



HISTORY AND DEVELOPMENT PRINCIPLES OF THE CONTINENTAL GENRE

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Abstract

Alisher Navoi (1441–1501) is one of the great figures not only of Uzbek classical literature, but also of world poetic thought, whose work is directly related to the national psyche, moral criteria, and mystical views. In many of the poet's verses and sayings, such concepts as human perfection, faith in fate, patience and gratitude, intelligence and ignorance have found deep poetic expression. This article analyzes a famous verse by Navoi using biographical, mystical, moral, and literary-aesthetic methods.

Keywords: continental genre, continentalism, biographical, mystical, moral, and literary-aesthetic methods, lyrical hero, figurative means, artistic and aesthetic characteristics, etc.

INTRODUCTION

For Navoi, life is a script written by God. He puts fate above human will. This idea is widely expressed in the poet's works such as "Nasayim ul-muhabbat", "Mahbub ul-qulub". It is known from biographical sources that Navoi spent most of his life enduring various oppressions, internal jealousies, and political pressures within his career. In these circumstances, his concept of "number" became a deep spiritual support.

The idea of the "Lauh-i Mahfuz" (eternal fate book) present in Sufism is fully expressed on this continent. Through the phrase "the deed itself is a gentle pen" in the couplet, it is emphasized that the fate of a person is written by the divine pen. This is the central idea of the doctrine of predestination.



In Sufism, the status of “raziya” — being content with any situation — is a sign of spiritual maturity. Navoi’s lines:

He died with joy for the sake of God / He rejoiced in his work and the people are an expression of this status. Here the poet commands to come out of himself and sympathize with the sorrow of others — which is in harmony with the level of “fano fil-halq”.

LITERATURE ANALYSIS:

Throughout his life, Alisher Navoi matured in the path of science, love, and mysticism. In his youth, he was interested in the themes of human love (Layiho-yu Layiho), and in his old age, he delved deeply into the ideas of divine love, fano, raziya, and monotheism. This chapter represents the stage of mystical ascension of Navoi's life. He began with human (figurative) feelings and found his way to True Love - this process is written based on life experience.

Literary critic L.N. Serikova in her study “Small Forms of Alisher Navoi’s Lyrics” (“Малые формы лирики Алишера Навои” (qut'a, rubai, fard)) stated that the qut'a originated from the ghazal, and accordingly, it gives the impression of being a part of it, but according to Alisher Navoi’s thoughts, over time the structure of the qut'a changed, but its form was preserved.

Literary critic Orzigul Hamroyeva, in her manual “Fundamentals of Classical Rhyme Theory,” paid attention to the rhyming order of the quenta genre. Another literary critic, D.I. Ahmedova, in her dissertation “The Role of the Quenta Genre in 10th-Century Tajik Poetry,” emphasizes that the first written forms of the quenta are found in the works of Persian-speaking poets, that the quenta did not appear on the basis of court odes, as stated in other sources, but that it was known and popular in the works of poets outside the court long before the quenta genre.

Another literary scholar, Sojida Jorayeva, has a dissertation titled “The Study of Classical Lyric Genres in 20th Century Uzbek Literature (on the Example of Rubaiyat, Tuyuk, Qita)” entitled “Theoretical Problems in the Study of the Qita.” The second chapter of the dissertation is titled “Theoretical Problems in the Study of the Qita.” In its second part, a number of confusions that have arisen in the study of the Qita genre are examined. Literary scholar Nodira Afokova, in her study titled “Rubaiyat and Qita in 20th Century Uzbek Literature,” spoke about the greater



number of poems in the Qita genre in the work of Jadid poets than in genres with strict laws such as Rubaiyat and Tuyuk, and paid special attention to the freedom of this genre. A. Abdugafurov also emphasized the freedom of the Qita. Nodira Afokova, in her study titled “Principles of the Development of Poetic Forms in Uzbek Jadid Literature,” The doctoral dissertation also touched upon the issue of the use of the continental genre in the work of Jadid poets.

Professor Muqaddas Tojibayeva's doctoral dissertation entitled "Classical literary traditions in the work of Jadid poets" also partially touched upon the study of examples of this genre. Literary critic Normat Yuldoshev's doctoral dissertation entitled "The poetics of Cholpon poetry" partially showed the formal and substantive changes in the poetry of this period through the study of examples of the work of the leading creator of Jadid poetry.

RESEARCH METHODOLOGY

In the process of analyzing the continents, biographical, sociological, structural methods, analytical, comparative-historical, comparative-typological and structural analysis methods were used.

ANALYSIS AND RESULTS

Scientists have different views on the emergence of the first examples of the continental genre. Most literary critics emphasize that its first forms are found in the works of the Uzbek folk art. In particular, literary scholar Ibrahim Hakqul states: “The ghazal is an independent lyrical genre, like rubaiy. It has its own poetic nature. The ghazal is a genre with its own compositional forms, system of images, language features, and methods of expression. It did not arise as a fragment of the ghazal or, as some scholars say, as a “certain piece” torn from the ghazal. This cannot be the case. The ghazal is a genre that appeared in Eastern literature long before the ghazal,” suggesting that the methods of expression and other artistic features of this genre have come a long way to independent formation, and considering that it was formed even before the ghazal (8th century), it can be assumed that it was formed through examples of oral creativity.

a) Testimony to oppression and trials:

In this kingdom, good and evil are considered,
How much has the wretched slave suffered.



In these verses, Navoi describes the injustice in the state, the equal humiliation of good and evil, and the disappearance of truth.

Biographical fact: Navoi was twice expelled from the palace, courtiers plotted against him, and he was even forced to give up his property (sources: "Munshaot", "Mahbub ul-qulub").

These lines are a spiritual cry, a personal experience, but an expression of the universal pain.

b) About the responsibility of rulers:

Whoever does not take action for his servant, the king's kingdom,

In this verse, Navoi calls on kings and rulers to be aware of the state of the people. In his work "Mahbub ul-qulub" it is also written that the highest duty of a ruler is "to keep his people in the light."

In his works, he always: promoted the ideal of a just ruler, criticized violent, indifferent kings, and called on the sultan to be a servant of the people.

c) Call to divine possession – spiritual escape:

There is no way out, the possession of God is the servant of God.

These words are the words of a poet who has become disillusioned with the worldly order and now sees only true salvation in divine truth.

This line is a reference to the mystical turn in Alisher Navoi's life. Especially in the last years of his life, he withdrew from political activities and began to write more religious-mystical works. This stanza testifies to this.

There is no word that is not good for him,

It makes the Turk and the Hindu appear to be in conflict.

Like a mouse and a fly,

White on white, black on black.

he continent has been exposed as a depravity that completely destroys even the slightest "word" of its own. It is emphasized that such people are instigators of sedition. They are not content with simply throwing out the truths they do not understand, but also manifest "Turkish-Indian discord". Such extortionists are like flies that pollute everything. We all know that Navoi fights against such people. The people and the country also respected him

The world is full of people,



If you are a friend, who is always in trouble,
If you are a friend, who is always in trouble,
If you are a friend, who is always in trouble, you are always in trouble, but
The people are people of low intelligence. If you want to be free from a hundred hardships, stay away from this wild crowd.” The poem is written in a metaphorical style. For example, the image of a “magas”—a fly—was chosen. For example: a fly that is a slave to its own desires. The meaninglessness and gloom of a fly spoils the mood. The same goes for the ignorant and misguided. The farther you stay away from them, the more peaceful and calm your heart becomes!

Throughout his life, Alisher Navoi matured in the path of science, love, and mysticism. In his youth, he was interested in the themes of human love (Layihoyu Layiho), and in his old age, he delved deeply into the ideas of divine love, fano, raziya, and monotheism. This chapter represents the stage of mystical ascension of Navoi's life. He began with human (figurative) feelings and found his way to True Love - this process is written based on life experience. In "Khazoyin ul-maoni" alone, many examples of qut'a are given. Qit'a is an Arabic word meaning "piece", "fragment". These pieces and fragments embody a great deal of meaning and content. Qit'a is also called "headless ghazal" in some sources. This genre is widespread in Turkish, Arabic, Persian-Tajik literature. Qit'a does not always appear separately. It also appears in the prefaces of various prose works in order to make a contribution to the story. The qit'a created by Navoi are a part of the genre of qit'a. Although the development of the qut'a genre was influenced by artists such as Lutfi, Khorezmi, and Amiri before Navoi, the poet Alisher Navoi is considered to have made the greatest contribution to this genre. Navoi's "Khazoyin ul-Maoniy" contains 210 qut'a, and he also created beautiful examples of this genre in his works such as "Mahbub ul-qulub" and "Arbain hadis". The main theme of Navoi's qut'a covers spiritual and moral issues such as the perfect person, knowledge and enlightenment, morality, respect for parents, and justice. The verses of Alisher Navoi are considered unique not only for their content, but also for the high level of artistic skill. The creator often uses colorful images to convey the basic idea presented in the first verse of the verse to the reader and to affect his feelings. While getting acquainted not only



with the verses of Alisher Navoi, but also with all the examples of his creativity, we can witness his different view of life.

A lot of gold, silver yellow hands are like a gift
That if you touch it, it will turn your hand black.

Don't keep the stain in your heart,
That stain will also rust your heart.

In these verses, the poet sharply criticizes certain officials. As a result of the analysis, we can conclude that the work condemns the infatuation with wealth: wealth does not lead to good.

Navoi, be careful with your tongue, If you say, you will not eat for a long time. Look, because the bullet's mouth is speechless, the merchants will make a fist.

How many merchants, they will cut off their heads,
Because the rooster sings without stopping.

o better understand the work, let's explain the meaning of some words: dahr - time, world fusus - regret

tojvar - crown holder, king dastbos - hand kiss; muloqot hangom - time, opportunity hurus – rooster.

What is the poet urging us to do: to preserve the language. What is condemned in the work: inappropriate speech. Because our language does not always do us good. When it comes to spiritual and moral education of a person, there are many works by Navoi, created primarily for the purpose of forming a spiritual and moral consciousness in people, educating and developing emotions, and forming behavioral skills and habits. Among them, the genre of the stanza stands out in particular for its brevity, conciseness, and impact. We can take as an example one of such stanzas, the stanza "Kamol kasbiga aktif-u nektdin izhori malomat". This stanza is considered a very famous stanza and calls for a noble action that is extremely important for everyone: After coming to this world, attain perfection. Leaving this world without achieving perfection is like entering the bathhouse and leaving without cleansing.

strive for perfection, O people of the world,

What is wrong with you, if there is, your image is ugly.

The proof of perfection is a fault, and the expression of a flaw is a reproach,



The person who enters the bathroom and does not come out clean, woe to him.

Brief commentary on the text:

Navoi here emphasizes the importance of a person's spiritual world, not his external appearance:

The main call: A person should always strive to acquire knowledge and decency (perfection).

Appearance: If a person is educated and perfect, his external appearance is not so important (even if his appearance is unsightly, it is not considered a fault).

Bath analogy: The world is a bath. The biggest mistake is for a person to come to this world and leave without spiritual purification (without acquiring good qualities).

CONCLUSION

Based on the biographical method, this chapter artistically reflects the stages of Alisher Navoi's personal life, including insults and oppression, dissatisfaction with injustices in state affairs, and finally, his search for spiritual salvation in divine justice. It is known that the works of Alisher Navoi, despite the passage of time, do not lose their content, greatness, and depth. No matter how many times have passed, we would not be exaggerating if we say that the theme and idea of his works are a lesson in the relations between people in society. In particular, the theme and idea of his verses are in harmony with life. These unique masterpieces, created several centuries ago, are one of the spiritual treasures of our people.

Thus, the stanza genre was formed and developed in Turkic written literature starting from the 11th century. Its peak is associated with the work of Navoi. In the process of gradual improvement, the range of themes and content of the stanza also expanded significantly. In the 20th century, stanzas written in finger meter are also found.

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