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History and Development of Uzbek Aruz

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ANNOTATION: Aruz plays an important role in Uzbek poetry. Especially in classical literature, the weight of desire is invaluable. This system of poetry, which began to enter Turkish poetry in the VIII-XIX centuries, still has its place today. This article provides some insight into the role of the finger (**barmoq**) in the application of the application weight, the location and development of the application.

KEYWORDS. Rhythmic speech, aruz, weight, bahr, rajaz, mutaqrub, Khalil ibn Ahmad, Devonulug'atitürk, Mezonul-avzon.

It is well-known that a rhythmic speech, which is a set of melodies and expresses the feelings and inner experiences of the artist, is called a poem. If we consider that the first poem was written by OdamAto, it has been going on since the beginning of mankind to the present day and at the same time. Over time, there have been a number of changes and innovations in poetry. As a result, three major groups have emerged in the poetic system to date. These are: finger (**barmoq**) weight, aruz weight, and free weight. The weight of the finger, along with the tone, focuses on the number of joints, while the application considers the tone, the number and quality of joints. In free weights, only tone is an important sign. If we consider that free weights originated in the twentieth century under the influence of foreign literature, we can relate finger weights to our earliest ancient history. It is said that Aruz weight entered the Uzbek literature in the IX-XII centuries under the influence of the Arabs.

It is known from history that the Arab Caliphate from the 7th to the 8th centuries to the middle of the 12th century occupied a large area on the continents of Asia, Europe and Africa and tried to assimilate its religion and literature. It was during this period that the concept of aruz weight was introduced into Turkish literature and began to appear in the works of poets. Although the Arabs conquered a large area, the Aruz system survived only in a small number of peoples. For example, Persians and Turks. The Persians not only accepted the Arab aruz, but also enriched it with new forms. As the language of poetry was Persian in the Middle Ages, Turkish writers also contributed to the Arabic aruz. Gradually, some examples of the aruz began to appear in Turkish. Artists such as Atoyi, Lutfiy, and Sakkokiy wrote poems in the weight of aruz. Scholars such as Ahmad Taroziy, AlisherNavoiy, Babur explained the theory of aruz in Turkish.

Naturally, the question arises as to why the Arabic aruz survived in the Turkic language. The weight of a finger and a wish are considered to be close poetic structures. In Turkish poetry, including folklore, the number of finger-weighted syllables is consistent with the long and short syllable order of the verse. For example, in the Devonilug'atitürk, which contains ancient examples of folklore, we see the harmonious use of finger and aruz scales. For example, Mahmud Kashgari, when explaining the affix "**-chi**", says that it means the owner of a profession, and gives the following verse as an example:

*Temirchi, tog'ochi, o'tukchi, suchi,
Chorig'chi, podachi, yoo'qchi, yochi*

Explaining the weight properties of the byte, we can see that the weight of the finger corresponds to the weight of the aruz, and the Mutaqoribi of the aruz is written in the weight of the *musammanimahzuf (fa-uv-lun / fa-uv-lun / fa-uv-lun / fa-ul)*.

Explaining the word "**Uma**", the scholar quotes the following verse after the comment:

*Kelsaqaliyarlig' bo'lub, yung'ichuma,
Kelduranuqbo'lmishashig' tutmauma.¹*

This poem also seems to be written at the weight of a finger at first glance, but if examined on the basis of the rules of aruz, the *rajimusaddasolim* (*mus-taf-i-lun / mus-taf-i-lun / mus-taf-i-lun*) is weighted. We will see that such poems are often found in *Devonulug'atitturk*, which tells about the ancient language, oral tradition, culture and other aspects of the Turkic peoples.

Russian and Tatar aruzers claim that the poems in Mahmud Kashgari's *Devonulug'atitturk* were recited in the aruz and are examples from the pre-Arab conquest. Even the Tatar scholar H. Usman, relying on these sources, goes so far as to claim that the theory of aruz did not pass from the Arabs. Ummat Toychiyev, a twentieth-century Uzbek scholar of Aruz, rejects this view, arguing that the pillars and schemes of Aruz came to us from Arabic literature through Persian-Tajik poetry. The scholar says that elements of desire can be found in these poems, but these weights do not correspond to the actual weights of desire. An analysis of the second or fourth clauses in folklore suggests that the first verse corresponds to the law of petition, but if the next verse is also examined, then this weight may change. From the above, it is clear that the peculiarities of the Arabic aruz existed in the Turkish literature even before the advent of the aruz rules. Our national finger weight was similar to the Arabic aruz. The rules of the theory of aruz, which came from the Arabs, have survived, developed and continue to this day in Turkish poetry because they correspond to our national weight.

The theory of the Arabic aruz was introduced to science by Khalil ibn Ahmad, the father of Arabic philology. Khalil ibn Ahmad first gives information about 15 bahrs. Later, in the works of Abulhasan Ahfash (mutadorik) and other Persian artists, the number of poems on the theory of aruz increased. By the 14th century, the literary critic Ahmad Tarazi had listed forty bahrs of Arabian descent.

Although the laws of the Arabian Peninsula were numerous, Turkish literature did not accept them all. In particular, Alisher Navoi spoke about 19 weights and 160 weights, all of which he wrote in Turkish. Although Zahiruddin Muhammad Babur's treatise had a large number of weights and weights, he also used Persian poetry to illustrate the examples, and although he mentioned a large number of weights, he did not give them an example. Another important feature is that our didactic literature was written in the *Mutaqarib Bahr*, which is intended to be written for kings according to the rules of the Arabic aruz. From the above, we can say that Turkish literature did not accept the Arabic aruz in its entirety, but accepted it on the basis of its own laws.

After Navoi and Babur, the focus is on the weight of aruzs. Artists such as Munis and Ogahi, for example, have written poetry in many weights of the aruz, adding innovations to a number of weights and genres. In particular, Alisher Navoi wrote in 13 verses of the aruz, and Ogahi in 22 verses. In the case of the *Mustazad*² genre alone, Alisher Navoi said that the genre existed only in one sphere, and he himself wrote in this context.

**Eyhusnungazarrotijahonichratajalli,
Mafuvlu / mafoiyly / mafoiyly / fauvlun
Mahzarsanagashyo,
Mafuvlu / fauvlun³
Senlutfbilakavn-u makonichramuvalli,
OlamsangaMavlo.**

There are four mustazads from Alisher Navoi, all of them are written in the Hazaji. Gadoi and Hafiz Khorezmi, two of the artists of that period, also created mustazads of this size, and their number is much smaller. There is 1 mustazad in Gadoi's work and 2 mustazads in Hafiz Khorezmi. In the XVII-XIX centuries in Turkish literature the genre of mustazad was effectively used. In *Mashrabalone*, we find 18 genres of poetry.

By the 19th century, the weight and shape of the mustazad genre began to change. Artists such as Munis, Ogahi, Bayani, Kamil Khorezmi not only created a number of works in this weight, but also made a worthy contribution

to the development of the independent weight. The Mustazads were written not in the traditional Hazajibahr, but in the weights of the Ramal, MujtassBahr, and additional verses were added. In the following essay by Agahi, we can see that the unprecedented combined weight has been used twice:

**Eyyor, sangoushbujahonbog'iarogul
biroshiqhayron,
diydingashaydo.
Birsheftadurkokulimushkulingasunbul,
hamholiparishon,
hamboshidasavdo.**

The weight of this poem is indicated in AnvarKhodzhiakhmedov's book "Dictionary of Uzbek Aruz" as a 16-column Hazajiakhrabimafufimahzufimasurimustazad. Shahnoza Rakhmonova, a PhD in philology, points out in her research that she belongs to Munis, the first master to write in the scales of the Ramallah. The poet's invention is:

*Oyyuzunghajridahartunqilibohimsharari
avjigardung'asuud,
Yoqaduranjumaoysham'inioningbilaasari
charxnibilanga dud.*

begins with it is written in the weight of the target (columns and drawing: foilotun / failotun / failotun / failun / failotun / failon - V - - / VV - - / VV - - / VV - / VV - - / VV ~). .

By the 19th century, there were three types of **mustazods**:

1. A mustazad with a traditional form and meaning;
2. Mustazod with additional verses;
3. A master created in an unconventional weight.

In the twentieth century, the muhammad-mustazad form of the **mustazod** was created. Examples of this can be seen in the works of poets such as Nasafiy, Tabibiy, Chustiy, Charkhiy. In particular, Charkhiy's mulam-mustazadi "Qalam" begins with the following verse:

**Hayotimichrao'zingolihimmatim, qalamim
ki, sohibikaramim.
Ko'ngilnidardigahamdard, ulfatim,,qalamim,
hamonfarahlidamim.
Umrninglazzati.Fayz-u sharofatim, qalamim,
yo'qendiqayg'ug'amim.
Javohirotufununkoni, hikmatim, qalamim,
xazinasandeganim,
Dilimdaotashiishq-u, haroratimqalamim,
hamishaistaganim.⁴**

OlimaSh.Rahmonova, it can be concluded that by the twentieth century, along with *mujtassimusammanimaxbunimahzufimustazod (ruknlarivachizmasi: mafoilun / failotun / mafoilun / failun / mafoilun / failun / V - V - / V V - - / V - V - / V V - / V - V - / V V - /)* bahrs, there were also specimens of the mustazad genre. Such news has appeared on many fronts.

By the twentieth century, the Arabian aruz had begun to be stoned. There were cases when the Arab aruz was considered obsolete, the aruz did not like Russian and international words, and the aruz was only looking for a form and moving away from the content. In particular, Fitrat called the petition a "palace poetry system" and acknowledged that there were times when he opposed the petition "one hundred percent." Scholars say that poets sometimes considered it a "crime" to write a petition. But the poems written in recent years have shown that it is wrong to put one weight above another, to contrast them with each other. In particular, Hamza uses Russian words in the petition:

*El omonbo'l, qaydaulo'nbeshqadoqlikpapkalar?
Sizkibundoqshum, munofiqo'zgodinkimo'pkalar,*

FirqaninghujjatlariKKgafaryodayladi,

(“Hujum” xoinlariga”(“Attack on traitors”))

such verses are written in the weight of the ramalimusammanmahzuf of the aruz. In the twentieth century, poets such as Hamza, Habibiy, Sabir Abdulla, Charkhi, Hamid Olimjon, GafurGulam, Uygun, TurobTola, PolatMomin, ErkinVahidov, AbdullaAripov wrote both on the petition and on the finger.

V. Aslanov said, "In our opinion, Aruz could not enter the folk poetry." As a result of the investigation, we can see that the aruz has penetrated into the Uzbek folklore. In particular, Navoi in his work "Mezonul-avzon" speaks about the weight of the mustazad, calling it "surud" among the people - "song", "melody" and clearly shows its weight: If there is a surud, the hazajimusamman will tie a byte to it in the weight of the ahrabimakfufimahzuf, and after its misra'id, they will perform the two ruk'ahs of the hamulbahri, and they will bring the truth to the nagamat of the surud⁵.

Today's examples of folklore also contain poems about aruzs. For example:

*Oqilonoppoqilon, oydayotganingqani,
Men yomondanayrilibyaxshinitopganingqani?*

This poem is written in the weight of the *ramalimusammanmahzuf* of the aruz.

In conclusion, the weight of the aruz did not appear under the influence of yesterday or the Arabs, but the first specimens were in ancient Turkish literature in harmony with the weight of the finger. It is true that in the years of AlisherNavoi, the development of the aruz, which developed a certain pattern, continued in the folk literature in spite of various slanders. You can learn to aruz and even create.

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