

The use of Rhyme Types in the Epics of the "Ashik" Series

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ABSTRACT

In Eastern Literature, from ancient times, poetry was viewed with high regard. Because in order to study the work, to be able to analyze it perfectly, it was necessary to know this science in depth. For this reason, later poetics was studied as a science that embodied the trinity of Sciences – ilmi aruz, ilmi rhyme and ilmi bade. This trinity science is such a necessity for the literature of all times. In this article, the rhyme of classical genres in the epics of the "Ashik" series is drawn into analysis.

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The science of rhyme is considered part of classical poetics, this issue is specifically studied in literature, as a result of which many scientific studies have been created. Many well-founded opinions about rhyme are presented in studies such as "Funun ul baloga" by Ahmad Tarazi, "Majolis un-nafois" by Alisher Navoi, "Mukhtasar" by Zakhiriddin Muhammad Babur, "Rules of Literature" by A. Fitrat, "What is rhyme?" by A. Rustamov, "Mumtaz kofiya malokhati" by A. Khodjiakhmedov, "Do you know the art of poetry?". In particular, in the poetry of "Funun ul Baloga", it is said - "It is important to know the rhymes in the poetry of scientists, poets and writers. Because the result of taste is poetry. And the original poem is a rhyme. And there is no poem without rhyme. And let the poet connect the verse with the line, and the rhyme with the row. That is, with the row they stand together" [12. 2002. No. 3.32]. These centuries-old ideas about rhyme serve as a valuable resource for today's researchers. In particular, in M. Akbarova's PhD thesis on "Rhyme in Alisher Navoi's Ghazals," "Rhyme" acts as a link in the structure of the poem. Rhyme plays an important role in the construction, effectiveness and exaggeration of the meaning of a poem. It creates a series of certain tones, music, and enhances lyrical emotions [2.22]. Rhyme has been used since ancient times in folk art as an artistic tool that ensures harmony [2.24]. To summarize the above considerations, we can say that rhyme is one of the important tools for the formation and structure of a poem.

There are several types of rhymes in classical literature. In "Funun ul-balaga" absolute and repeating types of rhyme are shown [12. 2002. No. 3.37]. In M. Abdullaeva's manual "Classical Historical Poetics" it is divided into two groups according to the structure of rhyme, as indicated above. One of the most common types of rhyme is absolute rhyme, which in Arabic means mature, complete. In this type of rhyme, after the letters of the rabiyy sound, other rhyme letters also participate (wasl, khuruj, mazid, noyira) [1.361]. This rhyme was actively used in the epics of the Khorezm cycle "Ashik".

Ey sanam, majruh dilman yordin ayrilgali,

Bulbuli shirinsuxan gulzordin ayrilgali,

Ul latofat gulshani g'amxordin ayrilgali,

To‘tiyi shirinsuxan guftordin ayrilgali,
Dardi dilga zorman bir yordin ayrilgali [6.68-69].

The words *yordin*, *gulzordin*, *gamxordin*, *guftordin*, *bir yordin*, as well as the words *muxtordin*, *asrordin*, *dildordin*, *navbahordin*, standing in the last line of each paragraph, are absolute rhymes. In rhyming words, the sound "r" is *rawiy*, the consonant "d" after it is *vasl*, the short vowel "i" is *nafaz*, and the consonant "n" is *xuruji*.

Another type of rhyme is a repeating rhyme, which has two forms. The first is a type in its structure, translated from Arabic means "tied, bound" and ends with the letter *rawiy*. The second type is based on the composition of the stem, and the line after a short vowel ends with a consonant [1,183]. The first type of repeated rhyme, ending only with the narrator, is found in the *Ashiknama*.

Qalbimda makoningdur, konglimda digar bolmas,
Jonimni talab qilsang, jismimda xabar bolmas
Buldur falakning ishi, gul bolsang samar bolmas,
Bul foniy jahon ichra sendayki magar bolmas,
Gilmoni behisht olsa, k‘nglimda gumon sensan [9.73]

This sentence is quoted from the rhyming phrase "*Sensan*" and the words "*digar*", "*xabar*", "*samar*" and "*magar*" create a special rhyme.

There are also different types of rhymes depending on their basic structure, and they are divided into four groups: *murdaf*, *mujarrad*, *muassas*, *muqayyad* (repeating). [1.177]. *Murdaf* is an Arabic rhyme (*ridfi*) that is divided into several types. The first is the repetitive *ridfi* rhyme, which has the forms of the original, repetitive *ridfi* rhyme (formed by adding a long vowel "o" before the *rawiy*) and the *zayid* repetitive *ridfi* rhyme (requiring a long vowel before the consonant row). In the epic of *Khorezm* one can find examples of original repetitive rhymes.

Nechuk olursan gamgin, bir turfa jonon sensan,
Boglarda ochilgan gul, ham sarvi ravon sensan,
Kun kozgusiday ravshan bir gavhari kon sensan,
Dil murgini sayd etgan sayyodi zamon sensan,
Aqlim parishon etgan bir ofati jon sensan [9.73]
Oshiq Farhod Shirin deb, yiglab yugurdi har yon,
Toshlarni lal etardi, kozlaridan oqqan qon,
Qora tovga gaz urib, yasandi koshki ayvon,
Visol deyib yigladi, yetishdi rozi hijron,
Shirin debon jon berdi Farhod qoya ichinda [9.31]

In the words *jonon*, *ravon*, *kon*, *zamon*, *jon*, which in the first example stand before the *radif sensan*, and in the words *har yon*, *qon*, *ayvon*, *hijron* in the second paragraph, the consonant "n" is *rawiy*, and the vowel "o" is the original *ridfi*.

The second type of *murdaf* rhyme is the absolute rhyme *ridfi*, which has four forms [1.180], and only two types were actively used in the *Khorezm* epic. *Ridfi* is the first type of absolute rhyme with the original and *wasli*, which is formed by adding *wasli* after the original and *rawiy*. [1.181].

Ey Sultonim, arzim eshit, jon birla jononing keldi,
Chin Mochin shahrina ketgan xatarlik karvoning keldi.
Bogingga qo‘ndi bulbuling, ochildi ham guncha guling,

Egam qaytardi chirog'ing, orzui armoning keldi [3.101].

In this ghazal from the epic "Hurliqo and Hamro", included in the first book of "Ashiknoma", the words *jononing*, *karvoning*, *armoning*, *davroning*, *sultoning* rhyme. In rhyming words, the sound "o" is *ridf*, the sound "n" is *rawiy*, the short vowel "i" after *rawiy* is *nafoz*, and the letter "ng" is *vasl*.

Ridfi is the second type of absolute rhyme with the original *xuruj*, which is formed by adding the letters *vasl* and *xuruj* after the original *ridfi* and *rawiy*.

Emdi ahvolim na bolgay bu oqshom jondin judo,

El-u xalqning rahbari ul ikki sultondin judo,

Kotarib sonsiz yaroni kelmusham xondin judo,

Xasta jismim ortanibdur naylayin ondin judo,

Chun safardek qolmisham lali gohar kondin judo [8.121].

The letter "n" in the rhyming words *jondin*, *sultondin*, *xondin*, *ondin*, *kondin* in the above paragraph is *rawiy*, the letter "o" before it is the original *ridfi*, "d" is *vasl*, the short vowel "i" is *nafoz*, the second letter "n" in the suffix *-din* is *xuruj*.

Another type of rhyme that differs in the structure of the base is the single *mujarrad* rhyme. The single rhyme is also divided into two parts, for example, the single *muqayyad* and the single absolute *mujarrad* rhyme. In the structure of "Ashiqnoma", only two types of single *mujarrad muqayyad* rhyme are used. In the first type, the rhyming words end with a long vowel.

Shod bolmay ushbu olamdin fano bolgon boshim,

Zor yiglab dard-u gam birla ado bolgon boshim,

Xalq ichinda xor-u zor benavo bolgon boshim,

Har zamon yuz ming baloga muftalo bolgon boshim,

Olmakimga ham kichiklikdin rizo bolgon boshim [4.293].

Tuz yegan joyimga qandoq ikkilik aylay Xudo,

Bu gunohdin ozing asra qilma iymondin judo.

Qolimda ixtiyorim yoq, qul erurman qulingga,

Insof bergin ul bekamga senga qilgum iltijo [10.144].

The first example given is a mukhammasa verse in which the rhyming words *fano*, *ado*, *benavo*, *muftalo*, *rizo* are used with the *radif*. The second example is taken from a ghazal and the words *Xudo*, *judo*, *iltijo*, *katxudo*, *rizo*, *jobajo* are given at the end of the verses, both of which are single rhymes *mujarrad muqayyad*.

In the second type of rhyme, *mujarrad muqayyad*, the end of the rhyming word consists of any short vowel and a consonant. This form of rhyme is presented in the ghazals of the epic "Royi Chin".

Vasfini desam aning hur nozanin oglondur,

Husn ichra nihoyatsiz kokili farang oglondur [5.126].

In this ghazal, the words *farang*, *rang-barang*, *hadang*, *xushshikan* rhyme and the sounds "ng" and "n" are *rawiy* sounds and the short vowel "a" before them is called *tavjih*.

Another type of rhyme according to the basic structure is the institutional *muassas* rhyme. The rhyme in which there is only one consonant and one vowel between the long vowel "o" and the *rawiy* is called the institutional *muassas* rhyme. [11.34]. The following passage from the third ghazal of the epic "Gul and Sanobar" is an example of the institutional *muassas* rhyme:

Shukr olloh dargohingda maqsadimiz hosil boldi,

Bizdin ketgan davlat qushi qayta boshdin nozil boldi [7.283].

The rhyming words of this ghazal are the following words: *hosil, nozil, komil, zalil, moyil, zohir*, the long vowel "o" is the base, the consonants "s", "z", "m", "y", "h" is *dahil*, the short vowel "i" before *rawiy* is *ishbo*, and the consonants "l" and "r" are *rawiy*.

In conclusion, it can be said that in the examples of the classical genre, presented in the epics, two types of rhyme by structure and three types by basic structure are distinguished, which serve as one of the main tools in the structure of the poem, but they have not been studied in detail. One of the main tasks of folklore studies is the monographic study of the classical traditions of the epic "Ashik", the issues of poetics in them, in particular, the use of rhyme.

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