

MAIN ISSUES STUDIED IN THE STUDY OF RUBAIYAT

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Abstract

The article deals with the study of the rubai genre in Uzbek literary studies of the 20th century. The author tries to substantiate the work of Uzbek scholars in the study of such issues as the genesis, composition, meter, rhyme, and ideological and poetic features of rubai.

Keywords: Rubai, genre features specific to rubai, the scientific significance of the research of H.Zarif, A.Hayitmetov, Y.Ishokov, R.Orzibekov, I.Haqqulov, S.Ganieva, N.Mallaev.

Introduction

Since Eastern poetics consisted of “ilmi aruz”, “ilmi qafiya”, “ilmi bade”, when discussing a certain genre in poetry science until the 20th century, brief thoughts were expressed mainly about its characteristic meter, rhyme, art, and sometimes its content, while in Uzbek poetry of the 20th century, when describing a genre, detailed information was provided about its composition, theme and content, its differences from other poems, or its connections.

In the study of rubaiy, which is also one of the small-miniature genres, scholars first of all turned to the lexical and lexical meanings of the term genre and tried to clarify its genre features. For example, rubaiy is derived from the Arabic words “arbaatun”, “rubaiyatun”, and means the lexical meaning of “four”, “four”. According to Ghiyasul-lughat by Ghiyasuddin Muhammad bin Jaloliddin, a seven-year-old camel, a four-year-old sheep, cattle, and a horse were called “ruba’i”. Because these animals had four teeth at that age. The term refers to a four-line poem created according to certain rules in terms of ideological-artistic (philosophical, moral-didactic, or romantic) and formal (writing of the hazaj bahri in akhrab and

ahram meters, rhyming in the order a-a-b-a or a-a-a-a, compositional structure - thesis, antithesis, material ruba'i, synthesis). According to I. Hakkulov, this word began to be widely used as a term after the 11th century. According to E. Ochilov, "...this genre was originally called a poem... The name Rubaiyat was given to it much later - after literary theory emerged as an independent discipline."

The initial information about Rubaiyat was given in the works of Shamsiddin Muhammad bin Qais Razi "Al-Mu'jam fi ma'ayiri ash'ar ul-Ajam" (13th century), Kabul Muhammad's "Haft Kulzum", Vahid Tabrizi's "Jami'i Khushrat", and later views were based on the ideas of Shamsiddin Muhammad bin Qais Razi. The ideas of Iranian literary theorists Fazlullo Safo, Muhammad Ghiyasuddin "Ghiyas ul-Lughat", and Dr. Zahrai Khanlari (Kiya) about Rubaiyat were a repetition of Qais Razi's ideas. In R. Orzibekov's research, the ideas of these scholars were separately highlighted in a comparative-typological manner in the historical study of Rubaiyat.

In Uzbek literary criticism, the characteristic of rubai was first noted by Sheikh Ahmad Tarazi, Alisher Navoi, and Zahiriddin Muhammad Babur. When Sheikh Ahmad Tarazi talked about rubai, he said, "Rubai consists of four lines. They rhyme in the first, second, and fourth lines. And the third line is optional. If they rhyme, they call it a rubai musarrafi... And if they do not rhyme in the third line, they call it a rubai essisi," and briefly discussed its volume and rhyme.

The works of Navoi and Babur also provided information about the main characteristics of rubai (volume, rhyme, ideological content, types), and in particular, their significance was analyzed in depth. Navoi called the type of rubai in which all four lines rhymed "rubai" unlike others. In other sources, such rubai were referred to as "rubaiyi tarona" or "rubaiyi musarrafi".

In the 20th century Uzbek literary criticism, literary critics such as H. Zarifov, M. Yunusov, G. Salomov, N. Komilov, A. Khayitmetov, B. Valikhojaev, Y. Ishokov, N. Mallaev, R. Orzibekov, I. Hakkulov, Y. Ishokov, S. Ganieva, O. Nosirov, and at the beginning of the 21st century, E. Ochilov, relying on the works of the above-mentioned scholars, attempted to shed light on the genesis of rubaiyi in the literature of the Turkic and Persian peoples and to create a general comprehensive theory about rubaiyi.

For example, H. Zarifov, who took the first step in this regard, wrote an article "On Alisher Navoi's Rubai and its endings" in 1939, expressing significant thoughts on

the genesis of rubai. According to the scientist, “rubai” was originally called “dubaytiy” and entered Uzbek literature from Persian literature, but the lack of accurate information about when it entered confirms that rubai was written by Uzbek poets before Navoi. He also considered the reason for the widespread distribution of rubai in Uzbek literature to be their proximity to folk quatrains, and briefly discussed the types of rubai according to their weight, composition, and rhyme, and emphasized that exhortations, hymns, prayers, and odes can be written in the form of rubai. In his ideological analysis of Navoi's rubaiyats, he approached their essence from a secular point of view, in particular, he caused the poet's mystical rubaiyats about divine love to be superficially interpreted as human love under the influence of the existing social system.¹ This situation continued until the years of independence.

In the research of A. Khayitmetov, the specific features of the rubai genre were also studied using the example of Navoi's lyrical heritage. The scientist discussed rubai in the articles "The Youthful Poems of the Great Poet" (1967), "Some Issues of Navoi's Lyricism" (1981), "Traditional Poetics and Navoi" (1988), and "The Ideological and Artistic Conception of Babur's Rubai" (1983). In particular, in the article “Some Issues of Alisher Navoi’s Lyrics”, he emphasized that Navoi was the greatest rubaiyat writer in the history of Uzbek literature, considering the rubaiyats included in “Vaqfiya” (15 rubaiyats), “Munshaot” (56 rubaiyats), “Mahbub ul-qulub” (10 rubaiyats), “Majolis un-nafois” (16 rubaiyats), “Nazm ul-javahir”, “Khazoyin ul-maoniy”, “Divoni Foniy” and other works. He observed that the poet’s rubaiyats are characterized by their narrative nature.²

Thanks to the fruitful scientific activity of Y. Ishakov, the number of rubaiyats included in Navoi's divans and other works (about 700 in total) was determined, and it was shown in a table that the majority of them were written in the form of "rubaiyat musarra"³.

¹ Зариф Х. Алишер Навоийнинг рубоий ва туюқлари хақида / Фозиллар фазилати. – Тошкент, 1969. – Б.95-103.

² Хайитметов А. Навоий лирикаси. – Тошкент, Фан, 1961. – Б. 18-28.

³ Ё.Исҳоқов томонидан Навоий рубоийлари сони “Ғаройиб ус-сиғар” девонида 133 та, шу девоннинг дебочаси таркибида 30 та, “Бадое ул-бидоя” дебочасида 8 та, “Мажолис ун-нафоис”да 8та, “Махбуб ул-қулуб”да 12 та, “Муншаот”да 58 та, “Вакфия”да 15 та, “Ҳамсат ул-мутаҳайирин”да 3 та, “Ҳолоти Саид Ҳасан Ардашер”да 2 та, “Ҳолоти Паҳлавон Муҳаммад”да 1 та, “Муҳокамаат ул-луғатайн”да 3 та, “Мезон ул-авзон”да 7 та, “Девони Фоний”да 100 га яқин, “Чиҳил ҳадис”да 40 та, “Назм ул-жавоҳир”да 260 та ва жами 700 га яқин эканлиги аниқланди ва “Илк девони”да 32 та, “Бадое ул-бидоя”да 36 та, “Фавойид ул-кибар”да 48 та, “Ғаройиб ус-сиғар”да 116 та рубоийси а-а-а-а тарзида қўфияланиш тартибига эга эканлиги далилланди.

Y. Ishokov also spoke about the artistic techniques used in Navoi's rubai, such as tardi aks, tamsil, and tarsi, noting that Navoi was one of the first to introduce innovation to the rubai genre by starting the tradition of using tarsi in rubai, and he explained this based on an analysis of the poet's rubai.⁴ In his 1968 article "The Rubaiyat Genre in Navoi's Creativity," the scholar noted that the main criterion for a rubaiyat is its weight, but he included Lutfi's quatrains in Ramal Bahr among the "rubaiyats."⁵ He corrected this view in his work "Navoi's Poetics" published in 1983, and described Lutfi's quatrains as "poems in the form of rubai" and "quatrains".⁶

True, in the 20th century Uzbek literary studies, almost all studies have noted the occurrence of rubai in the works of Navoiy with three types of ideological content characteristic of the rubai genre, which Bertels noted: mystical (Farididdin Attor, Bobo Tohir Uryoni, Abdulmajid Sanoi, Najmiddin Kubro, Majiddin Baghdadi Jalaliddin Rumi), philosophical (Umar Khayyam), and romantic rubai. However, E. Ochilov, who studied the study of the rubai genre in Eastern literature, was right when he stated: "... in the literary studies of the former Soviet Union, rubai, like other genres, was studied from a purely secular point of view, and its mystical content was overlooked, while in Iran, more Sufi meaning was sought in them, and the secular aspect was forgotten."⁷ Because the fact that the oppressive regime did not allow the study and promotion of our national values and religious views directly led to the secular analysis of rubaiyats, like all genres. Similarly, in the studies of Ya. Ishokov, the image of a friend in Navoi's rubaiyats on love themes was interpreted as a friend, brother, comrade, comrade, and wine as ordinary wine. Their original mystical meanings were replaced with ordinary worldly concepts. As a result of the pressure of the ruling regime, the image of wine in Navoi's rubaiyats, like the rubaiyats of Omar Khayyam, Pahlavan Mahmud, and Jalaliddin Rumi, was condemned in our classical literature.

Scholar Ya. Ishokov noted that Navoi's use of the method of description and description in his romantic rubaiyats, the method of explanation, commentary or rhetorical question in his complaint rubaiyats, and the method of allegorical

⁴ Исҳоқов Ё. Навоий ижодида рубоий жанри // Ўзбекистонда ижтимоий фанлар. 1968, № 9. – Б. 35-38; Тарсеъ // Ўзбек тили ва адабиёти. – Тошкент, 1971, № 4; Навоий поэтикаси. – Тошкент, Фан, 1983.

⁵ Исҳоқов Ё. Навоий ижодида рубоий жанри // Ўзбекистонда ижтимоий фанлар. – Тошкент, 1968. № 9. – Б.41– 42.

⁶ Исҳоқов Ё. Навоий поэтикаси. – Тошкент, Фан, 1983. – Б.79.

⁷ Очилов Э. Шарқ адабиётида рубоий ва уни ўрганиш муаммолари // Ўзбек тили ва адабиёти. – Тошкент, 2005, № 4.– Б. 21.

reasoning in his philosophical rubaiyats, as well as the mutual rhyme of the four lines and the use of radif, determine the compositional foundations of the poet's rubaiyats. At the same time, the scholar observed that the images and ideas put forward in the poet's rubaiyats can also be encountered in the composition of his other works.⁸

I. Hakkulov, who conducted separate scientific research on the rubai genre, clarified a number of issues related to this genre in his research. For example, when discussing the composition of rubai in rubai studies, it was usually emphasized that the first line is the thesis, the second line is the antithesis, the third line is the "material rubai", and the fourth line is the synthesis. However, in the article "Composition and rhyme in rubai" published in 1975, the scientist argued that the composition in rubai is not always the same, that is, the first and second lines can be the thesis, the third line is the antithesis, and the fourth line is the synthesis, or each line of rubai can be independent and united around a common idea, based on the example of Navoi's rubai. According to the scientist, rubai is close to ghazals in terms of composition, that is, the idea expressed in the first line of rubai finds its conclusion in the last, fourth line. Also, based on the views of the scholar A. Khayitmetov that in ghazal composition, the radif is the "main force governing the entire composition", he observes that in rubaiyat, the radif is the governing force of the genre composition, and the main ideological thought is emphasized in the radif.⁹

In his article "Reflections on Rubaiyat" (1974), the scholar discussed the differences and similarities between the rubaiyat, dubayt, and tarona genres, focusing on their historical study, comparing and distinguishing the opinions of scholars on this subject.¹⁰ In his article "Tradition and Mastery (on the Example of Rubaiyats of Navoi and Babur)" (1981), he compared the rubaiyats of both poets and observed that the features specific to Navoi's rubaiyats were continued in Babur's rubaiyats.¹¹

In the monograph "Rubai in Uzbek Literature" (1983), which was born as a collection of all the research conducted by I. Hakkulov on the rubai genre, he

⁸ Исҳоқов Ё. Навоий поэтикаси. – Тошкент, Фан, 1983. – Б.167.

⁹ Ҳаққулов И. Рубоийда композиция ва қофия // Ўзбек тили ва адабиёти. – Тошкент, 1975. №3. – Б.51– 55.

¹⁰ Ҳаққулов И. Рубоий ҳақида баъзи мулоҳазалар // Ўзбек тили ва адабиёти. – Тошкент, 1974. №6. – Б.17– 22.

¹¹ Ҳаққулов И. Анъана ва маҳорат (Навоий ва Бобир рубоийлари асосида) / Навоий ва ижод сабоқлари. –Тошкент, Фан , 1981. – Б.91– 100.

considered the historical study of the rubai genre, its genesis, poetics, the difference between the rubai genre and the dubai and tarona genres, the specific features of the rubai of Lutfi, Navoi and Babur, their ideological analysis, traditions and skills. The scientist was one of the first to provide information about the series of rubai in Navoi's work "Munshaot" (rubai written in several parts around a certain topic: rubai with the content "noma", "madhiya", "bagishlov", "soginch", "shukrona", "ghurbat", "marsiya" and others).¹² The analysis of the arts of proportion, contrast, contrast, and contrast used in Navoi's rubaiyats was also discussed.¹³

In a small study entitled "Poetic Pearls", S. Ganieva briefly described the specific features of rubai, analyzing the rubai of Uzbek poets who worked in this genre: Hafiz Khorezmii, Lutfi, Navoi, Babur, Munis, Ogahi, Nozil Khojandi, Maksud Shaykhzoda, Persian-Tajik poets Rudaki, Bobo Tohir, Omar Khayyam, Abdurahman Jami, Azerbaijani Persian poet Mahsati Ganjavi, Afzaliddin Khoqoni, Indian poet Khusrav Dehlavi, as well as Ubaid Zokoni, Bedil.¹⁴

In the works of R. Orzybekov, who conducted separate research on classical lyric genres, all issues related to the study of rubaiyim (as E. Ochilov emphasized) were touched upon.¹⁵ In particular, the study of rubai in the world literature of the past and the 20th century was widely covered on the basis of comparative-historical methods. The views of world scholars on this genre were compared with each other, and attempts were made to clarify existing problems. In particular, when discussing the lexical and semantic meanings, genesis, and genre criteria of rubai, the views of Turkish, Persian, Iranian, and Russian literary scholars were referred to, and on this basis the origin of the genre and its specific features were clarified. At the same time, the scientist's works revealed the place of rubai in the work of representatives of our classical literature and the extent to which they played a role in the development of the rubai genre. For example, when discussing Navoi's rubaiyats, he emphasized that it was appropriate to call this divan "Divani rubaiyat" (a collection of rubaiyats), considering that the rubaiyats in "Gharayib us-sigar" are arranged in the Arabic alphabetical order like ghazals, and assessed it as "...a novelty in reciting rubaiyats and compiling them."¹⁶ The scientist also provided

¹² Ҳаққулов И. Ўзбек адабиётида рубойи. –Тошкент, Фан, 1981. – Б.59.

¹³ Ҳаққулов И. Ўзбек адабиётида рубойи. –Тошкент, Фан, 1981. – Б.60-63.

¹⁴ Ганиева С. Шеърин инжулар / Рубойи сеҳри. – Тошкент, Ёш гвардия, 1986. – Б.17.

¹⁵ Очиллов Э. Ўзбек адабиётшунослигида рубойининг ўрганилиши // Ўзбек тили ва адабиёти. – Тошкент, 2005. № 6. – Б.19–27.

¹⁶ Орзиев Р. Лирикада кичик жанрлар. – Тошкент, Адабиёт ва санъат, 1976. – Б. 76.

information about the existence of such types of rubai as “tuyuk-rubai” (Lutfi and Babur), “chistan-rubai” (Uvaisi), “mustazod-rubai” (Ado), “ta’rikh-rubai” (Navoi, Ghazi and Mukimi). These terms were widely used in 20th-century Uzbek literary studies and were approved by the scientific community.

In N. Mallaev’s research, attention was paid to the views of Navoi and Babur on the significance of rubai. For example, the scholar notes that Babur, while mentioning Navoi in his "Baburnama", mentions that there are four minor errors in his "Mezan ul-Awzan" in the chapter on rubai meters: "Another aruz called "Mezan ul-Awzan" is written, which is very famous: In twenty-four rubai meters, he makes mistakes in four meters. Some of the aruz of Buhur are also new, which will be known to a person who is familiar with the aruz."¹⁷. However, this critical opinion was not recorded in his theoretical work “Mukhtasar”. The reason, according to S. Hasanov, is that these errors were made by calligraphers during the copying process, therefore, Babur does not dwell on this in his theoretical work. The scientist also paid attention to the content analysis of the rubaiyats of Navoi and Babur and substantiated their autobiographical nature.

In general, during the research, many scientific issues were clarified, such as the genesis of the rubaiyat, its ideological and poetic features, composition, meter, and rhyme features.

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