

OBSERVATION OF THE POETIC UNITY OF THE VERSE IN THE POETRY OF MUHAMMAD RIZA OGAKHI

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DOI: <https://doi.org/10.37547/ssa-V2-I1-4>

Abstract: This article presents scientific and analytical ideas on the definition of types in Uzbek literature in terms of the structure of the byte and its function in the structure of the poetic work. Also, in our literature on the relationship of bytes and genres, historical sources have been studied and the correct theoretical foundations have been formed. The level of application, types, and functions of genres such as chiston, the problem is analyzed.

This article examines in detail the use of the poetic unity of the byte in the poetry of Muhammad Rizo Ogakhi, a unique representative of Uzbek classical poetry, in the genres created by various poets. That the development of meaning and word movement between verses (tadmin) later led to the development of poetic thinking in the byte, meaning that the bytes, although independent in meaning and lexical expression, the fact that they always have a relative logical connection with each other is shown in the example of Ogakhi's work. It also explores the relationship between bytes and genres, historical sources, and forms the correct theoretical foundations. Such a relative interrelationship between the bytes serves to ensure the development of poetic imagery, the reaction to the existence of artistic determinism between byte verses in Eastern poetry through scientific considerations and proved by examples that it is the leading law of byte creation for all poets. Based on a combination of weight, word, and rhyme. The combination of words and weights in each byte is cedar, hash, aruz in the byte; The rhyme serves not only the function of uniting the verses by creating a melody but also serves to form the content of the byte and to express the idea as a whole.

Key words: ghazal, fard, qasida, masnavi, tuyuk, rubai, ghazal, chiston, problem, musarra and oriy bytes, matla 'byte, tanosib art, cause-and-effect relationship, poetic thought, tadmin, nickname art, lyrical drama, poetic experience, sadr, hashv, aruz; ibtido, hashv, ajuz.

INTRODUCTION

The composition of the byte, its leading theoretical requirements, and its functions in various poetic genres have long been in the spotlight of scholars. In addition to the observations of many scholars and poets such as Umar ar-Roduyani, Rashididdin Watwat, Shams Qays ar-Razi, Atoullah Khusseini, Alisher Navoi, Wahid Tabrizi, Zakhiriddin Mukhammad Babur, who dealt with various theoretical problems of classical poetry, twentieth-century Russian, o. About this poetic unity in Uzbek and

Tajik literature Ye.E. Many scientists, such as Rakhmonov, I. Hakkulov, A. Bagirov, have expressed their views. However, all of their comments are not about the byte, but about the semantic, syntactic role of the byte in a genre. In the classical poetry of the Arab, Persian-Tajik, and other Turkic peoples, the expression of an idea through acceptable words based on a single weight and rhyme is done through a poetic unit called a byte. That is why the form of expressing a certain idea in a certain weight, melody and relative independence is called a byte. The term byte is derived from an Arabic word, which means home. The terminological meaning of a byte is a poetic unit consisting of two verses that have a relatively independent meaning, are weighted together, and combined based on a single rhyme. Arabic poets have considered the byte to be a form of expressing a certain meaning in a certain way. Therefore, the word byte means home, that is, the house of artistic thought. Indeed, a byte is a house of poetry that contains a specific idea in a poem.

THE MAIN RESULTS AND FINDINGS

However, in Persian-Tajik poetry, the tradition of writing ghazals by creating completely independent verses has been observed in the works of poets such as Saadi Sherozi and Hafiz Sherozi. However, for a genre as pleasant, enjoyable, and enthusiastic as the gazelle, such a situation, that is, the omission of any byte other than the matla and the makta, does not interfere with the general content of the work. Because each verse of the poem, which has relative independence, is an expression of a certain motive in the gradual development of the lyrical hero's experiences.

Deleting a byte from a poem destroys the harmony of the flow of experience, the balance of poetic thought. This means that each byte in a poem or other lyrical genre must be thought out in terms of meaning and expression, and weighed "seven times" on the scales of poetic thought. Alisher Navoi followed this law of poetic creativity in the 15th century by creating gazelles, rubais, tuyuk and qita, which were fully developed. He focuses on maintaining a logical connection between the bytes to ensure the integrity of the lyrical experience and the poetic idea in each work, while maintaining the independence of the verse in content and expression. This requires great skill from the creator. This was because the logical connection between semantically and syntactically independent bytes had to be made by means of reinforcing a particular poetic motif, enumerating the reasons for other motives, interpreting them, and warning

about the consequences, rather than using intellectual migration. Below we look at how the unit of verse is used in various classical genres:

-individual and byte relationship. An individual is a byte in its formal structure and size. The rhyming of individual verses has become a regular feature of Uzbek poetry. But Sheikh Akhmad Ibn Khudoydad Tarazi said, "A person is two lines". There will be no rhyme in the previous verse".

Alisher Navoi's researcher of individualities, L. Serikova, dwells on the origin of individuals, saying that some individuals are written first and then included in other genres, or that an individual can be created by separating strong, deep bytes from a multi-byte work. To prove his point, L. Serikova compares one of Alisher Navoi's poems with one of his poems. Here's the one part:

*Menki chekdim la'l shavqi birla jonondin ilik,
Go'oyo hayvon suyi birla yudum jondin ilik.*

The fard is as follows:

*Menki chekdim yig'lamoqlar birla jonondin ilik,
Ashk selobi bila oxir yudum jondin ilik.*

We pay your attention to the fact that the first view of the resemblance of the individual to the ghazal is correct. If the lyrical protagonist despairs with a flood of tears, then there is no need to write a poem. Because in the gazelle, this mood and mood cannot be further developed.

Zakhiriddin Mukhammad Babur is second only to Alisher Navoi in the history of our classical poetry in the field of fard creation. It also refers to more individual bytes. One of Bobur's innovations in the poetics of the fard genre is his ability to give any philosophical generalization, a poetic conclusion based on the personal experiences and observations of the lyrical protagonist's "I":

*Ko'pu ozga tengridur berguchi
Bu dargohda yo'qtur kishining kuchi.*

Tuyuk and byte relationship. Another genre based on bytes in Uzbek classical poetry is tuyuk. Tuyuk is mainly used in Turkish poetry. Much research has been done on the specifics, history, and poetics of the genre.

Almost all of them suggest that the genre originated in oral poetry, that it was created in the weight of a finger, that it had a special weight in the written literature (this is the purpose of the weighted frame), and that more rhyming rhymes were used. In the Tuyuk genre, the use of musarra bytes and then ary bytes is a leading requirement of the genre. For example, Muhammad Reza Ogakhi's ostriches meet the requirements of classical genres. However, an examination of his hens revealed an ambiguity. Ten works are included in the second volume of the six-volume collection of works prepared by the poet Subutoy Dolimov for publication. Her collection "Tumors of Love" includes only six ostriches.

When we examined Ogakhi's ostriches, we found that the poet's ostriches were neither six nor ten.

First, in the second volume of the six volumes, a single quatrain with a crown is included:

*Kishi g'am daf'iga gar mo'l ichar yuz ming
qadah mul ham,
Ko'ngulda ishq zavqi bo'lmasa afzun etar
mulham.
Shahodat olami asroridin hargiz xabar topmas,
Kishi to bo'lmog'uncha g'ayb asrori bila
mulham.*

It is like an ostrich in that it consists of four lines, one musarra and one Aryan byte. The first, second, and fourth verses are rhyming. However, this quartet cannot be a hen. This is because the ramali musadda is not written in the weight of the target but in the healthy weight of the hazaji musam.

Secondly, six verses, but in four verses the tajnis are used, and the Hajj musamma is added in a healthy weight:

*Agar Ishq ichra tushsa boshim uzra g'am yuki
yuz man,
Uyurmasman oni chekmakda aslo yolqibon yuz
man,*

*Rizoyi yor ila yuz yil balo to'fonida qolsam,
Chiqoy deb amnu rohat sohiliga bir nafas yuz
man,*

*Agar xasmim mening o'lsa yo'q g'amim bir
zarracha andin-
Ki, atrok ichra biri mingga g'olib bo'lg'usi yuz
man.*

The reason why this work is not deadlocked is, firstly, that the work was written in a different weight, and secondly, that the work is not two bytes, but three bytes.

The "Tumor of Love" collection does not include two ostriches with "wings" and "crown". That's why there are six ostriches in this collection. After all, Ogakhi has created a beautiful tuyuk consisting of one musarra and one Aryan byte:

*Bo'ldi chun umrung kunining vaqti tush,
Nafsi sarkash otini ko'b chopma, tush.
Xobgoh etkil qanoat manzilin,
Yo'qsa hargiz ko'rmagundur rost tush.*

Thus, Ogakhi successfully continued the form of a tuyuk consisting of one musarra byte and one Aryan byte, in which three verses are connected with a tajnis rhyme, which has become a strong tradition in Uzbek classical poetry. In doing so, he created unique pitfalls by, on the one hand, using the tajnis used by the salafs in the sense of denial, and, on the other hand, he went the way of using tajnis that the salaf did not use at all.

*Ko'z yoshim tuproq ila gar qotila,
Kelmagayman javridin, haqqo, tila.
G'amzasi o'turdi-yu, ul bexabar,
Men agar o'lsam ne g'am ul qotila?*

Rubaiyat and byte relationship. One of the most popular genres in Uzbek classical literature is the rubai genre after the ghazal. The Ogakhi rubai also play a special role in the development of this genre. Of the seventy rubai in the Agahi devon, sixty are ordinary and ten are musarra rubai.

In the first musarra byte of ordinary rubais, two independent motifs are expressed in a single rhyming sequence, while in the next aryt byte the rubai conclusion is given:

*Umrim o'tubon qilib gadolig', yo rab,
Komig'a yetushmadi ravolig', yo rab,
Maqsadg'a hama yetti, vale qoldi mango
Oq saqqol ila yuzi qarolig', yo rab.*

In Musarra's rubai, the poet, through the art of radd ul-Cruz ilal ibtido, was able to express the poetic idea fluently and effectively:

*Ey zotinga maxsusdurur juddu karam,
Juddu karaming birla jahondur xurram.
Xurram chu jahon ahli bo'lurlar har dam,
Bo'lsam ajab emas alar ichra men ham.*

So, Ogakhi used two different bytes in the rubai. However, many of its rubai are composed of a combination of musarra and aryan bytes. Rubaiyat, which consists of such verses, is a leading tradition in Uzbek classical poetry. Agahi continued this tradition with his rubai.

Continent and byte relationship. Another lyrical genre based on the byte is the continent, in which poets directly expressed their philosophical, moral, didactic ideas in this genre. determined), but is defined as a work that expresses a clear judgment and conclusion. Ogakhi's poetry is unique in that it reflects important moral aspects of the period and human problems on the continent. Its forty continents provide valuable insights into life events. Its one-byte continent consists of the following musarra bytes:

*Kishiga hamroh o'lsa mardi cholok,
Ango yo'l ofatidin yo'qturur bok.*

In its two-byte continent, it uses Aryan bytes:

*Ilm ichra kamoloti ul haddg'a yetubdurkim,
So'z aqidasi fikrining tirnog'i bila haldur.*

*Aql ila farosatkim inson sharafi ondin,
Sha'nida oning go'yo bir oyati manzildur.*

Ogakhi is distinguished by the use of musarra bytes on three- and four-byte continents. Even its seven-byte continent is made up of musarra bytes. Such bytes, on the other hand, have a distinct melody with a variety of rhymes, and they are read fluently, but the individuality of the rhyme in each byte brings them closer to the masnavi. As each poet explores the continent, he or she feels as if he or she is reciting a masnavi. What is the

difference between a masnavi and a continent, if such continents of Musarra bytes give the impression that one is reciting the masnavi? In our opinion, the wisdom, didactic spirit and aphoristic content of the work confirm that it belongs to the continental genre, while the masnavi tone of the musarra bytes is preserved on the continent.

Gazelle and byte relationship. One of the genres based on the poetic unity of the byte is the ghazal. Although the lexical and terminological meanings of praising beautiful women, chanting and burning in their work, and complaining about their flirtations and infidelities are among the leading themes of the ghazal genre, the formal features of the genre have been preserved. its scope has expanded. More precisely, the poem is based on a purely romantic theme with a wide range of socio-political motives, new traditions such as moaning or praising the period and ridiculing people from different walks of life. Ghazal is a genre that requires a very consistent, vivid, and effective expression of poetic thought. Therefore, in this genre, the byte reflects its various forms and possibilities of expression. According to the requirements of classical poetics, if the matla consists of a verse, then the gazelle belongs to the continental genre. That is why the ghazal is so important both in terms of content and form. The musarra byte in Matla attracts the reader with the power and charm of the poetic thesis. For example, one of Lutfi's poems begins with the following:

*Ey pari ruxsolar, bizga nigoh aylab o'tung,
Bir nazar birla gadoni podshoh aylab o'tung.*

This means that in the ghazal genre, the Musarra and Aryan forms of the form byte are used. One musarra byte serves as a matla in ordinary gazelles, while two musarra bytes are used in husni matla gazelles. This, in turn, serves to strengthen and deepen the poetic thesis, as well as to raise the melody of the beginning of the poem. The important thing is that no matter what kind of bytes the ghazal matla and maqta consist of, the logical-semantic connection between them must be kept consistent. Depending on the degree to which this condition is met, the integrity of the work is ensured and the poet's artistic skill is determined.

Muhammad Reza Ogakhi also continued the traditions of Lutfi, Navoi, and Babur in his works and created verses in his ghazals consisting of verses connected by cause and effect. In the following verse, both verses have a completely independent meaning. But while the content of the verses is independent and equal, they are essentially contradictory:

*Ul oy ruxsori yorutdi qaro shomimni yuz kuncha,
Va lekin boshima soldi qaro kun zulfi ming tuncha.*

In the first verse, the moon's face lit up the lover's black candle for a hundred days, but his black hair covered his head for a thousand dark days. On the bright and dark day of the lover, the two contradict each other because of the lover's moonlight and black curls. In essence, these bytes are not based on a cause-and-effect

relationship but can be used independently. But to express the contradictory state of the lover, the poet describes the lover's white face, black hair in contrast. It is the content of this contradictory relationship that keeps the byte in a cause-and-effect relationship. In the following verse of Agahi, the verses are connected by a cause-and-effect relationship and together serve to express a single poetic idea:

*Er ersang, berma ko'nglungni arusi dahr
husniga
Ki, garchi dilrabodur, lekin usru bevafodur, bu.*

In the first verse, the poet addresses his lover and warns him that if you are a man, do not give in to the beauty of the bride of the world, because she is charming, but very unfaithful. The world is like a beautiful bride. You don't have to be completely obsessed with her beauty. No matter how much he tries to win her over, he is very unfaithful. Those who live in the hope of the world will be deceived. Because if he laughs at you today, he'll look at you and blink. This philosophical poetic idea is fully expressed in a byte, which consists of independent but contradictory causal lines.

Summarizing the above points, based on our research in Uzbek classical literature based on the poetry of the great figure Muhammad Riza Ogakhi after Alisher Navoi and Zahiriddin Muhammad Babur, the smallest unit of Eastern classical literature came to the following conclusion about the role of the verse in classical genres:

-bytes is a whimsical poetic unit that requires extreme precision. Apart from the components, even the melody between the verses should be the same. In this sense, the rhyme of bytes in our classical poetry is of two types. The first type is a rhyme based on the narration of a byte verse. Such rhyming bytes are called muqayyad rhyming bytes. The second type is a rhyme in which one or all of the elements of the byte, such as vasl, xuruj, mazid, and noira, which follow the narrator, are harmonized. Such rhyming bytes are called absolute rhyming bytes;

-The units in the first stanza, such as sadr, hashv, and aruz, correspond exactly to the rhythmic-syntactic units in the second stanza, such as ibtido, hashv, ajuz (zarb). According to the number of these poetic units, the verses in all Uzbek classical poetry are divided into three types. These are a) bytes created only with the correspondence of sadr and aruz to the beginning and ajuz (stroke). Such bytes are called square bytes;

- Bytes are created by adding one hash to each of the units that make up the square bytes. Such bytes are called sacred bytes;

- Bytes were created by adding two hashwas between units in a square byte. Such bytes are called fixed bytes. Simply put, if a byte consists of four columns, it is called a square byte, if it consists of six columns, it is called a sacred byte, and if it consists of eight columns, it is called a positive byte. In general, as in Eastern classical poetry, Uzbek classical poetry does not and cannot have byte types other than the three types of bytes mentioned

above. Because these components contain the smallest and largest limits of the byte event in terms of norm, criteria and rhythm. It should be noted that the artistic thinking of the individual did not suddenly reach this level. Byte unity emerged as a result of the gradual development of poetic practice.

CONCLUSION

In classical poetry, poetic thought takes the form of a harmonious expression, and both verses are melodic, that is, rhyming bytes - musarra bytes are highly valued. Therefore, in classical Uzbek poetry, musarra is used in verses and at the beginning of the genres of ghazal, rubai and tuyuk. This is still a stable, strong poetic tradition.

Aryan bytes, based on the rhyme of a couple of verses, play a defining role in our classical poetry with their ease of development and twisting of poetic thought.

We have witnessed the widespread use of bytes in both forms of classical rhyme in the work of Muhammad Rizo Ogakhi, a great representative of Uzbek classical poetry. This shows that the representatives of our Uzbek classical literature strictly adhered to the existing classical poetic traditions in the organization of the rhyme structure, which is a form of verse formation, and creatively continued these traditions in their works.

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