

## THE USE OF ART IN THE TAJIK FOLK RUBAI

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### ABSTRACT

*The rubai of the Tajik folklore are analyzed, and the applied arts are studied in detail. The differences between these rubai are shown in the rubai of written literature. In the process of depicting the arts in the Tajik folk oral rubai, the nature of each of them is discussed. In addition, the features of the Tajik folklore and folklore of other nations are mentioned.*

**KEYWORDS:** *The Meaning Of The Term Folklore, The Art Of Proportion, The Art Of Talmud, Variability, Written Literature, Folklore, Fine Arts, Diversity, Imagery.*

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### INTRODUCTION

From time immemorial, science and literature have been understood as the following fields, which are still being studied in detail by mankind. These include spending, grammar, meaning, narration, the arts, aruz, rhyme, the rule of writing, the law of pronunciation, poetry, essays, history, and more. Indeed, the above fields of science and literature constitute a collection of spirituality and enlightenment, each with its own set of rules. Among these areas, it is expedient to include the science of literature in the list of areas that are highly valued and developed so far. We know that the origin of each folk literature, first orally and then in writing, has been confirmed by literary scholars. The literature of the Tajik people also appeared in the oral tradition of the people and has been in written form for centuries. [1]

Ancient fiction consisted of two parts: a) folklore; b) written works; These parts of fiction have their own characteristics. These two parts (mainly the literature of the peoples of Central Asia) were to some extent destroyed by the invading peoples: the Greeks, the Arabs, the Mongols, and others. These wars and bloodshed were a great obstacle to the development and growth of literature. Because the development of science, enlightenment, culture and art in a noisy and dangerous place.

#### **The main part**

Before knowing the history of the oral tradition of any nation, it is in every way correct to determine the history of its written literature. For as long as the written literature of a nation goes back centuries, the folklore of that nation goes back many centuries. The ceremonial songs and poems in the Avesto confirm that the Persian-Tajik folklore dates back to ancient and long history. Folklore appears in human society and reflects their ideology. Tajik literary scholar Kholik Mirzozoda, who knows the connection between folklore and people, as well as the formation of arts and genres, the development of human thought and inner feelings, states: The emergence of the inner feeling, emotion, thinking and perfection is due to the genre and form of

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folklore. (H. Mirzozoda. History of Tajik literature. Part 1, -Dushanbe, "Education", 1980. Page 24). Indeed, the people evolved from the composition of their oral creativity options, reflecting the thinking, worldview, and way of life of humanity of each era. If for some reason this rich treasure of the peoples was plundered, the rest came to us by word of mouth or through historical works, mainly with the help of the Avesto, Khudoynoma, and Shohnama. In addition, historians, mainly Herodotus, Strabo, Tabari, Beruni, and others, have a special place in the oral tradition of the people. [2]

Oral works of the Persian-Tajik peoples are created in various lyrical genres (fardbayt, rubai, tarona, song, marsia, etc. ...) and epic genres (anecdotes, epics, legends, myths, riddles, etc.).

The place of art in the creation of a work of art is invaluable. The arts have also been widely used in folklore. A vivid example of this can be seen in the Tajik folk rubai. Rubaiyat also belongs to the category of works of art, in which figurativeness and diversity have a special place. Variety and imagery are created through the arts. The main point of the issue is that every work of art is created with the help of art, and it is impossible to create a work of art without art. [3]

In the rubai of Tajik folklore, the arts were used very skillfully. These rubais describe various situations, such as joy, injustice, cruel fate, and the untimely death of a person. In this case, the human senses are aroused and various types of art are used. In support of the above, we cite as an example a few rubai from the oral tradition of the Tajik people and show their art:

*Дилбар ба ман гуфт: чаро ғамгинӣ?*

*Дар қайди кадом дилбараки ширинӣ?*

*Барҷастаму оина ба дасташ додам,*

*Гуфтам, дар оина киро мебинӣ?*

This rubai has a romantic meaning and is rhymed in the form of aaba. This type of rhyme is called "ruboi khas" in Tajik literature. In the above verses, the words "ҒАМГИНИ", "ШИРИНИ" and "МЕБИНИ" appear as rhymes. This rubai used art. The words guft (said) and guftam (said) are auxiliary words in the art of question and answer (dialogue). Described the dialogue between a lover and a lover. [4]

Another example,

*Гуфтум: Санамо, дил зи ту барканда кунум,*

*Гуфто, ки: ба як ханда туро банда кунум.*

*Гуфтум, ки: ба як ханда бимирум чӣ шавад?*

*Гуфто, ки: ба як бӯса туро зинда кунум.*

As mentioned above, the main feature of the art of question and answer is the words "guftam, guft, gufto." In this rubai, too, the art of question and answer was used. This rubai is an example of Tajik folklore, with a dialectal form of the word "guftam, guft" - "guftum, gufto". In the Tajik folklore, the art of question and answer is used without the words "guftam and guft", but with the help of question marks. Because after the question mark is put, its answer is also required. This type of question and answer art is reflected in the following verses: [5]

*Ин гул чӣ гул аст? Гули меҳмони ман аст,*

*Ҳар ҷо биравӣ, доғи ту бар ҷони ман аст.*

These verses really have the art of question and answer, and the question of the first verse is "In gul chī gul ast?" in response. The phrase "Guli mehmoni man ast" was used.

The Tajik folk rubai used the highest example of descriptive art. Descriptive art is a type of spiritual art, the name of which indicates that it describes the positive side of any object, event or person. As a result of the use of this art, the artist sometimes brings the art of exaggeration (showing more than the subject). Descriptive art is used in the Tajik folk rubai as follows: [6]

*Ман бублули мастаму макон гум кардам,*

*Ман тири фарангаму нишон гум кардам.*

*Ман гирди ҷаҳон аз ин сабаб мегардам,*

*Як ёри азизу меҳрубон гум кардам.*

If we try to analyze the oral tradition of this Tajik people more thoroughly, the lover will be distracted and will complain about his condition. The main point is that in these verses the art of description is used. The combinations "bulbuli mastam", "tiri farangam" and "yori azizu mehrubon" have become the art of description. [7]

It is expedient to include Tajik folk rubai in the list of high-level art. If we read and analyze the Tajik folk rubai more thoroughly, we can show all types of art. Among these arts there is the art of adjectives, the highest example of which in the Tajik folk rubai is described in the following verses:

*Эй ёри азиз, ту булбули ё сайёд?*

*Ту сеҳргарӣ, ҷодугари, ҳам ҷаллод.*

In these verses, the characteristics of the mistress are described one by one. These features are the combinations "you nightingale", "you magician", "magician" and "executioner". In the art of creative adjectives, each object, event or person reflects the positive and negative characteristics. The difference between the art of description and the art of description is that in the art of description the positive and negative aspects of everything are shown, and in the art of description, only the positive aspects of the subject are described.

The art of tasbeh (simulation) is one of the most widely used works of art in Tajik folklore. The art of imitation compares one thing to another. As a result, poetic or prose works of art are impressive and pleasing. A vivid example of this can be seen in the following Tajik folk rubai:

*Як ёр дорум чун моҳи парӣ,*

*Рӯяш ба мисоли Офтоби саҳарӣ.*

*Ҳар кас, ки аз ӯ биёрад хабаре,*

*Ин ҷони азиз медиҳам муждабарӣ.*

In this rubai, the word "yak yor dorum" is likened to the compound "mohi parī", that is, yoru ayu parivash. In the second verse, the word "rūyash" (face) is compared to the phrase "Oftobi saharī"

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(morning sun). It should be noted that in the art of tasbeh (impersonation) (referring to the rubai in the Tajik folklore) the words "misli, chun, chu, monandi, -son, barin" are auxiliary words of the art of similitude and come in the same sense.

As mentioned above, every piece of art provides a variety of works of art. It is expedient to include the art of talmih in such a category of fine arts. Talmih art in the Tajik dictionary means "gesture, staring at something." In the science of literature, the creator, based on historical events, phenomena and personalities, expresses his opinion and introduces examples from them to the product of creativity. In Persian-Tajik works of art there are such heroes as Rustam, Suhrob, Layli, Majnun, Jamshid, which is a bright example of the art of talmih. In the Tajik folklore, the art of talmih is very skillfully presented, and a vivid example of this is reflected in the following verses:

*Дидам писаре, ки дилрабоӣ мекард, бо халқи ҷаҳон,*

*Аз давлати ҳусн подшоҳӣ мекард, дар тахти Каён.*

In the above verses, the combination of "throne Kayon" came as a talmih art. Kayon is the title of the ancient king of Iran and is based on a historical event. At the same time, it introduces the reader to a historical event.

We know that the oral tradition of the people reflects the events that each nation has seen, known and experienced. At the same time, it reflects the level of knowledge of this nation. The following verses are a vivid example of the high knowledge of the Tajik people in horticulture:

*Гар кунӣ боғи худ чу гулзори Ирам,*

*Дар чилла ниҳол шинону дар ҳут қалам.*

The meaning of the above verses is that "if you want to make your garden as beautiful and attractive as Iram's garden, he recommends planting seedlings in winter and cuttings in hut (spring)." Because there are certain times for farming, the yield is good in every way to be effective. The combination of "gulzori Iram" in the first stanza of these verses is an example of the art of talmih. The Iram Garden is a legendary and beautiful garden, mentioned in ancient legends that it was built by a king named Shaddod in Yemen.

One of the most popular arts of fiction is the art of proportionality. This art is often used in the oral tradition of the Tajik people. The main task of the art of proportionality is that in works of art, each word requires the creator to use his own word of proportion. As an example, we use the word "mother", which in the works of art, of course, requires the use of the words "love, care, devotion." The inclusion of the art of proportionality in the written and oral literature is an all-encompassing art. As an example, we can cite the following wise verses of the Tajik folklore:

*Даст бар сӯроҳ барӣ, аз захми мор андеша кун,*

*Пой дар гул мениҳӣ, аз захми хор андеша кун,*

In the above verses, "sūrox" (cave, hole), "zahr" (poison), "mor" (snake) are proportional words, and in the second verse, "пой" (foot), "nihodan" (stepping) and "zahm" (wound), wounded), the words "chorus" (thorn) are a shining example of the art of balance. The meaning of these verses is as follows: It says to be aware of snake venom before entering any cave, and to be aware of the pain of thorns if you want to set foot anywhere. "

We know that the paintings, lifestyles and folklore of the peoples of Central Asia have come down to us through the book Avesto. Samples of ancient Persian-Tajik folklore are also preserved with the help of the book "Avesto". A vivid example of this is the modern Tajik translation of the verses about the wisdom of the ancient Persian-Tajik king Jamshid, quoted in the Yasno section of the Avesto.

*Дар давраи Йимаи ҳукмрон боқудрат намешуд,*

*На хунуки сахт, на гармоӣ сӯзон, на офат,*

*Дар он на тирӣ буду на мурдан,*

*Ва на раишу ҳасаде, ки дев ба вучуд овардааст.*

(X. Мирзозода. Таърихи адабиёти тоҷик.-Душанбе, "Маориф", соли 1987. Саҳифаи 67).

In these verses, he says that there was peace, tranquility and prosperity during the reign of Jamshid. Even during this period, people are said to be aging, ill, and have no negative attitude towards each other. During the reign of Jamshid, he exaggerated the extreme cold and heat and even the absence of natural disasters. The above verses also contain the arts, and the immortality of people and the harmony of nature are characteristic of the art of exaggeration. In addition, the compound "Davrai Yima" belongs to the period of King Jamshid and reflects the art of talmih. Jamshid is used in the Avesto in the form of the word "Yima". It should be noted that in this poem you can also see the art of description. Because Jamshid praised the kingdom very highly. This is a testament to the nature of the fine arts.

## CONCLUSION

From the above it can be concluded that the Tajik people have always been aware of literature and art. Its history dates back to the distant past and has long been considered the center of science and civilization. The fact that the four verses about King Jamshid in the Avesto use three arts in a poetic passage is a testament to the knowledge and art of the people. Methods

This article uses descriptive, historical-scientific, statistical and stylistic methods. The method of description was used in the analysis of the Tajik national rubais. The scientific-historical method has been used to study the history and scientific aspects of folklore.

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