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THE ARTISTIC PURPOSE OF ALISHER NAVOIY'S RHYME*

Abstract: Rhyme is not merely an element based on repetitions at the end of lines, but one of the crucial components in conveying the essence of a poem. Navoiy's works are distinguished by their remarkable diversity in all aspects. They encompass events, characters, nature, objects, grandeur, buildings, places, and times, as well as descriptions and narratives. Metrics, rhyme, *saj'* (rhymed prose), and artistic devices vary in each chapter, section, couplet, and verse of a work. Moreover, there is not a single chapter, section, couplet, or verse, nor a single word, meaning, or sound that lacks a unique aspect.

The artistic role of rhyme in poetry is of significant importance, as the chosen rhyme determines the poem's artistic value through its core essence, depth, melodic quality, artistic value, and even the harmony of sounds, functioning as an entire system. The poet's poetic thought is vividly apparent in this. The poetic genres and their substantive and formal characteristics influence how rhyme is presented in lines and stanzas. Even within a single ghazal (lyric poem), the rhyme varies according to the thematic and formal requirements of each type. Through rhyme, the essence and spirit of the ghazal are defined. Thus, rhyme is not merely a melodic element but one of the crucial poetic units that define the essence of the poem. Accordingly, this study examines the impact of rhyme on the essence of the ghazal in Navoiy's lyrical works.

Keywords: Rhyme, Radif, Couplet, Rhyme letters, Types of rhyme

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ӘЛІШЕР НАУАИ РИФМАСЫНЫҢ КӨРКЕМДІК МАҚСАТЫ

Андатпа: Ұйқас – жол соңындағы қайталауға негізделген жай ғана элемент емес, өлеңнің мәнін жеткізудің маңызды құрамдастарының бірі. Науаи шығармашылығы әр қырынан таңғажайып алуан түрлілігімен ерекшеленеді. Оларға оқиғалар, кейіпкерлер, табиғат, заттар, ұлылық, ғимараттар, орындар мен уақыт, сонымен қатар сипаттамалар мен әңгімелер жатады. Шығарманың әр тарауында, тарауында, шумағында, шумағында метрика, ұйқас, саж (рифмалық проза) және әдеби құралдар ерекшеленеді. Оның үстіне бірде-бір тарау, тарау, жұп немесе өлең, бірде-бір сөз, мағына мен дыбыс жоқ, өзіндік қыры жоқ.

Таңдалған ұйқас өлеңнің көркемдік құндылығын өзінің мәні, тереңдігі, әуезділігі, көркемдік құндылығы, тіпті тұтас жүйе ретінде қызмет ететін дыбыстардың үндестігі арқылы айқындайтындықтан, рифманың поэзиядағы көркемдік рөлі үлкен маңызға ие. Бұл ақынның ақындық ой-өрісін айқын көрсетеді. Поэтикалық жанрлар, олардың мазмұны мен формалық сипаттамалары ұйқастың жолдар мен шумақтарда қалай берілуіне әсер етеді. Бір ғазалдың (лирикалық поэма) ішінде де ұйқас әр түрдің тақырыптық және формалық талаптарына қарай өзгеріп отырады. Ұйқас арқылы ғазалдың мәні мен рухы айқындалады. Демек, ұйқас – жай ғана әуездік элемент емес, өлеңнің мәнін айқындайтын маңызды поэтикалық бірліктердің бірі. Төменде Науаидың лирикалық мұрасындағы ғазалдың болмысына ұйқастың ықпалын қарастырамыз.

Кілт сөздер: Ұйқас, ұйқас, шумак, ұйқас әріптері, ұйқас түрлері

INTRODUCTION

Studying Navoiy's works and their poetic characteristics is crucial for defining the unique features of Turkic literature as well as addressing issues in Turkic prosody, rhyme studies, and the advancement of rhetorical science in Turkic literature. The poetry of the Timurids, the level of genre poetics, and the application of poetic practices significantly highlight the importance of Navoiy's lyrical heritage. Navoiy's lyrical works serve as primary materials for defining the laws of poetic genres, classifying image

systems, and establishing the scientific-theoretical foundations of Turkic prosody and rhyme studies. Hence, Navoiy's works are extensively studied today.

In Navoiy's ghazals, the motif of longing for the beloved is depicted through the suffering of the lover, where the rhyming words related to this theme enhance the meaning. The rhyming words serve as a crucial means of conveying the lover's state. For example, in the ghazal with the radif "Aylar" from the collection "Navodir ush-shabob," the rhyming words *shitob*, *xarob*, *intixob*, *tob*, *sahob*, *iztirob*, *azob*, *behisob*, *iktisob*, *hubob*, *ijtinob*, *la'li nob* are essential in reflecting the lover's condition. The rhyming words in the couplets provide sufficient information about the lover's state.

METHODS

In the matla (opening couplet) of the ghazal:

Ko 'ngul ko 'zlar yo 'lin tutmoqqa hajringda shitob aylar,

Birin tutquncha birning sayli olamni xarob aylar. (Alisher Navoi, 2013, p.114).

The word "shitob" intensifies the depiction of the lover's eyes watching the beloved. The lover's heart and eyes are so eager to meet the beloved that he cannot control them. This situation is clarified through the second line, where the meaning of "xarob" indicates the result. The lyrical hero attempts to control his heart or eyes, but it is impossible, and while managing one, the other is destroying the world. This exaggerated description, through the word "sayli," reveals which part of the lover is out of control and is ruining the world. It is the eyes.

Therefore, the poet reflects the essence of the ghazal in the rhyme. The rhyme determines the entire essence of the ghazal. In another romantic ghazal with the radif "Bo'lg'usidur," although it is written in a romantic theme like the previous ghazal, the rhyming words indicate that the poet has composed this ghazal with a different meaning and style.

Jonda ishqing bo 'lg 'usi, to tanda jon bo 'lg 'usidur.

Tanda jondek jon aro ishqing nihon bo 'lg 'usidur.

(Alisher Navoi, 2013, p.119)

In the ghazal, the chosen rhyming words like *jon* (soul), *nihon* (hidden), *makon* (place), *nishon* (mark), *qon* (blood), *notavon* (helpless),

doston (epic), *oshyon* (abode), *fig'on* (sigh), and *nardbon* (sorrows) serve to depict the persona of the lover who is defending his passion, cherishing it in his heart, and striving to preserve it. The distinctive artistic techniques of tanosub (proportionality) and takrir (repetition) used in the matla (opening couplet) and the use of the word *jon* (soul) show that the emphasis is on the word *jon*. In Navoiy's work, the place and degree of love in the heart are defined as key factors in determining the lover's status. The essence of true love, starting from the moment it is bestowed upon the soul, merges with the spirit, as depicted in the "Khamseh" epic's characters, who are judged by their love's status. At the same time, the poet links love with the soul within the body. The presence of love in the soul is associated with its vitality; the body lives only through love. The word *nihon* (hidden) in the subsequent verse is chosen directly from the quality of the word *jon*. The deeper and more hidden the soul is within the body, the more concealed the lover's love is. Although words like *pinhon* (secret), *nihon* (hidden), and *yashirin* (concealed) create a synonymous series, each has a distinct nuanced meaning. The word *nihon* carries the most subtle hidden meaning, and the poet uses this word to convey the highest point of concealment.

*To tirikturmen ichiga jola tushkan g'unchadek,
Xasta ko 'nglum durri ishqingg'a makon bo 'lg'usidur.*

(Alisher Navoi, 2013, p.119).

In this verse, the word *makon* (place) serves to define the hidden nature of love. The poet describes the lover's love as a place through metaphor, metonymy, and proportionality, drawing from nature. The *jola* (pure water) inside a bud is essential for the bud's nourishment. The place of the *jola* is the bud's heart; no part of the bud retains the water except for the base of the petals where it collects. The petals protect and preserve the water. Similarly, the lover preserves his love in his heart. The poet indicates that his sick heart is a pure place for his love.

*Dard-u ishqing dog'i ul soatki o'lsam jon aro
Jonning ikki nuqtasi yanglig' nishon bo 'lg'usidur.*

(Alisher Navoi, 2013, p.119).

In this verse, the word *nishon* (mark) determines the fate of the soul depicted in the matla. The poet portrays the quality and destiny of the soul and the love within it through the rhyme in each couplet. The poet, through the visual art of calligraphy, creates a distinctive descriptive style with the

letters *jim* (ج) and *nun* (ن) in the word *jon* (جان), pointing to the marks of suffering and love. The lover emphasizes that his death due to the pain and love can be understood from within the word *jon* (soul). He compares these two qualities, pain and love, to the two dots in the word *jon*.

In Navoiy's praise and elegy ghazals, the rhyming words also define the spirit and emotional tone of the ghazal. In the ghazal beginning with the lines:

Yuzing ko 'zqusidin olamda yuz nur-u safo paydo,
Quyosh andin aningdekkim quyoshdin zarra nopaydo.

(Alisher Navoi, 2013, p.5).

The rhyming words *safo* (purity) and *nopaydo* (invisible) depict the world created by Allah's power. The verse, infused with the meanings of Quranic verses, suggests that no particle exists without Allah's permission, and every particle reflects the Creator's miracle. The creation of even the smallest particle of the sun is portrayed with artistic mastery.

Sening ko 'yung nasimig 'a o 'zin soldekki jon toptik,
Masih anfosidin gar xastag 'a bo 'lmas davo paydo.

(Alisher Navoi, 2013, p.5).

In the next verse, as a logical continuation of the matla (opening couplet), the essence and depth of the word *davo* (remedy) highlight that there is no salvation other than Allah, and that the solution to any difficulty, illness, or problem depends on His love and gaze. This depiction is presented through allusion, metaphor, and proportionality.

Navoiy's ghazals feature a diverse system of images. These images, as products of the poet's creative thought, are expressed either through simple expression and unique wordplay in some ghazals or through philosophical contemplation and nuanced description in others. Among Navoiy's ghazals, there are several with depictions of the lola (tulip) motif, including a particularly distinctive ghazal that begins with the matla: "*Qo 'z qonidin dema etagim lolavordir*"

In this ghazal, the image of the tulip and the associated words and grammatical forms create a unique style of depiction and rhyme system. The tulip is symbolically represented, and its image is articulated through the rhyming words and their grammatical contexts.

Ko 'z qonidin dema, etagim lolavordur

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ORZIGUL HAMROYEVA

*Kim, ko 'hi dardning etagi **lolazordur.***

*Har lola bir axgar erur, lek siynaso 'z,
Qay ko 'hi dard aro bu sifat **lola bordur.***

*Bir gul yuzi firoqida xunobi ashk ila
Yuz za 'faroni ichra ko 'zum **lolakordur.***

*Ey poymol etarlar uzub dasht-u tog ' aro,
Baskim, yuzung guli qoshida **lola xordur.***

*Qon ichra g 'arq bag 'rim aro dog 'u dasht uza,
Bekasligim chog 'ida manga **lola yordur.***

*Soqiy, ketur surohiy ila lolagun qadah,
Xossa bu damki subh eli **lolabordur.***

*Tegramda ohdinki erur, ey Navoiy, o 't,
Ko 'z qonidin dema, etagim **lolavordur.***

(Alisher Navoi, 2013, p.193).

The rhyming words in the couplets such as **lolavor** (tulip-like), **lolazor** (tulip meadow), **lola bor** (tulip exists), **lolakor** (tulip-like), **lola xor** (tulip-wounded), **lola yor** (tulip-beloved), **lolarbor** (tulip-bearing), and **lolavor**(tulip-ful) themselves illustrate the external and internal characteristics of the tulip image, as well as its literal and metaphorical meanings. In classical literature, the tulip image is often used in parallel with images of the heart and soul. The placement of colors and petals associated with the tulip is harmoniously depicted with the qualities of the lover's heart and soul. In this poem, each couplet is related to the depiction of the tulip image.

Ko 'z qonidin dema, etagim lolavordur

Kim, ko 'hi dardning etagi lolazordur.

(Alisher Navoi, 2013, p.193).

In the matla, the poet uses the tulip as a symbol to point to the eyes. In the second line of the couplet, he provides a metaphor from life that corresponds to the essence. The poet describes how the lover's eyes, stained with tears of love, are like the red of the tulip. He emphasizes that the real peaks of sorrow, or *dard tog'lari* (mountains of sorrow), are always adorned with tulip-like red. The poet portrays the true lover, one who has suffered and shed tears of separation, with eyes and the lower part of his garment always remaining red and marked.

Har lola bir axgar erur, lek siynaso 'z,

*Qay ko 'hi dard aro bu sifat **lola bordur.***

(Alisher Navoi, 2013, p.193).

In the next couplet, the redness of the tulip is explained in another aspect. Each tulip is the result of the ember in the heart, and this quality exists in every tulip on the mountain of sorrow. The rhyming word ***lola bordur*** (there is a tulip) points to this essence.

Bir gul yuzi firoqida xunobi ashk ila

*Yuz za 'faroni ichra ko 'zum **lolakordur.***

(Alisher Navoi, 2013, p.193).

In the couplet, the word ***lolakor*** (tulip planter) serves as a key to compare the face and eyes. The poet contrasts the red of the tulip with the face of the lover, who sheds tears of separation. The face is pale, while the eyes are bright red like the tulip. The poet uses these contrasts to vividly depict the lover's suffering and provide a clear understanding of their emotional state.

Ey poymol etarlar uzub dashtu tog' aro,

*Baskim, yuzung guli qoshida **lola xordur.***

(Alisher Navoi, 2013, p.193).

In this couplet, the poet uses the tulip image to indicate the lover's eyes. The poet masterfully depicts the lover's eyes as being dull in comparison to the tulip's brightness, with the metaphor of the tulip being

trampled in the mountains and fields. This imagery highlights the lover's suffering and separation.

The image of the eye is one of the recurring motifs in Navoiy's poetry. The spiritual and artistic significance of the eye has been a subject of extensive study. In this couplet, the tulip's redness is linked to the eyes, as the poet describes the lover's eyes as being tormented in comparison to the tulip's red color. This depiction uses a metaphor to illustrate the lover's state of separation and longing.

*Qon ichra g'arq bag'rim aro dog'u dasht uza,
Bekasligim chog'ida manga **lola yordur.***

(Alisher Navoi, 2013, p.193).

In this couplet, the term ***lola yordur*** (tulip-like) refers to the poet's own sense of loneliness and suffering. The poet connects his own heart's anguish with the tulip, suggesting that his heart is as red and sorrowful as the tulip.

*Soqiy, ketur surohiy ila lolagun qadah,
Xossa bu damki subh eli **lolabordur.***

(Alisher Navoi, 2013, p.193).

The poet relates the tulip's red color to the color of wine in a goblet. He asks the cupbearer to bring a goblet filled with tulip-colored wine. The poet links every object and phenomenon to the tulip's color, emphasizing the idea that even the morning sky has a tulip-like redness.

*Tegramda ohdinki erur, ey Navoiy, o't,
Ko'z qonidin dema, etagim **lolavordur.***

(Alisher Navoi, 2013, p.193).

In this final couplet, the poet directly addresses himself, explaining that the redness of his garment and eyes is a natural result of his deep emotional turmoil and suffering. This is a consequence of the fire of love that surrounds him, making his eyes and garment as red as the tulip.

In classical studies of rhyme, special attention is given to the correspondence between the components of rhyme and the phonetic and grammatical aspects of the rhyming words. Theoretical foundations of these principles were developed over time and have evolved with literary trends.

Shamsiddin Qays Rozi emphasizes in his work “Al-Mu’rab fi me’yor ul-ash’or al-arab” that there are thirty-five types of rhyme in Arabic poetry, classified according to different characteristics. In classical rhyme studies, various types of rhyme are identified based on different aspects of rhyming words, including their root forms and grammatical structures, such as asliy (original), ma’muliy (customary), and shoygon (innovative) rhymes. (Rozi, 1991, p.180).

Asliy rhyme: In asliy rhyme, the rhyming words must originate from the same root (e.g., *makon – jon – shon*). The raviy (reciter) also participates in this type of rhyme. Words like *hubob – gulob*, *habib – raqib*, *hur – nur*, and *gul – mo’l* are examples of asliy rhyme. This type of rhyme is considered complete and is highly valued in lyrical genres. (Khamroyeva, 2022, p.67)

Asliy qofiya really does form the core of Navoiy's work.

Chiqti yorim kecha yo’l azmin qilib ul bag’ri tosh,
Bas, ajoyibdur qorong’u kecha chiqmog’lig’ quyosh.

Gar quyoshqa el nazar qilsa ko’ziga yosh to’lar,
Ul quyosh borg’ach nazardin, ko’zlarimga to’ldi yosh.

Zaxmidin ko’p qon borurdin qoldi chok o’lg’an ko’ngul
Zangdek afg’on chekib, xaylida bo’lg’ay erdi kosh.

Furqatingdin yig’labon haqdin visoling istaram,
Gah socharmen boshqa tufrog’, gah qo’yarmen erga bosh.

Qatra qonlarkim tomar ko’ksumga urg’an toshdin,
Zaxmdindur demakim, qon yig’lar ahvolimg’a tosh.

Chun to’sharlar oqibat ustungga xoro birla farsh,
Ne osig’ ostingda gar charx atlasidindur firosht.

Fosh etar mehrin Navoiyning sarig' ruxsorasi,

Subhdekkim sarg'arib ruxsori aylar mehr fosh.

(Alisher Navoi, 2013, p.234).

If we pay attention to the rhyme system of this ghazal, the rhyming words in the verses consist of original rhymes: *tosh* (stone), *quyosh* (sun), *yosh* (youth), *kosh* (ark), *bosh* (head), *tosh* (stone), *firosh* (vendor), *fosh* (revealer). The *sh* consonant in these rhyming words is placed as a root in the structure, and the ghazal is based entirely on the original rhyme.

Jonimg'a etipturur xumor, ey soqiy,

May tutqilu berma intizor, ey soqiy.

Avval o'zing ayla ixtiyor, ey soqiy,

Tutqil menga so'ngra zinhor, ey soqiy.

(Alisher Navoi, 2013, p.743).

In the rubai, the words *xumor* (intoxication), *intizor* (eager), *ixtiyor* (choice), and *zinhor* (never) serve as original rhymes, ensuring the perfection of the rubai. In Arab and Persian treatises, small genres like rubai, tüyük, qit'a, and fard are required to have only one type of rhyme in their rhyme system. In such small genres with limited length, it is not complicated to use rhyming words, and using original, unusual, and permissible rhyme types in a single poem is considered a flaw. In longer genres like ghazal, qasida (odes), and masnavi (epic poems), the use of various rhyme types (original, permissible, unusual) is allowed due to the greater length of the verses. In Persian poetry, this requirement was strictly applied, while in Turkic literature, the demands on rhyme became more relaxed. Turkic words began to be used as rhyming words, and theoretical perspectives on this changed based on language capabilities.

Ma'muliy Rhyme (Permissible Rhyme): When comparing ma'muliy (permissible) rhyme to original rhyme, noticeable differences appear. In ma'muliy (permissible) rhyme, the rhyming words do not necessarily form a basis but can be distinct. That is, it is not the basis of the rhyming words that provides harmony, but the added forms serve to ensure melodic quality. The rhyming element is chosen from the added forms rather than the original word. For example, if *rost* (truth) and *paydost* (companion) are considered rhyming words, the letter *te* is considered as the rhyme. In terms of the words, the *te* in *rost* (original rhyme) and the *te* in *paydost* (permissible

rhyme) are derived from different forms, presenting these words as rhyming. The words *pordam* (a type of interjection) and *afshordam* (another type of interjection) show similar characteristics in their rhyming forms. (Khamroyeva, 2022, p.69)

Accepting original and permissible rhyme as one type of rhyming word is considered a major flaw in rhyme. However, in genres like qasida and masnavi, such types of rhyme are not regarded as flaws. As noted earlier, this is related to the volume. The qasida has a set volume of 20 verses, while masnavi has no limit. Naturally, the number of rhyming words depends on the volume of qasida and masnavi. Therefore, in large-scale genres requiring more rhyming words, this situation is not considered a flaw. In Navoiy's works, the occurrence of original and permissible rhymes side by side is frequent. This can be seen as a distinctive feature of Turkic rhyme. The occurrence of rhyming words in both Persian and Turkic languages within a single ghazal has led to this situation. Thus, by the 15th century, the occurrence of both original and permissible rhyme within a lyrical genre was accepted as a normal practice."

*Ul pariy ko'yida men devonani **band** aylangiz,
Band-bandim zulfi zanjirig'a **payvand** aylangiz.*

*Xalq tarki ishqiy aylarga meni dilxastani,
O'turub olam eliga mujibi **pand** aylangiz.*

*Telba ko'nglum topsangiz, ey yor ko'yi itlari,
To'sh-to'shidin tishlabon **parkand-parkand** aylangiz.*

*Bodayi ishq asru mast etmish meni, ey do'stlar,
Jomima afyun ezib bir dam **xiradmand** aylangiz.*

*Yig'lasam achchig' malul o'lmoq nedur, ey xo'blar,
Hazz uchun gohe boqib, siz ham **shakarxand** aylangiz.*

*Ishq bahrida duri vasl istamang, ey ahli dard,
Ko 'nglunguz ul naqdi yodi birla **xursand** aylangiz.*

*Qilsangiz tasviri Laylo husnin ul oydek sizing,
Lek Majnunni Navoiy birla **monand** aylangiz.*

(Alisher Navoi, 2013, p.212).

The rhyming words in this ghazal consist of original and permissible rhymes: *band* (binding), *payvand* (link), *pand* (advice), *parkand* (thicket), *xiradmand* (wise), *shakarxand* (sugar-like), *xursand* (happy), and *monand* (similar). The rhyming element is the letter *d*, but it is worth noting that not all of these words have the *d* as a root element. Specifically, the roots of *xiradmand* (*xirad*) and *shakarxand* (*shakar*) do not rhyme with the words *band*, *payvand*, *pand*, *parkand*, *xursand*, and *monand*. Therefore, this rhyming is achieved not through the root letters but through the additional 'd' in the word structure."

*Manga ul ko 'zi qora dedi chuchuk **chandin** so 'z,
Ne ajab ani qorako 'z desamu **shirin** so 'z.*

*Labi yuz va 'dani andoq manga yolg 'on qildi
Ki, dey olmas kishi yuz yilda bir andoq **chin** so 'z.*

*Hajring afsonasidin so 'z der esam vasl tuni,
Topmag 'ay tongg 'acha tun yilcha esa **taskin** so 'z.*

*Beliyu la 'li labi ollida lol o 'ldi xirad
Kim, erur biri daqiqu biri bas **rangin** so 'z.*

*Har fasohatki, labing qildi, Masiho eshitib,
Jon topib, kelmadi og 'zi aro juz **tahsin** so 'z.*

*Husni vasfida so 'zum tutti bari olamni
Murshidi ishq manga aylagali **talqin** so 'z.*

*Bazmi aysh ichra Navoiy, ne ajab urmasa dam,
Ayta olmas chu nishot ahli aro **g'amgin** so 'z.*

(Alisher Navoi, 2013, p.240).

This situation is also evident in Navoiy's ghazal with the radif *So'z* (Word). In other words, the poet uses words with rhyming roots like *talqin* (interpretation), *tahsin* (praise), and *talqin* (interpretation), alongside words formed through additional elements like *g'amgin* (sorrowful) and *rangin* (colorful) to create a cohesive rhyme system.

Looking at Navoiy's oeuvre, it is evident that the poet introduced innovations in the science of rhyme. As mentioned earlier, in Navoiy's ghazals, the rhyming is often achieved not through the root words themselves but through the additions in their structure, with numerous verses and ghazals following this pattern.

*Ko'ngulni chok-chok etkach, yetishti o'qi har yondin,
O'tun qo'yomoqqa go'yokim bu o'tning tush-tushin yormish.*

*Nechakim qad chekar, sarkashlik aylar anbarin zulfi,
Agarchi kun biyik chiqqanda doim soya qisqormish.*

*Ilig bo'g'zig'a eltib, shisha to'kmish qon yoshin mendek,
Magar soqiy ayog'in o'pkali ul dag'i yalbormish.*

(Alisher Navoi, 2013, p.234).

The shoygon (permissible) rhyme type is evident. In this type of rhyme, as with the permissible rhyme, the rhyming words are not based on the root but on forms added after the root. That is, the rhyming is achieved through additional forms rather than through the root words themselves. (Khamroyeva, 2022, p.70).

For example, in the words *jon* (soul) and *jahon* (world), the two consonants 'alif' and 'nun' function as the base and the rhyming element, respectively. This type of rhyming is considered original rhyme. The two consonants together denote plurality. Similarly, in the words *oshik* (lover) and *tolib* (seeker), these letters serve the same function. However, these letters are found in the forms, not the roots. Another example is the combination of *dol* and 'nun' in the words *qand* (sugar) and *chand* (how many), where *nun* is the rhyme marker and *dol* serves the same function. In *barand* (part) and *dixand* (beating), *nun* and *dol* perform a similar role.

Unlike permissible rhymes, shoygon rhyme involves specific combinations of letters:

1. Combination of *alif* and 'nun': In rhyming words like *mardumon* (people) and *suxanon* (speakers), the letters 'alif' and 'nun' directly from the rhyming words. Using such rhyming words in the same ghazal as *jon* and *jahon* (original rhyme) is seen as a flaw.

2. Combination of *ho* and *alif*: For instance, *sarho* (drunk) and *dilho* (heartfelt). Using such rhyming words with *ato* (gift) and *judo* (separate) (original rhyme) is rejected by scholars.

3. Combination of *yo* and *dol*: For example, *ravid* (he goes) and *shavid* (he becomes). The letters *yo* and *dol* are added as 2nd-person forms. These words are not considered rhyming with *jovid* (eternal) and *iyd* (holiday) (original rhyme).

4. Combination of 'nun' and *dol*: For instance, *ravand* (going) and *barand* (falling). The letters 'nun' and *dol* serve as 3rd-person forms. These words cannot be part of the same rhyme system as *qand* and *savgand* (original rhyme).

5. Combination of *yo* and *mim*: For example, *bo'rim* and *xo'rim*. The letters *yo* and *mim* serve as 1st-person forms. These words are not considered rhyming with *rim* and *sim* (original rhyme). (Khamroyeva, 2023. p.71)

Some scholars regard iytoyi jaliy as a type of shoygon rhyme, while others only include permissible rhymes based on the repetition of suffixes like -on and -in. According to the principle of iytoyi jaliy, rhyming is based not on roots but on suffixes, with exact repetition: such as *sitamgar* (oppressor) and *afsungar* (sorcerer).

Anga ishq ahlini qil orzumand.

Aning birla alarni ham barumand.

(Alisher Navoi, 2013, p.234).

Navoiy's lyrical genres display various rhyme systems, including those with shoygon rhymes. This is closely related to the agglutinative nature of the Turkic language, where new words are formed by adding suffixes.

*Chun meni majnun boshin atfol toshi sindurur,
Oh o'ti jo'lida sochimdin anga kiz kundurur.*

*Ahli dillar chehra ochdi, yor ochmang diydakim,
Har kishi ul yuzga ko'z oldurdi ko'nghin oldurur...*

*Ey Navoiy, hajr anduhida mast o'l zinhor
Kim, ko'nguldin g'amni bir dam zoyil etkan maydurur.*

(Alisher Navoi, 2013, p.149).

In Navoiy's ghazal that begins with "*Chun meni majnun boshin atfol toshi sindurur* (Since my mad head breaks the stone), the rhyming words *sindurur* (breaks), *kundurur* (catches), *oldurur* (takes), and *maydurur* (drinks) involve suffixes that ensure melodic quality. This type of rhyme is very rare in Navoiy's work, and the poet paid special attention to the composition of rhyming words."

In ghazal construction, every detail is a product of the poet's artistic thought, and has its own role within the verses and lines. The composition, which ensures the harmony of form and content and maintains the poem within a certain system, provides both the artistic purpose of the poem and its aesthetic quality. Therefore, treatises on poetics have given special attention to these principles and their practical applications. Just as the place of rhyme and meter is important in poem composition, the participation of radif (repeated phrase) and hojib (additional repetitive elements) is also significant.

Radif is a repeating word at the end of the couplets, and is one of the main elements that ensures musicality. In Shamsiddin Qays Rozi's "Al-Mo'jam," Atoulloh Husayni's "Risolai dar qavoyidi ilmi qavofi," Rashididdin Vatvot's "Hadoyiq us-sehr," and Nosiriddin Tusiying's "Me'yor ul-ash'or," there are scientific and theoretical discussions about radif and its use, which later served as a basis for Turkish rhymology. (Nosir ad-Din Tusi, h.1325. p.34)

Rashididdin Vatvot compares the concepts of radif and ridf in his work "Hadoyiq us-sehr." He notes that radif is a repeating segment consisting of one or several words following the rhyme in Persian literature. Rashididdin Vatvot emphasizes that radif is not present in Arabic literature and indicates that its use is a characteristic feature of Persian literature. This notion was also discussed in several Persian treatises before Rashididdin Vatvot, highlighting that radif does not exist in Arabic rhyme and is a Persian literary innovation. (Vatvot, 1985, p.30)

It is important to note that the issue of radif and its role in artistic literature has expanded and evolved in Turkish literature. In Turkish rhymology, radif began to be considered a distinct phenomenon. One of the main reasons for this is related to the structure of the Turkish language. In

Turkish, the predicate typically comes at the end of the sentence and the emphasis usually falls at the end of the sentence. Thus, the poet reflects his emotional and artistic purposes in the rhyme and radif. The presence of radif at the end of the line and its exact repetition not only serves as an artistic solution but also creates musicality, which is one of the main principles of the poem. (Jamiy, 2009, p.223).

In particular, it can be observed that in Navoi's works, radif serves several artistic functions:

*Meni ishqdin man' etar soda shayx,
Dema soda shayx, aytkim loda shayx.*

*May ustidagi xascha qilma hisob,
Agar su uza solsa sajjoda shayx.*

(Alisher Navoi, 2013, p.117).

It is evident that Navoi focused on the figure of the shaykh. The presence of the word "shaykh" as radif indicates that throughout the ghazal, the description and characteristics of the shaykh are provided. The poet gradually reveals the flaws and deceit of false shaykhs through the couplets of the ghazal. Thus, the radif - the word "shaykh" - in the composition of the ghazal not only emphasizes but also bears the stress that supports the overall meaning of the construction. In this ghazal of ten couplets, the poet used the word "shaykh" and its variants, such as *soda, loda, sajjoda, uftoda, xoda, omoda, odamiyzoda, boda, ozoda, moda*, to intensify the meaning. One of the poet's artistic skills and innovations is that he presents these qualities within the same rhyme, which enhances the stress along with the high musicality.

In Turkish sentence structure, the predicate usually comes at the end of the sentence. Navoi effectively utilized this principle of the Turkish language, and in many of his ghazals, verbs have served the role of radif. The verbs used as radif sometimes act as independent verbs and sometimes as components of compound verbs, significantly affecting the content in harmony with the musicality of the ghazal.

Hush chun may bazmi ichra dilsitonimdin ketar,

Tobi jismimdin hayot ozurda jonimdin ketar.

Bazmdin usruk chiqibkim, otlatur oliftavor,

Hush boshimdin, xirad vahmu gumonimdin ketar.

(Alisher Navoi, 2013, p.171).

The radif “ketar” in the ghazal reflects the poet's emotional state and describes the changes in his spiritual and physical world resulting from his experiences. The radif “ketar” conveys both the condition of the lover and the transformations occurring in his inner and outer world.

In the ghazal:

*Zulfung ochilib orazi diljo ' bila o'ynar,
Hindu bachae sho 'xdurur su bila o'ynar.
Ul sho 'x ko 'ngul lavhin etib tiyra nafasdin,
Bir tifldur, alqissaki ko 'zgu bila o'ynar.*

(Alisher Navoi, 2013, p.171).

The radif “o'ynar” expresses playful and light emotions. The description of the beloved's hair and face, the comparison of the hair and face to the Hindu child and water, and the playful movement of the hair in the wind, are depicted with skill. It is evident that the radif reflects the entire essence of the ghazal.

In Alisher Navoi's works, the choice of radif is based on the genre's possibilities. In his ghazals, radif is often a single, concise word. Among Navoi's ghazals, those with radif are numerous and significant. Notably, almost half of the ghazals in “Xazoyin ul-maoniy” (1294 ghazals) feature radif. In the smaller lyrical genres of Navoi, the function and application of radif have evolved. In ruboiy (quatrains), radif plays a leading role, and its use has expanded. For instance:

*Yo rabki, inoyatingni yor ayla manga,
Yo 'qluqqa hidoyatingni bor ayla manga,
Ham kahfi kifoyatingni dor ayla manga,
Ham durri inoyating nisor ayla manga.*

(Alisher Navoi, 2013, p.724).

In this ruboi, the radif “ayla manga” links the rhyming words *yor*, *bor*, *dor*, and *nisor*. The repetition of the radif intensifies the meaning.

In another ruboi:

*Kunduz ko 'rsang o 'zungni mahzun, qadah ich,
Andoqki, quyosh ravshanu mavzun qadah ich.*

Ul damki, quyosh botti, shafaqgun qadah ich,

Jomingni qilib nechukki gardun, qadah ich.

(Alisher Navoi, 2013, p.729).

The radif “qadah ich” emphasizes the poet’s intended message, reflecting the brightness of his thoughts.

In another ruboi:

Jondin seni ko‘p sevarmen, ey umri aziz,

Sondin seni ko‘p sevarmen, ey umri aziz.

Har neniki, sevmak andin ortuq bo‘lmas,

Andin seni ko‘p sevarmen, ey umri aziz. (Alisher Navoi, 2013, p.731).

Here, the radif “*seni ko‘p sevarmen, ey umri aziz*” consists of six words and maintains the quatrain’s musicality. The poet emphasizes his love for his beloved by focusing on the words *jondin*, *sondin*, and *ondin*.

In the ghazal:

Dilbaro, sendin bu g‘amkim, menda bordur, kimda bor?

Furqatingdin bu alamkim, menda bordur, kimda bor?

Mazrayi ayshim ko‘karmaydur samumi ohdin,

Yo‘qsa yoshdin muncha namkim, menda bordur, kimda bor?

Qo‘yma minnatkim, yuzumdek pok yuz hech kimda yo‘q,

Buylar ishqi pok hamkim, menda bordur, kimda bor? (Alisher Navoi, 2013, p.153).

The radif “*menda bordur, kimda bor*” highlights the poet’s expression of sorrow and emphasizes the poignant emotions in the ghazal.

The poet’s distinctive style in this ghazal is evident as it uses rhyme, radif, and hojib to strongly emphasize the expressed thoughts. (Khamroyeva, 2022, p.45) The radif chosen by the poet is presented in a structure of seven syllables and two metrical units. In linguistics, variations in sentence types

are used to strengthen meaning. Navoi also uses the radif to express a strong emphasis through a question form.

Dilbaro, sen/din bu g'amkim, /menda bordur,/ kimda bor?
- V - - / - V - - / - V - - / - V -
Furqatingdin/ bu alamkim,/ menda bordur, /kimda bor?
- V - - / - V - - / - V - - / - V -
(Alisher Navoi, 2013, p.153).

Navoi's lyrical legacy is both form and content-rich, directly related to his name. He adhered strictly to the rules of genre possibilities, verse, and stanza composition. In particular, the poet demonstrated the practical importance of radif in ruboi. Out of 133 ruboi in Navoi's "G'aroyib ussig'ar", 81 use radif, with most featuring extended radif. (Alisher Navoi, 2013, p.234) The poet also effectively utilized the metrical possibilities of ruboi, proving the significant role of radif in verse structure.

For example:

Ko'z birla / qoshing yaxshi,/ qabog'ing yax/shi,
- - V / V - - V / V - - - / -
Yuz birla/ so'zing yaxshi,/ dudog'ing yax/shi.
- - V / V - - V / V - - - / -
Eng birla/ menging yaxshi,/ saqog'ing yax/shi,
- - V / V - - V / V - - - / -
Bir-bir ne/ deyin, boshdi/n ayog'ing yax/shi.
- V / V - - V/ V - - - / -
(Hazaji musammani axrabi makfufi solimi abtar)
(Alisher Navoi, 2013, p.745).

Here, radif plays a crucial role, and the poet skillfully uses it to maintain the musicality of the ruboi.

As previously noted, radif is extensively utilized in all genres of Navoi's lyrics. In his personal poems (fard), radif and its role are also significant. Out of 86 fard in the "Favoyid ul-kibar", 21 use radif. (Alisher Navoi, 2013, p.745) Fard, being a didactic and philosophical genre, somewhat limits the possibilities of radif. This is partly due to the genre's

thematic burden and partly because fard is a short form where freedom in rhyme reduces the necessity for radif.

For instance:

Ohdinkim, har biri bir arsai motamcha bor,

Uksudi umrum, nedinkim, har biri yuz damcha bor. (Alisher Navoi, 2013, p.750).

CONCLUSION

In Navoi's epic works (Xamsa), muraddaf couplets are significant. These muraddaf couplets are not uniformly used across all epics, related to the essence and plot of each epic. Specifically, in "Hayrat ul-abror" (1306), "Farhod va Shirin" (999), "Layli va Majnun" (595), "Sab'ai sayyor" (1250), and "Saddi Iskandariy" (1936), radif appears in varying quantities. For example, the epic "Hayrat ul-abror" features a frequent occurrence of muraddaf couplets. This indicates that the poet aimed to emphasize his moral and theoretical thoughts to the readers.

In summary, in Alisher Navoi's lyrical heritage, the role of radif, alongside meter, artistry, and rhyme, is of great importance. The poet assigned significant tasks to radif, clearly demonstrating its role in Turkish literature, which was an innovation in Persian literature.

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Öz: Kafiye sadece satır sonlarında tekrarlara dayalı bir unsur değil, şiirin özünü aktarmada en önemli unsurlardan biridir. Navoiy'nin şiirleri her açıdan dikkate değer çeşitlilikleriyle öne çıkmaktadır. Olayları, karakterleri, doğayı, nesneleri, ihtişamı, binaları, yaşanan dönemlerin yanı sıra açıklamaları ve anlatıları da içermektedir. Ölçüler, kafiye, sec'i (kafiyeli nesir) ve sanatsal araçlar, bir eserin her bölümünde, dizesinde, beytinde ve mısrasında farklılık gösterir. Üstelik kendine özgü bir yönü olmayan tek bir, ses, kelime, anlam, beyit, dize, bölüm yoktur.

Seçilen kafiye, şiirin sanatsal değerini özü, derinliği, melodik kalitesi, sanatsal değeri ve hatta seslerin uyumu aracılığıyla bir bütün olarak işleyen bir sistem olarak belirlediği için şiirde kafiyenin sanatsal rolü büyük önem taşımaktadır. Şairin şiirsel düşüncesi burada açıkça görülmektedir. Şiirsel türler ve bunların maddi ve biçimsel özellikleri, kafiyenin satır ve kıtalarda nasıl sunulduğunu etkiler. Tek bir gazelde (lirik şiir) bile kafiye, her türün tematik ve biçimsel gereksinimlerine göre değişir. Kafiye aracılığıyla gazelin özü ve ruhu tanımlanır. Dolayısıyla kafiye sadece melodik bir unsur değil aynı zamanda şiirin özünü tanımlayan önemli şiirsel birimlerden biridir. Aşağıda Navoiy'nin lirik mısralarında kafiyenin etkisi incelenmiştir.

Anahtar Kelimeler: Kafiye, Redif, Beyit, Kafiye harfleri, Kafiye türleri

(Orzigul HAMROYEVA. ALİ ŞİR NEVAYİ'NİN KAFİYESİNİN SANATSAL AMACI)

Аннотация: Рифма - это не просто элемент, основанный на повторах в конце строк, но один из важнейших компонентов передачи сути стихотворения. Творчество Навои отличается удивительным разнообразием во всех аспектах. Они включают в себя события, персонажей, природу, объекты, величие, здания, места и времена, а также описания и повествования. Метрика, рифма, саж (рифмованная проза) и художественные приемы различаются в каждой главе, разделе, куплете и стихе произведения. Более того, нет ни одной главы, раздела, двустишия или стиха, ни одного слова, значения или звука, которым не хватало бы уникального аспекта.

Художественная роль рифмы в поэзии имеет большое значение, так как выбранная рифма определяет художественную ценность стихотворения через его суть, глубину, мелодичность, художественную ценность и даже гармонию звуков, функционирующих как целостная система. В этом ярко

проявляется поэтическая мысль поэта. Поэтические жанры, их содержательные и формальные характеристики влияют на то, как рифма представлена в строках и строфах. Даже в пределах одной газели (лирического стихотворения) рифма варьируется в зависимости от тематических и формальных требований каждого типа. Через рифму определяются суть и дух газели. Таким образом, рифма — не просто мелодический элемент, а одна из важнейших поэтических единиц, определяющих сущность стихотворения. Ниже рассматривается влияние рифмы на сущность газели в лирическом наследии Навои.

Ключевые слова: Рифма, радиф, двустипшие, буквы рифмы, виды рифмы

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