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## DIVERSITY IN WRITING UZBEK SONNETS

**Abstract:** This article is devoted to the issue of diversity in Uzbek sonnet writing, which explores the history of diversity in sonnets, the principles of development of sonnet series in Uzbek poetry, typological features, compositional structure, imagery and artistic and aesthetic features. The object of research is the collection of Uzbek sonnet writers Rauf Parfi and Fakhriyov's sonnets. The article also discusses the wreaths of sonnets by the Uzbek poet Barot Boykobilov.

**Key words:** sonnet writing, categorization, compositional integrity, unity of sonnets, Rauf Parfi.

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### Introduction

The series of sonnets is still under study, and this series was formed in the 13th century in the works of Petrarch, the "father" of the sonnet genre. In other words, the fact that the poet's series of sonnets on the theme of Mrs. Laura includes a total of 317 sonnets shows that this series is quite significant. Later, in Shakespeare's work, a series of 154 sonnets was formed around the same "trio".

Researcher Hamid Mirzaev comments on the fact that Usmon Nasir began a series of sonnets in Uzbek literature with his poem "The Nile and Rome." "New aspects of the subject are revealed in the series, and lyrical experiences are at the core of this series. Everything related to the subject draws strength from the poet's thoughts, achieving the power of emotional impact. We accept everything through the personality of the poet, we begin to look at the subject through his eyes" [2. 65]. In his article, the researcher tried to prove that "Nile and Rome" is essentially related to the genre of sonnets, although it is not divided into quatrains and tercets. However, it should be noted that the parts of "Nile and Rome" are inviolable to the laws of the sonnet genre not only because they are not divided into quatrains and tercets, but also because of the rigidity of the rhyming order and compositional structure. Because all 6 of its parts are rhymed in the

same way as a-a-b-b, v-v-g-g, d-d-e, e-yo-yo. It is known that the rhyme in this form is characteristic of masnavi. However, it cannot be said that the work was written in the masnavi style. Because it is divided into specific sections, and in this distribution 14 lines are taken as a basis. According to the researcher, in essence, the sonnet does not meet that requirement. Because the sonnet is required to have a problem-rise-culmination-solution state in the plot. But in "Nile and Rome" these are not exactly the case. Some parts of the play do not essentially resemble a sonnet. Because they used such means of artistic expression as anaphora, parallelism, takrir which are alien to this genre. In particular, in Section 3:

*Mana menman, u qullarning hech so'nmas yodi.  
Mana menman, falaklarga lov-lov o't qo'yib,  
O'talarimning boshidan poydevor o'yib,  
O'zodligim obidasin qurgan, insonman!  
O'sha jonman, o'sha qonman va o'sha shonman!*

(Definition:

*Here I am, thought that the slaves never forget,  
Here I am, setting fire to the heavens.*

*Carrying the foundation from the head of my fathers,*

*I am a man who built a monument to my freedom!*

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*I am that soul, that blood, and that glory!*  
such verses are repeated again in Section 6. Both anaphora and parallelism and takrir are used in these verses. In our opinion, "Nile and Rome" is not written in the genre of sonnet. If the epic sections were examples of this genre, it would be a sonnet-epic, not a series of sonnets. So, Osman Nasir chose only fourteen lines of verses for the poem according to the content of the work and the requirements of the poetics of the poem. This situation is reminiscent of the fourteen-line form chosen for Pushkin's poetic novel Eugene Onegin.

One of the sections in the second chapter of S. Rakhmonova's dissertation on the study of the sonnet genre is entitled "Poetic structure and artistic concept in the series of sonnets", and this section also discusses the series of Uzbek sonnets. It also states that the "Nile and Rome" were the first series of sonnets. N. Ochilov's views on series of six sonnets is popular in the West [4. 17] is also not enough to claim that it is a sonnet.

The series of sonnets written by Rauf Parfi and Faxriyar can be a great achievement of Uzbek sonnet writing with their high content and art. There are many sonnet complexes in Rauf Parfi's poetry. In his article, Hamid Mirzaev focuses on the series of sonnets in the poet's poetry, emphasizing that they are mainly led by the philosophical spirit, and includes most collections of sonnets, such as "Sunbula", "Barnobonu", "Og'riq", "Mickelanjelo sevgisi". One of the distinctive features of the sonnet series is that its compositional integrity applies to both form and content. Rauf Parfi's collections such as "Sensiz", "Tangri sog'inchi", "Qora devor", "Thakurning oxirgi she'ri", "PYo'lovchi", "Hamlet", "U dunyoga onamga maktub" are also examples of a series of sonnets. The series "Sensiz" contains three sonnets. The peculiarity of the sonnet series created by Rauf Parfi is that the elements of compositional integrity present in each sonnet are also specific to the series. That is, the first sonnet describes the problem, the second sonnet the course of experience, and the third sonnet the solution and the lock. In the first sonnet in the series "Sensiz", in addition to the compositional elements, it is clear in the sonnet lock that it is "sevgi (love)" at a time when the general meaning of "sen (you)" in "Sensiz" is unknown. But the problem in the sonnet is that the lyrical protagonist, the lover, suffers from a lack of love. The second sonnet describes the development of events in the delivery of love by a ship at sea, the fact that flowers and birds in nature are in a state of fear as if they felt an unpleasant state, and they handcuffed them so as not to bring the love from the ship closer.

Sonnet 3 calls for the awakening of the "sevgi" whose soul is dying, and for its sufferings to accompany the lover. From the content of the sonnet, love is a literary feeling, and the real man is a transient, temporal creature, and the desire not to be deprived of the happiness of enjoying this divine

feeling for such a short time is expressed by the lyrical protagonist.

*Fursaat o'tmakkadir. Vaqt bu- beomon.  
Omonat dunyoda omonat odam-  
Vijdon shevasi bor, mehrobi iymon-  
Asl insonlarni chorlaydi bu dam[3.90]*

*(Definition:*

*The opportunity is passing. Time is running out,  
Human is temporal in temporal world  
There is a dialect of conscience, the altar of faith  
This rest calls people)*

From the content of the lyrical poem it can be deduced through a sense of faith that this love is in a divine sense. The same content and essence can be observed in the series of sonnets of the poet "Tangri sog'inchi". The series of sonnets "Qora devor" includes six sonnets, the general composition of which shows the location of such elements. The first sonnet begins with the lyrical protagonist's description of the anguish of his heart in the face of "lovelessness." The broken soul of a lover can be revived by love. While the protagonist's search for a solution in this situation serves as a knot, the third sonnet reveals a series of different manifestations of the protagonist's thoughts and feelings in the depths of suffering and mental torture. That is, the tension in the psyche of the lyrical protagonist is manifested in the state of perceiving some emotion.

*Nadir bu? Tilim lol, vujud valangar,  
Ko'rgali ko'zim yo'q, ko'zim o'yilg'on[3. 87].*

*(Definition:*

*What is this? I can't speak, my body can't motion. I can't see, my eyes are dig out) [3. 87].*

Sonnet 5 provides a unique solution. That is, the lover gives freedom to his psyche, forgetting the worries of life: the free spirit flies to heaven.

In the last 6th sonnet the sonnet is unlocked, namely the renunciation of worries of life actually turns out to be a renunciation of life. That is, the lyrical protagonist wants to say that love for Allah can be attained through death. He concludes that the desire to be face to face with Allah is thus satisfied.

*So'zimga to'ldi sog'inch, so'zim-da yolg'iz.  
Ko'zimga to'ldi yolg'iz Alloh jamoli.  
Belgi berdi falak. Noma'lum bir iz [3. 89]*

*(Definition: My words are full of longing, in my words only.*

*My eyes seeks only Allah.  
Heaven gave a sign. Unknown a sign. )*

In Rauf Parfi's series of sonnets, such compositional integrity is manifested in the form of a

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peculiar feature. Each series has its own lyrical protagonist, and the nature of his thoughts forms a unity of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

There are two series of sonnets in Fakhriyor's poetry: "Sensizlik" and "Nomozshomgul". The series "Sensizlik" is essentially similar to the series "Sensiz" in Rauf Parfi's poetry. That is, this category also describes the role of the feeling of love in the lifestyle of the lover. There are ten sonnets in the category, and there is a special connection between them. There is only one common hero for sonnets - the image of a lover. According to its content, the manifestations of separation suffering in sonnets are characterized by circulation of emotions. Unlike the series "Sensiz", the series "Sensizlik" was more about worldly love. In essence, the fact that all ten sonnets reflect the sad and unusual views of life without a lady- love for the lover testifies to the membership in the series. The first sonnet depicts moments when the lyrical protagonist realizes that his be loved one does not love him.

*Lahzada sevgimiz qarida,  
Sochlarini bo'yar uning tun.  
Ne g'amki, visoling aridi,  
Daf'atan men sevilman kun [6. 48]*

*(Definition:  
Night dyes her hair, in a second in our love,  
So pity, when you stop loving me,  
I can't see your face)*

Sonnet 2 describes the anguish of the heart in the face of unrequited love.

*Vido fasli ayni namozgar  
Kun qon qusar volalarimdan,  
(Definition: at dusk, like the time of separation,  
day vomits blood)*

The reddening horizon in the evening is reflected in the bloody heart of the lyrical protagonist, who is suffering from a sense of farewell. The mad lover, on the other hand, throws himself towards that redness, that is, he throws himself into the torments of separation, intensifying the longing. In the third sonnet, there is a story about the eyes that are drawn behind the sweetheart who is leaving the lover, the words that are lost and burnt in the hair, the heart that follows him. In the eyes of the lover, "without her" life has become a dead body.

*Armonday ship-shiydam, chamasi.  
Mendan qadamlaring tortilgan,  
Menda endi hech kim yashamas [6. 85].*

*(Definition: It is silent like an unfulfilled wish,  
Your steps are not towards me,  
No one lives in me anymore then.)*

The fourth sonnet reflects the fact that the lyrical protagonist surrenders himself to the will of the lover,

the impossibility of regaining his "I", that is, what the lover does is left to her will.

*O'zingdagi meni qaylarga  
Tashlab yohud olib ketarsan?  
Qay zaminga qayu oylarga  
Sochadursan g'azab singari [6. 86].*

*(Definition:*

*Where will you take or leave me that inside you,  
where will you spread me like your anger)*

In the fifth sonnet, it is said that the live hopes of the lover give him more sorrow, and the memory of his be loved one adds more sorrow to remember her.

*Yoding bilan yashamoq og'ir  
Yashamaslik og'ir undan ham*

*(Definition: it hard to live remembering you, but,  
it's even harder when I don't remember you)*

In the sixth sonnet, the lyrical protagonist begins to despair. Because the feeling of farewell makes his heart bleed. The long duration of this process puts the lover in a state of despair.

*Izlaringni ko'mar qirmiz qor  
Yaralari bitmas xotirming,  
Tugamaydi bu sitam, bu zor [6. 87].*

*(Definition:*

*Reddish snow hides your steps,  
Your memory wounds me again,  
This pain doesn't end)*

Sometimes, when separation burns the heart, hopes reappear, and the sufferings of longing force him to remember. But when she does not remember him, the hopes are extinguished again, and it is said in the seventh sonnet that the heart becomes a grave of hopes.

*Sen esang, sen kela olmassan  
Dildan keta olmaganingday.  
Yodimni yodingga olmassan...[6. 88]  
(Definition: But you, you can't come  
As I cannot forget you.  
You do not remember me....)*

In the eighth sonnet, living "without her" became the mood or lifestyle of the lyrical protagonist. Hopes and beliefs to see her rises in the form of roses, and blood gushes from the red flower. This drop of blood, like a butterfly, like a cloud, touches hopes and leads them in unknown directions. Now the lyrical protagonist declares that he will light candles of hope anyway, that he will live waiting for his lover, that he will appeal to her through appeals and supplications, and that he will not despair of her at all.

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In the last tenth sonnet, he begins to doubt whether she, herself exists or not. If she doesn't exist, he is amazed that why the separation and the spirit of anguish in his heart are burning so much.

*Judolikmi – tong kabi otar?*  
*Sensizlikmi – beshumor sitam*  
*Hajring bo'lib ko'ksimga botar? [6. 90]*

*(Definition:*  
*Is it Separation – rises like a dawn?*  
*Uncountable pain is this state of being without*  
*you?*  
*Touches me like your pain!)*

The last sonnet lock describes the concluding idea of the series. That is, life does not always have a desired state. Because the unity of actions, deeds, and opportunities is also likely to be an obstacle in the service of other people's desire.

*Gallar kelar, ketadi gallar,*  
*Ming kuyin, ming ista, istama,*  
*Imkondan xorijdir amallar [6. 90].*

*(Definition: Many times come and go,*  
*It doesn't matter whether you wish or do not,*  
*Some wishes are impossible to gain)*

The series of sonnets "Sensizlik" contains poems on the theme of love, in which the pain of separation is gradually given, and at the end it is stated that his unattainable dream, the movement of only one side for their realization, is really lacking, all this leads to increased heartache.

Faxriyar allows for variation in the rhyming of examples in this category. That is, most of the ten sonnets - 5, 7, 9, 10 - are rhymed in the form a-b-a-b, v-g-v-d, e-yo-e, j-yo-j. The rest are different in the rhyming system. But most meet the rules of the sonnet specification. Since the variety in the order of rhyme is related to the evolution of the image of the feelings and suffers, it does not have such a negative effect on the overall level of the sonnets. This situation can be considered as a peculiar style of the poet.

Another series of the Faxriyar's complex is series of five sonnets called "Namozshomgull", in which the flower called "nomozshomgul" (in english mirabilis jalapa) opens in the morning and closes in the evening, is chosen as a symbol of love. The author, who is a lyrical protagonist, suffers from the opening of the flower and its closing and shedding in the evening, and tries to alleviate the pain of the flower by expressing a feeling of anguish towards the flower. In the sonnets of this category, as in the Rauf Parfi's complexes, the concepts of knot, culmination, feelings flow, solution, and input can be identified. In the first quatrain, as in the elements of the sonnet plot, the exposition is reflected, that is, a gloomy flower

mirabilis enters. In the first sonnet lock the problem-knot of the series is given.

*Gulim seni qay vido yengdi?*  
*Qay judolik dilda yotadi?*  
*Qay muhabbat azangga tengdir? [6. 115]*

*(Definition: my flower, what defeated you?*  
*What pain lies in your soul?*  
*What love is the reason of your sorrow?*

He begins to look for the cause of such a condition of the flower wearing a blue dress [namely, greenleaves]. It is well known that even the lyrical protagonist cannot find an ointment for the pain of a flower, for he cannot resist the coming of spring. In the next sonnet, too, suffering, helplessness, and sympathy continue, reaching the level of giving it his heart. This is the peak of the lyrical hero's sense of humor.

*Sitamlarning keldi aritgim...*  
*Yuragimni senga atadim.*  
*Bu tun sog'inchlarim qaritdi [6. 116].*

*(Definition:*  
*I want to reduce your sorrows...*  
*Gave my heart to yyou.*  
*I miss you this night)*

These will be the sufferings of the lyrical protagonist's sympathy for the flower, which is a poetic image, that is, the development of feelings. The fourth sonnet reflects a peculiar solution. That is, this state of the flower is indicated by the firm determination of the heart in despair.

*Ilinjsiz ilinjdand tolasan,*  
*Bir kun kelar nafrating to'lib,*  
*Sen sevgingdan qasos olasan [6. 117].*

*(Definition: you'll be tried of despair,*  
*One day your hatred will be full,*  
*You will take revenge on your love)*

This decision is, of course, revenge on love, that is, not to give in to grief, but, to free oneself from suffering by forgetting the hijra of love. Conclusion of the Sonnet - In the fifth sonnet, the lyrical protagonist expresses his plea regarding the tragic fate of the flower:

*Sipqorurman so'ngsiz hasratim,*  
*Bir o'tinchim bo'lmaydi ado:*  
*Seni bahorlardan asrasin! [6. 117].*

*(Definition: I will get rid of my endless sorrow,*  
*I have got one wish:*  
*May, he will protect you from Springs)*

Although the series of Faxriyar's sonnets is dominated by the sufferings of love and the longing of the heart, but it also reflects the peculiar attitudes and



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conclusions to certain aspects of the philosophy of life. The use of a series of metaphors under the terms "Sensizlik (without you)", "yo'qlarim (things I don't have)", "borlarim (things I have)", in particular, "ketmoq baxtiyorligi (the happiness of leaving)", "qolmoq azobi (the pain of staying)", "ketmaslik zorligi (the difficulty of not leaving)", "o'zingdagi men (I am in you)", "g'am ilinjilari (sorrows)", "visol hoki", "hajr darvozasi", "unutilmoq ozori (the torment of forgetting)", "umid hamlasi (the attack of hope)" and many other metaphors, the specific artificial verb forms "chorlarman", "yorlarman", "zorlarman" are also typical examples of poetic observation. Thus, the repetition of specific mobile words in the series is a sign of their interdependence.

As H. Mirzaev noted, the phenomenon of categorization in Uzbek sonnet writing combines typological features. In Uzbek sonnet writing, sonnet series are not so large, that is, they are combined from three sonnets to ten sonnets. The sonnets in the category can be understood in a coherent and sequential manner. They complement each other in content and go down to the conclusion. There is also a balance in the placement of composition and plot elements.

So, the issue of a series of sonnets is one of the emerging phenomena in Uzbek sonnet writing.

When talking about the phenomenon of diversity in sonnet writing, it is necessary to talk about sonnets - wreaths. Creating a sonnet-wreath requires a great deal of skill, high level, taste, experience from the poet. There will be 14 sonnets in the wreath. The fifteenth sonnet is called the magistral (the last main lines), "chambarak" (collection) poem. All the poems in the wreath should be closely connected with each other through a single content and form. The last fourteenth line of each sonnet should be the first line of the next new sonnet, and in the main lines all this should come together and sound as an independent sonnet. It is a poem of fifteen sonnets - two hundred and ten lines.

S.Rakhmonova's above-mentioned dissertation has a chapter entitled "Artistic features of the wreath of sonnets", which also reflects on this form. It is noted that the wreaths, although written in the form of a sonnet, do not meet the requirements of the composition. That is, the rule of "thesis-antithesis-synthesis" can not be applied at all. We have a unique perspective on this.

When it comes to the history of the bouquet of sonnets, it is necessary to begin with the information that the first sample of it was created in Italy. Among Russian poets S. Kirsanov, V. Bryusov (1873-1924), Vchislav Ivanov (1866-1949), M. Voloshin (1878-1932), I. Selvinsky (1899-1968) managed to create a wreath of sonnets. "I. Becker's work" "To the victims of Germany's World War II" is a beautiful example of a bouquet of sonnets" [7. 52].

The presence of sonnet-wreaths in the works of B. Boykobilov is a great achievement of Uzbek sonnet writing. On the magistral of B. Boykobilov in the wreath "Samarkand", which begins with "Zarafshon qo'ynida fusunkor shaxar", we can see that the technique of poetry is quite perfect, the rhymes are in harmony with the system. In particular, it can be said that the magistral is formed under the influence of rhyming, "tuproq - uyg'oq, lol - iqbol, sharob- nob" in double verses, or "shaxar- qadar, gavhar- bedor, dunyo-daryo" in narrow verses. We are convinced that the main sonnet that is magistral is a unique work both in terms of composition and the nature of the experience.

*Zarafshon qo'ynida fusunkor shaxar,  
Mening kindik qonim to'kilgan tuproq,  
U menga azizdir, shirin jon qadar,  
Husniga boqurman bir umr uyg'oq...  
...Yangi zamon uchun ich, deb mayi nob.  
Samarqand to'yidan shodmon naqadar,  
Shahrimga kidiray men ham gulchambar [1.  
297].*

*(Definition:*

*A charming city in the heart of Zarafshan,  
The soil where I was born,  
It is dear to me, as sweet as a soul,  
I look at it always awake...  
... Let's drink for a new age..  
How happy is Samarkand from its day,  
I also wear a wreath to my city )*

Literary critics say that "many poets who sought to create a bouquet of sonnets, unable to express a deep meaning, gave in to just form" [7. 52], however, there some good points mentioned about B. Boykobilov's "Samarkand" wreath of sonnets. "This wreath is truly a gem found in the ocean of poetry. This is not a "form". The deep content is intricately and beautifully dressed. Not only the rhymes of the poem, but the whole body resonates"[5. 346]. Indeed, the wreath "Samarkand" is much more artistic and meaningful than the wreath "Oltin to'y".

Thus, the following conclusions can be drawn about the artistic and aesthetic features of the Uzbek sonnet and its diversity:

- In Uzbek sonnet writing, diversity is recognized as a phenomenon that has been formed both in terms of artistic and aesthetic features and in terms of theoretical basis.

- Usmon Nasir's poem "Nile and Rome" is not the product of a sonnet genre or a series of sonnets, as H. Mirzaev and S. Rakhmonova point out in their research. According to the content of the poet's work and the requirements of the poetics of the poem, only fourteen lines are selected.

- The series of sonnets in the works of Rauf Parfi and Fakhriyor in Uzbek sonnet writing have

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become the achievements of our national poetry due to their content and artistic complexity. In the series of sonnets they create, each set contains a single lyrical protagonist, and the nature of his experience is a unit of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

▪ The series of Rauf Parfi sonnets are quite large in size. Their philosophical observation suggests that the peculiar harmony of the order of the rhymes of the sonnets prevails over the other sonnets.

▪ In the series of Faxriyar's sonnets there is a difference in the system of rhyme, that is, there are many shortcomings in the rhyme. Since this is due to changes in the lyrical protagonist's feelings, it does not have such a negative effect on the overall level of the sonnets.

▪ In Uzbek sonnetic writing the peculiar typological features of sonnet series are formed. These include the fact that the sonnets in the series are grouped from three sonnets to ten sonnets, they are described in a coherent and sequential manner, and the content complements each other and leads to a conclusion.

▪ There is a balance in the placement of composition and plot elements in the categories. In particular, regardless of the number of sonnets, there is a common compositional structure that binds them together. In proportion to this, one can also feel the location of the elements of the general lyrical plot. That is, each sonnet serves as an element of a lyrical plot according to the description of the protagonist's thoughts.

▪ The existence of a categories of sonnets, created in such a complex form, can be considered as a unique application of the world experience of sonnet writing in Uzbek sonnet writing. Creating a sonnet-wreath requires great skill, high level, taste, experience from the poet, and in the works of the Uzbek sonnet writer B.Boykobilov there are unique examples of this form. They are much more perfect works than the poetic technique.

In short, in the Uzbek sonnet writing, diversity is one of the most stable phenomena, which has its own form. There is no doubt that sonnet complexes, sonnet- bouquet s and sonnet-epics play a special role in the development of the Uzbek sonnet.

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**ISRA** (India) = **4.971**  
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**PIF** (India) = **1.940**  
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