

SOME REMARKS ON SMALL GENRES IN NAVOI'S CREATION

Pardayeva Nigora Koysinboyevna

Associate Professor, Ph.D., PhD, Nizami State Technical University.

+99891-599-96-89 pardayevan7@gmail.com

<https://doi.org/10.5281/zenodo.16901251>

Abstract. *Classical literature includes many lyrical genres and poetic art. Some of the existing forms of poetry arose as a result of literary connections, while some were formed as genres by great writers. The article provides information about the genres of farz, kiyo, rubai, tuyuk, which are widely used in Eastern literature. The article also examines the role of these genres in the work of Hazrat Alisher Navoi, as well as the poetic skill of the great poet. Some of the poet's works in the genres of farz, qita, rubai, tuyuk are brought into the field of analysis and generalization.*

Keywords: Alisher Navoi, “Funun ul-balog ‘a”, genre, fard, qit’a, rubai, tuyuk.

Аннотация. *Классическая литература включает в себя множество лирических жанров и поэтических искусств. Некоторые из существующих форм поэзии возникли в результате литературных связей, в то время как другие были сформированы как жанры великими писателями. В статье дается информация о жанрах фард, киа, рубаи и туюк, которые широко используются в восточной литературе. В статье также рассматривается роль этих жанров в творчестве Хазрата Алишера Навои, а также поэтическое мастерство великого поэта. В сферу анализа и обобщения были вынесены некоторые произведения поэта в жанрах фард, кыта, рубаи, туюк.*

Ключевые слова: Алишер Навои, «Фунун ул-балоба», жанр, фард, қитъа, рубаи, туюк.

Introduction. It is known that lyric poetry is distinguished from other literary genres by reflecting human inner experiences, feelings, and spiritual world. This genre, which has an ancient history, is also widespread for this reason. Our literary critics and researchers use terms such as classical poetry, modern poetry, and poetry of the independence period, depending on the emergence, formation, structure, rhyme system, meter characteristics, embodying the essence of the genres belonging to the lyric genre, their entry into the world of literature of other nations, and their melodiousness. When we say classical poetry, the reader involuntarily thinks of the creative world of writers such as Lutfi, Abdurakhmon Jami, Alisher Navoi, Husayn Boykaro, Sakkoki, and Babur, and the rich spiritual heritage they left behind.

Method. We know that the first scientific work written in the Turkic language that provides information about the genres of classical poetry, their meter characteristics, and rhyme system is the work “Funun ul-baloga” by Sheikh Ahmad ibn Khudoydad Tarazi. The scholar dedicates this work to Ulugbek. Tarazi divides the work into 5 parts and provides information about the meter, rhyme, poetic arts, and genre characteristics of poems. Tarazi recognizes 10 types of works and comments as follows: “Know who, in the complex terminology of poetry, is the most important part (parts) of poetry, and ten types have emerged: qasida, ghazal, qita, rubai, masnavi, tarje’, musammat, mustazad, mutavval, fard” [71]. It also discusses the uniqueness of each genre, describes it and analyzes it through examples.

In 1968, on the occasion of the 525th anniversary of the birth of Alisher Navoi, several of the poet's verses, fards, rubaiyats and tuyuks were published in a separate book by the Gafur Ghulam Publishing House.

Analyzing the great poet's verse "The People of Takalluf in the World's Flirtatily and the World's Fraud", the literary scholar, professor Nurboy Jabborov, makes a profound observation: "People of Takalluf" is a category of those who have brought trouble on themselves. In the eyes of the great thinker, they are those who are addicted to the world and deceived by worldliness" [Jabborov, 2021:82].

Indeed, those who are given too much to the world and show boundless love slowly forget their human qualities and lose their identity.

Researcher Tashkenbayeva Iroda, analyzing the spiritual and moral issues in Navoi's poems, expresses the following opinion: "Alisher Navoi's poems are unique not only in their content, but also in their high artistic skill. The creator often used colorful images to convey the basic idea presented in the first verse of the verse to the reader and to influence his feelings" [Tashkenboyeva, 2022:217].

Analysis. Classical poetry genres can be classified according to their structure and the length of the verses as follows.

1. Small lyrical genres: fard, qi'a, rubaiy, tuyuk.
2. Large lyrical genres: masnavi, tarkibband, tarjiband, mustazod, musammat, ghazal, etc.

Fard, qi'a, rubaiy, tuyuk, which are considered small lyrical genres of classical poetry, allow us to understand the charm, charm of Navoi's work, the poet's worldview, and the spiritual world in a broader way.

One of the smallest poetic forms in classical poetry is fard. Fard A genre consisting of two mutually rhyming lines, that is, one verse. Ahmad Tarazi writes about this: "A fard consists of two lines. In the previous verse, there is no rhyme" [Taraziy, 2002:29]. Various inner experiences, moral and educational views were expressed in the fard. This genre is also found in prose works. Hazrat Navoi called the 68 fards he included in his work "Mahbub ul-qulub" "bayt".

In the fards of the great creator, he expressed his views on patience – endurance, gratitude, truthfulness, patriotism, honesty, non-betrayal of others' rights, generosity, stinginess, respect, goodness, evil, deceit, dependence, (service), arrogance, greed, malice, and disloyalty through concise lines, deep reflections, and final conclusions. As a confirmation of our opinion, we cite the following advice from the creator. The poet writes about takalluf:

Takalluf is like the coin of the farsudalig,
An peace of mind is the end [Navoi, 1968:41].

It seems that while a person lives, he should not show laziness and false kindness to others, thinking about his own interests. According to the great poet, "takalluf" artificial behavior, fake kindness brings "farsudalig" to a person's body, that is, fatigue and weakness.

Staying away from such a disease and protecting oneself from it gives a person peace, tranquility and prosperity.

These teachings of the great poet also have a special value for generations.

Hazrat Tamas writes about this:

Tama etma ko'p o'lsa xalq moli,

Ko'rmayin haq xazinasin xoli [Navoiy, 1968:41].

Yoki

Elni xor aylagan tama bilgil,

Doimo azza manqana bilgil [Navoiy, 1968:43].

The word "qita" is derived from the Arabic word "qita" and means "part", "piece", "piece". This genre consists of two or more verses and is mostly rhymed like a ghazal. Regarding this genre, Ahmad Taraziy writes: "Qita, the first lines of which do not rhyme. And at least two verses. And most of this is inevitable. Some people will rhyme and say" [Taraziy, 81]. Alisher Navoiy is a writer who made a great contribution to the development of the qita genre. More than 300 of his qitas written in the Turkic language are known. The great poet also includes 210 qitas consisting of 503 verses in his collection "Khazoyin ul-maoniy". The poet's verses express the issues of spiritual and moral, educational, cultural behavior, not loving jewelry, and the consequences of bad behavior.

In one of the verses, our thinker writes about the need for a person not to become attached to gold, silver, and precious objects that are transient, not to show them high love, not to love them unconditionally.

Do not spend your hands on a lot of gold and silver,

For if you hold it, it will turn your kafan black.

Do not keep the stain of desire in your heart,

For the stain of your heart will rust [Navoi, 1968:15].

Indeed, excessive love for wealth distances a person from humanity, humanity, and kindness. We have witnessed many cases where people deviate from the right path, become arrogant and conceited, and as a result, do not respect those around them. Our grandfather Navoi also artistically described this truth in simple, fluent language, through unique metaphors.

Hazrat Alisher Navoi emphasizes that the children of the nation should enjoy the conversation of educated intellectuals and enlighteners more, and that they should not be separated from their circle. Here is how he confirms this idea:

In the group of people of meaning,

Do not be greedy.

Whoever is greedy,

You are the king of people of form.

Science is the light of knowledge, the flood of enlightenment that only elevates people, can elevate even the poorest poor to high ranks and elevate them to the level of royalty. Our grandfather emphasizes that in the circle of wise men, enlightenment, scientists, and fuzalos, one should never be ashamed of being a beggar, that beggar is superior to royalty in the circle of artists - those painters. This verse of the great creator is of particular value in this respect.

One of the genres widespread in Eastern poetry and often found in the lyrics of great creators is rubaiyat. This genre is a form of poetry with certain artistic traditions, philosophical, moral, romantic, socio-political, religious-mystical content.

The term rubaiyat is borrowed from the Arabic language and means "four". In Persian literature, the term "dubai" (two-verse) is also used for this genre.

In his work "Funun ul-baloga", the literary scholar Tarazi explains the rubai in detail: "The rubai consists of four lines. The first, second and fourth lines rhyme. And the third line is optional. ..." [Tarazi, 82]

Our thinker grandfather writes about this in his work "Mezon ul-Awzan" as follows: "The rubai is a poem, it is also called "dubai" and "tarana", it is derived from the "akhram" and "akhrab" of the sea of hazaj, and it is composed in a beautiful and beautiful poem and is composed in a beautiful poem ..." [Navoi, 1967: 157].

In the rubai of the great creator, religious-mystical, romantic, moral, love, love, and passion issues dominate. The verses express the deep philosophical views of the great poet. Sometimes, along with the literal meaning, the verses also express their own meaning.

The love glorified in the rubaiyats of Hazrat Alisher Navoi is not a simple, fleeting love, love is not just love. His love is real, true love. This is a person's love for Allah.

My patience in your journey is not lacking,
There is no other lamentation or Afghan in my heart.
There is no hope for life in my heart.

No, no, no patience, no heart, no soul [Navoi, 1968: 59].

The poet, who compared the word to a pearl at the bottom of the sea, expressed how powerful it is, how it is one of the characteristics that characterize a person as a person, how great its power is that it can even give life to a person who has lost his soul, create new sparks of hope in a person's heart, cure pain, or, conversely, cut a person off from humanity and throw his life off track with a single word. The following rubai of the poet confirms our opinion:

Words give a sign to the dead,
Words give a message to the soul,
Words tell a person, a lost animal,
I know, there is no more precious gem than the one [Navoi, 1968: 75].

As we get acquainted with the rubai of the great poet, we come across such terms as may, soqi, maykhona, zahid, gul, bulbul, hijran in the verses.

A genre that emerged in Turkic literature and is unique to this literature is the tuyuk. Tuyuk is a purely Turkic word that means "to bind" (to tie), "to bind so that it cannot be untied", "to entangle".

Alisher Navoi first defined tuyuk as a genre and described it in detail: "Some are "tuyuk", two verses are inevitable and they strive, they are told in a rhythmic manner and their rhythmic musaddasi is impossible" [Navoi, 1967:179].

Some sources indicate that the great poet's works in the tuyuk genre are 13. However, the book published in 1968 included 16 poems in the tuyuk genre.

O nigoro, where are your eyebrows?
I have taken bribes from your heart,
O lover, do a hazar,
Yehud ohi tutqusidur yaqani [Navoi, 1968: 95].

Conclusion. Even in the small-scale works of the great poet, a very broad content is expressed. A deep and correct analysis of these works, a sufficient explanation of their content and essence to the younger generation, revealing the main idea in them, and thereby achieving a correct understanding of Navoi's personality are among the main tasks facing literary scholars, researchers and educators. The creative world of Hazrat Alisher Navoi can be likened to a bottomless ocean. Each verse of the great poet is like a pearl of this ocean - a pearl that is beautiful, attractive, charming, and attracts people to itself like a magnet. Once you enjoy it, you will want to read it again and again.

References

1. Jabborov N. Maoniy ahlingin sahib kironi. Monograph - Tashkent. Literature. 2021.
2. Navoiy Alisher. Mezon ul - avzon. - Tashkent. Gafur Ghulam, 1967.
3. Navoi Alisher. Continents, fards, rubaiyats, tuyuklar. – Tashkent. Gafur Ghulam, 1968.
4. Taraziy Ahmad. Funun ul – baloga. – Tashkent. Uzbek language and literature. 2002.
5. Tashkenbayeva I. Artistic expression of spiritual and moral issues in Navoi continents. – Multidisciplinary Scientific Journal. 2022. April. 216
6. Pardayeva, N. Q. Y. (2024). NIZOMIY GANJAVIY ASARLARI BADIYYATI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 4(20), 33-36.
7. Пардаева, Н. Қ. (2020). АНБАР ОТИН “ЯККА БАЙТЛАР” И ҲАҚИДААЙРИМ МУЛОҲАЗАЛАР. In *ИННОВАЦИОННЫЕ ПОДХОДЫ В СОВРЕМЕННОЙ НАУКЕ* (pp. 125-128).
8. Khidirova, M. A., & Pardayeva, N. G. A. (2021). TRANSLATION ISSUES OF PHRASEOLOGICAL UNITS USED WITH ANIMAL NAMES FROM ENGLISH INTO UZBEK. *Oriental renaissance: Innovative, educational, natural and social sciences*, 1(11), 1058-1062.
9. Pardayeva, N. Q. Y. (2024). NIZOMIY GANJAVIY ASARLARI BADIYYATI. *Oriental renaissance: Innovative, educational, natural and social sciences*, 4(20), 33-36.
10. Abdulhakimova, Y. (2021). Navoiy va Fuzuliy dostonlarining kompozitsion qurilishi. *Oltin bitiglar–Golden Scripts*, 4(4).
11. ABDULHAKIMOVA, Y. THE SKILL OF ALISHER NAVOI AND MUHAMMAD FUZULI IN THE DESCRIPTION OF THE IMAGE OF QAYS. *UNIVERSITETI XABARLARI*, 2022,[1/4] ISSN 2181-7324.
12. Yulduz, A. (2023). NAVOIY VA BOBUR IJODIDA MASNAVIY. *Роль наследия Захриддина Мухаммада Бабур в развитии восточной государственности и культуры*, 1(1).
13. Abdulhakimova, Y. (2021). Navoiy va Fuzuliy dostonlarining kompozitsion qurilishi. *Oltin bitiglar–Golden Scripts*, 4(4).
14. ABDULHAKIMOVA, Y. THE SKILL OF ALISHER NAVOI AND MUHAMMAD FUZULI IN THE DESCRIPTION OF THE IMAGE OF QAYS. *UNIVERSITETI XABARLARI*, 2022,[1/4] ISSN 2181-7324.
15. Rajabova, Hulkar. "Interpretation of time and space in shorts (Chronotope)(On the example of the stories of the writer Shukhrat Matkarim “Yilon”, “Maqar”, Kholiyor

- Safarov "Honor and Life", "Wingless Birds", "The Saddest Joy")." *Modern Science and Research* 4.3 (2025): 1332-1340.
16. Rajabova, Hulkar. "INTERPRETATION OF TIME AND SPACE IN SHORTS (CHRONOTOPE)(On the example of the stories of the writer Shukhrat Matkarim "Yilon", "Maqar", Kholiyor Safarov "Honor and Life", "Wingless Birds", "The Saddest Joy")." *Modern Science and Research* 4.3 (2025): 1332-1340.
 17. RAJABOVA, H. (2025). QISSADA EKZISTENSIAL QAHRAMON VA UNING JONZODLAR BILAN YASHASH MOTIVI (SHUHRAT MATKARIMNING "MAQAR" QISSASI MISOLIDA). *News of the NUUZ*, 1(1.2), 1.
 18. Allayorov, T. L. (2025). LINGUOPOETIC STUDY OF TOG 'AY MUROD'S WORKS. *Journal of Multidisciplinary Sciences and Innovations*, 1(2), 320-323.
 19. Adilova, S. S., Kulmamatova, D. E., Babaev, S. K., Alloberganova, Z. B., Hodzhaniyozova, B. H., & Allanazarov, S. B. (2021). Quantity of Pigments in Leaves of Old Local Wheat Varieties of Uzbekistan under Irrigated Conditions. *Annals of the Romanian Society for Cell Biology*, 25(3), 3249-3253.
 20. Narimova, G. (2025). WORD FORMATION IN THE UZBEK LANGUAGE AND ITS MODERN TENDENCIES. *International Journal of Artificial Intelligence*, 1(4), 2521-2523.
 21. Narimova, G. (2025). YONDASHUVLAR ASOSIDA TIL TA'LIMINI TAKOMILLASHTIRISHDA YOZMA NUTQ MOHIYATI. *Modern Science and Research*, 4(2), 40-45.