

FAKHRIYA – AS A LITERARY ART

Otaqulova Sarvinoz Fozilovna

Lecturer at Asia International University.

sarvinozotaqulova3@gmail.com<https://doi.org/10.5281/zenodo.18661953>

Annotation. This article summarizes all scientific thoughts and reflections regarding the Faxriya genre, and it determines that the verses of pride serve the function of artistic expression.

Additionally, it is proven and analyzed through examples that literary devices such as metaphor, exaggeration, beauty of expression, beauty of beginning, and beauty of pen name are consistently and collectively applied in the verses of pride.

Key words: faxriya, husni matlab, husni ibtido, husni matlab, husni taxallus.

Since the form of fakhriya does not have a fixed length or rhyme scheme, and it can also be found within genres such as ghazal, qita, masnavi, and qasida, we cannot classify it as a genre. When we refer to a literary work as a genre, it primarily considers “the creator's attitude towards life events, their unique spiritual and emotional perspective, and their skill in depiction.

Additionally, when studying the issue of genre, special attention must be given to language, imagery, and composition.” [1,17-89] Thus, in order for a poetic work to be considered an independent genre, it must incorporate the four elements of lyrical composition. In the book Theory of Literature, as part of the structural components of lyrical composition, it lists elements such as “the expression of the creator's specific goal in the poetic work, the presence of a main and leading idea, how the poetic form arises based on the internal laws of the art form, and the interaction between form and content”. [2, 298] In order to accept a particular poetic work as a genre belonging to the lyrical type, it must also meet the requirements of lyrical composition. Fakhriya, however, only appears as part of the factors that form the composition of a lyrical work within poetic genres. That is, poets have used fakhriya as a means of expressing their specific goals.

When we talk about fakhriya, in classical poetry, it is understood as a literary technique found within lyrical genres, particularly one that helps to highlight the lyrical hero's goal. In this regard, B. Valikhodzhayev continues his thoughts on fakhriya, stating that “although this term does not represent a literary genre in the creative works of the peoples of Central Asia, it is used as one of the means to express literary and critical views”. [3, 10]

In scientific books about the arts and their types, including works related to art such as Funun ul-Balāgha and Badoye us-Sanāye, there is no mention of a literary device called fakhriya. This confirms that there is a basis for introducing fakhriya as a new element within the arts.

As is well known, poetic arts are of two types: verbal and spiritual arts. Verbal arts are based on form, while spiritual arts are artistic elements that are determined by the content of the verse. The literary scholar H. Umurov, while defining spiritual arts, states, “Poetic arts related to the meaning of words are referred to as spiritual arts. It has numerous forms, such as iyhom, ittifoq, fakhriya, taqsir, irsoli masal, tazod, and others”. [4, 168] Thus, he also includes fakhriya among such arts. Fakhriya can also be accompanied by other types of artistic devices in verses.

For example, we can include the artistic device of husni matla among them. In the book Badoyi' us-Sanoyi', Atoullloh Husayniy emphasizes that it is also called husni talab, baroati talab, adabi talab, and husni suol. Husayniy provides two definitions of this artistic method.

The first one is his own view, which he describes as follows: *“It is a form of speech that is elegant in expression, meaning pure, and aimed at praising and glorifying the praised one.”*[5, 255] That is, in this artistic technique, the poet, with pure words, acknowledges and praises the one who has supported and helped them. As an example, if we refer to a fakhriya passage from Alisher Navoi’s ghazal, the poet, while elevating his poetry to great heights, does not forget to acknowledge his patron, Husayn Bayqarah, who supported his work.

O Navoiy, your poetry was pure and simple,

Yet, through the king’s reforms, it adorned and beautified him greatly.[6, 8]

In the verse, Navoiy acknowledges that the perfection of his poetry in form and content (beauty and adornment) was also influenced by the reforms of his patron, Husayn Bayqarah, and emphasizes the king’s mastery of words. The thinker and creator, on one hand, takes pride in the uniqueness of his poetry, while on the other hand, he praises the ruler who read his works and corrected its shortcomings. Thus, in the fakhriya verse, along with fakhriya, the artistic technique of husni matla also emerges.

The second idea about husni matla is presented by Husayniy Rashididdin Vatvot in his book *Hadoyiq us-Sehr*, as follows: *“This art is defined as follows: the poet wishes something from the praised one in a single verse, but does so with a delicate and sweet style”*. [7, 255] It is clear that when the poet asks or requests something from the praised one with a beautiful, delicate expression, that verse is also considered husni matla. In this regard, the Dictionary of Literary Studies presents similar ideas, and the artistic technique we’ve mentioned is explained as follows: *“The essence of husni matla is that the poet asks the king or the beloved for something, but this request is expressed through delicate, refined, and pleasant words”*. [8, 403]

According to this theoretical book, not only the praised one (i.e., the poet’s patron, the ruler of the country) but also the lyrical hero’s request or plea from his beloved can create husni matla. This emphasizes that the person being praised, whether it be the king or the lyrical hero’s beloved, or any other character mentioned in praise, can perform the role of the mamduh.

Therefore, in Ahmad Taroziy’s book *Funun ul-Balāgha*, this artistic device is presented in the form of husni talab, and the scholar agrees with the views expressed by Vatvot and Husayniy in their works, offering the same explanation: *“...And if the poet requests something from the praised one, it is called a direct request. If it is asked with a beautifully crafted expression, it is called husni talab”*. [9, 79] In this regard, the literary scholar Y. Is’hoqov, based on Rashididdin Vatvot’s views, expresses his personal opinion, stating that in husni matla, the creator *“strives to purify meaning and words, adhering to the conditions of glorification and respect.”* [10, 296] Based on theoretical ideas, the artistic device in which the poet’s request or plea to the ruler or beloved is reflected is called husni matla. However, in fakhriya verses, husni talab almost always appears while requesting something from the ruler. Y. Is’hoqov also provides a solid theoretical point, stating that *“in verses beginning in the spirit of fakhriya, the meaning and request are directly aimed at kings and princes.”*[11, 297] Thus, in fakhriya verses, the request is directed not towards the beloved, but towards the king or the princes:

These are jewels that I placed in the horizon,

Instead of stars, I placed the celestial sphere.

If they are aware of the expectations,

They will become kings and princes.

By placing it in the ear of the prince,

May the noble king accept it as well.[12, 631]

In this excerpt taken from the epic, the poet first compares his five epics to stars, saying that he has scattered them across the nine celestial spheres and takes pride in their fame among the people of the world.

Then, he expresses, based on the main theme, that he hopes the prince will hear and witness these works, and the ruler will accept the creative product.

We can also observe the harmonious combination of fakhriya and husni matla in small lyrical genres, such as in ghazals. The following verse, taken from the Navodir ush-Shabab collection, serves as a vivid example of this:

*O Navoiy, the jewel of your poetry is like a noble address,
If the sultan looks at you with kindness on a festive day. [13, 14]*

In this verse, the poet compares his poetry to a pearl, and on one hand, takes pride in it.

On the other hand, through beautiful expression, he requests that his praised one, the sultan, notice and pay attention to his work in order for it to gain honor and recognition in public, much like the sermon of an imam after the prayer, offering religious advice. This lyrical skill in Navoiy's work, where fakhriya and husni matla blend together, has helped bring about a unique artistic method in his verse.

Fakhriya parts in ghazals are usually placed before the praise. In them, the poet almost always uses his pen name (takhallus). The pen name, being a structural part of fakhriya verses, creates the artistic technique of husni takhallus.

The literal meaning of the word takhallus is 'to be freed.' In lyrical poetry, it serves as a bridge between the beginning of the thought and the transition to the main goal. In "Badoyi' us-Sanoyi'", it is defined that: "*The Persian poets typically refer to the pen name as gurizgoh, and they use the pen name or title to refer to themselves or their adopted name.*" [14, 253] From this definition, we understand that Persian poets referred to the pen name as gurizgoh, and the verse in which the poet uses their name or title was called husni takhallus.

When Husayniy explains in which types of verses a pen name may appear, he refers again to Rashiduddin Vatvot and quotes his ideas as follows: "*Husni takhallus is such that the poet combines the introduction of the words describing love and passion, pride, manners, and so on, with the final praise of the piece. It forms a smooth transition within one, two, or three verses, and the best form is when it is contained within a single verse.*" [15, 254] Through the idea expressed above, the scholar emphasizes that husni takhallus is widely used in verses that convey pride. This further confirms the connection between this artistic device and fakhriya.

Ahmad Tarozi also states: "... *In a ghazal, when praise is included, that verse is called takhallus. If it is introduced in a good manner, it is called husni takhallus.*" [16, 79] In this context, the scholar points out that in a ghazal, the praise section starts with a verse containing the takhallus, and this verse is called takhallus.

If the praise is introduced with good ideas, it is called husni takhallus. In fact, fakhriya also contains elements of praise, but in this case, the poet praises not a person, but rather themselves and the praise of their own work.

As a conclusion, it can be said that fakhriya does not meet the criteria of an independent genre, as it consists of only two or more verses within various independent genres, and is therefore accepted as an artistic device.

Additionally, in fakhriya verses, artistic devices such as husni matla, husni takhallus, husni ibtido, tashbih, and mubalaghah appear as inseparable parts of it.

REFERENCES

1. Жирмунский В. Задача поэтики / Вопросы теории литературы. – Л.: Академия, 1928.
2. Адабиёт назарияси. 2 жилдлик, 1-жилд. – Т.: Фан.
3. Валихўжаев Б. Ўзбек адабиётшунослиги тарихи. – Т.: Ўзбекистон, 1993. –4. Умуров Х. Адабиётшунослик назарияси. – Т.: Абдулла Қодирий, 2004.
4. Атоуллоҳ Хусайний. Бадойиъ ус-санойиъ. – Т.: Гафур Ғулом, 1981.
5. Алишер Навоий. Мукамал асарлар тўплами. 20 томлик, 4-том. – Т.: Фан, 1989.
6. Атоуллоҳ Хусайний. Бадойиъ ус-санойиъ. – Т.: Гафур Ғулом, 1981.
7. Қуронов Д. Ва б. Адабиётшунослик лугати. – Т.: Академнашр, 2013.
8. Аҳмад Тарозий. Фунун ул-балоға. // Ўзбек тили ва адабиёти журнали, 1-сон. – Тошкент, 2002.
9. Исҳоқов Ё. Сўз санъати сўзлиги. – Т.: Ўзбекистон, 2014.
10. Алишер Навоий. Мукамал асарлар тўплами. 20 томлик, 11-том. – Т.: Фан, 1993.
11. Алишер Навоий. Мукамал асарлар тўплами. 20 томлик, 4-том. – Т.: Фан, 1989.
12. Атоуллоҳ Хусайний. Бадойиъ ус-санойиъ. – Т.: Гафур Ғулом, 1981.
13. Аҳмад Тарозий. Фунун ул-балоға. // Ўзбек тили ва адабиёти журнали, 1-сон. – Тошкент, 2002.