

The Effect Of The Original Rhyme On The Content (Based on Babur's Rubaiyat)

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Abstract: -----.

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INTRODUCTION

One of the main conditions that ensure the integrity of an artistic text is the proportionality of form and content. The impact of the text and the reflection of the creator's goal directly depend on the harmony of content and form. A perfect example of a work is created only when the poet can effectively use the form of the poem and poetic elements. Poetic forms serve as a means to convey the purpose of the poet, which ensures the achievement of the content.

Poetic forms, aruz, and rhyme are important in expressing content in Babur's lyrics, possessor of poetic knowledge. Babur was able to show the possibilities of aruz in all genres of his lyrical heritage due to his deep knowledge and understanding of the theory of aruz. The same feature is evident in the rhyme system of the lyrical heritage. In particular, the rhyme system of Babur's rubaiyat is perfect and unrepeatable. Rhyme in the poet's verses performed not only the function of form and harmony, but also the main leading element in the content. Therefore, Babur chose original rhyming words as rhyming words and thereby increased his poetic load.

As it is known, in rhyming, there are different types of rhymes, such as original, official and shoygon, according to their use. The original rhyme. In the original rhyme, rhyming words are required to be formed from the original basis: in the form of *makon – jon – shon*. In the original rhyme, the narrator is also placed at the base of the rhyming word: words like *hubob – gulob*, *habib – raqib*, *hur – nur*, *gul – mo'l* are considered as original rhyme.

Buzulg'on bu mening ko'nglumni, ey hur,

Qil emdi bir tabassum birla ma'mur.

The rhyming words *hur-ma'mur* in the verse are formed from the original base, and the letter "re" as a narrator provides the melody of the rhyme. In a rhyming system, rhyming words can be separated from the composition without being the basis. That is, not the bases of rhyming words, but added forms serve to ensure melodiousness. Ravi is chosen not from the original word, but from the forms added to it. If the words "rost" and "Paydost" are rhyming words, the letter "te" is considered Ravi. If we pay attention to the composition of the words, "te"

in the word *rost* is based (the original rhyme), and "te" in the word "ast" is taken from the added form of "ast", and these words are presented as rhyming words. The words *rost* and *paydost* cannot rhyme with each other. This rhyming is done through "te" in the word "rost" (rhyme original) and "te" (rhyme *ma'muly*) in the word "paydost". Or in the words *pordam – afshordam*, the same feature can be seen in the words *pordam* (rhyme original) and *afshordam* (rhyme *ma'muli*).

In the science of rhyming, accepting the original rhyme and the rhymed word as the same rhyming words is shown as the main drawback of the rhyme. In the Shoygon rhyme type, it does not appear in the narrative base, as in the regular rhyme type, but in the form of forms after the base. That is, rhyming of words that do not rhyme with each other is ensured by the forms added after the base. Two silent letters in the rhyming words "Jon - jahon" are considered: "alif" - *ridf*, and "nun" is considered *ravi*. These rhyming words are considered original rhymes. In terms of function, two consonants together represent the plural. The function of these letters is the same in the words *oshiqon – toliban*. But these letters are not in the base, but in the form. In contrast to the regular rhyme type, the combination of certain letters is specified in the shoygon rhyme type.

Almost all of the rhyming words in Babur's rubai belong to the original rhyme type, and their use is of great importance in revealing the essence of the rubai.

Ko'pdin berikim, yor-u diyorim yo'qtur,

Bir lahza-yu, bir nafas qarorim yo'qtur.

Keldim bu sori o'z ixtiyorim birla,

Lekin borurimda ixtiyorim yo'qtur.

In the rubai, which expresses the feelings of a longing for the homeland and the lyrical hero, the word "yo'qtur (no)" served as a *radif* to strengthen the meaning. Usually, the use of *radif* arises from several purposes: tone and meaning enhancement. The word "yo'qtur (no)" in rubai'i serves to emphasize that Babur did not have all the three things he valued. In the poetic text, the letter "r" is included in the base of the words as a narrator in the words "diyorim" - "qarorim" - "ixtiyorim", which indicates that the rhyming words are original rhymes.

The order of rhyming words given by the poet also determined the rank of the experiences in the poet's heart based on the gradual essence. At first, the poet says that he is friendless, without a country, and the fact that this statelessness disturbs and torments him with every breath is represented by the combination of "indecision". In most of the poetic rubrics, the third verse acts as a bridge to the concluding thought in the fourth verse. The same feature is evident in this Rubaiyat. This bridge occurs on the basis of a meaningful sequence or counterpoint in the verses. The connection in the third and fourth stanzas of the rubai with the radiative "yo'qtur" is formed by contrasting two events caused by the lyrical hero, although the word "ixtiyorim" is repeated twice, it gives color to the style of the rubai. The poet expresses in the fourth stanza that he is helpless, helpless, and indecisive. It can be seen that the main pillar of rubai's essence was given through rhyming words and became the style of the poet.

Hijron qafasida jon qushi ram qiladur,

G'urbat bu aziz umrni kam qiladur.

Ne nav' bitay firoq-u g'urbat sharhin,

Kim ko'z yoshi nomaning yuzin nam qiladur.

Even in this rubai with philosophical content that we want to analyze, the original rhyme has become important in conveying the meaning of the rubai. According to the rhyming of the rubai, in this rubai, which belongs to the rubai type, the words ram - kam - nam were chosen as rhyming words, and the rhyming words ended with ravi(y). Usually, the muqayyad rhyme type ending with the narrator is given in order to convey the idea, the essence, in a quick, short and clear form. The presence of rhyming letters after the rhyme is important in creating poetic purposes such as melody and intensification of meaning.

Because the letters after the narrator are made up of the same letters in rhyming words, which creates repetition, melodiousness based on melodiousness, and meaning intensification based on melodiousness. The words ram - kam - nam mentioned in rubaiyyah are composed of monosyllabic words and together with this, they end with a narrator free of excessive melodiousness. So, the main goal of the poet is clarity. Hijran is a cage. So no one, nothing can be free in a cage. That's why the bird of life lives in fear in a cage called hijran. Sorrow, sadness and anxiety are the burden of human life. These two verses reflect the truths of life, so the poet expressed it with precision. The third and fourth stanzas are in harmony with each other, describing the tears of the lyrical hero as a result of his comment on his departure.

Ishq ishini botin yana bunyod etayin,

Ishqing g'ami birla xotirim shod etayin.

Debsenki, unutmam meni hijron aro, voy,

Seni unutib ne kishini yod etayin?

In this rubai in the form of Khosai rubai, the accuracy of the feelings of the lyrical hero is noticeable. For this reason, Babur turned to muqayyad rhyme type as rhyming words. The

consonant "d" in the rhyming words "bunyod" - "joy" - "yod" as a narrator created strictness and accuracy. So, the lyrical hero is strict in his vow: he aims to create love from the beginning, to cheer his memory with the sorrow of his lover's love. If you pay attention, original rhymes were also chosen as rhyming words: the narrator is in the structure of bases. The mistress is asking her lover not to forget her because of hijran. For the lover, this request of the husband is unnatural. Because a lover remembers his lover with every breath, thinks about him. Because yari deserves it. Who can forget Yori and remember? Is there a person worth it? The rhyming words chosen by the poet are important in giving the purpose of the poet. The rhyming words bunyod - shod - yod formed the Murdaf rhyme type according to the participation of the rhyme letters, and the Mutarodif rhyme type according to the participation of the rhyme parts. Ridf before ravi - the lengthening of the vowel "o" and its inclusion in a closed syllable served to strengthen the content of accuracy and strictness. These two types of rhyme are widely used in Turkish literature, and this is due to the laws of the language.

Ahbob, yig'ilmoqni farog'at tutungiz!

Jam'iyingiz borini davlat tutungiz!

Chun gardishi charx budurur, Tangri uchun,

Bir-birni necha kun g'animat tutungiz!

The rhyming words farog'at - davlat - g'animat in this didactic rubai also belong to the original rhyme type and formed the Muqayyad rhyme type ending with ravi ("t"). If you pay attention, the rhyming words in this Rubai are also written in the content of advice based on accuracy.

In conclusion, it can be said that in Babur's lyrical works, special attention was paid to the use of rhyme in perfect form, free from defects. This criterion is especially evident in the poet's rubai.

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