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Tug'yonga kirar ruhimda surat.

He is in love with the beauty of his imagination, when he sees her, he becomes angry again, his peace of mind comes to an end, love enters the field of wool again, and now only the sweet words of his lover can cure him:

Shakardan shirin labingni shahdi,

Undan oqadir ruhimga sharbat.

Conclusion. In the ghazal, the fact that the lover seeks spiritual pleasure, peace of mind, spiritual pleasure, spiritual documentation, spiritual pleasure, spiritual comfort, spiritual strength and help, and finally finds spiritual gratitude, testifies to the rindona spirit of the ghazal. At the same time, against the background of the theme of love, the poet also pointed out the unhappiness in social life, the painful points of the period in which he lived. As a result, the poet learned that peace of mind can be achieved through divine love, purity, righteousness, honesty, patriotism, and devotion, and he practiced it throughout his life.

Thus, the information about the life and work of the Bukhara poet Abdurahmon Tamkin, who was born around 1851-1852 and lived until 1915, and his works have not yet found a perfect conclusion in Uzbek literature. Questions about the poet's way of life, the historical conditions in which he lived and the literary environment, as well as his creative world, need to be answered and conveyed to the reader.

Through the work of A. Tamkin, a brilliant representative of the Bukhara literary environment of the XIX-early XX centuries, it is possible to say that the literature of this period reached the school level as a brilliant literature.

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THE GRADUAL DEVELOPMENT OF THE GENRE OF TARKIBBAND (POETIC FORM WITH REPEATED REFRAIN) IN JADID LITERATURE

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Abstract:

Background. This article describes the evolution of the genre of tarkibband (poetic form with repeated refrain) in the system of lyrical genres in the national enlightenment and jadid literature, the principles of evolution of this genre, its place in the general literary process, new principles, updating the theme and ideological content, examples in the works of jadid and enlightened poets, like Abdurauf Fitrat and Saidakhmad Siddiki Ajzi, the gradual development of the content of the genre tarkibband and the traditional and innovative features of this genre are studied in a monograph in comparative typological, analytical-comparative, descriptive and critical aspects.

Methods. We have seen such a situation in the works of poets of the first half of the twentieth century, mainly in the example of Ajzi's poetry. Although the language, narrative style, style and style of the poem are traditional, apparently none of the poetic images, means of artistic expression and high-meaning expressions in both verses of this tarkibband deviate from the normative requirements of classical poetics.

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Results. *On this basis, we can say that the tradition in the poetry of the new period is in fact the same word pattern, the originality of the word and the tone, the similarity of form and pattern, but the purpose of the poem is new and different in nature, the essence of the word is jadid.*

Discussions. *It is evident that in the poetry of enlightened poets, especially in the poems of modern poets, a series of symbolic meanings has been used extensively. We can see this in some of the items of tarkibband in the content. In this part of the tarkibband, the general state of the nation is impressively and poetically described.*

Conclusion. *Because the works of poets of this genre are often due to the repetition of literary traditions and themes, the abstraction of imitative images, these unique masterpieces of artistic expression could not be seen in the vastness of classical poetry.*

Keywords: *jadid literature, poetic genre, tarkibband, andisha, tarjiband, freedom, enlightenment.*

Introduction. In the early twentieth century, small lyrical-traditional genres also occupied a certain place in the genre system of periodical literature, but most of these literary genres were created in the traditional patterns and forms of classical poetry. Indeed, the creators of literature and its well-known representatives have expressed the finest contents of Enlightenment literature, mainly in the traditional forms of classical literature. The role of lyrical genres in the creative process of the literature of this period is incomparable.

Among a number of ancient lyrical genres in enlightenment and jadid literature, dabiyy, theoretical and aesthetic views and creativity of the tarkibband and tarjiband have also changed. Almost every poet of this period has genre of tarkibband and tarjiband. In the collection "Sayha" there is a six-syllable tarkibband, and two of which are cited by Sadridin Ayni passed (one consisting of 9 bytes, the other consisting of 7 bytes) in the tazkirah of "Namunai adabiyoti tojik" (Tajik literature sample).

The same number of verses is found in the collection "Tavofi Vatan", but for reasons unknown to us, this poem is based on two titles, in two poetic forms, i.e. "Ey bodi sabo!" and "Vatani man" (My Homeland). Unfortunately, we did not find any other tarkibbands in this verse. In accordance with the thematic and ideological aspects of these two verses, this tarkibband later became known as "Vatani man" (My Homeland). The most prominent symbolic word in this tarkibband is the traditional "Ey bodi sabo!" and on this basis the poet expresses his vital and true appeal to the sacred motherland in his heart, and the poet's original purpose is summed up in the last lines of the second verse by describing the humiliation and miserable condition of the Homeland and its spiritual need. The first verse is as follows:

Эй боди сабо! Сӯи мани зор надидӣ!
 Яқбора чӣ шуд, к-аз мани ғамнок рамидӣ?
 Чуз зикри накӯи ту набурдам ба забон ман,
 Боре ту бигӯ: аз мани мискин чӣ шунидӣ?
 Ту сахнаи ҷавлонгаҳи ҳар хавфу ричои,
 Ту соҳаи мазрӯаи ҳар биму умедӣ.
 Бӯе набарад аз гули мақсуд ба олам,
 Он кас, ки ту дар кохи димоғаш навазидӣ,
 Вобастаи занҷири тазаллум бувад он дил,
 К-аз лутф ту рӯзе ба ҳавояш напаридӣ.
 Ку он ки зи по монду ту дасташ нагирифтӣ?
 Ку он ки ба раҳ хуфту ту нозаш накашидӣ?
 Маъюс нарафт он ки ту рафтӣ ба ризояш,
 Маҳрум намонд он ки ба вақташ ту расидӣ.
 Бас рӯҳи аламнок, ки гаштӣ ту муинаш,
 Бас қалби пароканда, ки бахраш ту давидӣ.
 Охир сӯи мо низ Худоро назаре кун!
 Боз ой! Барои дили мо ҳам сафаре кун! [9, 22]

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Meaning: O Saba, you did not look at my condition, what happened to you, you turned away from me, I did not describe anything other than your virtues, tell me, what evil did you see from the poor like me, you are the end of all danger and suffering, you are the one who removes fear and despair, no one in this world can smell, if you do not touch his mouth, if you do not enter his heart with grace, his heart will remain in the chains of darkness, you will hold the hands of those who are left behind, you will be a guide to those who are on the way, he will not be disappointed. No one is lost because you remember in time, you are a believer of painful souls, you are a jewel of broken hearts, look at us in the way of God, come again, travel over our hearts!

Methods. It is clear from the essence of the content that this passage of this tarkibband is a romantic poem. But after studying each word in the poem, discovering the symbolic and figurative-spiritual world, we are once again convinced that the poet sang the love story of his beloved, but it is not a simple love story, but the cry of the soul of a poet of a new age - a person with a new image, armed with new ideologies, who has placed in the heart of the love of the Motherland. Another important feature of the poem is that the poet discovers its new meanings and implications in the traditional style, especially using mystical-spiritual concepts, and uses this style very skillfully. The most popular images of mystical poetry in the poem, including special artistic means of artistic expression, such as: “боди сабо”, “мани зор”, “зикр”, “мискин”, “сахнаи чавлонгах”, “хавфу ричо”, “соҳаи мазрӯа”, “биму умед”, “гули максуд”, “коҳи димоғ”, “занчири тазаллум” were used as a primary means of propagating the ideas of enlightenment.

In particular, in the first verse of this tarkibband, the poet expresses the despair and pain of the lyrical hero, especially the first person - in the form of - “мани зор”, “мани ғамнок”, “мани мискин” (“I’m needy”, “I’m sad”, “I’m poor”) has been applied in accordance with the tendencies of classical poetry and the ideas of the Enlightenment according to these norms.

However, it should be noted that the development of social consciousness and the creation of content and meaning of the national awakening, the new interpretation of ideas, its impact on the reward of its essence is clearly visible. This direction also testifies to the unique creative style of enlightened poets. Because the truly talented poets of the time strictly adhered to the traditional norms of classical literature, the units of volume of poetry - verses, individual bytes and fragments, and were able to complete a series of new ideas and meanings in their time.

In the next paragraph of the tarkibband, we will also witness an alternative variant of the above situation, an unusual style of interpretation, that is, the formation of ideas of freedom and independence in poet's creativity, the expansion of critical thoughts, patriotism and educational ideas, wrote as a reformer of ideas of enlightenment, providing in the second verse an excellent content and form:

Бинмо сахарӣ азми тавофи ватани ман,
 Ах-ах, чӣ ватан, сачдагоҳи чоғу тани ман.
 Ҳам маъмани осоиши иззу шарафи ман,
 Ҳам Каъбаи ман, қиблаи ман, ҳам чамани ман.
 Он к-аз ғами ошуфтагии холи харобаш,
 Оғушта ба хун асту хароб аст, тани ман.
 То панҷаи зулми дигарон дод харошаш,
 Чок аст зи сарпанҷаи ғам пирахани ман.
 Он к-аз пайи тахлиси гиребони ҳаёташ
 Дерест фитодаст ба дӯшам, кафани ман.
 Рав, ҷабҳаи табчил фурӯ мол ба хокаш,
 Зан бўса ба девору дараш аз даҳани ман.
 Аввал бирасон аз тарафам арзи дуоро,
 В-он гаҳ бинамо лобаву баргӯй: “Бухоро!”[9,23]

That is, O Saba! You go to the pilgrimage of my homeland in the morning, it is my place of worship, the rest of my soul is in that place, the guardian of my honor and glory is in that place, that place is my Ka'bah, my kibla, my flower garden, that place is from its ruin, my body is covered in blood, that in the body of this place there are traces of the claws of others, my shirt, my body will

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melt, this freedom of the Motherland and the freedom and life are important to me, although this path of freedom leads me to the shroud. O Saba, place your forehead on its soil, kiss its walls and doors behalf of my name, first pray for me and then shout "Bukhara" with cries!

As noted above, the affiliation of this tarkibband to the national poetry category is inferred from the second verse. The lyrical protagonist, while expressing the inner feelings in his heart, as a selfless patriot, repeatedly praises his beloved Motherland in spite of the suffering and dilapidation in his heart, and urges his compatriots to awaken and self-awareness.

For the poet's "I", Bukhara is described as a sacred, clean place of worship and a place of adoration, a safe haven, a place of rest for the soul and a source of "glory." In fact, the lyrical protagonist's "I" retains its usual typical position. From the content of these two verses, it can be concluded that the oppression of the invaders brought great sorrow to the poor and needy and placed them under the "oppression of the enemies of another country".

Results. That is, this image is a symbol of the injustice and inequality of the times. It is the image of a man covered in blood from oppression, a claw of cruelty torn to shreds the shirt of a selfless man, and a man who once wore a shroud on his shoulder, not the glorious consolation of science and literature, but his heart beating. He respectfully asked for help to rub the sacred soil of the land of Bukhara on his face, expressing his readiness to kiss the sun-baked soil and the dilapidated wall of this sacred place. Thus, it is possible to understand that the attitude of the poets of the Renaissance to the means of artistic representation in classical literature has changed radically, for example, their appeals to the poetic image, such as "боди сабо", have a different direction and real logical goals. It was at this stage that this image served not as a favorite perfumer, but to express the sanctity, the logical essence of the Motherland, the homeland. (whether it was in a series of divine, figurative, or lexical meanings). According to literary scholar Sokhib Tabarov, the appeal to the image of "боди сабо" assumes the task of connecting two opposing forces, two opposing worlds and even two opposing ideologies and worldviews, and a great poetic task. "Боди сабо" simultaneously served as a means of communication and artistic appeal as a poetic image, otherwise the lyrical hero's struggles, themes and problems of social contradictions, ensuring the formation and development of science and culture in the Bukhara region, the country's pilgrimage, peace and honor. He served to turn the place, the Ka'bah and the Kibla, and to turn flower garden" [11, 171].

This poem, along with many poems by contemporary poets, has a special place in expressing the idea and theme of national and historical self-awareness. Although the traditional sabk and style is reflected in the verses, the idea and content are able to reflect the national poetry of the time. In particular, Fitrat's poem "Ватани ман" ("My Homeland") was written on the basis of national unity and solidarity, the further development of Bukhara, the promotion of patriotic ideas, national and historical identity, social and critical issues.

In the second part of the tarkibband, a strong change in tone and speech state is clearly observed. In his words, the poet very skillfully turns from praise to admiration. He directed the poison of his words against all social flaws and shortcomings. From this point of view, it is worth noting that for the poems of Fitrat, which were sung with pure enlightenment and pain of the time, the influence of the literary connections of reformist writers such poets of the Turkic period as Makhmad Emmin Yurdakul (1869–1944), Tawfik Fikret (1868-1915), Ziya Fikret (1868-1915), Gok Alp (1875-1924) is very strong.

Thus, on the basis of the above, it can be concluded that the original purpose, ideological content, thematic significance of the poems of writers of this period should not be neglected in the development of artistic genres, especially in the formation of tarkibband and musaddas. From the beginning of the twentieth century, such thinkers and intellectuals as Mirzo Siroj, Fitrat, Munzim, Jur`at, Sadri Ziyoy and Sadridin Ayni strongly predicted the emergence of a "new poem" in the literary process of the period. Sadridin Ayni noted that the poetry of modern Tajik literature, including Fitrat's poems, is almost indistinguishable from traditional poetry in terms of content, form and linguistic-methodological aspects. However, it is worth noting that on the basis of Ayni's

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point of view, the novelty of the subject and on this basis the ideology of the literary heritage of the period was renewed.

According to the thinkers of the Enlightenment, inter-line harmony, style, expression, statement motifs, fidelity to elements of form such as pattern, rhyme, size, poetic units, poetic elements; verses and verses, the use of traditional art never diminishes the value of the creative product of the poets of that period, on the contrary, the judicious use of traditional styles and styles of classical literature, the proportionally pure ideas and contents of traditional forms of life are restored and further developed.

Discussions. Tarkibband also has a special place in the poetry of Ajzi Samarkandi. When we turn the pages of the poet's poetry, we can observe the components that are devoted to the relative expansion of the poet's worldview, the full development of social and political ideology. The most important theme and issue discussed in the poet's verses is the moral stagnation, the relative cultural, economic, and spiritual backwardness of society, which has remained in a state of still stability. The poet laments the decline of the spiritual, cultural and enlightenment state of the period and complains as follows:

Бинам тамоми халқи ҷаҳонро чашм чор,
 Ду дасту ҳашт по ҳама дар иштиғоли қор,
 Моро ду пой лангу ду дасти шикаста,
 Ғафлат фишонда, пеши назарҳои мо ғубор.
 Ҳар чашми он ҷамоа ба сад қор дар назар,
 Ҳар дасташон ҳазор ҳунар қарда ошқор.
 Ҳар по ҳазор кўчаи олам намуда сайр,
 Ҳар як тан аз ҳазор фунун дода иштиҳор.
 Исломийён аз ин ҳама маҳруму бенасиб,
 Бо он ки шаръ монеъи он нест, ҳуш дор!
 Мо дар буни ниҳоли тараққӣ табар занем,
 Дар саъи он ки илму фан аз бех бар занем. [5, 8]

That is, when I look at the people of the world, their eyes are busy with four, two hands and eight feet on the path of progress and civilization. What about us? Two lame legs and two broken hands and the dust before our eyes, every eye of that society is eager for progress, every hand is capable of discovering thousands of trades, every foot is prone to walk the streets of thousands of worlds, everybody is aware of the mysteries of world science. Although the Islamists do not deny this in the Shari'ah, they are unworthy of all this, because we ourselves have struck the root of progress with an axe, and we are trying to eradicate science and knowledge.

A brief study and analysis of the first verse of the tarkibband shows that the poet's philosophical and social ideas gradually developed and expanded in line with the times, and his approach and views on life events changed. Accordingly, the essence of the content of the tarkibband is presented in proportion and harmony with real life. The aim of the poet is to show by comparison the state of culture and civilization of foreign countries and the stagnation and spiritual backwardness caused by the submission of the people of Islam to heresy and superstition in the East. The poet decided to depict the collapse of the spiritual aspects of life by pursuing social evil on the basis of special allusions he pointed out. In short, the poet seeks the path of salvation of the nation (meaning the Muslim nation) from the study of science and culture, and sees its original factor in the pursuit of spiritual progress.

In this tarkibband, too, the purity of the subject, the kindness of the concept of homeland, the charm of nature has a special meaning that makes the poet weak under the pen, but the poet's goal is only the prosperity of the country. Such a peculiarity - the abandonment of the genre features of traditional poetry - can be seen in Fitrat's poem "Маснавий". Samples of Fitrat's poetry have a special tarkibband "Тоҷиёнаи таъдиб" published in 1913 in the magazine "Оина". From the analysis of this composition it is clear that Fitrat, like the poets of his time, was faithful to the traditions of classical Persian-Tajik literature. But after understanding the content and essence of the poem, the philosophical logic, it becomes clear that Fitrat's new views in poetry, the ideology in it,

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have risen. In fact, the detail that this piece of poetry belongs to the type of new poems of the time can be understood from its subject. Because not everyone dares to “shake a pen” under such a title during the turmoil of that period. The essence and main theme of the poem “Тоziёнаи таъдиб” is the promotion of the ideas of intellectual civilization - science and intelligence, culture and humanity. Here, the image of “андиша” has a higher status and deeper logical significance than other concepts and terms. According to S. Tabarov, the poem “promotes free-thinking, democratic, thoughtful, enlightening and innovative ideas and thoughts, which are used by the poet to study humanity, literature, action and adorn the future with good qualities, and with intellectual virtues uses it to bring it closer people today” [11, 178]. In poetry there is a style of openness and freedom, which is the most acceptable and convenient for expressing the new ideas of the time, some elements of which are felt in the first verses of the tarkibband. The poem “Тоziёнаи таъдиб” also skillfully describes the condition of the lyrical hero, his heart of despair, grief and emotional feelings. But this sad and pessimistic mood is not the only feature. Because this is not only the pain of an individual of the society, but also the pain and sorrow of the whole Bukhara Emirate, as well as the Central Asian community of that time, the nation. Although researchers afore us have not commented on the genre, it is clear that the tarkibband, that is, in other words, the poet followed all the rules of the tarkibband genre in the creation of this work. It emphasizes the main content of the events of the period and loads the philosophical ideas into the byte, i.e. the content of the byte also serves as a generalization of the previous verse and serves to interconnect and ensure the logic of the content. That is, according to the rules of the genre of tarkibband, if we add up all the original bytes, a composition of works of the masnavi type is formed.

As for the structure of the work, this tarkibband consists of nine bytes or separate verses, of which 3 verses, i.e. the spaces 5, 7, 8, consist of 5 bytes or 10 lines, and the rest are 4 bytes or 8 lines. In our opinion, the creation of this work by the poet in the genre of special tarkibband is closely related to his ideological goals. The poet imagined his rhetorical questions and speeches, the interlocutors' appeals and answers in the context of the image of “андиша”, and especially in this genre, he considered it appropriate to express new and clear principles, ideas of enlightenment step by step, with confidence. According to the requirements of the genre, the poet used ghazals, kitas, kasida, and masnavi rhymes. This style of creation, on the one hand, ensured the freedom of the poet, on the other hand, all the innovations and principles depended on the structural unity of the poem and its ideological purpose. In particular, if verses 1, 2, 3, 4, 6, 9 are rhymed in the form **aa**, **ba**, and **gg**, verses 5, 7, 8 are rhymed in the form **bb**, **vb**, **gb**, **db**, **vv**. The size of the poem is traditional, from the first verse to the end – – V – / V – V – / – – V – / V – (мустафъилун, фоилотун, мустафъилун, фаъл) formula and the size of the aruz's “хафифи мусаддаси махбуни максур” is used.

But the new aspects of tarkibband are not only in its organizational structure and composition as well as in its structural style. The movement from the subject of the poem to the end and the way of describing its reality are discussed through two images, the imaginary image of the poet or lyrical protagonist - the “I”, the abstract image of the “андиша”. However, these two symbols are neither friends nor enemies to each other, but rather rely on each other, mutually associates and friendly brother. Stylistically, this poem is a form of interview, a secret question and answer of two sides - the lyrical hero and the imaginary “thinker”:

Дишаб ба кунчи ғамкадаи тангу тори ман,
 Оташ гирифта буд дили беқарори ман.
 Бо гиря доштам қадаре ҳасби ҳол, лек
 Андеша – он рафики шафоқатшиори ман,
 Бо қомати хамидаву бо чехраи аниф,
 Дохил шуду нишаст ҳаме дар канори ман.
 Гуфто: “Чӣ гунай, ба чӣ корӣ, ва ҳол чист,
 Бозат чунин расида малолу қадар зи кист” [9, 29]

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The meaning: Yesterday, in my dark and narrow hut, when my heart was unsteady and weeping, “андиша” came to me as a kind friend with a sad face and a stooped figure and asked me how I was.

The poet reveals the mental state of the lyrical protagonist through the art of tashhis with his own unique approach and style, and at the same time discovers the mental state of the lyrical protagonist and the urges of his aching heart.

The difference between the call of the enlightened person "I" and the second imaginary hero “андиша” in the permission of science and culture is that its rhetorical questions are meaningful, short and concise, a normal and typological image of science, culture and the modern person. “Андеша” is one of the symbols that modern poets refer to as “мушки хутан”, “сабо”, “накхат”, “пири муршид”, “пири маънавий”, “пири ҳақим” and treat them with care as an educated and trouble solver person. They turn to these very symbols for help. In doing so, the poet draws conclusions from the realities of life, not with an abstract person, but with something closer, such as "thought", "dreams" and "contemplation". The lyrical protagonist first "moves" his sympathy, then complains about the development and progress of the universe, and receives the following answer:

Инсоф дех, мулоҳиза кун, биншин, бигўй,
К-аз қавми мо барои чӣ гардонд бахт рўй?!
“Андеша” з-ин саволи ман афтод дар шигифт,
Хандиду гирия карду сукуте намуду гуфт:
Алғофил аз дақоики қонуни зиндагӣ,
В-эй монда пеши чашми ту сирри ҷаҳон нухуфт.
Донӣ, ки даҳр маърази саъй асту ичтиҳод,
Ин ҷо намедиханд ба кас обу нони муфт.
Ҳар кас ба қадри ҳар чӣ бикўшад, к-аз ў барад,
Гандум фишонда, гандуму ҷав кишта, ҷав барад. [9,29]

The meaning: Contemplate honestly, sit down and tell us why happiness has turned away from our people, “андиша” was astonished at my question, laughed, cried, turned silent and finally answered, O ignorant of the moments of life, O secrets of the world hidden from your eyes, you know that this world is the land of ijthad and aspiration, where no one is given free bread and water. Everyone will receive his share of this world in return for his efforts, the wheat sown will be reaped wheat, the barley sown will be sown barley.

The development of Fitrat's social consciousness and literary-aesthetic thinking can be fully felt in the example of the content of the influential lines and in the description of the priceless symbol of "andesha". It is clear from the charm of the verses that Fitrat went from an ordinary poet, a follower of literary traditions, and even more so among the new modern poets. From this point of view, Fitrat refers to the most important and painful themes of the time, the injustice and inequality reflected in the works of our enlightened poets of the second half of the XIX century and the beginning of the XX century - Donish, Shahin, Savdo, Mirzo Hayiti Sahbo, Ajzi, Asiri, the decline of the Mangit emirate. He vividly described the conditions of stagnation and depravity, the helplessness and poverty of the people of Bukhara in his works.

Қавме забуни аҷз зи таърихи хубу зишт,
Гўй, ки қобилиятшон рафта аз сиришт.
Не пайравони занду на Куръону на Забур,
Не тобеони Каъба, на бутхона на куништ.
Дар сар на майли иззату не орзуи ном,
Дар дил на бими дўзаҳу не рағбати бихишт.
Бар қалби эътилои худ аз фақр дида захм,
Бар тораки ҷалои худ аз ҷаҳл хўрда хишт.
Не фикри ному нангу не андешаи ҳаёт,
Не розии маломату не қодири мамот [9, 30].

Purpose: this nation has forgotten its history, high and low, as if it has completely forgotten its talents and abilities. They are neither the people of Zand, nor the Kur'an, nor the Zaburs, nor the

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Ka'bah, nor the Butkhona, nor the dwelling place of Kunisht. There is no glory in the heads, no desire for fame, no fear in the hearts, no desire for paradise. Poverty has left a deep wound in their hearts, blows from the bricks of ignorance on their heads, Neither the idea of fame, nor the remembrance of prestige and attention, nor do they agree with blame, nor are they capable of death. This category is such a category!

In some cases, the poet directs his critical ideas against the ignorant and illiterate, and condemns them with the influential words of "andesha." The statement of Fitrat's critical ideas is a critique based on the principles of open and vivid reality, not veiled, closed and figurative, in contrast to the poetic style of Ajzi and others, since the advantages and effectiveness of the national poetry series are:

Чамъе ба тори зулфи паричеҳрагон асир,
 Ёди нигоҳи масти бутонро пиёлагир.
 Гаҳ аз нишоти субҳдами васл дар ғирев,
 Гаҳ аз балои нимашаби ҳаҷр дар нафир.
 Ҳар қомате, ки дида ҳаме сарвро шабех,
 Ҳар чеҳрае, ки дида ҳаме моҳро назир.
 Рӯи Ватан зи ноҳуни ғафлат чариҳадор,
 Онҳо ба ёди рӯи бутон карда қон нисор. [9,29]

A group of people seen beauty in this place, and some masturb captured remembered the covenant of recompense, or drunk the morning sabo, then khadra ghasly imitation of the figure say they will save, wealth, their real job is to make their beloved face look like the moon. but the nail of ignorance, the symbol of the Homeland, is wounded, and they are preoccupied with sacrificing their lives to the memory of idols.

In this sense, that is, in propagating and interpreting new educational and advanced ideas, Fitrat's poetry is close to the poetry of the poets of his time. He continued the rich traditions of classical Persian-Tajik literature in the creation of national and patriotic poetry, but S. Tabarov noted that in terms of sabk and style it differs to some extent from the poetry of Ajzi, Ayni, Munzim, Hamdi, Sarvar and others. [11, 188]. The researcher connects this difference with the poet's creative environment and his spiritual, literary, political and social life, i.e. the years of Fitrat's study in Turkey. In this regard, in Fitrat's national-patriotic poetry, the ideas in the poetry of modern Ottoman Turkish and European poets are expressed in the form of classical poetry, with a unique creative style, and the influence of ideological-aesthetic processes and special creative symbolism, thematic emotionality, psychoanalysis and bergsonism. (this trend is due to Bergson (1859-1941). S.Kh.) directly observed. It is the symbolic image of "Andisha" and the perfection of the diagnosis that can be clearly seen in the tarkibband of "Тоziёнаи таъдиб".

In this context, we find it appropriate to refer to a poem by Ajzi Samarkandi. If Fitrat relied entirely on "andesha" in one passage, Ajzi skillfully traced a series of very important andesha words in a small passage:

Эй фикри босавод, биё, анчуман кунем!
 Эй ақл, ёр шав, ки салоҳи Ватан кунем!
 Эй гуфтугў, биё, зи маориф сухан кунем!
 Эй ҷустуҷў, рафиқ шав, оғози фан кунем!
 Андеша пеш о, зи улуми ҷадид гўй,
 Асри нав аст, тарки хаёли куҳан кунем! [5, 8]

The meaning: O literate thinker, let's meet, O mind, help us, strive for the potential of the Motherland, O word, support me, speak of enlightenment, O research, be a guide to science, come closer to Andisha, inform us about the science of renewal, this it is a new century, let us abandon the fantasy of antiquity.

The passage presents a wonderful example of national poetry. In the above verses the ideas of the Enlightenment and Jadidism are clearly and vividly described. The poet thinks about the creation of a new national life on the basis of the symbolic signs "thought", "intellect", "conversation", "research", "andesha", which are the subject of renewal of the national ideology of

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the time. It is no coincidence that the poet addresses the most important concepts and the essence of consciousness, awareness and soul. By combining the proportions of the word, one cannot imagine the construction of a society without "common sense", the prosperity of the homeland without "common wisdom", the rise of enlightenment without "consultation", educational achievements, the renewal of "without research" and, most importantly, the "renewal of old beliefs".

Conclusions. Thus, in the late nineteenth and early twentieth centuries, the most commonly used genres were used to express the meaning of life, as each genre had its own function and essence based on aesthetic principles, as well as adapting to express certain social themes, content, and ideas. It should be noted that the new social content and themes of the period were not fully absorbed into all forms of literature of the ancient genres. In other words, it was not entirely appropriate to express pure social and enlightenment ideas in poetry (lyrical poetry). Based on these ideas, it can be concluded that this creative direction of poets following the literary tradition and poetry played a relative role in the development of the system of genres and even in the formation of the main features of the literary process.

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TECHNOLOGY FOR THE SELECTION OF ADEQUATE OPTIONS IN THE TRANSLATION OF CHILDREN'S GAMES

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Abstract:

Background. Games are figuratively meaningful in that they are created primarily on the basis of the interplay of strong and weak animals. In this way, the oppression of people who are physically or economically strong is revealed to those who are weak in this respect.

Methods. It is based on the ancient beliefs of our people about the wolf and the ancient notion that the wolf is a protector of children. There is also the fact that the image of the wolf is also found in the children's games of non-Turkic peoples.

Results. The game of knucklebone attracts attention not only by the history of its origin, but also by the method of its organization and types. It is observed that the types of this game are directly related to the intended purpose. For example, ancient sources and images state that the gods used fortune-telling to predict natural phenomena or to guide people in food matters, while the common people used it to seek help from their ancestors.