

METRIC CHARACTERISTICS OF AMIRI'S POETRY

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Abstract. The article is dedicated to the study of the metric characteristics of the poetry of the talented poet Amiri, the founder of the Kokand literary environment, who left a name as a special phenomenon in the history of Uzbek classical art of words. It analyzes the important features and peculiarities of Amiri's poetry related to metrics and presents scientific conclusions that show their importance in determining the poet's poetic skills.

Key words. Aruz, bahr, hazaj, ramal, rajaz, mutaqorib, mujtass, khafif.

Introduction

A complete analysis of a classic poem sample requires its examination based on the laws of artistic creation formed in Eastern poetics, in particular, the research of its features related to aruz, which is a component of scientific literature. It is theoretically and practically important to study the poetry of Amiri, who is one of the most skilled representatives of Uzbek classical poetry, from this point of view. Determining the metric aspects of the poet's lyrics makes it possible to complete and systematize opinions and conclusions about his artistic maturity. In practical terms, realizing the aesthetic essence of a classic poem is directly related to feeling its melodic appeal. In this sense, sharing the emotions reflected in Amiri's poetry, entering the spiritual world of the creator, requires the poet to be able to resound in the language and language of the author in the process of expressive reading of the poetic music of verses poured into him at the peak of inspiration.

Literature analysis

194 ghazals of the poet were included in Amiri's poetry collection published in 2008 under the name "Qoshinga teguzmagil qalamni" prepared for publication by literary experts A.Madaminov, E.Ochilov, Z.Qobilova. The comments and conclusions presented in this article were arrived at based on the metric analysis of the ghazals included in this collection.

Methodology

When it comes to the artistry of Amiri's poetry, some researches say that in his work, *bahrs* of hazaj and ramal, which are popular in Turkish poetry, are used, and the poet's lyrics are similar in metrics. It is true that the most commonly used metrics

of Amiri poetry are hazaj and ramal. But this situation does not lead to the conclusion that the poet's poems are similar in terms of metrics. Because:

- First of all, when making a conclusion about the metrics diversity of a certain poet's poetry, it is necessary to pay attention not only to the *bahrs*, but to the dimensions of the internal network of these *bahrs*. Because the network metrics of the same *bahr* are different and they can differ significantly in terms of content and tone. If we take the example of *bahr of hazaj*, according to the information given by Bobur, there are 105 types of this *bahr*, of which 61 are *musta'mal* (in use), 44 are *mukhtara* (invented). Secondly, not only Amiri, but almost all the poets who wrote in the Turkish language, used the most metrics that *ramali musammani mahzuf* (*maqsur*) [foilotun / foilotun / foilotun / foilun (foilon)] of *bahr of ramal* and then *hazaji musammani solim* (*musabbag'*) [mafoiylun / mafoiylun / mafoiylun / mafoiylun / (mafoiylon)] of *bahr of hazaj*. These two metrics have developed through the experience of our classical artists, reflect the unique slang and grace of the Turkish language, and are the most active measures in Turkish poetry according to the level of use. For example, 55 percent of Navoi's ghazals – more than half of them – were written in the *ramali musammani mahzuf* (*maqsur*) [4, 58]. 87 out of 194 ghazals included in the collection of "Qoshinga teguzmagil qalamni" were written in this measure, that is, about 49 percent. According to the level of use, the measure of *hazaji musammani solim* is in the second place in Amiri's poetry, as it is in many poets. The number of poems written in it is 60, it means 30 percent.

- Thirdly, Amiri's remaining 47 ghazals are written in 16 networks that differ according to the structure and tone of the 7 aruz bahrs (18 together with the two metrics above). This case shows that Amiri mastered aruz from a theoretical and practical point of view, continued the tradition of aruz in Turkish poetry, and literally possessed a high level of style.

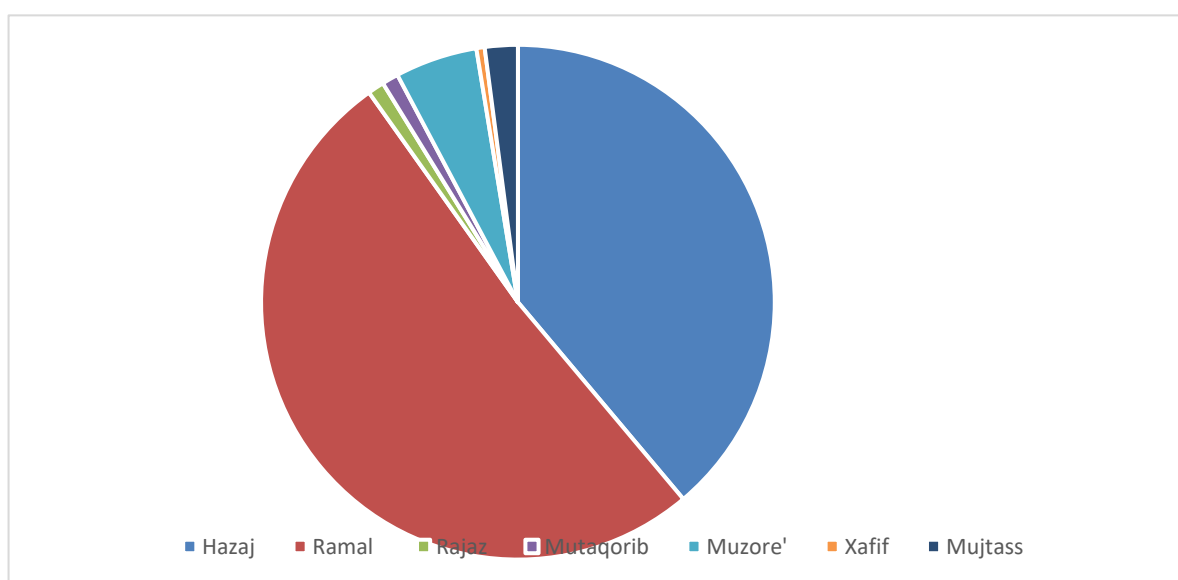
Discussion

It was found that the ghazals included in the collection have the following metric composition:

Name of bahr	Internal network of bahr	Number of ghazals
	Hazaji musammani solim (<i>musabbag'</i>) mafoiylun / mafoiylun / mafoiylun / mafoiylun (mafoiylon) v - - - / v - - - / v - - - / v - - - (v - - ~)	60

Hazaj	Hazaji musammani ashtari solim foilun / mafoiylun / foilun / mafoiylun - v - / v - - - / - v - / v - - -	3
	Hazaji musammani akhrabi makfufi mahzuf (maqsur) maf'uvlu / mafoiylu / mafoiylu / mafoiyl (fauvlun) - - v / v - - v / v - - v / v - ~ (v - -)	4
	Hazaji musaddasi mahzuf mafoiylun / mafoiylun / fauwlun v - - - / v - - - / v - -	7
	Hazaji musaddasi akhrabi maqbuzi mahzuf maf'uvlu / mafoilun / fauwlun - - v / v - v - / v - -	1
Ramal	Ramali musammani mahzuf (maqsur) foilotun / foilotun / foilotun / foilun (foilon) - v - - / - v - - / - v - - / - v - (- v ~)	86
	Ramali musammani makhbuni mahzuf (makhbuni maqsur) foilotun / failotun / failotun / failun (failon) - v - - / v v - - / v v - - / v v - (v v ~)	3
	Ramali musammani makhbuni maqtu' (maqtu'i musabbag')	7
	foilotun / failotun / failotun / fa'lun (fa'lon) - v - - / v v - - / v v - - / - - (- ~)	
	Ramali musaddasi mahzuf foilotun / foilotun / foilun - v - - / - v - - / - v -	2
Ramali musaddasi makhbuni mahzuf foilotun / failotun / failun - v - - / v v - - / v v -	1	
Rajaz	Rajazi musammani solim mustaf'ilun / mustaf'ilun / mustaf'ilun / mustaf'ilun - - v - / - - v - / - - v - / - - v -	2
Mutaqorib	Mutaqoribi musammani mahzuf fauwlun / fauwlun / fauwlun / faul v - - / v - - / v - - / v -	1
	Mutaqoribi musammani solim fauwlun / fauwlun / fauwlun / fauwlun v - - / v - - / v - - / v - -	1

Muzore'	Muzore'i musammani akhrabi solim maf'uvlu / foilotun / maf'uvlu / foilotun - - v / - v - - / - - v / - v - -	1
	Muzore'i musammani akhrabi makfufi mahzuf (maqsur) maf'uvlu / foilotu / mafoiyu / foilun (foilon) - - v / - v - v / v - - v / - v - (- v ~)	9
Khafif	Khafifi musaddasi makhbuni maqtu' foilotun / mafoilun / fa'lun - v - - / v - v - / - -	1
Mujtass	Mujtassi musammani makhbuni mahzuf mafoilun / failotun / mafoilun / failun v - v - / v v - - / v - v - / v v -	2
	Mujtassi musammani makhbuni maqtu' mafoilun / failotun / mafoilun / fa'lun v - v - / v v - - / v - v - / - -	2



Result

Amiri expanded the possibilities of expression of some metrics that were relatively little used before. For example, it is well known that the *mutaqoribi musammani mahzuf (maqsur)* measure of *bahr of mutaqorib* is actively used in Turkish poetry. Also, poets such as Mashrab, Huvaído and Mukimi have created wonderful ghazals in the folk spirit in this bahr's *mutaqoribi musammani aslam* measure. But the *mutaqoribi musammani solim* form is not widespread. However, it is one of the first measures that entered Turkish poetry, and Yusuf Khos Hajib's two odes in "Qutadgu bilig" were written in this metrics. After Yusuf Khos Hajib, Navoi

was the creator who referred to this metrics several times, but this measure was ignored by other poets. Amiri followed Navoi's path in this regard and created the ghazal with following *matla'* in the appropriate measure of *mutaqoribi musammani solim*:

*Ko'ngul, xasta jon la'li tabxolidindur,
Jigar o't ichida labi bolidindur. [1, 127]*

Ko'-ngul, xas / ta jon la' / li tab-xo / li-din-dur,
v - - / v - - / v - - / v - -
Jigar o't / i-chi-da / la-bi bo / li-din-dur.
v - - / v - - / v - - / v - -
fauvlun / fauvlun / fauvlun / fauvlun

With his work, Amiri is one of the poets who laid the groundwork for the *hazaji musammani ashtari solim* measure to take a firm place as a permanent metrics in Uzbek poetry. In the book "O'zbek aruzi lug'ati" ("Dictionary of Uzbek aruz") by A.Hojjahmedov, it is reported that Bobur was the first to use the *hazaji musammani ashtari solim* measure in Turkish poetry in his ghazal with the *radif* "Tut", and that the range of use of this metrics in Uzbek poetry expanded in the following centuries.[3, 204] Amiri was one of the first to use this metrics after Bobur.

He wrote his famous ghazals, which begin with the famous verses "Lab uyur takallunga, zulfni parishon qil", "Ko'rdi nozaninlardin tugmai giribonlar", "Lablaring takallumda to'kdi oncha gavharlar" exactly in *hazaji musammani ashtari solim* (foilun / mafoiyun / foilun / mafoiyun) and caused the creation of several dozen poems written as *tatabbu'* to these ghazals. It is no coincidence that when we compare the Kokand literary environment of Amiri and later periods with the literary environment of Khiva and Bukhara, we can see that this metrics led the work of the representatives and followers of the Amiri school.

Muzore'i musammani akhrabi makfufi mahzuf (maf'uvlu /foilotu / mafoiyu /foilun) is one of the most complex of the traditional metrics used in Turkish aruz according to the structure of the measurement, and each *rukna* does not repeat the other and to read the poem written in it correctly according to its tone requires a certain experience. 9 ghazals in Amiri's collection are written in this measure. One of them is his artistically written ghazal with the *radif* "O'lturmay o'ltitur":

*Sho'xeki, noz ila mani o'lturmay o'ltitur,
Mijgoni novakafgani o'lturmay o'ltitur. [1, 112]*

Sho'-xeki / no-z+i-la ma / ni o'l-tur-ma /y + o'l-ti-tur,
- - v / - v - v / v - - v / - v -

Mij-go-ni / no-va-kaf-ga / ni o‘l-tur-ma /y + o‘l-ti-tur,
- - v / - v - v / v - - v / - v -
maf‘uvlu / foilotu / mafoiylu / foilun

In classical poetry, special attention was paid to the issue of metrics compatibility with ideological intention, often, the metrics was chosen based on the content of the work. It is no coincidence that Amiri also uses the measure of *muzore‘i musammani akhrabi makfufi mahzuf* in the above ghazal. The tone of this verse, which is rich in short hijos, therefore, can be read quickly and cheerfully, was described as “sho‘xeki” from the beginning of the *matla‘*, and could be combined with the description of the character and image of the lover who forgets the promise, is careless, and is not afraid to break the lover’s heart. Another reason why not one or two but nine ghazals were written in this measure is the inextricable connection of Amiri’s ghazals with classical music. The melody of *muzore‘i musammani akhrabi makfufi mahzuf* measure is extremely compatible with maqom tunes such as “Segoh”, “Chorgoh”.

Conclusion

Taking into account that the book “Qoshinga teguzmagil qalamni” did not fully cover the literary heritage of Amiri’s work other genres than the ghazal, it can be said that there is a need to work with new sources and publications in the future in order to come to definitive conclusions about the potential of the poet’s use of metrics.

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