - by intended purpose and socio-aesthetic function (ode, satire, epistle, etc.).

Drama (from the Greek *dráma* – action) – the third of the main types of literature (along with epic and lyric poetry). The peculiarity of drama as a literary type is determined by the fact that it belongs to both theatre and literature, being the basis of the performance, at the same time, drama is also perceived in reading. V.E. Khalizev notes that drama was formed on the basis of the evolution of theatrical art: the promotion of actors to the forefront, combining pantomime with the spoken word, marked its emergence as a type of literature.

Drama as a type of literature has common features with the epic. Thus, drama, first of all, presupposes a plot, i.e. the reproduction of a chain of interconnected events. However, the "epic" narrative principle is absent in drama (due to the absence of a narrator, since the narrative function of the author in drama is reduced to a minimum: it is revealed only in the preamble to the play, containing a list of characters and their brief characteristics; in landscape and interior notes preceding each act; in lapidary remarks accompanying the words and actions of the characters).

The artistic properties of drama are associated with the dramatic tension of the action and its division into stage episodes, which presupposes the continuity of the chain of characters' statements.

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