

RHYTHMIC VARIATION IN ALISHER NAVOI'S WORK "NAZM UL-JAVAHIR"

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ANNOTATION

This article is devoted to the use of rhythmic variation in Alisher Navoi's work "Nazm ul-javahir". In this work, the use of rubai's written in the akhrab network within the network and mixed with the akhram network and its connection with the content of the work was specially studied and relevant conclusions were drawn.

KEY WORDS: rubai, metrics, rhythmic variation, network, akhrab, akhram, rukn, hijo, form, content.

INTRODUCTION

When assessing the poetic potential of the artist, special attention should be paid to his ability to use the possibilities of metrics in the poem. The reason is that only when the deep content hidden in the essence of the artistic work has a beautiful form, it can have an artistic and aesthetic effect on the reader and arouse excitement in his heart. In particular, in researching the poetics of the work "Nazm ul-Javahir", studying the characteristics of its metrics opens the way to discovering the artistic-aesthetic world of Alisher Navoi.

It is known that the work "Nazm ul-Javahir" is an example of a prose-poetry didactic work, the poetic part of which is composed of rubai. According to the scientific and critical text of the work prepared by Ma'mura Rashidova, there are 30 rubai in its introduction, 268 in the "Main part" based on the wisdom of Hazrat Ali, and 2 in the concluding part - a total of 300 rubai.

"In Uzbek poetry, metrics of the akhrab network are mainly used. The measurements of the akhram network were used only in some cases." [2.49.] This is because the metrics of the akhrab network are more musical than the metrics of the akhram network.

At the same time, in some cases, we can see that the metrics of both networks are mixed in the same ratio.

"Rhythmic variation, as it is known, is when one metrics acquires new options based on its internal capabilities. In this case, one long syllable can be replaced by two short syllables, or a long syllable can replace a short syllable, and a long syllable at the end of a verse can be used interchangeably with a very long syllable. [3.144.] D.Yusupova, a scientist who conducted special research in this field, gave detailed information about the artistic functions of rhythmic variation. According to her, rhythmic variation is not only a phenomenon of form, but to a certain extent it is also reflected in content.

In particular, hazaji musammani akhrabi maqbuzi solimi abtar metrics is used mixed with hazaji musammani akhrabi makfufi solimi abtar metrics in 93 rubais, creating a rhythmic variation with the akhram network, in 17 rubais it is combined with hazaji musammani akhrami ashtari solimi abtar metrics, and in 6 rubais it came mixed with hazaji musammani akhrami akhrabi solimi abtar metrics.

MAIN PART

The basis of Uzbek rubais consist of two metricsed rubais. The reason for this is, first of all, to express the moral and didactic idea specific to the content of the rubai, placing two different metrics - two different tones in one rubai - ensures its poetic perfection. In addition, in "Nazm ul-Javahir", in the words of Suvan Meli, a great literary critic, "two great personalities and two great thoughts meet and enter into dialogue in the space of one wisdom + one rubai". [5.17.] Therefore, two different metrics arise from the products of two thoughts, and in turn, the harmony of these two musical tones creates a perfect harmony....

This can be seen in the example of a rubai based on Hazrat Ali's famous saying "Sulmat ud-dini mavt ul-ulama'i" ("The death of the scholars is the ruin of the religion"):

Ilm o'ldi sharaf din aro har oying'a,
Bormoq bo'lur o'rgangali oni Ching'a,
Dinda ulamo mujib erur tazying'a,
O'lmoqlik alarg'a rahna soldi ding'a.

[1.47.]

Here, the 1st and 2nd verses of the rubai are written in hazaji musammani akhrabi makfufi solimi abtar metrics, and the 3rd and 4th verses are written in hazaji musammani akhrabi maqbuzi solimi abtar metrics.

Hazaji musammani akhrabi maqbuzi solimi abtar metrics is very similar to hazaji musammani akhrabi makfufi solimi abtar metrics. Consequently, the musical sound produced by them is also very harmonious with each other. When this metrics is replaced by a rhythmic variant within the network, the change is observed only in the second column.

At the same time, hazaji musammani akhrabi maqbuzi salimi abtar metrics can be used interchangeably with akhram network. In this case, the change in the composition of rhythmic variations occurs due to the change in the quality of the hijos in the first and second columns. That is, the short hijos at the end of the first column (maf'uvlu) and the beginning of the second column (mafoilun or mafoiylyu) are combined and become one long hijo.

This is in accordance with the rules of aruz. Because it belongs to aruz metrical

poetic system, according to that two short syllables are equal to one long syllable: v + v =

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As a result of this change, the first column is changed to akhrab (maf'uvlu) to akhram (maf'uvlun), the second column is changed to ashtar (foilun) if it is maqbuz (mafoilun), and to akhrab (maf'uvlu) if it is makfuf (mafoiylyu).

As a result of our observations, it became clear that the exchange of rhythmic variants within a network is more of a form-specific phenomenon, which is almost insignificant in terms of content. In other words, the use of two different rhythms in one verse serves to ensure its harmony. However, the use of inter-sector rhythmic variation is as much about form as it is about content. The reason is that the tones produced by the metrics specific to the akhrab and akhram branches are significantly different from each other. A sharp change in tone, based on the poet's creative intention, serves either to draw the reader's attention to a certain idea, or to arouse the reader's emotions and bring him out of heavy thoughts into a light mood. In particular, Alisher Navoi refers to the network of akhram in 68 out of 300 rubais in the work "Nazm ul-Javahir". 5 of the rubais used in this network are used in the introduction part of the work, 63 in the main part. From this, 1 verse of 58 rubai, 2 verses of 9 rubai, 3 verses of 1 rubai were written in the network of akhram. Rubai, where all four verses are written in akhram network, is not found in this work.

An akhram verse will have an emphasis of thought in the rubaiat. Just as a stressed syllable in a word is pronounced with a stronger tone than others, and is read longer, a verse with a thought stress in a poem has a tone that is different from other verses. As a result of researching the verses with akhram in the work "Nazm ul-javahir" it was found that the expression of the emphasis in them can be divided into the following types:

1. Thesis: review. This form is typical of the use of the akhram network in the 1st verse of the rubai, where the reader's attention is drawn to the main issue reflected in the poem, and the main idea is emphasized. In the following verses, a review of this issue is presented.

Irfon ahliga el niyozi yaxshi,
 Ta'zim ila lutfi dilnavozi yaxshi,
 Gar ma'rifat o'lsa chorasoz yaxshi,
 Toat ko'pidin ma'rifat ozi yaxshi.

[1.61.]

This rubai written on the basis of Hazrat Ali's wisdom "Shammatun min alma'rifati khoirun min kasir il-a'mali" ("A little enlightenment is better than a lot of obedience") is also three-metricised. Its first verse is in metrics hazaji musammani akhrami ashtari solimi abtar, second and third verses are in metrics hazaji musammani akhrabi maqbuzi solimi abtar, and the last verse is in metrics hazaji musammani akhrabi makfufi solimi abtar.

The first lines of rubai deal with the issue of enlightenment (irfon). So, the reader cannot get the wisdom without knowing the essence of this matter. Reading wisdom without properly understanding the meaning of this word causes the reader to come to a narrow understanding that "A little knowledge is better than a lot of obedience."

This term is related to Sufism and it based on the Arabic word "arafa" (to know), which means knowledge. But this knowledge is not ordinary science. The reason is that simple knowledge relies on the mind and gnosis on the heart. That is why a person who has knowledge is called an alim, and a person who has enlightenment is called an arif. The alim looks at the outside of the matter, and the arif looks at the inside. Intellectual science relies on logic and accepts only logical issues. But in this mysterious and abstruse world, not all issues are based on logic. Some issues are mind-boggling. In such moments, the science of the heart enlightenment comes to the rescue. That is why Alisher Navoi calls the people of irfan "chorasoz" - "remedial". In order to become a person of irfan, a person needs to fully master the external sciences. Therefore, every arif is also a mature scientist at the same time. But being a scientist is not enough to be an arif. That is, science is a stage in the attainment of enlightenment. Even if he is at the first level of the status of enlightenment, he is above the highest level of science.

- Therefore, even a little enlightenment is actually a mature science, and it is not available to everyone. Allah bestows this happiness only on those whom He loves. The people also treats the servants whom God loves with special respect and reverence.

- The reader who ponders over the content of the above three lines of the rubai will now correctly accept the meaning of the wisdom spoken in the fourth line: "A little enlightenment is better than a lot of obedience". As the hadith says: "An hour of meditation is better than a year of prayer." In fact, to have a little thought, to have knowledge, to be able to understand with the mind and feel with the heart is considered better than praying with an empty heart without understanding its essence. Therefore, the use of the akhram network in the first line of the rubai ensures that the reader's attention is focused on the central concept in the text - the issue of irfan.

- 2. Binar opposition. This is due to the use of the network of akhram in the 2nd stanza of the rubai, in which the second issue - antithesis - is put, which is opposite to the thesis reflected in the 1st stanza of the poem. The most important aspect of binar opposition is that the two opposing concepts do not negate each other, but complement each other. Therefore, the good deeds of such a person will be brought to their rightful owners on the Day of Judgment. "If their good deeds run out before their rights are given to each one of them, their sins will be taken away, and then they will be thrown into hell." (Narrated by Imam Bukhariy)

- From this it can be understood that according to rubai, a person who loses all his good deeds due to the oppression and violence he committed in this world and has nothing left in the hands of Allah's mercy on the Day of Resurrection is a truly sad person. Behind this conclusion is hidden the urge to encourage people not to harm anyone. Only if the reader knows the meaning of the word "bankrupt" will he be ready to understand the original content when reading the summary of the work.

That's why the great creator gives special emphasis to this word in the poem and encourages him to read it with a heavy tone compared to other verses. It achieves this creative intent by applying the akhram network metrics before the conclusion.

b) interspersive conclusion - in the 4th verse of the rubai, the network of akhram is used, which means that one general conclusion is drawn as a result of the concentration of the thinking of Hazrat Ali and Alisher Navoi at one point.

Hirs ofatini nafs havosi bilgil,
Qo'ymoq ani aql muddaosi bilgil,
Nafsingg'a alam hirs balosi bilgil,
Kechmak mundin aning davosi bilgil.

[1.53.]

This Ruba'i work is written on the basis of the wisdom "Davo' un-nafsi daf' ul-hirsi" ("Getting rid of lust is the cure of the soul") that comes under the number 69. The 1st and 3rd verses of the rubai are in the metrics of hazaji musammani akhrabi makfufi solimi abtar, the 2nd verse in hazaji musammani akhrabi maqbuzi solimi abtar, and the 4th verse in hazaji musammani akhrami ashtari solimi abtar. At the first lines, Alisher Navoi calls anger a disaster and explains that this disaster is caused by lust, therefore, it is unwise to delay it, because the anger that comes from a person's desire will ultimately bring him suffering.

In the last verse, Navoi's reasoning is combined with Hazrat Ali's wisdom. In the fourth stanza, the change of the akhrab network to the akhram network gives the verse a restrained tone in accordance with the content of wisdom, ensuring that this conclusion of universal importance is read with special emphasis. CONCLUSION

As a result of the analysis, it became known that the rubais of the work "Nazm ul-javahir" was written in 4 measures of hazaj bahr, 14 measures, including the variants of the cited metrics. The rubai's written in the akhrab network form the basis of "Nazm ul-javahir", 25 of the rubais given in the introduction of the work, 205 of those in the "Main part" and both of those mentioned in the conclusion - a total of 232 rubais belong to this network.

The metrics of the akhram network have been used much less compared to the akhrab network in the history of our classical literature. Even in "Nazm ul-javahir" metrics of the network of akhram are not found independently. It is used only in the composition of 5 in the introduction, 63 in the "Main part" - a total of 68 rubais along with the metrics of the akhrab network. This is due to the heavy and restrained tone of this metrics.

The reason is that, as we said above, in this work, Alisher Navoi expresses the teachings of the rubai in a way that pleases the ears, settles gently in the heart, and is easy to remember. Only in some verses the author refers to the network of akhram. This serves to focus the student's mind on the main issue, to highlight the expressed opinion, to show the depth of the content of wisdom, the seriousness of the issue, to call the student to something, and to emphasize the most basic concept that represents the content of the rubai.

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