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RUBAI METRICS IN UZBEK POETRY IN THE SECOND HALF OF THE TWENTIETH CENTURY (IN EXAMPLE OF CREATIVITY OF Khabibi, Sabir Abdulla, AND Chusti)

Abstract: The article focuses on the discussion of rubaiyat, a genre of Uzbek classical poetry in a form of quatrains, of such representatives of Uzbek literature of the second half of the XX century as Khabibi, Sabir Abdulla, Chusti. Theories about rubaiyat were first expressed in classical sources, in particular in the works of “Funun ul-balogha” by Sheikh Ahmad Tarazi, in the works “Mezon ul-avzon” by Alisher Navoi and in “Treatise of Aruz” (“Mukhtasar”) by Zakhiriddin Muhammad Babur. The descriptions of the rubai in these works differ from each other. The poets were creating in the genres of classical poetry such as tuyuk and rubaiyat, alongside with the lyric genres that were introduced by European poetry. The same aspects of the poetry of Khabibi, Sabir Abdulla and Chusti are being analyzed. The specific characteristics of their rubaiyat that integrates both – the canons of classical and trends of contemporary quatrains. Analyzing the genre characteristics of the poems written in Aruz metrics by Khabibi, Sabir Abdulla and Chusti are divided in to three subtypes such as traditional (classical rubaiyat), “dubaytiy”s and the last one is quatrains. Moreover, the analysis of metrics and genre specifics are analyzed in the article.

Key words: Aruz, Khabibi, Sabir Abdulla, Chusti, rubai (classical quatrains), dubayti, poetic quartet, ramal, hazaj, metrics.

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Introduction

Rubai, which is considered to be one of the difficult genres of our classical literature, consists of four lines. Theories about rubai were first expressed in classical sources, particularly in such works as “Funun ul-balogha” by Sheikh Ahmad Tarazi, in “Mezon ul-avzon” by Alisher Navoi and in “Treatise of Aruz” (“Mukhtasar”) by Zakhiriddin Muhammad Babur. The descriptions of the rubai in these works differ from each other. In “Funun ul-balogha”, for instance, Sheikh Ahmad Tarazi asserts that rubai will consist of total four lines, where the first, the second and the fourth ones will be rhymed; whereas the

rhyming of the third line is optional. In this case it should be called “ruboiyi musarra”¹. As an example, Sheikh Ahmad Tarazi shows a Turkic rubai. Even though the metrics of the rubai of the example is not in traditional hazaj, the fact of its being composed in “ramali musaddasi mahzuf” metrics tells us that in those times when rubai was developing it used not to have a strict metrics. This idea can be proved by the fact that some poets used to compose their rubaiyat in the metrics of “ramal”. “This displays that till the times of Navai there were not any strict rules as for the metrics of rubaiyat” [2,133]. Alisher Navai gives a description in his “Mezon ul-Avzon” as the following

¹ Explanation: Excellent rubai or taronai rubai.

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“The metrics of a rubai is called either “du baytiy” or “tarona” should be composed in “akhrām” va “akhrab” subtypes of “hazaj” metrics; it provides the poems with unique melodic tone and characteristics” [8,16]. Zahiriddin Muhammad Babur supports this idea of Alisher Navai in his “Treatise of Aruz” (“Muxtasar”). It became quite a tradition in the books of the following generations to stress out the fact that rubaiyat should be composed in “akhrām” va “akhrab” subtypes of “hazaj” metrics, just as Alisher Navai and Zahiriddin Babur asserted.²

Materials and Methods

In the second half of the XX century the poets were creating in the genres of classical poetry such as tuyuk and rubaiyat, alongside with the lyric genres that were introduced by European poetry. The same aspects of the poetry of Khabibi, SabirAbdulla and Chusti can be traced. The specific characteristics of their rubaiyat that integrates both – the canons of classical and trends of contemporary quatrains. Analyzing the genre characteristics of the poems

written in Aruz metrics by Khabibi, SabirAbdulla and Chusti are divided in to three subtypes:

1. Traditional (classical rubaiyat);
2. Dubayti;
3. Quatrains.

We shall start our analysis with the rubaiyat relating to the first group. It consist of the traditional poem of four lines composed in “akhrām” va “akhrab” subtypes of “hazaj” metrics. We were able to trace back such types of rubaiyat only in the works of SabirAbdullah. There are 5 such kinds of rubaiyat in the works of SabirAbdullah, which were included into poet’s four-volume “Works”³. The main thematic of those rubaiyat is about friendship, fair beloved and the difficulties of creating. The quatrain which start with “Ul do’stki meni soghinaru yod aylar” describes the situation where friends keep in touch and are aware of each other all the time sometime because of true friendship or sometimes because of their personal greed. The beginning of the rubai is as following:

Ul	do’st	ki	me	ni	so	ghi	na	ru	yod	ay	lar
-	-	V	V	-	-	V	V	-	-	-	-
So	g’in	ti	ra	ru	go	hi	ke	lib	shod	ay	lar
-	-	V	V	-	-	V	V	-	-	-	-
Ul	ba’	zi	si	ning	do’st	li	gi	dan	vah	mim	ko’p
-	-	V	V	-	-	V	V	-	-	-	~
Gar	teg	ma	sa	naf	men	da	na	nga	dod	ay	lar
-	-	V	V	-	-	V	V	-	-	-	-

The abovementioned rubai is called “ruboiyi khasiy” (an independent rubai); its first, second and fourth lines are composed in “hazaji musammani akhrabi makfufi solimi abtar (maf’ulu mafoiyly mafoiylyun fa’ – – V/ V – – V/ V – – –/ –), while its third line is composed in “hazaji musammani axrabi makfufi solimi azall (maf’ulu mafoiyly mafoiylyun fo’ – – V/ V – – V/ V – – –/ ~). The rhyme scheme is as in the traditional form of a-a-b-a. We can see that in the first and the thirds lines of the given rubai the word “do’st” (friend) comes as a long syllable. However, according to the rules of a traditional aruz “do’st” is a

super-long syllable. Nevertheless, starting from the second half of the XX century, our poets used to have tendency to use the super-long syllables either as they are supposed to be used according to classical rules or sometimes, transferring it to a simple long syllable. This is typical of the poetry of XX century and it can be traced in the works of other contemporary poets of that period. For example, in the next rubai of SabirAbdullah which starts with “Ul do’st dema to’ghri so’zing yoqmasa gar” the word “do’st” is used in a form of a super-long syllable:

Ul	do’st	de	ma	to’gh	ri	so’	Zing	yoq	ma	Sa	Gar	
-	- V	V	-	-	V	V	-	-	V	V	-	
Tek	kan	da	A	mal	so’ng	ra	ku	Lib	boq	ma	Sa	Gar
-	-	V	V	-	-	V	V	-	-	V	V	-
O’t	bah	ri	da	nu	Is	ta	ma	Yu	qoq	Ma	E	shik

² See: Haqqulov I. O’zbek adabiyotida ruboiy (“Rubai in Uzbek literature”). – T.: Fan (Science), 1981. Orzibekov R. Lirikada kichik janrlar (“Small genres in lyrics”). – T.: G’afur G’ulom nomidagi Adabiyot va san’at (Literature and art named after Ghafur Ghulom), 1976; Nosirov O. and others. O’zbek klassik she’riyati janrlari (“Genres in Uzbek classical poetry”). – T.: O’qituvchi (Teacher), 1979; Adabiy turlar va janrlar (“Types and genres of literature”). 3 volumes. Volume II. Lyrics. – T.: Fan (Science),

1992; Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari (“The rules of Aruz metrics and the basics of classical poetics”)– T.: Ta’lim-Media (Education-Media), 2019..

³ As there were no poems of the first sub-type in SabirAbdullah’s “Divan” we decided to explore this edition. See: SabirAbdullah. Works. 4 tVolumes. Volume II. – T.: G’afur G’ulom nomidagi Adabiyot va san’at (Literature and art named after Ghafur Ghulom), 1976, 175-p.

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-	-	V	V	-	-	V	V	-	-	V	V	-
Yo'q	lab	se	ni	goh	Go	hi	e	Shik	qoq	Ma	Sa	gar
-	-	V	V	-	-	V	V	-	-	V	V	-

The abovementioned rubai is called “ruboiyi khasiy” (an independent rubai); it is composed in “*hazaji musammani axrabi makfufi ajabb (maf'ulu mafoiyilu mafoiyilu faal -- V / V -- V / V -- V / V*” The rhyme scheme is as in the traditional form of a-a-b-a. In the rubai which starts with “Ul do'st dema to'gri so'zing yoqmasa gar” the poet asserts that friend should be able to understand and appreciate the truth, should change his attitudes when he gets a position and always keep in touch and be aware of his friend, which is considered to be the most important rule of friendship.

To the second sub-type of rubaoyat being analysed in this article, we include the poems composed in “*hazaji musaddasi mahzuf va hazaji musaddasi maqsur*”. It is necessary to mention the general rules of a dubaytiy. It is commonly known that “dubaytiy has its own poetic rules, schemes and linguistic and stylistic characteristics just as rubai does” [14, 9]. “Dubaytiy – consists of two stanzas (four lines) but it cannot be composed in the metrics of rubai. Mostly, dubaytiy is written in a romantic theme and seems as a devotion to somebody.” [7, 14]. The literature critique I. Haqqul points out in his book “O'zbek adabiyotida ruboiy” (“Rubai in the Uzbek Literature”) that general metrics of a dubaytiy is “*hazaji musaddasi maqsur*” or “*mahzuf*”. We were able to find 15 dubaytiys in the works of SabirAbdullah and 2 in the works of Chusti. Those rubaiyat cover the themes of being afraid of telling the truth, people who get arrogant if somebody is humble and respective towards them, some youth who do not realize what is modesty and humbleness, people who befriends with other only in order to get some profit, a bad and good neighbor, greedy people who do not think of the future. The dubaytiy of SabirAbdullah “Do'stni arzon sotuvchi ba'zi hofiz haqida”:

Dedi: - Do'stim, qilay to'yingda xizmat!

Qachon to'y qildim: u bo'ldi shu kun “band”.

Uni arziydi qilsam qancha hurmat,

Biroq, pul bermasang, bo'lmaydi xursand [3, 310].

The first and the third lines of the given rubai is composed in “*hazaji musaddasi mahzuf*” (*mafoiyulun mafoiyulun fauvlun V -- - / V -- - / V -- -*); the second and the fourth lines are composed in “*Hazaji musaddasi maqsur*” (*mafoiyulun mafoiyulun mafoiyul V -- - / V -- - / V -- -*). As it was asserted by Fazlulloh Safo the rhyme scheme is a-b-a-b. moreover, there are dubaytiys in the works of Chusti as well. There are two of them in his divan called “Ko'ngil tilagi”. The following is one of them:

So'zinning shohididur aqli vijdon,

Tiriklar bor, ular go'yoki bejon.

O'liklar bor, tiriklardan tirikroq,

Bu khil odamni tarikh der chin inson [16, 225].

This dubaytiy is written in “*hazaji musaddasi maqsur*” and rhymed as “a-a-a-a”. both of the dubaytiys are written in accordance with the rules of a traditional rules of dubaytiy. Thus, we can conclude that the tradition of composing of dubaytiy was still in trend in the second half of the XX century.

The last sub-type called “quatrians” includes the poems composed in “ramal” and “hazaj”. There are two quatrains written by SabirAbdullah and 11 written by Chusti. The initial metrics for composing of a quatrain in the second part of the XX century was “*ramali musammani mahzuf*”; Chusti created four quatrains in this metrics. 3 of them were included in his divan “Sadoqat gullari” and 1 in “Ko'ngil tilagi”.

Ikki nafsingdan biri gholib, biri maghlubroq,

Ikkisin tiysang agar bo'lghaysan oqil rahnamo.

Ikkisin maghlubi bo'lsang umr mulkida biroq,

Dunyoda turli balolarga bo'lursan muhtalo [16, 332].

The abovementioned quatrain is composed in “*ramali musammani maqsur*” (*foilotun foilotun foilotun foilon -V - - / -V - - / -V - - / -V ~*) and rhymed as “a-b-a-b”. it describes the two situation of a human being. The first when it deals with his greed and lives the life of a good person and a wise man; or he surrenders to his greed and consequently will have to deal with a great number of problem for the rest of his life.

The next plausible metrics for a quatrain is “*ramali musaddasi mahzuf*” (*maqsur*); SabirAbdullah composed 2 and Chusti composed 4 poems in this metrics. Here we are suggesting to your attention the first poem written in Turcic by Sheikh Ahmad Tarozhi and included into “Funun ul-balogha”:

Ey malohat mulkida sohibqiron,

Ko'zlarindur fitnai oxir zamon.

Gar pari emassen, ey gul, yuzi hur,

Ne uchun ko'zdin ucharsen har zamon [6, 124].

In the notes to this poems Sheikh Ahmad Tarozhi mentions that “if there were not a rhyme in the third line, it would be called “ruboiyi hissiy””. The poet does not give any clues of the metrics of “ruboiyi hissiy”. It was clarified that the poem from “Funun ul-balogha” was composed in “ramali musaddasi maqsur”. As we have mentioned, we can find such kinds of poems composed in the second half of the XX century in the works of both SabirAbdulla and Chusti. The following is a poem by SabirAbdullah “Maghrurlik ta'rifida”:

Ba'zi maghrurlar ko'zu qosh o'ynatur,

O'zni donishmand olib, bosh o'ynatur.

Telbaga “sen telbasan” deb ko'rmakim,

Ori kelmoqdan senga tosh o'ynatur [3, 333].

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It is written in the metrics of “*ramali musammani mahzuf* (foilotun foilotun foilun –V – –|–V – –|–V – –|–V –), and the rhyme is completely correspond to the one interpreted by Shaikh Ahmad Tarozi *a-a-b-a*. The following is a didactic poem composed by Chusti in the same metrics:

*Ey o'ghil-qiz, kel eshit, bu senga pand,
Nafs zanjiriga qilma o'zni band.
El aro bo'l kamtarin, bo'l kamtarin,
Kamtaringa der malak ham ofarin* [3, 333].

The first and the second lines of the given quatrain are composed in “*ramali musaddasi maqsur*”; the third and the fourth are composed in “*ramali musaddasi mahzuf*”. It is the same with the metrics of the poem given in “*Funun ul-balogha*”. The only difference is that in Chusti the rhyme scheme is “*a-a-b-b*”. Sheikh Ahmad Tarozi had given a strict rule about the rhyme scheme of “*ruboiyi hissiy*”. SabirAbdullah's quatrain composed in the same metrics correspond to this rule, while Chusti's does not. That is the reason why we called the poem by SabirAbdullah as “*ruboiyi hissiy*”, and “*quatrain*” the one written by Chusti. SabirAbdulla's “*Ba'zi to'yima-to'y yuruvchi raqqosalar*” is “*ruboiyi hissiy*”, Chusti's is the same with the abovementioned poem. Moreover, there are quatrains in the poetry of Chusti composed in “*hazaji musammani solim*”.⁴ We came across to the poem written in “*Barmoq*” metrics in Khabibi⁵. In the second half of the XX century rubaiyat developed both from the point of view of “*idea and thematic and formal-poetics*”. Most of them

started to be written in *barmoq* metrics. This was the point where rubai and Turkic quatrains started to acquire more and more similar trends.... There is the great truth of life and wise observations in the quatrains composed by M.Shaykhzoda, Khabibi... and other [9, 165]. Keeping in mind the limits of the given paper, we are not to discuss here the rubaiyat written in *Barmoq* metrics by Khabibi, SabirAbdullah and Chusti.

Conclusion

Exploring the metrics of rubai in the works of Khabibi, SabirAbdullah and Chusti in the second half of XX century we draw the following conclusions:

1. Though rubai is one of the complex genres of Uzbek literature, its usage in the second half of the XX century deprived. There were different 3 attitudes to rubai composition by Khabibi, SabirAbdullah and Chusti. Those were traditional classic rubai, *dubaytiys* and *quatrains*.

2. In the second half of the XX century, to be more precise, in the poetry of SabirAbdullah there are five traditional classic rubaiyat, fifteen *dubaytiys* and 2 *quatrains*. Chusti has used two sub-types of three given in this paper.

3. The rubaiyat of Khabibi is different from the rest two poet's writing according to their being written in *Barmoq* metrics.

4. The above mentioned shows the success of rubai genre in the second half of the XX century.

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⁴ See: Chustiy. Sadoqat gullari (Flowers of fidelity). – T.: Vneshtorgizdat, 1992, 332-333-p

⁵ See: Habibiy. Divan. – T.: G'afur G'ulom nomidagi Adabiyot va san'at (Literature and art named after Ghafur Ghulom),

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