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GENESIS AND HISTORICAL PERFECTION OF THE GENRE "FARD"

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ANNOTATION

This article begins with a brief overview of the role, history of the genre "Fard" in Eastern classical literature. Collects personal information from reputable sources. They will be analyzed in detail. The researcher expresses their attitude and argues with them. Analyzes the peculiarities of the Uzbek classical poet Jahonotin Uvaysi, who played an important role in the history of the "Fard". It reflects on the special characters of the poetry. In this article, examples of this genre are interpreted in terms of meaning, weight, and artistic expression. The meaning and content of "Fard" is widely covered. The role of love is analyzed. The essence of ideas in Arifana is revealed. The issue of symbolism and its role in individuals is clarified.

KEYWORDS: *Fard, symbol, mysticism, rhyme, radical, love, flute, nainoma, orifana, perfect person.*

INTRODUCTION

JahonotinUvaysi's works are distinguished in Uzbek classical literature. She has demonstrated a unique talent not only in terms of content, meaning and art, but also in the perfection of genres. In particular, the small genres of classical poetry are proof of this idea.

Fard is the smallest genre in oriental literature. It means "alone, lonely" in Arabic. In literary terms, it is an independent work consisting of two lines, one byte. It should have a sound mind that has strong logic. For this reason, some examples of Fard are widespread in the population, with proverbs and aphorisms. Fard is ancient genre in nature. Even in the eleventh century, In Mahmud Kashgari's "DevoniLugotut-Turk" and in the 14th Century Creations of Khorezmi "Muhabbatnoma" also include feature works of genre Fard. After all, "... past writers considered creation of art as an art, a work of art, a thrill of meaning from the treasury of meaning"[1.119]. Literary studies have made some comments on Fard, its genesis, the basics of origin, and its features [2; 11]. However, as a genre, it still has many features that need to be addressed and clarified. In particular, there are different views of literary rhyme in our literature. Some sources state that "two corrugations in rhymes should be rhymed in Fards", while some say "corpuscles are not rhymed", while others may be rhymed as (a-a and b-a). Sheikh

Ahmad ibnKhudoidodTarazi, in his section on genre descriptions of "Fununul-baloga", created in 1436-1437, explains the following: fard contains of two verses, there is no rhyme in the former verse ... "[4, 69].

The respective work includes examples from the personalities of KamolKhojandi, Salman Sozaji, Hafiz Sherozi, Khusrav Delhi, Kirmoniy, NosirBukhari, SakkokiSayroni, Lutfi of Shoshi. All of them are the fards rhymed as b-a.

Sakkoki's and Lutfi'sdevon(poetical collection)s also include rhymes, that is, b-a rhymes. Hence, from the case of the literary process, until the first half of the fifteenth century, the genre of fard had the above form. That is to say, there are two lines and no rhyme is used. However, in some cases it can be found in some sources a rhymed type of a-a. However, this view has not reached the level of feature.

Improvement of the fardgenre in the works of AlisherNavoi and Babur

In the second half of the fifteenth century and beginning with the creativity of AlisherNavoi, we see more refined versions of this genre. It includes 86 fards in the "Khazayinul-Ma'ani". Following them, we have come to the following conclusions:



First of all, Navoi managed to deepen the ideological content and broaden the content of fard. They contain profound wisdom and vital conclusions.

Second, as far as Navoi is concerned, the rhyme was not a feature of the genre fard. He adorned both of these genres with rhyming words. This, in turn, contributed to the tone. Through the colorful enlightenment of words, the poem has become ideological. From the rhyming task of the poem, he created the principle of drawing the reader's attention to the culmination of the thought.

Thirdly, out of the 86 individuals included in the Navoi's devon, 79 are rhymed and 7 are non-rhymed. This is important in establishing a traditional and innovative approach to the poet's work.

After Navoi, the genre of the fard has improved. Later, we will see that some poets have created homonym rhymed fards in their work. The homonyms are used with different meanings in the same word. It gives the poet plenty of opportunity to reveal his artistic intentions. In particular, Zahiriddin Muhammad has 26 fards out of which 23 fards with rhyme, 2 homonym rhymed and one non-rhymed fard in the Babur devon.

Tradition and innovation in the fards of JahonotinUvaysi

A special place in the development of this genre is the talented poet of the Uzbek nation, JahonotinUvaysi. We are aware of four fards in the works of Uvaysi. All of them are based on the usage of rhyme. The artist expresses in them deep philosophical ideas and ideas of irfoni, which he learned from his life experiences. In each individual, we observe the poet's unique observation, the inclination of imagination, and the artistic expression of the poet.

All four fards which are included in the works of Uvaysi are written in the weight of the frame (preferably: foilotun - foilotun - foilun // - V - - / - V - - / - V -). They are reflected in the profound and philosophical thinking inherent in poetry. The poet's ability to choose words is also unique in his use of visual aids. The following personal interpretation is also supported by our opinion:

Dilbaro, o'ltur boshingdin aylanay,

Pandim ol, o'lsam so'ngokim ayla nay[5, 223].

(Translation: Beauty, sit down, I turn around your head, if I die, make flute from my bones)

Apparently the content of the byte is simple: "Sit down beside me, listen to my exhortation. If I die, make a flute from my bones." But then the question arises. So why does a lyric hero ask you to make a bone tube when he dies? That is the purpose

of the poem. The flute is used as a symbol. In the classical oriental literature, the flute is a traditional symbol of deep meaning. He has different interpretations of our poetry. In particular, the following points in Jaloliddin Rumi's book "MasnaviManavi" illuminate the essence of the symbol:

Tingla, nay andoq hikoyatlar qilur,

Ayriliqlardan shikoyatlar qilur.

Men qamish erdim kesib keltirdilar,

Sanchilur deb ta'naga o'ldirdilar.

Pora-pora qildi ko'ksimni firoq,

Baski, so'yla endi dardi ishtiyoq..[6, 3].

(Translation: Listen to the story of the flute, it is complaining about separation. "I was cane, and I was cut down, and they killed me. Torture broke my breast. Well, now say, love the passion).

In the Oriental classical literature, after the 14th century, MavlonoJaloliddin Rumi's "Masnavimanavi" work, the image of the flute is raised to a special status. This image becomes more active in the works of all artists. However, there is a symbolic interpretation of the hymn before Roman times. In particular, Sheikh Ahmed al-Ghazali's work "RisolaiTavorih" is used as a symbol of a flute. However, after Rumi the situation is consistent with Eastern classical literature. Its scientific evidence and interpretation have also become traditional. In particular, "Khavoriz al-asror" by Khorezmian, Jacob Charhiy and "Nay's Treatise" by Abdurahman Jami are the earliest commentaries on the text of Masnavi.

It seems that after the Roman, the flute was included in the traditional symbolic symbols of classical literature such as mayo, love, lover, mistress, nightingale, flower, guitar, mugcha. It has also been used in the works of classical representatives of Uzbek literature such as Lutfi, Sakkoki, Gadai, Atai, Navoi, Agahi, Amiriy, Uvaysiy.

Widespread use and the scientific interpretation of the image of the flute was given special attention after the Rumi "Masnavi". While some poems wrote the flute in the context of their bytes or poems, we also find that some poets have created special works on flute. In particular, Uvaysi's tune is used in a special, private work of the genre.

So, what is the flute that Uvaysi has expressed in this fard? Our observations show that the flute is used in various meanings in classical literature. In particular, the flute, pencil, Mohammedan symbolized truth, orif, the perfect man, the lust and the soul. If we confine ourselves to mere understanding of the tube, we will have a clearer understanding of classical meanings. We understand it differently in a broader sense. In particular, the complex of truth that Miraj and the Prophet Muhammad achieved, the perfect man who is full of



enlightenment and who gives enlightenment to the environment, first cleanses himself of all debris and then becomes filled with divine breath. The soul is a self-righteous soul that has learned its flaws and redeemed itself. Jami, "the flute is self-centered and self-centered. The flute is completely gone, and its cry really belongs to the owner, not his own".

The flute is made of cane. It was alive and green in his reeds. It was living a secret life in the water, enjoying it. However, it was cut off from its roots, and it was separated from the pain of separation. The heat flares up from the smoke. And they cut it off, and cleaned it of every stubble, and made cords of it. It is a symbol of originality, a departure from it.

Uvaysi has a great respect for the poetry of Boborahim Mashrab (the famous Uzbek poet, Sufi, who wrote works in the direction of Yunus Emro, Nasimi). In his views as a superstitious poet, we observe that the Sufi Mashrab's mystical ideas are proportional. Mashrab's "Mab dai Nur" (The Beginning of the Light) is devoted to the commentary of Rumi's "Masnavi". The eighteen byte version of the Nainoma contains an inscription, "Nay vujudi orifi Billohdur" Apparently, the author of the "Mab dai Nur" is an orifical man. "Arif is a perfect person who understands the essence of the relationship between the universe, man and Allah. In the case of a flute, he feels his originality, his past, and his destiny. Now the flute begins to strangle, hegemonic. The groan of the flute of the soul is the voice of love, the desire to return to the original.

So Uvaysi did not use this image in person. The poem embodies the whole world and the essence of the poem in the "Masnavi", "Listen, how often he tells stories and complains about separation". We see the manifestation of the fact that the whole universe was created by the fact that there was a grieving complaint in the zero noise of the pipe. Poetry, which promotes ideas of self-awareness and self-realization throughout the whole of his work, once again draws attention to the meaning of life by means of a tube.

Consequently, poets' personalities are deeply philosophical works. As we have seen, the poet's intentions and ideas are not always expressed in explicit sentences. His thoughts go beyond the text. Inside content forces the reader to think, reason, think. In this regard, the reader needs Rumi thought to understand the poet's artistic intentions.

This depth was achieved by the poem using its own expressive expressions. He used several fiction in short lines. He chose the word "Aylanay" for rhyme and used the art of tajnis. It is used in the first verse with the expression of goodness and love. In the second verse, it means "flute," that is, "Make a musical instrument." Using different meanings of the same word gives the creator an endless and unique

opportunity to present images and ideas. As a result, it achieves a shorter, deeper meaning.

Uvaysi also skillfully utilized the art of Iykhom (with homonyms). As you know, Iykhom is a complex art that requires great talent. It activates the hidden aspects of the word. Glosses unrecognizable vibrations. "Wakes words from words." Sheikh Ahmad Tarazi highly appreciates this art in Fununul-balaga: "As you know, each of these arts has its own poetry. In fact, illusion and illusion have a different state of mind" [4, 99]. He explains to Iykhom: "It is a pity, I mean, there are three meanings. And some say that there are two meanings. They are almost two" [4, 99].

Uvaysi skillfully used this art in her fards. She created an octopus with the word "o'ltur". There are two meanings of the word. The first one is used for the verb to sit and the second to use the verb to kill. The first meaning of the word "o'ltur" is an apparent meaning. In it, the lyric hero addresses the charming man and asks him to die with him and listen to his advice. The second meaning of the word is vague and begs the lyrical hero to kill me. At the heart of this request is a philosophical essence.

It is well known that the human pursuits move away from spiritual life. The one who is obsessed with materialism is distracted by the original purpose, the divine favor, the enjoyment. We conclude, therefore, that Uvaysi's dream of liberation from the cage is based on his general philosophical worldview as an artist. This statement is also supported by the phrase "... if I die, make flute from my bones".

It seems that through the poem in the poem, we understand the symbol of the fiery lover who misses the original and tries to reach it. As a lover and arif, he understands the essence of life, life, and awake. It is not accidental that Uvaysiy would say, "If I die, I will die." In mystic education, death was not considered a tragedy. On the contrary, it has been regarded as a means to free the Arif from the body of the cage, to give its soul freedom. Uvaysi's lyric hero has always dreamed of attaining such a high level of love. The poet has skillfully used the symbol of the flute to fulfill his artistic purpose. It is because love afflictions, lamentations, and even words can not express the groan. After all, one of the great thinkers said that "the heart is more reflected in the tone than in the mind" [7, 146]. Orientalist L.N. Speaking of Alisher Navoi's personalities, Serikova asserts that "... Esli je odna i ta je tema ili obraz uje ispolzovalis poetom v drugom janre, v farde oni poluchayut inuyu interpretatsiyu" [8, 82]. This is what we see in Uvaysi fards. There is a ghazal on the Uvaysidevon. It also begins with the phrase "Dilbaro, o'ltur, boshingdin misli gardun o'rgulay..." [9, 62]. If the poet's philosophical reflections on the life, purpose of



life and the meaning of the world are included in the individual, the ghazal is in love. It describes the mood of the lover in his love.

Ghazal reflects on the lyrical hero's earthly and spiritual moods, the conflict and the struggle between them. He is in such a mood that he has forgotten the relationship of time and space. In his view, these two concepts have been united and achieved unity. And the love is embedded in it:

To ko'rib rasvolig'im or etma, ey hush ma'dani,

Bovar etgil kecha kunduzlarda maknun, o'rgulay [9, 62].

(Translation: Do not be ashamed of me, the beauty, A good night is a nightmare as my day, I adore you)

This byte also proves that Uvaysi's poetry is a source of meaning. The poet expresses his thoughts behind the mysteries. This synagogue is manifested by the art of contrast. In the first verse, vigilance and restlessness are used, and in the second passage, the concepts of night and day are used interchangeably. The culmination of the poet's statement is in the second verse, that is, "night is hidden under the sun." So when daylight is a light, night is not even on its own. At the core of the light is it. The lyrical hero in the Poet's Gaze proves that the state of inertia and vigilance are interrelated mental processes in the second story. This is because the night and the day seem to be two different phenomena of nature. But if we perceive them from the point of view of the poet, they are in the essence of each other.

The lyrical hero is thirsty. He turns to the officer and wishes for it. He does not suffer from thirst or humiliation. Maybe she's pleased with it:

Soqiyo, jon etdi labg'a, va'da qil la'ling mayin,

Garchi man labtashnaman, xummori mamnun o'rgulay.

(Translation: The bouncer, the cheeky lips, the promise is cute, Even though I'm thirsty of your lips, it is satisfactory to me).

Here, the symbols of the cupbearer, maya, lips, and lily are used in symbolic terms - as elements of divine love. The words "Lab" are interpreted in the irfonial dictionaries as divine connotations. From this point of view, it might make sense if we interpret it. In the first verse, the leper is shown to be in a state of affection, suffering through the use of lips and lips. In the second verse, another unique status is born, which is typical of love. Her patience and contentment are so high that she enjoys her love and love for whiskey, regardless of her temptation. It also brings pride and spiritual balance.

In the classical literature, "tear" is one of the active expressions. It cleanses the heart and removes impurities. Teardrops like a window into the eye tend

to disappoint. Therefore, as a cleanser, he is the companion of the lover. Tears are a sign of weakness in life. In classical literature, we also see the logic behind the fact that she is in love with her, and that she has a purpose. Because a true lover truly feels helpless and helpless in front of the creator. It shows the identity of the lover and the status of self-awareness. For this reason, the poet speaks of the tear-flood of Jayhun¹ - the river:

Tangri xalq etmish mani mufllis gadolardin, netay,

Yo'q diram, yo'q toatim, ko'z yoshi Jayhun, o'rgulay [9, 62].

(Translation : Seventy men of God are corrupt, No dirham, no recovery, tears Jayhun).

A lyric hero is in love, but not ordinary, but a devious lover. So he has a different kind of grief and a different state of mind. This ghazal is an outward and intrinsic essence. The poem points to the last byte:

Demagil Vaysiyni san ul Vaysiyni bexonumon,

Fahm qilg'il hasratim, holi digargun², o'rgulay [9, 62].

(Translation: Do not think that Vaysi is out of mind, comprehend my sadness and torture, I am tired).

The last byte uses the word 'sad'. Its glossary is meant for complaint, sorrow, pain. So in the case of the ghazal, as in the case of the individual, we see signs of complaint, flute, listening and understanding. The reference to the second one is that the last byte is associated with the first - matla byte. This ghost has given it consistency and intertwined harmony.

However, although the Fard and the ghazal begin with the same verse, the meaning expressed in them is different from that of the poet. In the individual, the lyric hero's thoughts on the essence of the universe and man are expressed in philosophical and wise terms. The lyric hero impresses as a philosopher with deep reflection. In the Ghazal we see a forgotten symbol of love lost in a furious love affair. He embodies both figurative and divine love.

CONCLUSIONS

1. It seems: 1. The genre of Fard played a significant role in Uvaysiy's work. It has been used to express the truths we have learned about existence, to express deep philosophical, wisdom-based ideas.

¹Jaykhun- Ancient name of Amu-darya

²Digargun- different



2. *In creating the fard, Uvaysiy studied the classical literature traditions, inspired them, and developed Rumian wisdom.*
3. *Poetry improved the fard as a genre. Tried to rhyme all samples based on tajnis. In addition to the literal and inferior meanings, the poet's thoughts also go beyond the text.*
4. *The wise conclusions expressed by the fards as a thesis have been continued and developed in some ghazals.*

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