

Emergence and development of genres in ancient Turkic memoirs**Karimkulov Takhirzhan Shadikulovich****Tashkent State University of Uzbek Language and Literature named****after Alisher Navoi****graduate student****ANNOTATION**

The literary process of the ancient Turkic and classical period is also unique due to the specificity of genres. In the process of careful study of the system of genres in ancient Turkish records, it will be possible to solve not only the literary-historical development, but also the issues related to the oldest art of words and the ritual meanings underlying it. It will be possible to determine the continuation of some genres (m. song) in "-turk" in a traditional way and the reasons for this tradition by studying the genres in the old Turkish records.

The stage of the folklore literary system of the genre develops through the categories of traditionality and influence. In particular, the hymn part of the qasida can be found in Urhun's memoirs. These passages consist of glorifying and idealizing the moral qualities of individuals. For example: in Kul Tegin's memoirs, the ode is expressed in the following form: "The commander of the army, the commander of the army, is the commander of the army, the commander of the army is the commander of the army, the commander of the army is the commander of the army, the commander of the army is the commander of the army. it seems, it seems that there is a price, it seems that the order is also wise, it seems that there is a price.

Cry genre. Yigi is more common in the memoirs compared to qasida (madh). If you pay attention to each of Enasoy's memoirs, you can see a typical example of the genre of lamentation in these memoirs. Because this is the ideological direction, style, motive and purpose of the appearance of the memos. This purpose lies in the fact that the system of genres in the memoirs, as D.S. Lekhachev noted, is closely connected with life.

There are certain peculiarities in the performance of this genre. Yenisei memorials are mostly made in honor of men, and the cry is also performed by them. However, the expression of the ritual meaning does not depend on who performs it, be it women or men, the ritual meaning is preserved. Ritual participants rely on experiences of absolute bliss and set the tone for the entire ritual. Later it was performed in women's language. In some cases, it was performed by both men and women.

Mahmoud Kashgari explained the term "Khoshuq" as poem, ode, song and cited the above four. So, the difference between this qasida fragment and the hymn in the notes is that the term directly expresses that it is a qasida. There is no such term in the memorandum. The same term is used in the work "Kutadgu bilig".

*Bu turkcha qo'shuqlar tuzattim sanga,
O'qirda unutma, duo qil manga¹ (Yusuf Xos Hojib).*

The term of the verse in "Kutadgu Bilig" is broader than that in "Devon" in terms of its function and the content of the passage under this term. From the quoted song of Mahmud Kashgari, it is clear that he is also thinking about several songs. What does the verse in "Kutadgu Bilig" mean? In our opinion, Yusuf Khos Hajib meant the questions and answers between Ogdulmish and Aytoldi, Ogdulmish and Elig, and Elig and Ogdulmish as songs. However, they cannot all be called odes. As we said above, the ode in "Kutadgu bilig" was distinguished as a separate genre, unlike the hymn in the memoirs, that is, they are associated with certain types of style (the epitaph style in the memoirs, the didactic style in "Kutadgu bilig" can be used with ease, this and styles also affect the structure of genres) are closely related.

References:

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