

ON THE STUDY HISTORY OF THE CONTINENTAL GENRE

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Annotation: The article expresses an opinion about the creators who made a significant contribution to the development of the continental genre in the literature of the period before Navoi.

Key words: continent, "Funun ul-baloga", "Badoe' us-sanoe'", rhyme, "ali ul-talaq qita", "qitayi kabir".

INTRODUCTION

Literary genre is one of the most important categories of artistic creativity. The genre reveals the artist's diverse attitude to life events, his unique spiritual and spiritual privilege, and the skill of poetic imagery. Literary genres are reflected in the formation, development, historical development and improvement of the literature and art of each nation. "In general, there is no doubt that creative achievements cannot be achieved without taking into account the internal features, requirements and stabilized rules of this or that genre"¹. Because the literary genre is not only "compositional construction, image path, tools, narrative method, appearance according to the extent of coverage of events"², but also "a means of expressing essence, artistic pleasure and aesthetic impression"³. Poetic genres are the key to studying the formation, national and cultural roots, sources of influence, historical development, ideological world, artistic scope of the oral and written literature of this or that nation⁴. Each lyrical genre describes reality, human thoughts and feelings, the author's different attitude to existence in a way that suits his artistic expression and character. Therefore, it will not be a mistake to say that poetic genres are a complete world of art, one of which is not very similar to the other. One such poetic genre is the continental genre.

In classical poetry, a poem is a lyrical genre that has an essence, a unique poetic form, a theme, and a system of images. In Turkish literary studies, the continent was listed for the first time as one of the ten literary genres in "Funun ul-baloga" by Sheikh Ahmad Khudoidad Tarazi:

"As far as I know, in majmu-i shuara istilahn, the poem is the most important, ten types of it: qasida, ghazal, qita, rubai, masnavi, tarje', musammata, mustazad, mutavval, fard"⁵.

In literary studies, some scholars evaluate the poem as an independent poetic genre, while others consider it as an ode or a fragment of a ghazal. The separate classification of ghazal and qita genres in the work "Funun ul-Baloga" certainly sheds some light on the opinions in this regard. The word qita is actually derived from Arabic and means part, piece, fragment, contribution⁶. Accordingly, it is often possible that the genre of the khita was assessed as a part or fragment of a poem, particularly a ghazal. For example, one of the Iranian scientists, Mohammad Reza Doi Javad, defines the continent as follows: "A part of something, that is, a fragment, is called a continent in the dictionary. In classical literature, poems of no less than two stanzas, with a unique rhyming style and weight, are called khita. In the continent, a single goal is stated and it is brought to its logical conclusion. The rhyming feature of the stanza is characterized by the non-rhyming of the first stanza⁷. In fact, the poem is a poetic genre that has its own characteristics both in terms of form and content. Usually, the first verse of a stanza, that is, the

¹Қаранг: Асадов М. Соқийнома: тарих ва поэтика. – Тошкент: Тафаккур, 2020. – Б. 11.

²Улугов А. Адабиётшунослик назарияси. – Тошкент: Гафур Ғулум номидаги НМИУ, 2018. – Б. 132.

³Бурлина Е.А. Культура и жанр. Методологические проблемы жанрообразования и жанрового синтеза. – Саратов: Саратовский университет, 1987. – С. 24.

⁴Орзибеков Р. Адабий тур ва жанрлар генеологиясини ўрганишга доир муҳим манба // Ўзбек тили ва адабиёти, 2014 йил, 5-сон. – Б. 48 – 51.

⁵Шайх Аҳмад Тарозий. Фунун ул-балоға. – Тошкент: Ҳазина, 1996. – Б. 32.

⁶Ўзбек тилининг изоҳли луғати. 5 жилдлик. IV жилд. – Тошкент: ЎЗМЭ, 2008. – Б. 124.

⁷Муҳаммадризо Дойи Жавод. Зебоҳои сухан ё илми бадеъ дар забони форси. – Исфажон, 1337 х. – С. 374.

first two lines, does not rhyme with each other. Unlike the ghazal genre, qita is often rhymed as ab, vb, gb, db. The continent does not have a clear boundary in terms of size. That is, continents can consist of ten or more bytes, starting from two bytes. However, in Eastern classical literature, especially in Uzbek classical poetry, two-, three-, and four-verse versions of the continental genre are more common.

ANALYSIS AND RESULTS

In fact, in literary studies, the ideas about the continental genre are not so different from each other. In most definitions, it is estimated as a ghazal or a few stanzas taken directly from another poem without a text. In the descriptions, attention is paid to the essence of the continent, the order of rhyming, the means of composition, the tone, the style of expression and the world of images.

For example, according to the author of the work "Badoe' us-sanoe'", the unrhymed qasida in masnavi form is called kita, even though it is long in volume. If the previous verse of the Ruba'i is not like this, it will look like a qita, and the difference between the ruba'i and the qita will almost disappear. That is, the feature that brings the first verse of the qasida and the first and second verses of the rubai together is the rhyme, and there is no similarity in weight. Because the continent can be written in any weight of Aruz⁸".

In fact, in the past, deep-meaning, poetically high poetic pieces taken from classic odes and ghazals were called khita among the people of science and literature. However, only the term meaning is not intended. In addition, the name of the continent was also given to the small lyrical pieces created without fully adhering to their stable theoretical laws. For example, if a poet of Ruboiynavis deviates from the traditional rules established for Ruboi, no matter how deep and attractive the quatrain he creates is, it is still not Ruboi, "... it is called "continent"⁹. Regardless of the fact that such poems are called khita, their lack of connection with the poems belonging to the khita genre is understood without any explanation.

Some definitions focus mainly on the size of the continent. For example, in "Ghiyas ul-lug'ot", a poetic piece consisting of two or more verses without a matla taken from a ghazal or qasida is written. According to the author of "Shams ul-lug'ot"¹⁰, a khita is a fragment, a part, two or more verses without a matla as a literary term. The opinions in the works "Haft Kulzum" and "Majma' us-sanoe'" are almost similar to the above views.

According to Professor E.E. Bertels, the main difference between a poem and a ghazal is as follows: "a poem is half a poem. It differs from the ghazal, first of all, in that. The first stanza does not cross-rhyme. This gives a lot of opportunities for the continental poet. Any thought can reflect the goal"¹¹. According to the Czech scholar Jan Ripka, if there is no matla, both qasida and ghazal become a continent by themselves. The continent is a wise poem expressing life observations, philosophical and educational thoughts¹².

Naturally, each lyrical genre is related to another lyrical genre to one degree or another, and has common and related aspects, both in form and content. But it is necessary to take into account only the unique poetic features and historical development of each lyrical genre. Because the lyrical genre is born in the world of artistic creation along with its ideological and artistic tasks and possibilities. The category of genre is the manifestation of this need and necessity in different ways, content corresponding to the form, form corresponding to the content.

It is known that the ghazal, as an independent poetic genre, developed widely in the Persian-Tajik literature from the 12th century, and in the Turkish literature from the 14th century. For the ghazal, first of all, the theme of love and a number of other social, political, moral, and educational topics are illuminated through the feelings of love. One of the most important poetic requirements of a ghazal is the presence of the initial mutually rhyming verses - matla' and the last, i.e. concluding verse - makta. Based

⁸Хусайний А. Бадоеъ ус-саноеъ. – Душанбе: Ирфон, 1974. – С. 201.

⁹Кўрсатилган китоб. – Б. 201.

¹⁰Мухаммад Гиёсиддин. Гиёс ул-луғот. Жилди 2. – Душанбе: Ирфон, 1967. – С. 179.

¹¹Бертельс Е.Э. Алишер Навои. – М.: Литература, 1947. – С. 113.

¹²Ян Рипка. История персидской и таджикской литературы. – М.: Прогресс, 1970. – С. 106.

on this, it is self-evident that the ghazal and the poem are two genres of poetry that are not very similar to each other.

In fact, the continental poetic genre in Eastern classical literature was fully developed even before the formation process of the ghazal began. This is the reason why this genre occupies a large place in the Persian-Tajik literature in the works of poets of the period before Rudaki. Academician A. Mirzoev elaborated on this in his pamphlet dedicated to the ghazal¹³. Professor E.E. Bertels also writes that the continent was first encountered in the work of Persian-Tajik poets of the 10th-11th centuries. According to the scientist, poems in the form of a continent were also created in Arabic literature. Only they are known as hikmat or hikmat¹⁴. In general, "hikma" poems can be evaluated as the first manifestations of the continental genre. Because the first continents also expressed the contents of wisdom such as morality, manners, advice, advice. It seems that ghazal and khita have different stages of formation according to their genesis and theme. It is also known that in classical literature, poets sometimes created new qasidas and ghazals based on previously written verses. This also does not allow the idea that the continent was in full harmony with the ghazal.

In Eastern poetics, small verses are called "ali ul-talaq qita", and more than four verses are called "qitayi kabir". "Ali ul-talaq qita" means eloquent, eloquent and concise. Poets often tried to write such - much smaller continents. In this regard, it should be noted that in Uzbek classical literature, stanzas of more than four stanzas are very rare. This is not a coincidence, of course. Because, first of all, the continent, with its essence, nature, poetic spirit, is a genre that is subject to brevity and accuracy.

Secondly, our classical poets tried to be as concise as possible when choosing a form. Containing a large content in a short form is one of the most important signs of artistic skill. Moreover, if we take into account that the khita is usually spoken in the badiha style, the essence of the matter becomes clearer. According to Jan Ripka, the genre of the continent was more a means of entertaining and cheering up the rulers in poetry contests and concerts, literary evenings, to test their poetic skills¹⁵.

Professor A. Hayitmetov writes about the continent: "This ancient type of poetry in Persian-Tajik and Uzbek literature usually reminds of impromptu poems created in relation to an event or event. They are often imbued with vital humor and express the attitude of the poet to the life of his time¹⁶. In fact, there is almost no other genre that is interested in daily life scenes and social events of the continental genre. The principles of clarity, naturalness, connection with the era and the spirit of the times characterize the essence of the continent.

Undoubtedly, the main feature that significantly distinguishes lyrical genres is their essence. This important feature is characteristic of the continental genre, of course. According to the Tajik literary critic B. Sirus, "in terms of content, the khita is little different from the ghazal"¹⁷. But above, we specifically touched on the fact that the ghazal and the poem differ from each other in terms of composition, rhyme, and especially content. The following comments of Professor I. Haqkulov on the relationship between the khita and the ghazal also support our thoughts: "The khita differs sharply from the ghazal in terms of content and essence. The ideological-artistic identity between these two genres becomes brighter and clearer at this point"¹⁸. In fact, the subject coverage of the continent is as wide and branched as life events. In this respect, not a single lyrical genre in Eastern classical poetry can be divided into continents. It expresses social, political, philosophical, moral, educational, romantic and mystical issues; In this genre, poets wrote about the joy of life, hope and confidence in the future, glorification of humanity, issues of manners and education, fixed faith and duty, love for country and people, Sufi moods, complaints about era and time, etc.; Hymns, dirges, histories were created in the continental genre. Therefore, the famous orientalist E.E. Bertels noted that the continent is "... a very rich and interesting section in terms of content"¹⁹ in almost all the books of the Middle East.

¹³Қаранг: Мирзоев . Рудаки и развитие газели в X-XV вв. – М.: Наука, 1958. – 70 с.

¹⁴Бертельс Е.Э. Персидская поэзия в Бухаре в X веке. – М.: Литература, 1935. – С. 17.

¹⁵Ян Рипка. История персидской и таджикской литературы. – М.: Прогресс, 1970. – С. 106.

¹⁶Хайитметов А. Навоий лирикаси. – Тошкент: Ўзбекистон, 2015. – Б. 67.

¹⁷Сирус Ш. Сайри ғазал дар шеъри форси. – Техрон: Фирдавс, 1376 х. – С. 167.

¹⁸Ҳаққулов И. Қитъа ва ғазал муносабатига доир // Ўзбек тили ва адабиёти, 1974 йил, 4-сон. – Б. 12 – 17

¹⁹Бертельс Е.Э. Избранные труды. IV том. Наваи и Джами. – М.: Восточная литература, 1965. – С. 371.

The definitions given to the continental genre in Uzbek literary studies are somewhat similar to the above. However, there are some confusions in showing the genesis of the ghazal genre, the common and different aspects of the ghazal and the poetic features of the genre. For example, in the "Introduction to Literary Studies" textbook, the poem is explained as a type of ghazal²⁰. In the book "Ghazal in Uzbek Literature", the continents mentioned in praise are called ghazal-continents, and "ghazal-continents" are noted as a form of ghazal, not a continent²¹. R. Orzibekov, who studied small lyrical genres in Uzbek literature monographically, initially shows ghazal-continent as a continental genre²², later describes it as a ghazal²³. Such considerations may have arisen due to the closeness of the qita and ghazal genres in terms of their direct rhyming style, weight and composition. Therefore, professor Abdurauf Fitrat characterized the ghazal without matla as a continent²⁴. Literary critic S.Djuraeva, relying on this opinion of the scientist, characterizes the genre of the continent as follows: "Simply considering poems that do not have a harmonious matla as "continent" avoids some confusion. In fact, the same characteristic of the rhyme in the rhyme is considered the only strict criterion that distinguishes it from other genres. With this sign, it is a continent"²⁵. There is soul in these thoughts, of course. But the main difference between the poem and the ghazal is not only the absence of text, but also its essence. On the continent, moral, educational, mystical meanings are often expressed, this genre is very close to life, social life culture. According to its content, it would not be wrong to say that the continents are a kind of textbook. Literary critic B. Sarimsakov also characterized the poem as a lyrical genre that expresses "an exemplary integrated thought in a condensed form"²⁶. In the book "Literary genres and genres" a relatively broader definition of the genre is given as follows: "an operatic genre that begins with one stanza and continues without limits, rhymes only with monorhymed couplets, is written in aruz, sometimes as a fragment of a poem or a ghazal, sometimes prose, philosophical, epic, it is mentioned in didactic, literary-critical, scientific works, prefaces of devans, and pamphlets"²⁷. It seems that this definition focuses mainly on the size, shape and expression of the continent. But there are, of course, a number of other aspects that characterize the unique features of the continental genre.

The point is that if the poet is deep in thought, heart and soul, if he seeks to express his imagination and thinking through poetry, the continental genre is able to open wide opportunities for him. It seems that another important aspect of the issue should be explained at the same place. Our classic poets created their works in ghazal, rubai, tuyuq, qasida and other genres not only under the influence of poetic inspiration, only feeling and thought factors, but also following the rules and theories of the literature of their time, "ilmi bade" methods. And this gave the poet the responsibility of swinging his pen in complete obedience to pre-existing theoretical laws and poetic principles. In particular, the ghazal genre has its own patterns subject to specific rules. But there was no such tradition on the continent. He lived free from the "iron laws" of poetics²⁸. In turn, this also created a wide opportunity to interpret various life ideas on the continent. That's why the continental genre did not require too much classicism and colorfulness in words, images, symbols, and forms. And on the continent, realistic tones and life details were more extensive and abundant than other lyrical genres in classical poetry. Here, let's take the language. There is absolutely no excess of paint or decoration in the Continental language. It also widely uses "... lexical wealth, various folk expressions, "rough", "rude" words..." that are not compatible with the artistic language of the ghazal. As an example, let's turn to one of Alisher Navoi's continents:

²⁰Шукуров Н., Ҳотамов Н., Ҳолматов Ш., Маҳмудов М. Адабиётшуносликка кириш. – Т.: Ўқитувчи, 1979. – Б. 191.

²¹Носиров О. Ўзбек адабиётида ғазал. – Тошкент: Адабиёт ва санъат, 1972. – Б. 66.

²²Орзибеков Р. Лирикада кичик жанрлар. – Тошкент: Адабиёт ва санъат, 1976. – Б. 30.

²³Орзибеков Р. Ўзбек классик поэзиясида ғазал ва мусаммат. – Тошкент: Фан, 1976. – Б. 34.

²⁴Фитрат А. Адабиёт қоидалари. – Тошкент: Ўқитувчи, 1995. – Б. 50.

²⁵Джураева С.Р. XX аср ўзбек адабиётшунослигида мумтоз лирик жанрлар тадқиқи (рубойи, туюқ, қитъа мисолида): филоло.фан.б.фалс.док...дисс.автореф. – Самарқанд, 2020. – Б. 16.

²⁶Саримсоқов Б. Алишер Навоий ва шеърини мезонлар масаласи // Ўзбек тили ва адабиёти жур., 2004 йил, 1-сон. – Б. 16 -22.

²⁷Адабий турлар ва жанрлар. – Тошкент: Фан, 1992. – Б. 192.

²⁸Ҳаққулов И. Қитъа ва ғазал муносабатига доир // Ўзбек тили ва адабиёти, 1974 йил, 4-сон. – Б. 12 – 17

He spends his life as a fool and carelessly,
 The point is to draw an example.
 You're a donkey, you're a fool
 Kilgay izhor payopay arros.

On this continent, the bad character, rudeness, rudeness, and rudeness of some people are strongly condemned. In order to increase the impact of the expressed meaning, to express the idea in a vivid and figurative way, the poet introduced a vital detail: he compared a careless person to an arros - a donkey that brags loudly. With the help of this allegory, the thought is deepened and has acquired great vitality. For example, a person who reads a poem may have the impression that the words are somewhat different from the gloss of oriental verse (as in qasida, ghazal and other genres). In fact, this is a misleading impression. Because the most important thing for a poet is completeness and clarity of thought. This is the continent above: it is characterized by complete and firm thought, sharp judgment, and the depth of vital conclusion.

It is known that composition means a specific ordering and perfect structure of an artistic work based on poetic laws. That is, all the poetic elements in it serve to express the idea of the creator, his different attitude to the depicted events. The continental genre also has its own compositional construction. Because "any expression of artistic thinking acquires a perfect poetic form within a specific genre unique to itself"²⁹.

The form and size of the stanza is based on its meaning requirement and consists of at least two bytes. The continent is a unique independent genre according to its compositional construction, semantic nature, artistic structure and stylistic features. The compositional forms of the continental genre are diverse, and they are characterized by the use of clauses, interrogatives, exclamations, anaphora, and parallelisms. In fact, rhythm, tact, system of sounds, poetic syntax, verse, stanza - all are important signs of poetic structure³⁰.

The repeated use of a rhetorical appeal, exclamation, or exclamation at the beginning of the first stanza in the stanzas creates a unique tone, rhythm, and parallelism, as well as creates an opportunity to bring out some aspects of the poetic features and artistry of the genre, as well as the ideological and aesthetic impact of the poet's feelings and thoughts. provides. For example, in the following stanza from the work of Hafiz Khorezmi, the poetic method of rhetorical appeal or exclamation performed the task of attracting the reader's attention:

Ayo Hafiz, die in this Turkestan country,
 If you wish, if the Turks turn around, say shahmot.
 The word is riding on a horse and running at the expense of the people
 If your eyes are full of tears, you can say nouns³¹.

The orientation of the speech mainly to the second person increases the emotionality of the texts, the aesthetic impact, and provides the depth of the artistic idea and the attractiveness of the poetic expression. An important expression method of poetic syntax - poetic impulse plays an important role not only in the compositional construction of the poem, but also in its semantic structure. Compositional tools open a wide and easy way for the poet to vividly express his feelings and thoughts. The colorful and unique nature of the world of images ensures the artistic perfection of the continent and arouses strong interest and aesthetic pleasure in the reader.

In particular, such images as people of the world, strangers, so-and-so, scholar, ignorant, people of meaning, people of art, people of art, people of crafts, lovers, old people in Navoi's continents not only have a spiritual and psychological impact on the reader, but also open the way for the poet to express himself. In the following stanza, by comparing "figurative love" and "real love", both the uniqueness of these two types of love and the spiritual state of the lover are vividly expressed:

²⁹Фризман Л.С. Жизнь лирического жанра. – М.: Наука, 1973. – С. 4.

³⁰Қаранг: Жирмунский В. Композиция лирических стихотворений. – Петербург: Опояз, 1921. – 109 с; Шу муаллиф. Теория литературы. Поэтика. Стилистика. – Л.: Наука, 1977. – 408 с; Лотман Ю.М. Анализ поэтического текста. Структура стиха. – Л.: Просвещение, 1972. – 272 с; Раҳмонов Ш. Байт ва муносибати он дар шеър. – Душанбе: Дониш, 1980. – 64 с.

³¹Ҳофиз Хоразмий. Девон. 2 томлик. 2том. – Тошкент, 1981. – Б. 289.

O Navoi, you are famous for a lot of metaphorical love,
It's fleeting, the stain is on, and the love is real.
Both of you must die in love,
As long as you die, you will have a hundred thousand lives³².

Rhyme for the stanza is also an important element of the composition. In some literature, it is said that the continents rhyme in the form of a-a, b-b, v-v³³.

However, this style of rhyming is typical for the form of masnavi poetry. True, in literary studies, poems composed of two or more stanzas written in the form of masnavi poetry are simply called pieces, pieces, parts, i.e. khita, because they are small in size. But professor R. Orzibekov calls them "masnavi-poems"³⁴.

The rhyme of the stanza is characterized by a strict b-a, v-a, g-a... or b-a, v-a form, i.e., mutual rhyming of only pairs of lines.

The genre category also includes content-related aspects of the work of art. Because meaning is the main criterion that determines the ideological and artistic value of any literary genre.

One of the unique features and essence of the continent is its ability to convince a person of his spiritual perfection. Therefore, moral, educational, educational, romantic, mystical topics are leading in the continents. According to the content, the continents are directly related to the historical period, socio-political environment, as well as the existing procedures and moral principles of the society, to which the creator belongs. Because "lyrical genres always reflect not only the characteristics of a certain stage of literary development, but also the spirit of the time"³⁵. Of course, the content of one or another image in poetry is determined by scenes of real life, truths related to human destiny. "The poet does not create any image by himself. In this, he relies on the existing reality, the views and spiritual interests of the people living in it. After that, depending on the period and conditions, the content of poetic images changes and becomes richer³⁶.

The presence of mystical images, symbols and concepts in classical poetry had a significant impact on the development of poetic genres, as well as their content and expression. The advanced ideas of the Islamic religion, the principles of Muslim ethics, as well as the teachings of Sufism, became an important basis for determining the spiritual life of the peoples of the East, the change in their spiritual world, their attitude to existence, society and household culture, which was reflected in fiction, especially in poetry. For example, let's take the following continent:

Mrs. Tengri, with an open mind,
People who wish to travel.
I think on the seashore,
No one is going to break the fast. (2, 684)

In the continent, people without faith, hypocrites and hypocrites are condemned. Their hypocrisy is that outwardly, that is, from their appearance, they do not suspect the loveliness of "Tengri Khan", but inside they wish for sustenance from the people. For this reason, Navoi calls such people "gumrah". Although they are actually standing on the shore of the sea, he alludes to a heedless person who digs a hole and wants to break his fast by drawing water from it.

CONCLUSION AND SUGGESTIONS

It is known that qita is an independent lyrical genre like ghazal, rubai, tuyuq. It has its own poetic features. The continent is a genre with its own compositional views, system of images, language features

³²Алишер Навоий. Тўла асарлар тўплами. 10 жилдлик. 4-жилд. – Тошкент: Фафур Ғулом номидаги НМИУ, 2011. – Б. 734. (Бундан кейин мазкур нашрга мурожаат қилинганда жилди ва саҳифаси қавс ичида кўрсатилади. – М.Х)

³³Иброҳимов М. Кичик поэтик жанрлар ва уларнинг услубий хусусиятлари // Ўзбек адабиётида жанрлар типологияси ва услублар ранг-баранглиги. – Тошкент: Фан, 1983. – Б. 184; Носиров О., Жалолов С., Зиёвуддинов М. Ўзбек классик шеърини жанрлари. – Тошкент: Ўқитувчи, 1979. – Б. 152.

³⁴Орзобеков Р. Ўзбек лирик шеърини жанрлари. – Тошкент: Фан, 2006. – Б. 213.

³⁵Фризман Л.С. Жизнь лирического жанра. – М.: Наука, 1973. – С. 157.

³⁶Ҳаққулов И. Занжирбанд шер қошида. – Тошкент: Юлдузча, 1989. – Б. 127.

and methods of expression. It did not originate as a fragment of a ghazal or, as some scholars have written, as a "certain fragment" cut from a ghazal. Frankly, this is not possible. The qita is a poetic genre that appeared much earlier than the ghazal in Eastern literature. Poems written on social-political, moral-educational, romantic and other topics, with a unique rhyme style, no less than two stanzas, and embodying certain poetic requirements are called khita. On the continent, poets mainly expressed ideas related to domestic life and real reality, social life, and moral issues in short, simple ways. In this sense, the continent is a clear window of meaning and essence, a state in which the poet's emotions are poured, and the level of depth in thinking increases. The poem is closely related to the reflection of the author's delicate and grassy experience and psychological world. The general opinions about the genre of the continent can be expressed as follows: in the continent, direct reference to the second person creates a unique rhythm and melody, as well as arouses aesthetic pleasure in the reader and greatly increases emotional sensitivity; in classical poetry, continents are created in different weights of aruz; the continent has its own rhyming style, poetic construction - composition, i.e. stanza system. Also, attention is paid to social life scenes in the continents, various issues of the historical period and time, the procedures of the society, mainly ethical, educational, mystical, mystical topics are discussed.

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