



CHARACTERISTICS OF METER AND RHYME IN ALISHER NAVOI'S FARDS

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Abstract: This article examines the meter and rhyme characteristics of Alisher Navoi's fards. It presents discussions and debates on certain issues regarding rhyme and meter of the early fard writers and the fard genre.

Keywords: Jami, couplet, "Mezonul-avzon," munsarihi, muzori', mujtass, foilotun, melodiousness.

In a number of studies carried out in literary studies, there are important notes regarding the issue of the meter of Alisher Navoi's poetic works. Alisher Navoi's fards are perfectly formed from a poetic point of view and fully correspond to the theory of proportionality of form and content. One of the main elements that ensured the perfection of the poetics of the poet's fards is the rhyme system.

In "Mezonul-avzon," Navoi gives examples of rajaz, ramal, munsarihi, muzori', mujtass and sari' bahrs. I. Stebleva writes that in classical poetry, "weight was connected with the main idea of a specific poem and therefore was specially chosen by poets"[1]. Indeed, in order for the work to win the love of the reader, it is important to skillfully express the ideas put forward in it, choose the appropriate meter for the work, and create a rhythmic musical sequence from beginning to end. Alisher Navoi wrote most of his fards in the bahrs of ramal, hazaj, and rajaz, since each bahr of the aruz meter allowed him to express fluent, melodious, and extremely rich meanings. The poet didn't choose these meters for his fards without reason. Firstly, this was a requirement of tradition. The fards of all fardnavis before Navoi were written in these bahrs, and Navoi also considered it permissible to follow the tradition. Secondly, these traditional meters chosen for the fard correspond to the ideological spirit of the work, and its fluent, light style is convenient for conveying the essence of the work to the reader.

These meters were very useful for the author in expressing philosophical observations, thoughts in the form of advice, complex thoughts and views in fards. Simplicity, comprehensibility, and fluency, in addition to deeply expressing the author's worldview, also have a strong artistic and aesthetic impact on the reader. Another advantage of these meters is the ability to create rhymes from words and phrases with infinitely deep meaning.

In "Javohiri mufradah," fards written in the meters of ramali musaddasi maqsur and ramali musaddasi salim are less common. The bahrs of ramal musamman maqsur and ramal musamman salim constitute the majority in terms of quantity.

A drunken mug is better than a monastery of my seclusion,
My secret rebellion is better than my outward obedience.

The above fard is also written in the ramali maqsur meter. In the first line, one short i sound is added to the word mast in pronunciation. In the lines of this verse, the vowel "o" in the last syllables of the word "rok" is pronounced much longer. Therefore, this syllable equals an

extremely long syllable. As a result, such a drawing emerges. -V -| -V -| -V -| - V ~ Foilotun foilotun foilotun foilon

In aruz there is musicality, rhythmic sequence, one word is pronounced in connection with another word.

If the heart desires from the hands of the beast-loving,

-V -| -V -| -V -| -V -|

He thought that the king of the deer would wish for a flower.

-V -| -V -| -V -| -V -|

In the Ramal meter, the almost equal number of long and short syllables in the verse is very convenient for the Uzbek language and pronunciation norms. This is how we create the column diagram in this byte. As a result, the ramali musammani mahzuf: foilotun foilotun foilotun foilun taqte' was created. The first six sections of the fard are sadr, ibtido', hashv sections are salim, that is, repeated without change - foilotun, and the sections at the end of the lines are foilun. In this case, the last syllable is one short syllable between the two long syllables.

The use of melodious, musical, and rhythmic words in Navoi's fards was also a product of unique skill and competence. Therefore, the artist managed to create his works in all the bahrs of ramal.

Don't make a threshing floor satisfying anyone in this pursuit.

Whoever is in this state, find remedy through union with them.

The aforementioned fard was created in the ramali musammani salim and serves as clear evidence of our point. That is, all the stanzas of the fard are unchanged -V -| -V -| -V -| -V -| foilotun foilotun foilotun foilotun is complete and leaves a special impression on the reader with its melodiousness and aesthetic charm. Navoi effectively used the six-line meter in hazaj.

Don't confess your faults to someone's face.

Never consider your own faults.

In this case, two of the six running in the lines are mafoiyl in the form of maqsur of the mafoiylun column. V -| V -| V - is expressed as mafoiylun, mafoiylun, mafoiyl.

In Navoi's works, he skillfully used the melodic possibilities of these meters in the artistic expression of universal ideas, life stories, such as life and the role of man in it, the relationship between the ruler and the people, the importance of high human qualities in the spiritual development of a person, education and its role in the development of a harmoniously developed person. Indeed, restraint, calmness, a rhythmic tone and musicality allow one to deeply contemplate, deeply understand and analyze the essence of the verses written in the aruz bahrs, strengthen the didactic spirit, and expand the possibilities of influence.

firstly, the rhyming possibilities of this genre were convenient for the creator in the creation of various rhyme patterns in the process of creating an intellectual series;

secondly, the ability to create a new, unique, original rhyme in each verse of a poetic work testifies to the creator's skill, talent, and rich creative experience.

In a number of studies in literary studies, the science of rhyme, rhyme letters, rhyme movements, rhyme arts have been deeply studied and studied on the example of Alisher Navoi's poetry. Due to the fact that Navoi's fards are rich in high universal ideas and meanings, many types of rhyme are found in fards and express deep social, philosophical, moral, educational, and enlightening meanings. Abdurahman Jami, in his work "Risolai qofiya," defines rhyme as follows: "Know that rhyme, according to the custom of Persian poets, is the repetition of words

at the end of verses, provided that it is not independent in pronunciation, but a part of the line. Some call the end of a sentence a rhyme, while others call the letter rawi a rhyme"[2].

In "Risolai qofiya," the rhymes of the words repeated at the end of the verses, mentioned by Jami, "should not be independent in pronunciation, but should be a part of the line." Indeed, rhyme should be part of the meaning of the verse, reflecting the important aspects of the issue expressed in the verse. The author pays special attention to the formal and semantic proportionality of rhymes. In addition to the fact that the words and phrases chosen as rhymes are mature and resonant in form, he draws attention to the fact that they are an integral part of the meaning expressed in the text in the interpretation of certain events. Abdurrahman Jami says the following about the types of rhyme in his work "Risolai qofiya": "If the letter rawi is quiet and the letter vasl is not connected to it, it is read by muqayyad. And if the letter vasl connects to it, it is read absolutely." As can be seen, muqayyad rhyme ends with a rawi sound, and absolute rhyme is a type of rhyme where letters follow the rawi sound. In Navoi's fards, one can find many examples of both types of rhymes.

Muqayyad rhymes:

It's not easy to get amber from hard people's bodies,

For the harvest did not become rubies until I shattered the mountain. ("Jawahiri mufradah" 8)

When it comes to lying, experience is enough from the previous morning,

A false breath struck, the whole breath darkened. ("Javohiri mufradah" 16)

Absolute rhymes:

The tulips appeared among the greenery,

Who, golden cups in the hands of green letters. ("Javohiri mufradah" 38)

The beloved is unaware, if I give my life in a ruined palace,

The king is unaware, if the sick Majnun dies in a ruined place. ("Javohiri mufradah"40)

Naturally, Alisher Navoi knew the rules of rhyming well, demonstrating skill in finding rhymes that prove and strengthen the meanings of the first line of the verse. In his fards, the poet appears as a master of rhyme, a perfect connoisseur of the science of rhyme:

Rhymes serve to bring the depicted reality closer to real life:

I've become hopeless of my mind, spirit, and life,

It would be better if I became hopeless of that life and world.

Although the rhymes in these verses are a product of the poet's artistic thinking, it can be seen that they are based on real-life thinking.

In Navoi's fards, some rhymes perform the function of creating meter and tone:

He to whom I bid farewell with my soul in the grief of separation.

If the eyebrow makes you like a soul, bid farewell to this weak one.

Though love's pain brings one hundred thousand torments,

But lack of sympathy is even more eloquent than that

In these verses, in addition to making the meter fluent and melodious, the rhymes reveal meanings that express the feelings and experiences experienced by the poet throughout his life.

References:

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