

THE POETIC FORM OF THE FOUR IN UZBEK POETRY

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ABSTRACT

The article compares the poetic form of the quartet on the basis of scientific and theoretical views of scholars in Uzbek and world literature, and analyzes the quartet of Shuhrat and A. Aripov.

KEYWORDS: poetry, lyric genres, poetic forms, quartet, octave, fard, rubai, sonnet, murabba, muhammas, musaddas, image, poet, ghazal.

INTRODUCTION

The quartet has become one of the leading poetic forms in the history of the development of Uzbek poetry. What is the quartet itself? What features determine the nature of the quartet? "The Quartet is the most popular, widely used form of poetry in the poetry of the peoples of the world. Most, aavv, avav, avva, and in Eastern poetry, have an aava-style rhyming order. Hijabs vary in weight; it usually has nine or eleven joints. " The "Dictionary of Literary Terms" compiled and prepared for publication by the famous literary critic LI Timofeev and SV Turaev gives a much broader and deeper explanation of this definition: "Catherine (French quatrain) - quartet. The term "Catherine" is applied only to the quartet, which represents a complete idea ... ".

In scientific sources in the Uzbek language, these definitions are further supplemented on the basis of artistic and aesthetic experiences of Eastern poetry. In particular, in the opinion of N. Hotamov and B. Sarimsakov, "Four is an independent poetic work consisting of four lines. The history of the Quartet is so ancient that it first appeared in folklore. The creation of Uzbek folk songs as independent quartets is a clear example of this. The quartets differ from the rubai in their formal and semantic aspects. The subject matter of the quartet is wide, and it can reflect various life events ... In the quartet, the artist's impressions and conclusions about a life event are expressed succinctly and poetically.

"The quartet is one of the most common band structures in poetry, in which the first stanza rhymes the third stanza and the second stanza the fourth stanza. A distinctive type of quartet in Eastern poetry is the rubai. In Persian-Tajik poetry, rubai is also called dubayt (two bytes).

According to scientific and theoretical sources, the rubai genre is widespread in classical poetry, the highest examples of which were created by Umar Khayyam, Bobo Tahir Uryani, Abdulmajid Sanoi, Jalaliddin Rumi, Saadi, Pahlavon Mahmud, Alisher Navoi, Babur and Bedillar and gained worldwide fame.

The fact that the rubai is a concise and influential poetic genre has allowed it to express philosophical, moral-educational, instructive and Sufi thoughts and feelings. A rubai with such characteristics is a unique mirror that can deeply reflect the extremely complex and diverse thoughts that pass through the human heart and mind. Sources rightly point out that the quartets in folk poetry served as an important basis for the origin of the rubai. Although the rubai is a compact, small lyrical genre in terms of form, but it can express deep poetic thought, large philosophical generalizations, which makes it widespread and developed as an independent genre.

One of the peculiarities and requirements of the rubai genre is that in it a deep philosophical-didactic, socio-political, moral-educational or romantic-spiritual idea and content must find its holistic, poetic perfect expression. although the rubai genre has some similarities, they differ from each other in their formal and semantic features. First, according to the formal-rhyming order, most quatrains are usually complete in the form aavv, avav, avva, while the rubai rhyme in the form aava, aaaa, and have a brief perfection. The rhymes rubbed in the form aaaa are called 'aronai rubai'. Second, the rubai are distinguished by the scale and depth of the socio-political, spiritual-moral, philosophical-didactic content expressed in their poetic text. Therefore, the rubai is an independent lyrical genre with a unique poetic context in its approach to issues and coverage. It was also an important rule of classical poetry that the rubai was written in a certain sea of weight. We see that according to the features of artistic and aesthetic coverage and generalization of the material of life, in terms of formal features (aabb, avav, avva rhyming order) and content, the quartet also

occupies a classic place in the history of Uzbek poetry as a separate poetic form. These ideas are also expressed in various ways in the existing scientific and theoretical literature.

Consequently, "the rubai common in Eastern poetry is formally based on the quartets of folk poetry and is an independent and perfect work with its own theme and idea, stable genre features, and a small poetic form."

Hence, the quartet, one of the leading poetic forms of Turkish poetry, is dominated by the lessons of the heart, the breadth of thought, the essence of emotion, and the wisdom of spiritual experiences. In this regard, the poet's style of artistic thinking is important, he plays a decisive role in clarifying the essence of the literary text. The following four of fame are characteristic in this respect:

*Look at the amazing work of life:
Sigiru is a meadow where snakes live.
The poison that makes a snake out of a grass,
From this grass a cow, white milk-cream.*

No matter what theme he addresses in the lyrics of fame, whether it is nature or love, or love for the Motherland or devotion to the motherland,

the responsibility of life - a style of poetic thinking based on figurative interpretations of artistic conditionality in all of them emerges as a priority quality that ensures the individual identity of the creator. In particular, the concept that the unity of the universe and man ensures the beauty of life ensures the integrity and poetic originality of the poet's poems. That is, the philosophical view that the life of man without nature and the beauty of nature without man makes no sense is a predominant ideological and artistic concept that unites all, from the Quartet of Glory to the poems with complex plots, giving poetic completeness and perfection to his works.

It is important to note that in the poems of Glory is not given to exhortation. They share their feelings with the reader about the joys of life, the worries and joys of life, like close friends, talk like friends.

In this sense, the ideas expressed as a generalization, which are reflected in the conclusion of most of his poems, may seem to be prone to exhortation. But they, with their peculiar moral, social, philosophical content, prove that they are certain derivatives of the lessons of the poet's long life. In other words, they are the product of a poetic synthesis of the artist's intellectual and emotional life experiences expressed in a certain artistic form. Therefore, these quartets stand above the pandnoma based on didactic schematism and enrich the reader's mind and heart.

*The water in the mountain is always clear and clean,
I see it blurry below.
My friends, look what a mess
What is he doing by the stream.*

In such impressive quartets of fame, one of the artistic ways of expressing the poetic individuality of the poet is, first of all, the creation of a landscape that reveals the characteristic features of life. That is, the poet first prepares the ground for the flight of artistic thought, and only then gives wings to the idea expressed by the purmano generalizations aimed at enriching the intellectual world of people.

The way of thinking typical of Abdulla Aripov's philosophical poetry is focused on the socio-philosophical study of the essence of the night, today and tomorrow, ie the seasons of human life. The lyrical protagonist thinks about the spiritual and moral criteria of human life, the duty of the individual to nature and society. Questions such as "What is the meaning of human life?" And "What is the meaning and wisdom of life?" The artistic and philosophical idea that in this process a person is able to understand himself, to understand the essence of life is the highest happiness.

the concept gives the poet quartets a special content and a specific ideological direction.

*My dream is that your light will never go out,
Let your eyes shine like a star.
Unless you are a maple, live like a maple,
A leaf that does not break prematurely.*

First of all, it should be noted that the style of artistic thinking, which is based on symbolic meaning and artistic conditionality based on real-life facts and events, is one of the bright features of Abdulla Aripov's poetry, including the quartet.

The characteristic feature of this is that in the interpretation of Abdulla Aripov's quartets, a person does not feel helpless and depressed, a stranger. In fact, even in these lonely moments, man feels the mysterious wonders of the universe more clearly, and begins to understand himself more deeply.

*If you are born happy, that is perfection,
If you leave the world, it is doom.
When it finally comes to your soil,
If someone memorizes, that is iqbal.
The moon is still alone in the sky,
Loneliness probably bothers him.
I was looking for your vassal from nowhere,
The Ka'bah is the place where one worships.*

The moon depicted in this quartet is a symbol of loneliness. If we pay attention, the poet tried to read and explain the philosophy of life underlying the facts of life by using this celestial symbol. That is, the fact-based style of artistic thinking is distinguished by its philosophical meaning in its generalized ideas. This is another important feature of Abdulla Aripov's quartet, which reflects his creative individuality.

The new meanings assigned to the poetic images depicted in Abdulla Aripov's quatrains on the connection between nature and man are distinguished, first of all, by their original, new artistic and philosophical interpretations. Abdulla Aripov's creative individuality is a new approach to the issues and problems in terms of covering the psyche of the individual and society enriched at the expense of features. This was manifested primarily as a result of philosophical-psychological analysis of the nature of artistic-aesthetic thinking.

So, as we have seen above, the Quartet of Glory in the interpretation of nature and man is built on a more wise didactics. His works include "To the heart of fire ...", "To be born ...", "Spring has come", "Garden houses", "In search of happiness", "Cut flowers ...", "The face of yogurt ...", "Snow" melted ... ».« Correcting the target »and dozens of other quatrains are specific artistic generalizations of folk wisdom, rich in moral and didactic ideas, these works are distinguished by their content as an example and lesson. After all, in the artistic thinking of Fame, the main meaning is that nature is the flower of any society, and man is the flower. The poet tries to reveal the role of nature as an invaluable teacher in the spiritual and physical development of man through the symbolic images of natural details. Because it has always been a source of wisdom and example, the meaning that life is an eternal teacher for man is the essence of the Quartet of Glory.

The poetic meaning expressed by the colors of nature expressed in the Quartet of Glory reminds us of the ratio of the eternal forces in life (white and black, light and darkness, goodness and misguidance, light and darkness, etc.). Through symbolic images such as 'lonely light', 'light', it encourages us to read the virtues of light, which further enriches and beautifies our lives, the exemplary meanings of life like light. The Quartet of Fame on the interpretation of nature and human nature is significant for its wise didactic spirit and extensive philosophical content.

The new meanings assigned to the poetic images depicted in Abdulla Aripov's quatrains on the connection between nature and man are distinguished, first of all, by their original, new artistic and philosophical interpretations. Abdulla Aripov's approach to issues and problems from the point of view of covering the psyche of the individual and society has enriched his creative individuality at the expense of new features. This was manifested primarily as a result of philosophical-psychological analysis of the nature of artistic-aesthetic thinking.

The way, wheat, flour, soil, grave, garden, night and other poetic images in the poet's quartet with their philosophical and moral meaning symbolize the eternity of life, the awakening breath of light, the sharp gaze of the beauty of life.

CONCLUSIONS

1. The poetic form of the quartet, which plays an important role in Uzbek poetry, is distinguished by its specific direction of meaning, stylistic expression and interpretation of poetic images. An analysis of the Quartets of Glory of the Poet shows that in these works the didactic direction is strong, and the leading artistic pathos that life is a teacher for us, nature is a coach is clearly visible. The widespread use of the

method of conversation in the plot-compositional construction of the quartets allows for the emergence of various forms of expression, such as poetic observation, discussion, encouragement to think. This, in turn, ensures the transformation of vital content into popularly influential wisdom, and most importantly, the balance between the form of expression and wisdom and the depth of content, which is the essence of the literary text.

2. The poetic images used in the Quartet of Glory, such as grass, tree, wind, bird, milk, snake, are embodied as a bright artistic detail that carries symbolic content according to the expression of exemplary meaning. The poet's "The falcon needs an eye, the eagle has wings ...", "The new dress, the old friend ...", "I will come to your grave in a hurry ...", "The world is a half-finished building ...", "The frog is also a human being ...", "Like a bird striving for breadth from a cage ..." and so on. Garden breath, seedlings, light and flowers are the eternal treasures of the lyrical hero. They affirm the immortality of light, the sweetness, the highest blessing, the unique grace of life, while giving content to the life of the lyrical hero, a warm light to his heart. The Quartet of Fame is also unique in its direction of humanistic and philosophical content, which is steeped in popular wisdom. The colors and properties of nature, deeply reflected in the poems of the poet, are characterized by the fact that they acquire a vital meaning in the form of lessons and examples, and enhance their artistic and aesthetic significance.

3. The spirit of populism inherent in the quartets of Abdulla Aripov is evident in the approach to the issues and the interpretation of artistic and philosophical generalizations in terms of the interests and spiritual needs of the nation. In particular, the idea that it is possible to change and purify the psyche and psychology of society by immersing the mind in enlightenment, saturating the mind with intelligence, is a priority of the poet's quartet. This ethical-philosophical concept served to further enrich the scope of socio-aesthetic content, depth of meaning and intellectuality of the poet's creative individuality of Abdulla Aripov's quartets.

4. Philosophical content and vital impact on international wisdom are also the leading features of Abdulla Aripov's quartet. After all, symbolic meaning in poetry is a phenomenon of beauty that arises from the spiritual needs of society and the demands of the times, and the wise content that constitutes its essence has the potential to have both intellectual and emotional impact. The social meaning in the depiction of natural landscapes and situations in the poet's quartets often leaks from the roots of the psychological mood of society and personal experiences. In this sense, it turns out that the main artistic intention of the quartet is to express spiritual-moral generalizations. Wisdom means the colors and landscapes of nature. This is, in fact, one of the artistic methods that defines the unique creative individuality of the poet discovered.

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