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THE FORMAL FEATURES OF POETIC FRAGMENTS IN THE EPICS OF THE  
“OSHIQNOMA” SERIES

Munira Shonazarova

The master's department of Urgench State University

Literary studies: first-year student of the specialty "Uzbek literature"

**Annotatsiya.** Maqolada “Oshiqnoma” turkumiga mansub dostonlardagi she’riy matnlarning tuzilishi va shakliy xususiyatlari o‘rganilgan. Shuningdek, parchalar turlarga bo‘linib, ulardagi badiiy maqsadning ro‘yobga chiqishi tadqiq etilgan.

**Kalit so‘zlar:** doston, nazm, nasr, turoq, ruhiy holat, poetika, ishqiy doston, qahramonlik dostonlari, harakatlar tezlashuvi, obraz.

**Abstract.** The article examines the structure and formal characteristics of poems in the epics belonging to the “Oshiqnoma” series. The fragments were also divided into types and the implementation of poetic intent in them was studied.

**Keywords:** epic, poem, prose, pause, state of mind, poetics, romantic epic, heroic epic, acceleration of actions, image.

**Аннотация.** В статье исследуются структура и формальные характеристики стихотворений в эпосах, относящихся к серии “Ашикнома”. Также фрагменты были разделены на типы и изучена реализация в них художественного замысла.

**Ключевые слова:** эпос, поэма, проза, пребывание, душевное состояние, поэтика, романтический эпос, героический эпос, ускорение действий, образ.

Since time immemorial, various requirements have been placed on the work of poets. The commonality of form and content in each poetic speech is also one of the main requirements. If we look at the history of our literature, we see that the highest demands were placed on representatives of classical poetry - aruz writers. In assessing their talent, along with the criterion of theories called "ilmhoye segona" - "trinity of sciences" in Persian literature, the correspondence between the form and content of the poem is considered to be of great importance. The question of the relationship between form and content in literature is one of the widely studied topics. Literary critic Dilmurod Kuronov, speaking about form and content, explains it as follows: "Everything that exists in reality has its external appearance (form) and essence (content) understood through this form. Therefore, the categories of "form" and "content" have a general philosophical character and are considered important scientific abstractions in the perception of reality (object). The reason we say abstraction is that the division in form and content is conditional, because they are two sides that always exist in unity in one whole and require each other. If the zero, the form, is the side of the thing that we directly see, feel, then this same form tells us what that thing is - its essence." It is clear that form requires content, and content



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requires form equally. Dilmurod Kuron<sup>1</sup>ov says that the form is more stable than the content and tends to change relatively slowly, emphasizing the variability of the content. In-depth research shows that the foundation of attention to the formal aspects of the poem goes back to folklore, which has a history of at least a thousand years. Because if we look at Uzbek oral folk art, there are many 7, 9, 11-syllable forms of poetic excerpts, and each of them has a place of application. In this article, we aimed to study the formal aspects of poetic excerpts from the epics of the "Oshiqnoma" cycle.

The first book of the "Oshiqnoma" series of epics was published in 2005 and includes the epics "Sayod and Hamro," "Hurliko and Hamro," "Roiy Chin," "Edigo," "Malikai Dilorom," "Malikai Zavriyo." The main feature that unites these dastans is determined by their romantic-fantastic nature. If we pay attention to the formal side of the dastans, we can point to many common and specific aspects.

The main characteristics of folk epics are that they mix poetry and prose. The poems in the dastans are mainly eleven-syllable and are sung in barmak meter. The thoughts of the characters, the depiction of their relatively calm mental state, and their conversations are expressed in an eleven-syllable poem. Below, in an excerpt from the epic "Sayod and Hamro," the conversation of the heroes is given in an 11-syllable form:

Sayad Khan:

You haven't lost your love,  
You did not look at yourself,  
You did not despise my wrath,  
Why did you pick the apples in my garden?

Oshiq Ahmad:

Your name came to your voice,  
I accept what you say,  
I'm your slave, and I'm at your service.  
Kill and don't bleed in your garden.[2,18]

In some cases, depending on the image requirement, seven-and eight-syllable poetic expressions are also encountered. Places depicting the intensity of the horses' run, stormy battle scenes, and the rapid actions of the characters are given through seven-eight-syllable poems. The peculiarity of the epics of the "Oshiqnoma" cycle lies in the fact that they rarely contain seven-syllable poems. Mostly eleven-syllable verses and eight-syllable verses are dominant:

Their faces are like roses,  
They are the sun of the East, like the moon,  
Their gaze is gentle,  
They are like a young and charming boy.[2,180]

<sup>1</sup> Quronov D. Fundamentals of Literary Theory. – Tashkent: Akademnashr, 2018. P. 92.



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The fact that poems in the size of a finger consist of quatrains is deeply ingrained in our consciousness, as this form is considered the most widely used, and statistical data also confirm that among all poems written on a finger, from excerpts from the works of "Divan Lughat al-Turk" to the present day, quatrains are the leader. It cannot be denied that this feature is also characteristic of the epics of the "Oshiqnoma" cycle, that is, the main part of the poetic excerpts in the epic consists of quatrains. Nevertheless, if we study the first book of the epics of this cycle, there are also poetic excerpts consisting of three-and five-line stanzas.

Triad:

Listen to me, my Sultan,  
Do not become a guzar with God.  
Don't hurt yourself for your mother.

If you strip, I won't go back on my word,  
May a thousand souls be sacrificed by God,  
I'm not cash, don't gamble with me."

Five:

I've got a badge in this garden, he's a Suman,  
The nightingale's voice never dies,  
I can't break my heart from those flowers,  
My hope is in words, my hope is in idols with flowers,  
I am surprised, dear, this garden is called a garden?

Considering the use of tercets and quintuplets in other parts of the epic, we can see that they are very close to the genres of musallas and mukhammas, which are mainly used to express the speech of the heroes and are written in the form of aruz. However, since their weight contradicts the characteristics of these genres, we will limit ourselves to saying musallas or mukhammas. Another aspect that attracts our attention is that there are also poetic excerpts consisting of two stanzas in this cycle of dastans, at first glance, they are very similar in structure to ghazals or qit'as, but they cannot be called qit'as or ghazals due to the fact that they are written based on the number of syllables, not the length or brevity of syllables. For example, in the epic "Royi Chin," there is a passage:

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The Ghazal of Qa'riya, The Event of the True Reality:



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Your steps upon my head, my beloved in the garden of love,  
Place your hand upon my hand, welcome to our beloved sight.  
Place your arms around my neck, do not let fate play with us,  
Come into my embrace, welcome to our beloved sight.

Come, let's all play and laugh, picking flowers to weave,  
Let's pluck them and make necklaces, welcome to our beloved sight.

If Qa'riya be your love, with true black hair and delicate beauty,  
Your waist, adorned with grace, welcome to our beloved sight.

The poetic excerpt presented as a ghazal in this work is, in fact, not a ghazal, because although its form meets the requirements of the ghazal genre, its meter strictly contradicts it. What we mean is that although this poem could be a beautiful example of a musajjan ghazal, it does not correspond to any particular meter of the Arabic system and should be referred to as a couplet poem instead.

The "Oshiqnoma" epic group also exhibits distinct characteristics in terms of rhyme. We can observe that the poetic lines in them are rhymed not only in the traditional a-b-d-b pattern but also in a-b-a-b, a-a-a-b, and d-d-d-b formats. Although such variations in rhyme style are not used for any specific purpose, they play a significant role in singing the epic and creating its melody.

In conclusion, we can outline the formal characteristics of the poetic lines in the "Oshiqnoma" epic group as follows:

- The poems in the epics mainly consist of lines with eight and eleven syllables, which can be explained by the need for fast-paced actions and the scarcity of scenes requiring intensity.
- The epics contain poetic pieces made up of couplets, triplets, quatrains, and quintains. While their forms are very similar to ghazals, qitas, musallas, and muhammas, they cannot be called these forms due to the lack of adherence to the Arabic meter.
- The variety in rhyming schemes is not employed for a specific purpose, but it plays an important role in creating the melody.

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