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Masnavi (Couplet) - As the Basis of Event Poetry

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ABSTRACT

This article describes the metric characteristics of Habibi, Sabir Abdulla, Chusti in Uzbek poetry of the second half of the XX century, the possibilities of measurement, the system of rhyme, the harmony of content, and reveals the scientific significance of the genre. The role of the Masnavi (couplet) genre in the poetry of the period is also analyzed.

Keywords:

Aruz, genre, metric, masnavi (couplet), ramal, hadzaj, mutakorib.

According to works on literary theory, the forms of poetry based on the paragraph first appeared in Turkish (Uzbek) literature around the second half of the eleventh century [7]. Masnavi, tarjiband, and Soqiynoma are among them. The first three genres correspond to the characteristics of the poem's form, which is based on both the verse and the paragraph in terms of form. "Although Soqiynoma was a content leader in creating the genre's qualities, the Masnavi method's rhyming was the basis for this genre's membership in this group" [1]. In Toychiev's opinion, the part's organizer first and foremost is its mold, that is, the substance put into this mold, not the weight and rhyme. In truth, the poet's chosen poetic style should correlate to the message he wishes to convey. "If the quartet or scale wide complex bands are appropriate for expressing enormous epic events, the part chooses content; more convenient is the work of immediate senses, daily observations, laconic statement of

philosophical ideas, such as ruboi, individual, continental;" [8].

Habibiy, Sabir Abdulla, Masnavi, tarjiband genres are three examples of poems created in the second part of the twentieth century. "Both byte (because it comprises a gazelle-based rhyming system or consists of bytes) and busy (because the content demands continuity and makes the clauses exist) are poem forms based on," according to the composition of both genres. [1]. These genres were created in *Ramal, hazaj* and *mutaqorib* bahri weights of the aruz system in the poetry of the period.

According to the text, the first genre is mesnevi, which is unique in our literature because of its occurrence. Masnavi comes from the Arabic term "couplet," which refers to a genre in which two Egyptians are made up of rhyming bands. Two Masnavi examples may be found in Sheikh Ahmed Tarazi's "Fununul-balog'a" book. Both of them are muqaffo (mutual rhyming-Sh. R.), netokkim, and manzum qissalarni masnaviy qilibturlar,"

according to [13]. The mutually independent rhyming of each clause in Masnavi provides the creator a lot of leeway, which is especially useful when working on enormous volumes of narrative works. Alisher Navoi stressed the opportunity of "Sab'ai sayyor "dostonida Masnavi and refers to it as" vase – a large area:

*"Masnaviykim, the moment I said nose,
The so-called came vase ' square [5]."*

In sources related to classical literature, epic poems belonging to the epic Sioux were called the term masnavi. In general, both verses in any verse refer to the form of an independent rhyming poem as Masnavi ("Binary") [10]. He's a Literary U. Toychiev emphasizes that the Masnavi form is simple, uncomplicated in form, even on the great lyrical-epic work [3]. Masnavi created in Turkish (Uzbek) literature is rhymed in the style of a-A, B-B, D-D... Since such a system of rhyming is incredibly convenient, the anime is written in Masnavi poetic works, landscapes and epics.

In literary studies, the masnavi created in the history of classical literature are conditionally divided into two types:

- Lyrical Masnavi (the form of poetry in which the poet's lyrical experiences, feelings are expressed);

- Epic Masnavi or epic (a voluminous work built on the basis of the plot).

His lyrical type was skillfully exploited in Masnavi production even in the second part of the twentieth century poetry. Habibiy 12, Sabir Abdul, Chustiy seven, Bahal Massif three, ramal, hazaj, mutaqorib, mozari', sari, and xafif bahri measures were designed in special. They are commanded by hazaji musaddasi mahzuf, who is known for his inventiveness. This weight was primarily utilized as a romantic theme epic in the epic train until the eighteenth century. The "Suhayl and Guldursun" of Sayfi Saroyi, "Khisrav and Shirin" of Qutb, "Gul and Navruz" of Haydar Khorezmi, "The Divine Book" and "Thuth Book" of Sayyid Kasimiy, and "Farhad and Shirin" of Alisher Navoi are all finished in this weight, according to the Love Book of Khorezmi and all the names in general

The first application of this weight in the Uzbek epic train is associated with the name Khorezmi. His friend "Muhabbatnoma", created in 1353-1354 years, was created in this weight. Alisher Navoi emphasizes that in his work "Mezon ul-avzon" there is a song in the Turkish people called "Muhabbatnoma" and that the scale of this song is proportional to the weight we mentioned above: and again in the Turkish nation there is a suruddurkim, it is "Muhabbatnoma" they say, "ul hazaji musaddasi maqsur bahridadur va xolo matruqdur, budur" (byte):

*If you're making me do something for
your mouth*

If I has not appeared sad" [4].

As a result, it appears that there is a link between the tone of the song "Muhabbatnoma" in people's oral inventiveness and the weight of the Khorezmi "Muhabbatnoma."

According to our observations, this weight has 5 Habibiy pieces, 1 Sabir Abdulla piece, and 2 Masnavi of Chustiy pieces. The epic "Farhad of Times" by the father-poet Habibiy was written in the form of a mass in the classical tradition, rhymed in the typical AA, BB, VV... The first byte is as follows:

Come o my dear, my helper, you pen,

*Say my partner pen when doing every job
[9].*

Beth hazaji musaddasi mahzuf (pillars and tactics: mafoiylin mafoiyron fauvlun V – – – /V – – – /V-) is written in weight. Here it is possible to see that hazaji musaddasi mahzuf's weight is harmoniously applied to the content of the epic. Since the saga Khabibiy took place from Devon, we added it to the lyrical series of masnawi. The poet's" Navoi"," Andijan"," sister"," 8 March " Masnavi are also characterized by this weight.

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Sabir Abdulla's "Golden autumn anthem" Matla's verse of Masnavi is also in the weight of hazaji musaddasi mahzuf (pillars and takti: mafoiylin mafoiylyn fauvlun: V - - - /V - - - /V--), in which the fullness is described, summed up the features of the seasons are praised:

Enjoying the soul, autumn has come again,

Filled with lines, the word recome [2].

Chustiy also wrote the following Matla Masnavi in this weight:

A beautiful picture is drawn from the beauties,

It is a gift to the flesh and letting the soul [12].

It is possible to give an example that the poet's Masnavi "Dostabad" is also inscribed in this scale.

Another weight that is the basis of the analysis is ramali mousadaki mahzuf. In this scale there are 3 types of Masnavi of Chusty. His" answer to the letter " Masnavi begins with the following byte:

The gospel came to me from my friend Sahar,

It interested in many messages [12].

In fact, in classical literature, the tradition of ending Masnavi in this weight begins with Jalaliddin Rumi. His "spiritual Masnavi" is written in this dimension [6].

The series of events of chusty Masnavi begins with the image of the arrival of a letter from a friend to the lyrical hero. The letter says that the friend gave birth to a daughter-in-law, to her:

Mother said: Surayyo is better,

His father writes that Zulayho is better, – asks for advice in the case of naming. A friend in response offers to put the name "chemistry" on the newborn girl:

The name is physically Worthy, was par, Chemist is a chemist in the world.

The grounds for the proposal in Masnavi to give the girl the name "Chemist" are discussed. The origins of the name can be traced back to the Middle Ages. This name has

been mentioned in the works of Ibn Sina, Nizami, Jami, Navoi, and Mendeleev, and is considered one of the most honorable names. The Ramal Bahri is also known as the Ramal musaddasi mahzuf hamramali musaddasi maksur weights threeraydi in the Masnavi's "response to the letter." The main volume is 23 bytes long. If the bytes are at the ramali temple maksur (pillars and tactics: foilotun foilotun foilon: -V - -/-V - -/-V), the remaining bytes will be used to determine the weight of the ramali temple as mahzuf (pillars and tactics: foilotun foilotun foilon -V - -- - /-V-), the specificity of the ramali temple weight. The Masnavi "The world of indiscretions", they are also mentioned in this weight. Masnavids created in the weight of mahzuf ramali musaddasi in the poet's creativity are a-A, B-B, D-D, characteristic of traditional classical masnavids ... rhymed in style.

makhbuni mahzuf khafifi musaddasi musaddasi musaddasi musaddasi musaddas Vaz also played a key part in the development of Masnavi. These weight criteria are embodied in the Masnavi "treasure," "climate spring," which is incorporated in the habibiy Devon. "In the Masnavi, which Habibiy composed in aruz, the hero of the period was described ("treasure," "climate spring")," he.Toychiev says of their content ", he claims [3]. The fact that these masnavids are conditionally written in the measure of khafifi musaddasi solimi makhbuni mahzuf can be used to analyze them. The reason for this is that these masseuses suffer from weight-related issues. Let's use the "Treasure" as an example "masnaviysin masnaviysin masnaviysin mas The following byte is the start of the mainframe:

O'z-be-kis-ton-ye-ri-ko-nu-xa-zi-na,

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

Xal-qi-o-lim,-de(h)

-qon-kam-tar-ka-mi-na [9].

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

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The given poem from Khafifi Bahri's khafifi musaddasi solimi makhbuni mahzuf (pillars and takti: foolotun mafuilun failun - - V- - /VVV -) appears to imply weight inequalities. The phenomena of vasli in aruz is thought to be 1 -, 3-hijos in the second corner of the second Egypt.

"The phenomena of reading the last consonant of some closed hiccups in literary Egypt, formed in the aruz system, standing after itself with a weight restriction and adding hiccups beginning with the consonant "h" [11], according to Hojiahmedov. The sound "h," which appears in the first hiccup of the word "peasant," is pronounced by connecting it to the next " blood " hiccup in the above stanza. The vowel "h" is lost and read in the style as a result of this operation. The phenomena of "h" can also be seen in other Masnavi verses. Also, in certain areas, joints that should be in the shape of a small hump have become extended humps, or closed joints. The first syllable of the word "humble" in the stanza "low" is actually a stretch of "h," but due to the desire for weight, we categorized it as a short "h." Such cases of weight loss can be observed in almost all bytes of Masnavi.

The shape of poetry in the second half of the twentieth century is similar to Masnavi, but poems with the weight of a finger are also created (for example, "To my son," "To my children," "Two comrades," "Blessed," "Congratulations," "Embroidery master Shirin Murodov," "Invitation letter to the wedding," "Great Fergana channel," and so on in Habibiy's

creativity). During the investigation, it was discovered that these masnavids did not match aruz measurements.

The form of band poetry, which was created in the Ramal, hazaj, muta qarib, Khafif, sari bahri weights of the aruz system, was utilized in the poetry of Khabibiy, Sabir Abdulla, Chustiy, and Masnawi. Khabibiy has 12 Masnavis, so this genre is a leader in his originality. This figure is 7 in the Chustiy, and 3 in the Sobir Abdulla. They were created in Ramal, hazaj, muta qarib, muzori, sari, Khafif Bahri measurements of the aruz system. Among these spring measurements, hazaji musaddasi mahzuf is the leader in the creation of mass media.

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