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POETIC FEATURES OF UZBEK POETRY OF THE NATIONAL AWAKENING PERIOD

Abstract: *The period of national awakening is can also be explained by the fact that in Uzbek poetry the features of both aruz and finger rhythm come together, but first of all, by the process of transition from aruz to finger rhythm in poetry. The frequent occurrence of shortcomings in the poems written in aruz indicates that the poets did not strive to adhere so strictly to the requirements of rhythm, and that what mattered to them was not form but content.*

Key words: *Service to the Motherland, rhythm, Ibrahim, composition, lyric.*

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Introduction

Each lyrical work is based primarily on a rhythmic composition. Rhythm adds musicality, charm, melody to any work. In determining its place in a poetic work, it is important to study the elements that create the rhythm - weight, rhyme, radiance and other means of artistic expression. Rhythm has a special place in Uzbek poetry of the period of national awakening, in particular, in the lyrics dedicated to the national liberation movement and the events of 1916, including ghazals.

This can be seen in Siddiqi's poems dedicated to the events of 1916, such as "Sizlarga mujda", "Zamona makridin tahzir", "Eski hukumat zulmi", and "Achchiq shikoyat". The poem "Good news for you" is written in nine bytes, in the rhythm of the hazazhi musammani solim. The work is distinguished by the fact that the poetic expression of the life of that period, the tragedy caused by labor events to the people is more perfect, in essence, accurate and precise. In the ghazal, the words "bolu parim", "chashmi tarim", "gavharim", "dilbarim", "bogu barim", "mashaqqatparvarim", "rahbarim", "za'farim", "sarvarim", "nek axtarim" were rhymed.

So, what other functions does rhyme and radif perform in addition to creating the rhythm of the

work? Let's take a look at what the theoretical sources have to say about this. "And the essence of the poem is rhyme. And poetry is not possible without rhyme"[1. 75.], says Sheikh Ahmad Tarazi. Abdurahman Jami writes in the "Risalai Qafiya": "You should know that according to novice poets rhyming is usually a repetition of words at the end of verses, provided that they are not independent in pronunciation, but are part of the verse. Radif is a word that is repeated in the same way at the end of all bytes"[2. 301]. Among the descriptions of rhyme and radif in the sources, the comments of twentieth-century literary critics on these poetic elements are noteworthy: "... rhyme is subject to meaning, it emerges as the best means of expression" [3. 345]. "A creative rhyme draws the reader's attention to the most important points in a poem. Rhyming words serve to draw the spiritual image of the lyrical or epic symbol embodied in the play, to vividly reflect their moral principles: the world of thought, feelings, dreams and aspirations"[4. 195]. "... the part of the radif that is an independent word, phrase, or sentence; it should emphasize, strengthen and emphasize this or that meaning in the work"[5. 25]. Thus, in the sources it is specially recognized that the components of the poem,

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such as rhyme, radif, perform close and important functions in the work of writers.

*Musofirlikda rangi qahrabo yanglig' sarig'
bo'lg'on,
Qizil guldek yuzi so'lg'on, mening bog'u barim
keldi.*

[21.7]

(Definition: He is all that I have. He came tired walking in exile and got yellow, and "His face is as pale as a red flower")

The radif "Keldi" served not only as a single mother's, but also as an expression of the boundless joy of thousands of mothers, women, and, in general, our compatriots whose children, husbands, brothers and fathers returned. There are many such poetic elements that express the desires and ideas of the writer. For example, poetic arts are one of the important means of expressing the artistic value and level of a work. In classical literature, poetic arts are "honored with the title of science and art" [2. 220]. The skillful application of poetic arts requires the poet to have mature artistic thinking and aesthetic skills. In classical literature, metaphors such as "Qahrabo yanglig' sariq bo'lg'on" and "Qizil guldek yuzi so'lg'on" reflect the state of a lover who has suffered, but now he expresses the suffering of a lyrical hero who suffered from the oppression of the time.

Abdullah Avloni's "O'g'lining onasiga aytgan so'zi" and "Xotuniga aytgan so'zi", which were devoted to the events of 1916, were written in rhythm of ramali musammani mahzuf and initial 8 bytes' radif was – "sen eding" (it was you). Ghazal starts with matlaI tanosub:

*Volidam, Makkam, Madinam -mehribonim sen
eding,
G'amg'uzorim, mushfiqim, oromijonim sen
eding. [16.21]*

(Definition: It was you-my mother, my Mekke, my Medina.

It was you – my pain, my sympathy, my relax.)

The radifi of the next is the double word "ko'rsam - ko'rmasam" in the form of a muqobala. In the poem, muqobala is skillfully used:

*Kecha- kunduz fikru zikrim oy yuzing vasli
o'lur,
Ko'zlarim yo uyqu, yo bedor ko'rsam -
ko'rmasam.
[16.22]*

(Definition: All day and night I think of you, I cannot sleep whether I see you or do not).

The words that have counter meaning such as, "Kecha- kunduz", "fikru zikrim", "uyqu - bedor", "ko'rsam - ko'rmasam" increased the sensitivity of the byte. Of these, the pairs "kecha - kunduz", "uyqu - bedor" formed the art of tazod as antonyms, while the repetitive radif is a contraction of the verb with and without division

"Vatanga xizmat" is written by Akrabiy and in it has the words : " Xotuniga rozi bo'l, yaxshi qol, deb aytgan so'zi". The volume of the poet is weighty and consisted of 28 bytes. In the ghazal, the phrase " ey, yori jonim, yaxshi qol" (Oh, my soul, stay safe) is repeated in every two verses instead of radif.

*Bo'lmagay toqatlarim, man oy yuzingni
ko'rmasam,
Dunyo davrin surmasam, ey, yori jonim, yaxshi
qol.
Oy yuzingni sog'inibman, yig'layurman
subhidam,
Xat qilurman dambadam, ey, yori jonim, yaxshi
qol. [17.22]*

(Definition: I cannot stay, if I do not see your face and relax. My soul, stay safe.

*I missed your face and cry day and night, I
write to you often, my soul, stay safe.)*

The poet describes the farewell scene with the beloved wife of a young man full of longing, using the metaphor of "oy yuzing".

Muhiddin Ibragimov's poem "Our Voluntary Party" from the collection "Loshmon" was written in the rhythm of ramali musammani mahzuf. In some lines of the poem shortcomings might occur. The phrase "Chiqdi ko'ngilli firqamiz" has been working as a radif. This repetition of words and phrases forms an anaphoric composition. The artist's appeal to such a compositional receptive indicates that he intended to emphasize the poetic idea.

*Yosh yigit chindan tilab millatga doim ma'rifat,
Jonini aylab fido, chiqdi ko'ngilli firqamiz.
[19.2]*

(Definition: Young man really wanted the good for his nation and there was a group that sacrificed themselves

The last verse of the ghazal refers to the art of tazod: tazad in the words "motamzada - shod" has increased the effectiveness of meaning.

*Axli Turon yosh ila motamzada bo'lg'on zamon,
Shodi millat aylabon, chiqdi ko'ngilli firqamiz.*

(Definition: When people of Turan were in mourning, volunteer group came out making people joyful).

Masnavi is another genre that is often referred to in the description of the events of 1916. In particular, Avloni's poems "Bir mardikorning otasi o'g'liga aytgan so'zlari" and "Onasining o'g'liga aytgan so'zi" from the collection "Mardikorlar ashulasi" are rhymed in a-a, b-b, v-v and written in the rhythm of aram.ali musammani mahfuz. "Bir mardikorning otasi o'g'liga aytgan so'zlari" consists of 24 verses.

*Har g'amning poyoni bordur, har alarning
oxuri,
Shodliq'a aylanodur har fig'onning oxiri.
[16.19]*

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(Definition: There is an end to every pain and sorrow, the ends of the sadness, turns into joy).

Words such as, "G'amning", alarning", "poyoni" and "oxiri" are formed in proportion, on the basis of which a balance is created. In this place, the words "g'amning oxiri" (the end of sorrow), "alarning oxiri" (the end of pain), "fig'onning oxiri" (the end of sadness); "bordur" and "aylanodur" are in harmony. "Har g'amning poyoni bor" (Every sorrow has an end) is an aphorism.

These words that encouraging sorrowful and afflicted soul, firstly enhanced the expressiveness of the expression and secondly provided the populism of the language.

*Jon bolam, jonim bolam, Ollo seni yoring
bo'lsun,
Kecha -kunduz yo'lda cho'lda Tangri
g'amxo'ring bo'lsun.
[16.20]*

(Definition: My dear child, my dear child, God bless you. May Allah take care of you day and night, even in the desert)

This 32-line poem, "Onasining o'g'liga aytgan so'zi" is characterized by its artistic maturity and vivid imagery, in which we observe two different arts. The repetition of the words "Jon bolam (my dear child)" and "jonim bolam (my dear child)" are formed takrir rythm, and the words "kecha va kunduz (night and day)" forming tazod are served as the artistic coloring of the poem. Tashbeh is also used in the poem he wrote:

*Hech qayg'u yo'q jahonda
bu judolig'dan yomon,
San kulib o'ynab yurursan, man bo'lib rangi
somon.*

(Definition: There is no sorrow except losing someone in the world, but you are happy and I'm in pain)

Through this the poet refers to one of the most common metaphor in labor poetry. Being "rangi somon", yellowing, saffron is also used in the works of Siddiqi, Hamza, Akbari, etc., which served to illuminate the mental state of man. Some of the poems in the collection of songs "Mardikorlar ashuvlasi" are reminiscent of the genre of masnavi (some murabba) in terms of rhyme. However, between each of the two lines (four lines), the dual or quadratic clauses are repeated as a refrain. Such a phenomenon has been recognized by some writers as a refrain [6, 237; 7, 493-498; 8, 310; 9, 257].

In fact, there is a good reason to call this phenomenon a refrain, not a refutation. In science, O.Safarov and N.Ruzieva have drawn their conclusions on this issue: "...refrain is a phenomenon inherent in written poetry that occurs in the beginning or end of a byte or byte in certain fixed poetic genres intended for singing. If the verse is a poetic repetition

of a line or verses that are repeated exactly or with certain changes, the refrain is influenced by folk beliefs and occurs before or at the end of each verse or byte of the song..." it is also a poetic repetition of the whole text of the song, which is repeated exactly or with certain changes in the verses, giving a melody, musicality and increasing the emotional impact, sometimes solo or choral performance "[10. 28.]. This means that in poems intended for refrain singing, there are bytes or bands. It has been acknowledged above that in Eastern, including Uzbek classical poetry, refrain is found in murabba, musaddas, musamman and other stable poetic forms "[10. 28.].

The poem "Mardikorlar ashuvlasi" given on pages 11-16 of the collection consists of 72 lines, and the order of rhyming of the poem is as follows:

*Yaxshi qoling qarindoshlar, eson bo'ling
yo'ldoshlar, a
Biz ketamiz, siz qolursiz, oqizursiz ko'z yoshlar.*

*a
Ey dindoshlar, ko'zu qoshlar, ey sevgili
qardoshlar, a
Vatan uchun, xidmat uchun biz
ketarmiz xush qoling b
Ey otamiz, ey onamiz, og'a - ini, tuvg'onlar, v
Mehribonlar, jonajonlar, jondan aziz yoronlar
v*

(Definition: Goodbye relatives, be easy comrades, a

*We go, you stay, you shed tears. a
O believers, eyebrows, O beloved brethren, a
For the homeland, for the service we go,
welcome. b*

*O father, O mother, brother, natives, v
Kind, dear, dear friends v)*

It is clear that the reason for this rhyme is that the poems are sung. The rhyme of the poem is perfectly suited to the genre of masnavi, except for the occasional refrain. Muminjon Muhammadjon oglu Tashkin's poem "Ishlar o'ldi osonlar" in the collection is unique. The poem consists of 32 lines, rhyming in the form **a-a, b-v, g-g, b-v, d-d**. In the poem, the white king is praised and called to service. The poet also touches on the subject of war:

*Ikki yil to'lib o'tdi, urush Olmonni tutdi,
Oqdi qonlar daryodek, el boshqa ish unutdi.
Yashasun shohim, yashasun voliy,
Yashasun yordamchi erlar, yashasun askar.
Tortmasamuz mashaqqat, ko'rolmasmiz hech
rohat,
Vatandoshlar birlashing, ko'rsatayluk sadoqat.
[16.17-18]*

(Definition: Two years past, Olmon is in the War,

*The blood flowed like a river, nation forget others works.
Long live our King, long live our governor,*

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*Long live help guys, long live knight.
If we don't suffer, we cannot feel pleasure,
Unite compatriots, let's show loyalty)*

Apparently, the duality in the middle did not fit the poem in either form or content. Due to the fact that such poems have the characteristics of both aruz and the rhythm of the finger, all similar poems can be considered conditionally written in the "intermediate" rhythm.

The recurring duality is expressed as in Akbari's "Toshkanddin jo'nagan mardikorlarning ashulasi" as follows:

*Vatandoshlar, millatdoshlar, ey, aziz
dindoshlar,
Vatan uchun, millat uchun biz borarmiz
yoronlar.
(Definition: Compatriots, compatriots, dear
believers,
For the sake of the homeland, for the sake of
the nation, we are going.)*

In this duo tanosub played a specific poetic role in the poem, which formed similar words with similar meanings, such as, "vatandoshlar (compatriots)", "dindoshlar (believers)", "yoronlar (friends)". It contains "sho'ralar", "o'ralar", "jo'ralar"; "Tefacha", "ko'rfacha", "kelguncha"; the words and phrases "suv oqar", "qum oqar", "kim boqar" [4. 226.] recalls the method musajja'. The tone inherent in the folk oral creation in the following verses of the poem draws attention. The text of the poem without ambiguity is as follows:

*Eshik oldi shohsufa, shohlar kelib o'ynasun,
Voyna ketgan yigitlarni Shohimardon qo'llasun.
Eshik oldi sho'ralar, oyoqimga o'ralar,
Xizmatga ketar bulduk yaxshi qoling jo'ralar.
Eshik oldi tefacha, tefachada ko'rfacha,
Duo aylang, yoronlar rabotchilar kelg'uncha.
Mildir- mildir suv oqar, suv tagida qum oqar,
Xizmatga ketganlarni onasini kim boqar ? [18.11-12]*

*(Definition: Let the kings come and play,
Let Shohimardon help the war-torn young men.
The grass at the door, wrapped around my feet,
We are going to serve, good-bye friends.
The front door, the corner, the corner,
Pray until the friends and workers arrive.
Occasionally water flows, sand flows under the
water,
Who will take care of the mother of those who
went to the service?)*

The very first lines alone inevitably create a mood of sadness in the reader. At the same time, it is not difficult to perceive the resentment of a person who sends his child to the "war" not by the will of the heart, but out of compulsion. The main thing is that the tone of the refrain is completely contrary to the main spirit of the poem. In the sentence "Let

Shohimardon support the young men who have gone to war", the poet refers to Shohimardon pir. In the epic "Alpomish" after Shohimardon touches the back of Alpomish with his palm (paw), Alpomish becomes a true hero who does not sink in water, does not burn in fire, does not pass bullets. Shahimardon is the quality of Hazrat Ali. Accordingly, it should be noted that the poet achieved the depth of content through talmeh.

The line "Eshik oldi sho'ralar, oyoqimga o'ralar (Grass in front of the door, wrap them around my feet)" is a sign that every particle of the Motherland, even the grass in front of the door, that is, "shura" is dear, is an expression of concern that it would be a dream to see them. The line "Xizmatga ketar bo'lduk, yaxshi qoling jo'ralar (We are going to serve, good friends)" - along with the farewell, the content of farewell and consent was included, which further strengthened the sad pathos in the poem.

It should be noted that both lines describe the peculiarities of the country. "Eshik oldi shohsufa", "Eshik oldi sho'ralar", "eshik oldi tefacha", "tefachada ko'rpacha" - it is not difficult to feel that they express the longing for the motherland, the hope to return to the country.

"Duo aylang, yoronlar, rabotchilar kelg'uncha (Pray until the arrival of the comrades)" - it is characteristic of the worldview of our people to believe in the power of pray. This line also expresses the hope that the "voyna ketgan yigitlar" will return safely with the help of "jo'ralar", that is, their friends and brothers who remained in the homeland.

In the line "Mildir- mildir suv oqar, suv tagida qum oqar (Water flows gently, sand flows under the water)", a characteristic feature of the native soil - the slow, "gurgling" flow of water from the ditches, while the movement of the sand under the water - served to vividly depict the hero's sad observation. Why is he sad, why is he so deep into thought? We find the answer to this question in the second line of the byte: "Xizmatga ketganlarni onasini kim boqar (Who will take care of the mother of those who have gone to the war)?" It is not in vain that this question is asked. In the poem, the dominant mood, hesitations about whether or not to see those who have gone to war, tones of despair and despair, combined with the spirit of asking for a "pray" and hope for the abstract tomorrow, formed a whole pathos.

In general, the folk tone of the poem brings it closer to finger rhythm than aruz. The use of homonymous and double words, the proper use of one- and two-syllable words, the untranslated use of words such as "voyna"(war), "rabotchi"(worker), the rhythm formed by melodic words are reminiscent of examples of folklore.

Javhari's poem "Rusiya inqilobini tarixi" is written in ramali musammani mahfuz rhythm, in which the sixteenth year - the date of the events described in the historical way of the art of history:

Biz musulmonlardan o'n oltinchi yilda hukm ila

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*Bordi askar xizmatig'a necha yuz ming
mardikor. [20.32]*

(Definition: By order, thousands of Muslims
went to knight service)

The fact that the recruitment was committed
through violence and robbery is reflected in the
following byte:

*Vermagan joyi turktoz javr ila o'ldi harob,
Qoldi istibdodu zulm ostida cho'q shahru diyor.
[20.32]*

(Definition: The place where he did not give
was ruined by robbery, see the town under
oppression)

"Turktoz" means robbery. The verse laments the
oppression of the "choq Shahru Diyor" and the
desolation of places where laborers did not work: even
mosques and buildings were destroyed, executions
and looting were rampant:

*Kuydi masjidlar, imoratlar, buzuldi xonalar,
Qatl, asru g'orat o'ldi anda behaddu shumor.
[20.32]*

(Mosques, buildings burnt, destroyed rooms,
Murder, robbery, and death are innumerable.)

Judgment is binding, and those who do not
accept it are severely punished. This injustice is
described in the poem as follows:

*Hukmlar joriy o'lurdi dambadam bizlarg'a ham,
Bosh so'nub, lekin qabul aylar eduk chor –
nochor.
Olinurdi aqcha cho'ntakdan, pichoq el yonidan,
Ot anjomini ham gar o'tsa yo'ldan birsuvor.
[20.33]*

(Definition: Judgments are frequently forced to
us,

The head faded, but we accepted reluctantly .
Money was taken from pockets, a knife from
hands,
Even if you have a horse, you can cross the
road.)

The frequent occurrence of shortcomings in the
poems written in aruz, indicates that the poets did not
strive to adhere so strictly to the requirements of
rhythm. What matters to them is not the form, but the
content. The declining demand for the formal features
of the poem eventually paved the way for the aruz to
become obsolete as a unit of poetic measurement.
Akbari's collection "Vatanga xizmat" also includes 64
lines of "Munojot". Although the rhyme of this poem
is also reminiscent of muabba' it is written in finger
rhythm. The recurring verse is, "Bandangni holiga
o'zing rahm ayla." This phenomenon is recognized in
the literature as a compositional solution. Compositional
solution is a compositional epiphora

that is repeated in a certain rhythmic and thematic
group [8. 309.]. Such compositional receptions served
to emphasize and reinforce the poetic idea. In the
poem, well-known names and religious terms such as
"Adam", "Eve", "Abu Lahab", "Muhammad",
"Ahmad" are often used.

*Bahaqqi hurmati Odam Atomiz,
Ham yana hurmati Havo Onamiz....
...Bag'rimizga tegdi Abu Lahabtosh,
Bandangni holiga o'zing rahm ayla.[17.20,21]*

(Definition: Honorable Adam, Dear Mother
Eve ..., ... Abu Lahabtash, Oh, my God, Have pity on
your slave.)

In addition to Akbari, Munojot is also present in
Siddiqi's work. The collection "Rabotchilar
namoyishi" includes the poem "Muxoraba daf'I uchun
munojot." Munojot is rhyming in muhammas form:
aaaaa, bbbba, vvvva . The word "muhoraba" has
been a radif, the narrator of the rhyming letter "n".
Rhyming words in the poem, such as "hayron, giryon,
bag'ir qon, e'lon, al'on, xisron, parishon, kamonsan"
provided a unique rhythm. In some places the rhyming
words are repeated twice. Since the poem is a
munojot, about ten places are addressed to Allah, Oyo
Rab...." and he is asked to be saved.

When it comes to muhammas, one of the genres
of poetry that perfectly reflects the events of labor, the
name of Siddiqi should be emphasized. Siddiqi gives a
unique interpretation of the subject, creating the
muhammad "Sitamdiya rabotchilar keelishi." The
work is written in a question-answer, namely in
dialogue style.

Question:
*Boribon mis qonig'a anda na ishlar qildingiz?
Ushbu kun zolim hukumat zulmini xo'b
bildingiz,
Mulk, bola- chaqa, xotun -barchadin
ayrildingiz,
Barcha zolimlar qo'ldin xo'b qutulib kildingiz!
O'ldi zolim shohu qoldingiz omon, xush
kildingiz!*

(Definition: What did you do at the copper
mine?

Today you know the tyranny of the tyrannical
government,
Property, children, wife - you all lost,
You have escaped from the hands of all the
oppressors!
Cruel King is dead and, you are alive, you are
welcome.)

Answer:

*Bizni ozod ayladi, yangi hukumatlar bu kun,
Ko'nglimiz shod ayladi, yangi hukumatlar bu
kun,
Dilni obod ayladi, yangi hukumatlar bu kun,*

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Zulmni barbod ayladi, yangi hukumatlar bu kun.
Dengiz: "Ozod o'ldingiz, vah, bandiyon, xush keldingiz! [21.3]

(Definition: It has set us free, new governments these days,
New governments this day made us happy,
Made our soul happy, new governments these days,
Oppression has failed, new governments to these days.
The sea said, "You are free, wow, bandian, welcome!")

"Sitamdiyda rabotchilar kelishi" is an event. The plot of the poem is based on real reality. The plot is illuminated by the language of the lyrical protagonist and lyrical character. Many works have been created in this way [11. 30-34.] (Except for muhammas in the form of a dialogue). In this poem, the questioner, the author is the lyrical hero, the respondent, that is, the laborer is the lyrical character. The lyrical hero and the lyrical character have an equal place in the work. The lyrical character is a consistent narrator of the events that the laborer experienced. The questions asked by the lyrical protagonist with pain and anguish are filled and developed by the lyrical character's words full of sorrow and grief.

In this poem, the phrase "xush keldingiz" serves as a radif. This line embodies the poet's boundless respect for our compatriots who have returned from hard work. The fact that the poem is based on a certain order of long and short syllables is almost completely consistent with the rules of aruz in terms of the use of rhyming words. In this poem, which consists of 18 verses and 90 lines, the following words come in the form of rhymes: *qayon, nishon, ko'z yoshi qon, notavon, mehmon, zindoniyyon, omon, bandiniyyon, nogahon, shodumon, za'faron, bag'ri qon, toza jon, qahramon, qordon, bargi xazon*. The "raviy" (the letter at the end of the words, that sound similar) in each verse are proportional to each other. Only in one place did the creator try to form the same tone of letters from the letter "r" in the plural and from the letter "r" in the stem.

This poem mainly emphasizes hyperbola and allegories. For example, the exaggerated passages are: "Yig'lamoqdan bo'ldi ko'zlar yoshi qon, xush keldingiz!"; "Zulm o'tida ayladilar bas jigarlarni kabob"; "Och o'lub, muhtoj o'lub, qon yuttingizlar yo magar?"; "Yuzni g'am so'ldirdi, dengiz: "Zafaron, xush keldingiz!"; "G'am samumidin yuzi bargi hazon, xush keldingiz!". The poet also used the art of allegory. For example, "Zulm tog'I ostida qadlar duto bo'ldi chu mim"; "Yer tagi namnoku tanlar ojiz o'ldi misli mo'r" the allegory served to express the tragic situation of that time.

When Siddiqi Khandayliqi uses the question-and-answer, dialogue method in writing the muhammas "Sitamdiyda rabotchilar kelishi", these characters show that the lyrical and dramatic spirit is combined in the poem.

Another work in the Muhammad genre is Mulla Murtaza's poem "Ayrilib qoldim". The 90 lines are rhymed with **aaaa, bbbb**.

Meningdek intizoru zor, hayron bo'lmasun hech kim,
Ko'korganda qurib, yer birla yakson bo'lmasun hech kim,
Misoli g'unchadek choki giribon bo'lmasun hech kim,
Musoli chug'zdek aftoda, vayron bo'lmasun hech kim,
Vujudim shahrig'a Iskandarimdin ayrilib qoldim.[18.3]

(Definition: Nobody craves and wonders like me, May no one be destroyed, may no one be destroyed as an owl. No one should look like a bud, I lost my Iskandar in my soul)

The image of the owl in the poem served as a figurative depiction of the country's plight under the influence of the events of 1916. Consequently, the owl's habitat is ruined. Such a poetic emblem played an important role in ensuring the art of poetry.

The poet used several poetic arts in this passage. In this case, the words "intizoru zor" formed the mukarrar art, the phrase "ko'korganda" formed istiora (metaphors) the words "misoli g'unchadek", "misoli chug'zdek" tashbeh, and the word "Iskandarim" formed the talmeh art.

Among the poems under study, there is, qasida also can be observed. Akbari's qasida "Oq podshohim, yasha" from the collection "Vatanga xizmat" is rhymed in **a-a, b-a, v-a**. The title of the poem has been a radif. This 14-byte poem is entirely dedicated to praising the king.

The poet Siddiqi also turned to Tarjiband, one of the most complex genres of poetry, in his artistic depiction of the events of 1916. "Rabotchilar haqinda bir jonso'z tarji'band" [12. 2]. It consists of 144 lines. Tarji'band is a more complex lyrical form in terms of structure, and only skilled poets have written works in this genre. The rhyming structure of the Tarji'band is similar to that of the tarkibband. The difference is that if one byte at the end of a clause is rhymed independently in a tarkibband, the same byte is repeated at the end of all clauses of the tarji'band [11. 201]. The following verse is repeated in Siddiqi:

Boringiz omon, qahramonlarim,
Kelingiz eson, pahlavonlarim.
(Definition: Go safely, my heroes, Come safely, my children)

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The poet sincerely wants Allah to "nazar et (look)" at the situation of the "qahramonlar", the "pahlavonlar" and to put an end to injustice:

*Elni holig'a, Yo Rab, et nazar,
Qiylyu qolig'a, Yo Rab, et nazar.*

(Definition: Take a look at the condition of our land, O Lord. Take a look at the rest, Lord.)

Poem is written in mutadoriki musammani maxbuni maqtu' rhythm that rarely used in classic literature. (The column and sketch of the poem are as follows: - V - V - - V - V - foilun faal foilun faal). We did not notice information about the rhythm mutadoriki musammani mahbuni maqtu' in theoretical sources of Uzbek literature ("Mezon ul - avzon", "Muxtasar", "Funun ul - balog'a"). Information about this rhythm is given in U. Toirov's book "Farhangi istiloxoti aro'zi Ajam" in tadjik (Dushanbe: Maorif, 1991. -B.283.)

In this tarji'band, the poet tries to express the content with a unique art, using such arts as hyperbola, tanosub, muvozana and talmeh:

*Uzotib sizi qaytamiz hamma,
Hamchu sho'rishi Karbalo qilib
(Definition: we will send to the war like in
Karbalo (where prophet Muhammad's grandchild
was killed)*

The poet remembers the story of Karbala, suffering from the bitter fate of our compatriots. Through this he tries to give a poetic interpretation of social reality.

In general, most examples of labor poetry are written in such genres as tarjiband, qasida, muhammas, murabba, masnavi and ghazal in aruz. In them, aspects such as the repetition of a refrain, the singing of poems, are characteristic of finger rhythm or folklore.

The place of finger rhythm in the Uzbek literature of the beginning of the XX century, which has been almost not used for centuries, mainly used in folklore, has become stronger. In particular, some examples of labor poetry are written in finger rhythm, including the works of poets such as Hamza, Ibrahim, Olim, Rafiqi.

Poems written in finger rhythm be found in the collection "Loshmon". Muhiddin Ibragimov's poem "Ko'ngillilarg'a" is presented in the form of four verses and consists of 16 lines. There are rhythm - related deficiencies in both clauses. In the poem, the arts are almost non-existent.

*Vatan sendan xizmat kutar,
Xizmat etsang, u jonlanar.
Vatan uchun o'lmoqg'a bor,
Lekin qarzing yashamakdur. [19.6]*

(Definition: Motherland waits a favour from you, if you can, it can blossom. Go through in danger for your land, but you are asked to stay alive)

Through these verses, it is clearly stated that the real intention of the poet is to educate nationalist, patriotic youth. Another work written in this spirit is the poem "Yo'l ustinda" by Olim, which is written on the finger and consists of 19 verses. There is an orderly rhyme in the poem. Using the art of metaphor in scientific poetry, they achieve a harmony of expression and image:

*Xush qol emdi g'arib Vatan,
Fido etduk jon ila tan.
Bitmaz uyqungdan uyg'ongil,
Ko'zlaringni ochib Vatan. [19.15]*

(Definition: Goodbye my poor Motherland, we sacrificed our heart and body. Wake up from endless sleep, open your eyes)

These phrases "uyqungdan uyg'ongil" and "ko'zlaringni och" served to indicate the main aim of the poet.

It should be noted that labor poetry is poetically unique. In fact, the study of the poetics of a book has a certain degree of complexity. Consequently, the study of plot, composition, thesis, synthesis, style, rhythm, word function, and other literary elements provides a basis for such a conclusion.

The use of the proverb "O'sma ketar, qosh qolur (O'sma (a liquid used for eyebrows) goes away, but eyebrows stay)" is called an example, and served as a logical confirmation of the creative idea. After all, the poet believes that in time there will be freedom, liberty and awakening.

In Hamza Hakimzoda Niyazi's "Tanlangan asarlar", "Mukammal asarlar" and "To'la asarlar" the poem "Salom ayting" is presented in the form of 13 decimal places. However, it should be noted that "Salom ayting" is written in the form of aruz - hajaji musammani salim and is muhammas according to its rhyme: **a a a a a a, b b b b a .** Khamzashunos L. Kayumov also quoted the poem "Salom ayting" in the form of a five muhammas. 211-212.; 14. 371-373.]. "Salom ayting" [15. 8.] was first published in 1917 in a lithographed version of the lithograph, in the library "Ma'rifat, G'ayrat". Perhaps that is why the poem is published in decimal-verses form in the above collections. Let's determine the rhythm of the first verses of this poem in muhammas form:

*Ag'o, sog' borsangiz, avval, dadamlarga salom
ayting,
V - - - V - - - V - - - V -*

*Mafoiylun mafoiylun mafoiylun mafoiylun
Yugurib chiqqan ul mushfiq onamlarga salom
ayting,
Ko'zi qon hamshiram birlan akamlarga salom
ayting,*

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*O'pib peshonasin men-chun, ukalarga salom
ayting,
Qo'nu qo'shni, kichik- katta ag'omlarga salom
ayting.*

V - - - V - - - V - - - V - - -
-

Mafoiylun mafoiylun mafoiylun mafoiylun

(Definition: If you go, firstly, say my hello to my father, say my hello to my poor mother who ran out, say my hello to my nurse and brother. Kiss their forehead and say my hello to my little brothers. Say my hello to neighbors and relatives)

By combining the traditional classical poetic form with a new theme and form, Hamza sought to incorporate it into an example of folklore - the song, and the form of the poem became verses.

In the poem, the traditional arts - metaphor, tazod, allegory, hyperbola, talmeh, irsoli - are skillfully used. In particular, the poet addresses the art of talmeh as follows:

*Otam ham inchunin oppoq
Saqoliga to'kib yoshin...
...O'ziga tutsin ibrat
Hazrati Ya'qubni bardoshin.*

(Definition: My father cried dropping his tears on his gray beard, ... say him be patient like Hezrat Ya'kub)

The lyrical protagonist greets his parents and urges them to follow the example of "Hazrati Yaqub bardoshi". Avloni also uses this talmeh in his poem in a special way:

*Hazrat Ya'qub necha yillar Yusufidan ayrilib,
Sabr ayla, shodliqg'a chiqg'on necha yillar
termulib.*

(Definition: Hezrat Ya'qub was away from his Yusuf, be patient, he became happy after many years)

Through these examples we see that the names of historical figures who can serve as an example in labor poetry are frequently referred to.

Summarizing the views of Hamza's three poems on the events of labor, it can be said that the combination of both aruz and finger rhythm features is explained, firstly, by the transition from aruz to finger, and secondly, by the fact that Hamza's poems were written for "Milliy ashulalar". In conclusion, the harmony with traditional poetry is also seen in the widespread use of the arts in works on the subject of labor. In the poetry of labor, such arts as allegory, tashbeh, hyperbola, tazod, tanosub, tazmini muzdavaj, muvozana, takrir, mukarrar were used effectively. These arts, poetic means of depiction, served to more vividly express the spirit of the period and the mood of the lyrical protagonist.

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