

HISTORY AND DEVELOPMENT PRINCIPLES OF THE CONTINENTAL GENRE

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ABSTRACT

This article examines the specific aspects of the principles of the development and progress of the continental genre. In this article, the contributions of such authors as Mahmud Kashgari's "Devonu lug'otit turk" in the works of Khorezmi, Gadoi, Lutfi, and the contributions of Babur, Pashshahoja, Munis Khorezmi, Shavqi Kattakurgani, Ogahiy, Miriy, Avaz Otar and other poets to Uzbek continental literature in the 16th-19th centuries are recognized. Emphasis is placed on the fact that Habibiy, Maqsud Shaikhzoda, Mirtemir, Chustiy, Charkhi, E.Vohidov and others created continentals in aruz and finger meter. The place of the continental genre in Turkic written literature and its progressive development are studied.

Keywords: Continental genre, continentalism, poetic meter, range of topics, idealism, artistry, lyrical hero, figurative means, artistic and aesthetic characteristics, etc.

INTRODUCTION

The continent shows that the genre's methods of expression and other artistic characteristics have come a long way towards independent formation, that it was formed even earlier than the ghazal, and that it has its own characteristics and laws.

Examples of the continental in written sources began to appear in Mahmud Kashgari's "Divoni lug'otit turk". Later, Khorezmi, Gadoi, Lutfi, Alisher Navoi, and in the 16th-19th centuries, Babur, Pashshahoja, Munis Khorezmi, Shavkiy Kattakurgani, Ogahiy, Miriy, Avaz Otar and other poets continued Navoi's traditions and made their own contribution to Uzbek continental literature. Habibiy, Sabir Abdulla, Maqsud Shaikhzoda, Mirtemir, Chustiy, Charkhiy, E.Vohidov and others created continentals.

The genre of the qit'a has been formed and developed in Turkic written literature since the 11th century. Its peak is associated with the work of Navoi. In the process of gradual improvement, the scope of the subject matter and content of the qit'a have also expanded significantly. In the 20th century, qit'a written in fingering are also found.

LITERATURE ANALYSIS

The study of the qut'a genre in our national literary criticism can be said to have begun with the work of Sheikh Ahmad Khudoydad Taraziy "Funun ul-baloga". He listed the qut'a genre among the main lyric genres. The famous literary scholar Ataullah Husayniy in his work "Badoe' us-sanoe" mentioned that an unrhymed qasida in the form of a masnavi, even though it is long in size, is called qut'a.

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 research process, 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.

Another literary scholar, D.I. Ahmedova, in her dissertation entitled “The role of the continental genre in 10th-century Tajik poetry,” emphasizes that the first written forms of the continental are found in the work of Persian-speaking poets, that the continental did not appear on the basis of court odes, as stated in other sources, but was known and popular in the work of poets outside the court long before the ode genre. This confirms the above-mentioned idea that its origin is associated with folk oral art. The researcher emphasizes that the freedom of the continental genre is manifested, first of all, in its non-observance or minimal observance of popular literary laws and regulations, genre norms and literary standards. “The study of the continent on this issue shows the wide scope and comprehensive freedom of this genre, its unique aspects and features that are completely different from other poetic genres. However, unfortunately, due to the lack of in-depth study of the continent and the neglect of its theoretical issues in the study, the most important features of this genre have not been clarified.” That is, the neglect of the theoretical aspects of the continent genre is evident in drawing conclusions about its main specific features, in taking the main source as a basis.

Literary scholar Ibrahim Hakqul, who conducted an important research work on the qut'a, highlights the features of this genre by stating: "The subject matter of the qut'a is as wide and diverse as life itself. In this respect, no other lyrical genre in Eastern lyricism can equal the qut'a. It expresses socio-political, philosophical, moral-educational, and romantic issues; in this genre, poets wrote about the joy of life, hope and faith, glorification of humanity, issues of decency and upbringing, faith and duty, love for the people and homeland, Sufi moods, complaints about the times, etc.; hymns, marches, and histories were published in this genre." In terms of the rhyme scheme of the qut'a, this study proposes two different options. That is, it is assumed that it rhymes in schemes such as a-b, d-b, f-b or sometimes a-a, b-b, d-d. However, in this case, there is a deviation from the rule in theoretical data on the continental genre that only its paired lines rhyme. This indicates that Navoi conducted research to further improve the genre.

In the information about the continent by O. Nosirov, S. Jamolov and M. Ziyoviddinov, after their thoughts on its presence on various topics, they often mentioned the continent in prose works of this genre - fiction, history, memoirs and other works - concluding their thoughts on a particular issue and citing it. That is: “The continent served as a “part of the story” (for example, Saadi’s “Gulistan”, Jami’s “Bahoristan”, Navoi’s “Mahbub ul-qulub”, etc.)”. This aspect of the continent is related to its creative reasoning, philosophical views or the nature of expressing concluding thoughts on an issue.

The gradual development of the continent genre in Turkic literature is associated with the emergence of its written form. Most sources state that the first examples of the continental form were in the work "Devonu lugotit turk", which is a model of 11th century creativity. In fact, among the quatrains in the work, there are also works that are continental in terms of content and essence:

Kelsa umu tusurgil
Tinsun aning aruqluq
Arpa, saman yagutgil

Bulsun ati yaruqluq .

If a guest comes to your house, let him sit down, let him rest. Put barley and straw on his horse, let his horse enjoy the pleasure of light. It seems that the poem is about the etiquette of waiting for a guest, and the fact that it is told in the second person as an advice, and the rhyme scheme is also formed in the form of a-b, a-b, justify its being one of the poems in the continental genre.

Among the wisdom poems of Ahmad Yassawi, another 11th-century poet, there are also poems that have a unique content and rhyme scheme in the form of a stanza. In particular, in the following stanza, the Sufi poet:

In my sudden state, I was overwhelmed,

The love of truth entered my heart, friends.

By saying, "My grandfather Khizr is standing here, and he is a blessing,

I have taken hold of him, friends," he emphasizes that when he was on the verge of hell, that is, a sinful servant, Khizr, peace be upon him, took him by the hand and started him on the right path - the path of Truth. Through this, he wants to teach the need for every servant to refrain from sins and enter the path of Truth. This, of course, is explained by the fact that the rhyme scheme of the admonition and the poem is in the a-b, v-b style, which also explains its continental form.

The work of the 13th-14th century writer Burhoniddin Rabguziy, "Qisas Rabguziy", also contains continental examples.

You have complained to me about your religion,

You will die before your peace comes in,

If you do not, you will be a scolder,

You will not be thrown into the pit of hell.

If you see me, you will know, you will give me food,

You will lead me to the same place as that demon.

I will not be angry, by God, with you, this Arab,

I will enter the religion without my will.

According to the content of the stanza, it is written in the form of an appeal to the Creator. The lyrical hero, a Sufi, expresses that he is pleased to glorify the pure religion, which encourages him to stay away from evils and insults and not approach the gates of hell, that since the Creator is a mine of knowledge, he is pleased to have a little of these sciences, and that these things will help him enter the garden of paradise, and that because of this, the lyrical hero expresses his concern that the Creator will not bring him closer to him, and that he will still enter the strongest religion - his religion. According to the rhyme scheme, the stanza is rhymed in the form of a-b, d-b, f-b, g-b. It seems that this stanza of Rabguzi can meet the specific requirements of the genre. It is mentioned that the first independent stanza genre example in Turkic literature is from "Muhabbatnoma". It is placed after the tenth noma by Khorezm. This stanza begins with "I am not a bird in the domain of taste" and its length is 20 lines. The rhyme scheme is a-b, d-b, f-b, g-b, h-b. The ending of the words in the first stanza is in a confusing rhyme scheme:

I am not a bird in the domain of taste,

I am a long-legged flying Humomen.

I held the world with a sword-like tongue,
 I am a king in the property of contentment.
 I have a place in a mosque in the ruins,
 Who is a king, every king.
 No matter how magnificent the sultan may be,
 I am praised for the wealth of the poet.
 May your horse remain free until the Day of Judgment,
 I have been in your treasure.

It turns out that the units "I am not a bird" and "Humomen" in this verse are consonant, but not rhyming. Because if we take into account the letter "o" in the narrator's place, this letter basis is not observed in the first line. The following rhymes are formed in a rhyme with "Humomen" - such as podshomen, sanomen, oshnomen.

Theoretical sources emphasize that the work of Hafiz Khorezm (second half of the 14th century, 30-40s of the 15th century), originally from Khorezm, is of particular importance in Uzbek classical poetry due to the large number of stanzas and their artistic characteristics. The second book of the poet's divan contains 31 stanzas, which are also written on various topics.

Another unique feature of the stanza is that the poet's pseudonym appears at the beginning, not at the end of the poem. This is exactly the feature that Hafiz Khorezmian poets have. For example:

Oh Hafiz, in this Turkestan oasis, die like a dead man,
 If you wish, your chess words will turn the Turks.
 Ride the horse of words and run to the mouth of snakes,
 If your eyes make tears flow, your horse words will make you laugh.
 If you find a buyer for the jewel of your words,
 No matter how many bankrupts there are, die, sell your words.
 If you speak the sign of the beautiful manuscript,
 Your words will be a sign to those who see its beauty.
 Among these Turks, who is the Chinese Turk?
 Who, from that side, will be seen by the people?

The content of the stanza reflects the experiences of a patriotic creator loyal to his homeland as a lyrical hero. According to him, the lyrical hero says that he is willing to be a simple soil of his homeland, Turkestan, even though his words have made the Turks numb. He prefers to shed tears at the feet of those who ride words as horses, even though his words are the leading horse. The hero prefers to find a buyer for his words, to sell his words to him, even if he is poor and needy. In his aim to sing the face of his beloved, illuminated by the light of the Quran, these words seem like a sacred verse to those who see his beauty. Among the Turks, there are probably Chinese people along with the Turks, which is why the poet's words seem foreign to the public.

There are also continents in the work of another talented poet, Gadoiy. This is stated in the study of researcher H. Aslanova entitled "Uzbek poetry of the first half of the 15th century and Gadoiy's poetics". In Gadoiy's edition, revised by E. Ahmadjo'jayev based on Y. Ekman's edition, there are 5 continents, among other genres.

Indeed, Gadoiy's divan, published in 1973, contains 5 continents, and they are in 2-verse form. Interestingly, Gadoiy also has an example of the genre in the form of a "complete continent".

Khisrav, usruk ko'zungnung shavqidin,
Khush sujud aylar damo-dam qoshquloq.
My place is beautiful, the moon is happy,
They will serve you with both ears.

The style and the form of this continent are also typical of the main line of the work:

-V - - / - V - - / - V -

Work/ work/ work

Bahri is a double-edged musaddasi mahzuf. The rhyming words "qoshquloq" means that all those with double ears will bow to you, and the second unit "qosh kulaw" means that the moon and the sun will bow to you with their two ears. Therefore, this poem is also in the form of "tuyuq quloq".

In the work of Ubaydullah Khan, i.e. Kul Ubaydiy (1486-1540), one of the khans of Bukhara in the 16th century, it can be seen that several verses were written, especially among his Persian divan and Arabic poems. Ubaydullah Khan is considered one of the major rubaiyat writers in Uzbek and Persian literature, and the fact that he wrote about 850 rubaiyats in both languages indicates his great contribution to this genre. The philosophical and pandanic spirit in his verses is also due to the fact that the poet is one of the followers of the Yasawiya order.

Accepting a friend's apology

The greatest sign of friendship is the one who does not accept an apology,
I know, that friend is evil.

Accepting a friend's apology in time and forgiving him is one of the brightest signs of friendship. Whoever does not accept this excuse is considered a bad friend. This is about the laws and etiquette of friendship.

There are also verses in the work of the Khorezm poet and calligrapher Rakim (1742 – 1814/15). Rakim was a prolific poet, and he wrote in Uzbek and Persian, in almost all genres of classical literature. Traditional romantic lyrics and poems on social issues occupy an important place in his work. Several verses are also found in the composition of his divan that has come down to us.

If a king, like the sun, gives justice,
He will illuminate the world's property in an instant.
And if he oppresses, like the darkness of evening,
Hamul dam tiyralik world tughay .

That is, a just king illuminates the world's property with his justice in an instant, and if he oppresses like the darkness of evening, then the darkness in it will engulf the world. In this context, the difference between just and unjust kings is figuratively distinguished through the contrasts of bird droppings and evening darkness.

The poems of Mujrim Obid, one of the most prominent representatives of the Bukhara literary environment of the 18th-19th centuries, were distinguished by their richness in beautiful allegories and symbols, deep philosophical generalizations, and sharp social thoughts. The poet's moral views and advice were reflected in his verses and rubaiyats. In general, criticism

of the imperfection of the world, the shortcomings of society, and the shortcomings of people form the basis of the poet's poetry. In his poems, the tones of complaint and lamentation against the unfaithful world, the unjust time, and the people who are without consequences are also felt.

With your efforts and determination,
Will your sustenance be greater than before?
Whether it is sour or sweet, be content,
With a well-fed soul, be happy.

With your efforts and efforts, will the sustenance given to you be greater than before? Whether it is bitter or sweet, be content with it, although your soul is a trust like the wind. In this poem, the trust is about the need to protect the soul in the world and be content with whatever fate has in store.

The Khorezmian writer Shermuhammad Munis (1778–1829) was a famous scholar and poet of his time, devoting his knowledge, potential and strength to poetry, science and enlightenment. Munis's main literary heritage is concentrated in the divan "Munis ul-ushshaq" ("Friend of Lovers"), compiled in 1815-1820, which includes ghazals, muhammas, qasidas, rubaiyats and 5 stanzas. All stanzas are written in the context of a pandnama. One of them is as follows:

If the great does not respect the little, the little,
If the great is humiliated, the little will not be humiliated.
The needle was so painful that it hurt,
Then he died with his head and feet bare.

That is, if the little do not respect the great, the great will not be humiliated before the little. Even a small needle hurts a sheep, so they see it naked. This suggests that it is the duty of the younger ones to respect the elders.

The literary heritage of Muhammadrizo Ogahiy (1809–1894), a follower and nephew of Munis, is summarized in his divan "Ta'viz ul-Oshiqin" ("Oshiqilar amulet", 1872), in which the presence of 7 chapters, along with genres such as ghazal, mustazod, muhammas, musaddas, murabba, rubaiy, tuyuk, indicates that he also worked in this genre. The range of topics in Ogahiy's work is wide. In his poetry, the themes of love, faith, and homeland served as the driving force behind the lyrical hero's thoughts and worldview. The historical work "Firdaws ul-Iqbol" written by Munis and Ogahiy also contains many chapters. The book "Jamaling Jilvasi" published in 2016, based on Ogahiy's poems, by literary critic Ergash Ochilov, presents 15 verses of the poet collected from various sources. They range in length from two to five verses, and most of them are written in the form of a pandnama. For example:

Whoever, without knowing his limit, transgresses,
Amali bad sori kadam urgay,
O'zi o'zi jani qadsdini kriboon
O'ziga khanjari dudam urgay.

Content: whoever, without knowing his limit, commits evil deeds, commits suicide, and stabs himself with a double-edged dagger. That is, those who intend evil, first of all, are doing evil to themselves, the poet wants to say.

The poet Achildimurod Miriy (1830-1899), who was from Kattakurgan in Samarkand, was also known among the people as a calligrapher, epic writer, translator, imam, and judge. Miriy's excellent divan, two bayazes, and several epic works have survived to us. There are more than ten stanzas in his divan. Miriy's stanzas depict life's contradictions, chaos, and injustices mixed with sharp humor. Some of his stanzas are in the spirit of a panda:

Fohadin is great, I will not see the first one,
I will not eat, I will not be sad, I will grieve for the first one.
Sometimes the flower branch opens with a fist of gold,
Sometimes the fist of gold gives grief.
Keep your hope strong, for it is good
The grace of the sun is always there.

Meaning: Someone's poverty makes him unable to earn money, so don't be sad because he is penniless, sometimes the king of flowers opens a fist-sized knot and those dice put an end to his troubles. Therefore, keep your hope strong, because the sun of grace shines equally on everyone. That is, the poet calls not to despair in times of difficulty.

The poet Yusuf Saryomiy (1840-1912), from the village of Sayram in the Shymkent region, mainly earned a living by calligraphy, but also engaged in trade and seal-making. There are many legends and legends among the people that indicate that the poet was extremely responsive and intolerant of injustice. The poet's lyrical legacy, Divan, consists of two chapters. One of them is written in the spirit of a pandnama:

If a guest comes, blessings will come,
With respect, troubles will go away.
As long as he stays, honor, grace,
If he leaves, your hard work will go away.

According to the meaning, the arrival of a guest brings blessings to the house, troubles will go away from his respect, as long as he stays, intercession and grace will fall, and if he leaves, your work will be in vain. That is, this stanza is about honoring the guest and welcoming him well.

Among the poems of various genres in the lyrical collection "Ajab zamona" by the Kokand writer Zavqiy (1853-1921), collected for publication in 2003, there are two stanzas. One of these stanzas is dedicated to criticizing the unscrupulous people of his time, while the other is written on the theme of traditional love.

One thousand three hundred and nineteen,
Hazrat Miyon Qodir,
Qorin Zaxok, Suhuy Najmiddin,
Fazli Rabbaniy-their names are Nadir.
Ghozikhan is a Christian, Umarjon boy,
Zavqidin is a word that is used as a verb.

Content: In 1319 AH, people like Hazrat Miyon Qodir, Suhuy Najmiddin, Nadir, Ghozikhan, Umarjon boy came, but according to their negative defects, each of them was described with names like Hazrat, Qorin, Zaxok, Fazli Rabbani, Christian, etc., which means that existing people are being satirized, just like in the work "Ahli Rasta Hajvi".

Khiva writer Muhammad Yusuf Bayaniy (1858-1923) is known in Uzbek literature as a historian, musicologist, calligrapher and translator. He created in almost all genres of classical poetry. His verses are philosophical and moral in content.

If a true friend is found, then the soul is sacrificed,

The dream is: the hearth is the desire of the heart.

Good conversation is the medicine for a broken heart,

My eyes are like a healing, my eyes are like a powder.

Meaning: If a true friend is found, then the soul is sacrificed for him, this is the dream and desire of the heart. Their good conversation is the goal of the heart, their steps in pain and their feet are the healing of my eyes. That is, a verse written in harmony with the story of a friend and a prosperous home.

A collection of 41 ghazals, 4 muhammas, 1 qita, 1 masnavi, 1 mustazad (1905) and another manuscript collection of about 40 poems, found in the early 70s, and 160 "single verses" have survived from the poet Anbar Atin (1870–1906). Anbar Atin's qita is in the form of a pandnama.

If you are a man, always do something,

Know which way you are going,

When the words of truth are spoken,

Memorize them and hang them in your ears.

Content: If you are a true human being, know which way you are going, When the words of truth are spoken, hang them in your ears. That is, know your situation and recognize the truth.

Avaz O'tar o'gly (1884-1919), a Khiva-born writer, is an Uzbek enlightener poet. Avaz O'tar's work includes lyrical poems, stanzas, and rubaiyats that glorify the ideals of freedom, liberty, and enlightenment, satires directed against the vices of life, and high human qualities and true human love. The series of satirical poems that occupy a special place in Avaz O'tar's work - "Faloniy" - also consists of stanzas.

Know that I am a sad person of this time,

I am the soil of a burnt-out country,

I am the voice of a poet, a poet of a poet,

I am the pure one of the Khan who has cut off his head.

Content: I am a sad person of this time, I am the soil of a country suffering from grief, and I am still a student of the poet's country, I am the pure one who cuts off the Khan's head - the razor. This expresses the thoughts of a poet who is dissatisfied with the times and the difficult situation of the people.

The poet Chustiy (1904-1983) is also a poet of Zullisonayn. In his collection "Hayotnoma" there are 15 chapters, including ghazals, mustazads, muhammas, rubaiyats, tuyuks, masnavis. Published in 1992, "Devon" contains 14 more chapters. They are mainly humorous and philosophical chapters, and there are also proverbs and advice.

If you give your soul to some people,

Some people are not worthy of a loaf of bread

They will forget you, but they will not forget

If you do good, even to an animal.

Do good to those who know, some people do not know this, but animals do not forget kindness. It is known that Erkin Vohidov, a famous creator of 20th century Uzbek literature: (1936-2016) arranged a devon that imitated classical works. There are also chapters among them. For example:

If you want, a speck of dust will not land on a pure heart,
You should have pure words, pure deeds, a pure heart, and pure thoughts.

If you say to my body and soul, let the disease be a stranger,
Love must be sick with pleasure and pain.

If you want to heal the heart, stay away from bad words,
You don't need to drink Corvalol, you need to be deaf and dumb.

It seems that this continent is a philosophical continent in the form of a pandnama, and the spirit of satire is also felt in it. It preaches that dust should not settle on a pure heart.

Miraziz A'zam was born in Tashkent in 1936. He is a poet for both children and adults, and at the same time a sharp publicist, an accomplished translator. His work includes 19 continents, including ghazals, murabba', muhammas, rubaiyats, and tuyuks.

If we talk about others,
"There is coal inside," he slowly says.

Millions of tons are actually in it,
Coal mines can also be closed.

On this continent, a black person knows others as himself, and this is a proverb.

CONCLUSION

In general, the quran genre has undergone a long process of formation. Examples of quran in written sources were observed in the work of Mahmud Kashgari "Devonu lugotit turk", and later they are found in the works of such authors as Khorezmi, Gadoi, Lutfi. The development of the quran in all respects is associated with the rich creative work of Alisher Navoi. In the 16th-19th centuries, Babur, Pashshokhodja, Munis Khorezmi, Shavqiy Kattakurgani, Ogahiy, Miriy, Avaz Otari and other poets continued the Navoi traditions and made a unique contribution to Uzbek quran literature. Habibiy, Sobir Abdulla, Maqsud Shaikhzoda, Mirtimir, Chustiy, Charkhiy, E.Vohidov and others created quran. It is mentioned in the sources that in the later period, quran was also written in finger meter. Indeed, the stanzas in finger meter can be identified by their rhyme scheme and content.

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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