



About the Commonality of Poetic Forms

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Annotation: In the article, the poetic form of the quatrain and the ruby genre are analyzed based on the scientific views of scientists in the literature of Uzbek and world nations.

Key words: quatrain, rubai, poetic form, category, syllable, poetry, folklore, etc

The quatrain is one of the leading poetic forms in the history of the development of Uzbek poetry. In particular, in the last quarter of the 20th century, Shuhrat, Shukrullo, Talib Yoldosh, Ma'ruf Jalil, Abdulla Oripov and other poets published series of quartets.

What is the four? What characteristics determine the nature of four? "The quatrain is the most famous and widely used poetic form in the poetry of the peoples of the world. Most of them have aavv, avav, avva, and in Eastern poetry, they have aava style rhyme scheme. The syllables and weight are different; often it has nine or eleven syllables¹". [Kvyatkovsky A.1: 338]

In the "Dictionary of Literary Terms" compiled and prepared for publication by the famous literary critic L.I.Timofeev and S.V.Turaev, this definition is given a very wide and deep explanation: "Quatren (French quatrain) - four. The term "quatrain"² is used only for quatrains that represent a complete thought²..." [Slovar literaturovedcheskix terminov.2:123]

In scientific sources in Uzbek language, these definitions are further elaborated based on the artistic and aesthetic experiences of Eastern poetry. In particular, according to N. Hotamov and B. Sarimsakov, "Tortlik is an independent poetic work consisting of four lines. The history of the four is very ancient, it first appeared in folklore. A clear example of this is the creation of Uzbek folk songs as independent quartets. The quatrains differ from the rubai in terms of form and content. The subject range of the quartets is wide, and various life events can be reflected in them... In the quartets, the artist's impressions and conclusions about a life reality are expressed in a clear, poetic way"³. [Hotamov N., Sarimsakov B.3: 356]

"The quatrain is one of the common stanza structures of the poem, in which the first line rhymes with the third line, and the second line rhymes with the fourth line. Rubaiy is a special type of four in Eastern poetry. It is also known as dubayt (two verses) in Persian-Tajik poetry of Rubai⁴". [Hamidi H. Abdullaeva Sh., Ibrahimova S.4:231]

As shown in scientific-theoretical sources, rubai genre is widespread in classical poetry, and its high examples were created by Umar Khayyam, Baba Tahir Uryani, Abdulmajid Sanai, Jalaluddin Rumi, Saadi, Pahlavon Mahmud, Alisher Navoi, Babur and Bedillar. and those who have gained universal fame.

"The fact that Ruba'i is a concise and impressive poetic genre made it possible to express philosophical, moral-educational, instructive and Sufi thoughts and feelings in it. A rubai with such characteristics is a unique mirror that can deeply reflect the complex and diverse thoughts and feelings of a person's heart and mind. It is rightly stated in the sources that the quatrains in



folk poetry served as an important basis for the origin of Rubaiyi”⁵. [Introduction to Literary Studies. 5:226]

Rubai is a compact, small lyrical genre in terms of form, but the ability to express a deep poetic thought and great philosophical generalizations in it is the reason for its wide spread and development as an independent genre.

One of the unique (specific) characteristics and requirements of Rubaiyi genre is that deep philosophical-didactic, socio-political, moral-educational or romantic-spiritual idea and content should find its integral, perfect poetic expression in it. . Poets use poetic methods such as life comparison (analogy, parallelism) in order to convey such deep generalized thoughts and conclusions to the reader in an impressive and figurative way. Without sufficiently studying the nature of the rubai genre and its colorful ideological content, there are also cases of attempts to unilaterally interpret the poetic imagery and content of this genre. It is also worth noting that

Just as not all four lines are quatrains, not all quatrains can be called rubai. It is understood that although the poetic form of the quatrain and the rubai genre have a certain degree of similarity, they differ from each other in terms of their form and content. First of all, according to the form-rhyming order, most quatrains are usually complete in the form of aabb, abab, abba, while the rubai rhymes in the form of aaba, aaaa, and have a concise perfection. Rubaiyats rhyming in the form of aaaa are called “taronai rubaiy”. Secondly,” Rubaiyats are distinguished by the scope and depth of socio-political, spiritual-ethical, philosophical-didactic content expressed in their poetic text. Therefore, rubai is considered an independent genre of lyrics with a unique poetic context in approaching and covering the issues. Also, the writing of rubai hazaj bahr in akhram and akhrab branches was an important rule of classical poetry. We can see that due to the characteristics of artistic-aesthetic illumination and generalization of the material of life, in terms of its formal signs (aabb, abab, abba rhyming order) and in terms of content, quatrains are also classic in the history of the development of Uzbek poetry as a separate poetic form. takes place. These ideas are emphasized in different ways in the existing scientific and theoretical literature”⁶. [Shukurov N., Hotamov N., Kholmatov Sh., Mahmudov M.6:196]

Therefore, “ruba’i, which is widespread in Eastern poetry, takes its formal basis from the quatrains of folk poetry, and is an independent and perfect work with its own theme and idea, stable genre features, and a small poetic form.” [Zunnunov A., Hotamov N.7: 136]

In conclusion, quatrains, which are one of the leading poetic forms of Turkish poetry, are dominated by the lessons of the heart, the breadth of opinions, the essence of feelings, and the wisdom of spiritual experiences. There is another subtlety in this process, which illuminates the specific nature of intellectual poetry. In particular, the thoughts born in the process of re-perceiving the emotions caused by reality, that is, re-transmitting them through the prism of poetic thinking, gain a new meaning. In turn, it creates meaningful experiences in the mind of the reader. In this regard, the poet's artistic way of thinking is important, and it plays a decisive role in clarifying the essence of the artistic text. The following four of fame are characteristic in this respect:

*“Hayotning hayratli bir ishiga boq:
Sigiru ilonga makon bir o’tloq.
Bir o’tdan shum ilon yasaydi zahar,*



Shu o'tdan sigir-chi, oppoq sut-qaymoq⁸ [Shuhrat.8: 179]

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