



### Annotation

This article examines the history of the emergence and stages of development of the fard genre. It presents discussions on some issues concerning early fard writers and the characteristics of the fard genre.

**Keywords:** Rudaki, couplet, didactic character, "Javohiri mufradah"

The history of minor lyrical genres in Uzbek literature dates back to ancient times. Genres such as tuyuq, rubai, and fard have been at the center of attention in literary studies from the Middle Ages to the present day. Fards are especially distinguished by their conciseness and remarkable didactic character. In medieval poetry, the fard was always considered an active genre.

Studies conducted to date show that fards in the ancient written literary works of Central Asia originated in Tajik poetry, specifically in the works of Rudaki. Among the poet's verses, there are couplets that stand out for their structure, completeness of thought, brevity and conciseness, and didactic nature, which fully meet the requirements of the fard genre.

My body has found rest in water, earth, and gold,

But the peace of the heart lies in knowledge and wisdom. [1]

We can say that this couplet fully meets the requirements of the fard genre with its content, completeness of thought, and significance. Moreover, these lines are not considered the opening lines or key verses of other ghazals in Rudaki's work. The presence of this and similar verses by Rudaki raises the question: "Did the fard genre first appear in Turkic literature or in Persian-Tajik literature?"

Ancient Turkic literary monuments ("Devoni lug'atit turk," "Qutadg'u bilig," "Hibat ul-haqoyiq") contain poetic excerpts in the form of couplets and proverbs in couplet form. It is reasonable to consider these as the early forms of fards to some extent.

S. Mutallibov explains, "The literary excerpts cited in Mahmud Kashgari's work 'Devonu lug'atit turk' are examples not only of 11th-century literature, but a large part of them are also products of even more distant past eras"[2]. We can say that some examples in the divan relate to the period of the Arab conquest and the period after it. Considering that written literature arose on the basis of oral folk art, we can say that the aphoristic features of fards are directly related to oral folk art, proverbs, and sayings. Most of them consist of rhyming parts.

It is natural for the origins of fard to be traced back to proverbs, acquiring its own genre characteristics and undergoing a period of development. Consequently, we divide the origins and development of fard into four stages, as explained by literary scholar M. Oymatova:[3]

1. Syncretic (mixed) stage. At this stage, proverbs and poetic couplets constitute the ancient forms of fards.

## FROM THE HISTORY OF THE FARD GENRE

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This stage covers the period up to the 11th century ("Devonu lug'otit Turk," "Qutadg'u bilig," "Hibat ul-haqoyiq").

2. The independently emerging, i.e., formed stage of the genre. This stage encompasses the 11th-14th centuries (nama).

3. Relatively independent stage of genre development. This stage corresponds to the 15th century.

4. The maturity stage of the fard genre. This stage encompasses the 15th-19th centuries.

It is precisely the Middle Ages, namely the third stage, that we can say the fard genre developed independently and progressed to a certain extent. During this period, the significance and potential of fard writers increased, the thematic range expanded, and the genre became artistically enriched. The contributions of Mawlana Lutfi, Hazrat Navoi, and Babur in this regard are invaluable. Thus, when a creator works in a particular genre, they demonstrate their potential in that genre to the extent possible. It can be said that regardless of how important the role of genres is in the structure of a particular literature, their formation and change are always connected to the development of individual styles to varying degrees.

The emergence and formation of fards in Uzbek classical literature as a distinct poetic genre is an issue worthy of serious study. Some ideas have been expressed in literary studies in this area.

Alisher Navoi's mufradot, which comprises 86 fards called "Javohiri mufradakh," represents the best of the poet's fards. In these fards, Navoi's worldview and poetic mastery are fully reflected. Indeed, "the creator's worldview and social position find expression in each genre, in connection with the laws of the genre, to the extent of its possibilities."

When creating in the fard genre, Navoi fully adhered to the peculiarities and laws of this genre. The poet paid special attention to the didactic nature of the fard. "His didactics also express its ideals in artistic form. However, Navoi uses poetic form to give more vividness to the ideas he interprets and to increase their impact.[4] Whatever Navoi contemplates, he always remains a poet. This virtue is dominant in the fards included in his "Javohiri mufradakh." For example:

Your sustenance will suffice, whether it be flint or ruby,

Don't burden yourself with a mountain of sorrow, seeking nourishment.

The thematic scope of Navoi's fards represents an important stage in the development of this genre. The diversity of themes adds a special beauty to his fards. Topics such as love, friendship, justice, philosophy of life, and Islamic teachings constitute the leading themes in his works

### References:

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