The Relationship of Rubai and Bytes in Classical Literature

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Abstract

No matter how much the phenomena of artistic creation are studied, there are still so many unsolved mysteries and strange problems that can be seen only in the example of the poetics of poetic unity, which is called a byte in classical poetry. Because often when we know the name of each poetic event and its general properties, we think in all places within the framework of these general concepts, views. However, the study of issues such as the formation of a small poetic unit, its requirements, its peculiarities, historical development and destiny requires a great deal of strength, knowledge and effort. One of the genres in Uzbek classical poetry, which consists of four lines based on bytes, is rubai. This genre consists of two bytes. The rubai tarona, that is, the rubai with four rhymes, has a structure of two musarra bytes, while the ordinary rubai consists of one musarra and one Aryan byte. the second criterion is that the Hajj sea is written in the ahram and akhrab trees, each consisting of twelve branches. Hence, in classical poetry, the rubai must be written in twenty-four weights.

Keywords: Rubaiyat; Weight; Navoi; Genre;Verse; Lutfi;Uzbek Rubai;"Mezon Ul-Avzon"; Uzbek Poetry; Classic Rubai

Introduction

No matter how much the phenomena of artistic creation are studied, its still undiscovered mysteries, its strange problems, are so numerous that this can be seen only in the example of the poetics of the poetic unity called the byte in classical poetry. Because often when we know the name of each poetic event and its general properties, we think in all places within the framework of these general concepts, views. However, the study of issues such as the formation of a small poetic unit, its requirements, its peculiarities, historical development and destiny requires a great deal of strength, knowledge and effort. One of the genres in Uzbek classical poetry, which consists of four lines based on bytes, is rubai. This genre consists of two bytes. The rubai tarona, that is, the four-line rhyming rubais, consists of two musarra bytes, and the ordinary rubais consist of one musarra and one Aryan byte. Hence, in classical poetry, the rubai must be written in twenty-four weights.

Discussion

Mavlono Lutfi's rubai have a special place in Uzbek literature. First, his rubai are written in the weight of the international weight-frame musadda maksur or mahzuf. This weight is attributed to the hen in Navoi's Mezon ul-Avzon. It is in this work that Navoi shows the above-mentioned special weight of the rubai. From this point of view, Lutfi's rubai do not correspond to the akhrab and akhram trees of the Hajj sea. From this it can be concluded that the only weighty basis of the rubai was not yet firmly established in literary practice at the time when Lutfi's work was flourishing. It is therefore possible that he wrote his rubai at a weight close to that of the people. Second, all of Lutfi's rubai are in a form close to the folk quartet, i.e., one composed of musarra and one of Aryan bytes. Hence, in all of them, two independent motifs are initially cited in two mutually rhyming verses. The third verse is rhyming, allowing the poet to make an intellectual turn. The double verse of the second verse is a rhyme of the musarra byte, and this verse forms the intellectual conclusion of the rubai:

> **Гар кўнгул севди сени қон қилмади,**
> **Куч била ўзини ҳайрон қилмади.**
> **Сиздин уш мунча вафосизлиқ кўруб,**
> **Эътиқодим зарра нуқсон қилмади. (309-page)**

In short, the Lutfi rubai are a ring that connects the genre-written form of the genre with the ahrab and ahram-weighted forms of the later Hajj bahri. Many literary critics say that the rubai was originally created in the literature of the Turkic peoples in the weight of a finger. Therefore, it is true to say that Lutfi's rubai were written during the transition from the international weight to the classical weight.

Alisher Navoi created a rich work in the rubai genre. One hundred and thirty-three rubai are included in his single book "Garyoyb us-sig'ar". From the point of view of the nature of the bytes in the rubai, one hundred and sixteen rubai consisted of two musarra bytes. Such rubais, which are based on the rhyming of four verses, are called musarra rubais by the name of "tarona" or bytes. Seventeen are ordinary rubai. Ordinary rubais, on the other hand, consist of one musarra and one Aryan byte. It turns out that Alisher Navoi wrote more musarra (tarona) rubai. Writing musarra rubai has its own complexities and requires high skill, strong philosophical and artistic generalization from the poet. If we take a closer look at Navoi's musarra rubais, we can see that poetic thought is developed line by line in two mutually rhyming musarra bytes. If the chin is described, the fourth verse summarizes that all its members are good from head to toe:

> **Кўз бирла қошинг яхши,қабоғинг яхши,**
> **Юз бирла сўзинг яхши, дудоғинг яхши,**
> **Энг бирла менгинг яхши, сақоғинг яхши,**
> **Бир-бир не дейин, бошдин оёғинг яхши.**

In some of Navoi's melodies, the verses in both musarra bytes, the thing or images described in them, consist of images or details that are of equal value or description, not superior to each other.

> **Оллимда табиби чорасозим ҳам йўқ,**
> **Ёнимда рафиқи дилнавозим ҳам йўқ.**
> **Теграмда аниси жонгудозим ҳам йўқ,**
> **Бошимда шаҳи банданавозим ҳам йўқ**

It is difficult to create a more generalized image of the image of a stranger and a poor person. In the rubai, which consists of four verses, the poet finds such images that are in harmony with each other on the basis of absolute rhyme, which served to vividly reveal the real state and mood of the image of a lonely and strange man. Because in front of the lyrical hero there is no doctor who can find a cure for the

disease, and next to him there is no friend who can lift his spirits. There is no intimate companion around him, no friend, no king (man) to protect him in the beginning. So the lyrical protagonist is a lonely, strange man. In some of Navoi's musarra rubai, the verses of the byte are based on images connected by a cause-and-effect relationship. In the first verse, the cause of the lover's death is trade. In the second verse, it is said that the red wine is the full power of the cup, and in the third verse, the red wine is the idol-shaped wine, the reason for the beauty of the tarso for all of them. Firstly, the causal connection of the events and images in the verses, and secondly, the unity of a single rhyme and radif leads the reader easily from verse to verse. The last verse summarizes the root cause of all causes. As a result, the poetic idea expressed in the rubai is conveyed clearly, succinctly and convincingly. So, the death of the lover, his trade was caused by the beauty of the tarso, his temple-shaped tavern, and the mood of the cup full of red wine in the tavern:

> **Бўлди менинг ўлмагимга савдо боис,**
> **Савдога ҳавойи жоми саҳбо боис.**
> **Саҳбога даги дайру чалипо боис,**
> **Бу барчага ул дилбари тарсо боис.**

Navoi, albeit a small one, also created ordinary rubai. Such rubais, on the other hand, consist of the addition of one musarra byte and one Aryan byte. In the first musarra byte of ordinary rubais, the poet quotes two independent poetic theses side by side in a single rhyming harmony. In the non-rhyming verse of the Aryan byte, the above thesis is reversed and an intellectual twist is made for the rubai's conclusion. The fourth stanza, that is, the second stanza of the Aryan byte, is rhymed with the stanzas of the musarra byte, introducing the idea in the rubai:

> **Номангки, тириклигимдин улдур матлуб,**
> **Очиб ўкуғач бир неча лафзи марғуб.**
> **Кўп тўлғаниб ашк ичра ўзумдин бордим,**
> **Ул навъки, су ичиға тушкай мактуб.**

In short, Alisher Navoi's rubai are of two types, the first of which is based only on the addition of musarra bytes, and the other on the addition of musarra bytes and aryan bytes. What is important for us is that Navoi raised the Uzbek rubai writing of the XV century by creating melodic rubai consisting only of musarra bytes. In his rubai, the longing for the homeland, the lyrical hero's hot, eloquent experiences are expressed in a unique way. Two hundred and eight rubai are included in the poet's divan. Nineteen of them are musarra and one hundred and eighty-nine are ordinary rubai. This ratio is the opposite of the rubai species in Navoi. Because most of Navoi's rubai are musarra rubai, most of Babur's rubai are ordinary rubai. This is due to the combination of experience and content with the creative personality expressed in the rubai. Because many rubai reflect the events of the poet, real experiences. There is even a clear indication of this in one of them:

> **Бу олам аро ажаб аламлар кўрдум,**
> **Олам элидин турфа ситамлар кўрдум.**
> **Ҳар ким бу"Вақоеъ"ни ўқур, билғайким,**

In this rubai there is one byar and one byte, which allowed to express the poet's opinion clearly.In the musarra rubais of Babur, the first stanza and the first stanza of the second stanza also express partial and separate poetic theses, while the fourth stanza gives a general conclusion that summarizes them:

> **Эй ёр, сенинг васлинга етмак мушкил,**
> **Фархунда ҳадисингни эшитмак мушкил.**
> **Ишқингни доғи бир тараф этмак мушкил,**
> **Бошни олибон бир сари кетмак мушкил.**

In Babur's rubai, the poet's nickname is sometimes used in the first stanza of the Aryan verse. Since this was not the case for the rubai genre, we regarded it as a renaissance change introduced into the genre by the poet. Because seventeen of his two hundred and eight rubai are given nicknames. Here is one of them.

> **Кўзунг бори соғларни маст этгусидур,**
> **Ғамзанг бори мастларни паст этгусидур**
> **Кўп зоҳиду порсони Бобур янглиғ**
> **Лаълинг ҳаваси бодапараст этгусидур.**

Another of Babur's innovations in rubai poetics is that he completes two lines of the musarra byte and the second line of the Aryan byte under his own pseudonym. This indicates that he used his name as a radif, giving the work a peculiar subtlety:

> **Туз оҳ, Заҳириддин Муҳаммад Бобур,**
> **Юз оҳ, Заҳириддин Муҳаммад Бобур.**
> **Сарриштаи айшдин кўнгулни зинҳор**
> **Уз оҳ, Заҳириддин Муҳаммад Бобур!**

So, Babur created harmonious works in accordance with all the requirements of the rubai genre. Importantly, Babur created more than simple rubai composed of a combination of musarra and Aryan bytes. The ary byte in a simple rubai serves to create a great opportunity for the free expression of thought and the development or denial of a poetic thesis thrown in the musarra byte.

Among the Uzbek rubai, the Ogahi rubai also have a special place. The rubai belonging to his pen fully meet the requirements of both the form and content of the genre. Of the seventy rubai in the Agahi devon, sixty are ordinary and ten are musarra rubai.

If in the first musarra byte of ordinary rubais two independent motifs are expressed in a single rhyming sequence, in the next ari byte the rubai conclusion is given:

> **Умрим ўтубон қилиб гадолиғ, ё раб,**
> **Комиға етушмади раволиғ, ё раб,**
> **Мақсадға ҳама етти, вале қолди манго**
> **Оқ саққол ила юзи қаролиғ, ё раб.**

In Musarra 'rubai, the poet, through the art of radd ul-aruz ilal ibtido, achieved a smooth, expressive expression of the poetic idea;

> **Эй зотинга махсусдурур жудду карам,**
> **Жудду караминг бирла жаҳондур хуррам.**
> **Хуррам чу жаҳон аҳли бўлурлар ҳар дам,**
> **Бўлсам ажаб эмас алар ичра мен ҳам.**

Conclusion

In short, Ogahi used two different bytes in the rubai structure. But many of his rubai are composed of a combination of musarra and aryan bytes. Rubaiyat, which consists of such verses, is a leading tradition in Uzbek classical poetry. Agahi also continued this tradition with his rubai.

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