

THE POETIC HARMONY OF RHYME AND MEANING IN ALISHER NAVOI'S "LAYLI AND MAJNUN"

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Abstract

The article explores the relationship between the rhyme elements used in Alisher Navoi's epic "Layli and Madjnun" and the content of the work. Several chapters of the poem are analyzed in detail. The number and forms of rhymes used in the poem are identified, with specific couplets examined separately. The overall findings are systematically presented in the form of tables. The role of different types of rhyme in conveying the author's ideas is also discussed.

Keywords: meter, rhyme, ravi (ending consonant), mujarrad, muqayyad, murdaf, muassas (rhyme types).

In world literary studies, special attention is being paid to the poetic elements that determine the value of a literary work, their relationship with the content, and their comparative analysis. As a result, finding answers to unresolved problematic questions of our classical literature, and striving to study works that reflect the environment of the era and the development of science and knowledge through the best examples of classical literature, have become key issues. In this context, the study of rhyme and its inner possibilities, as well as poetic devices associated with rhyme, and identifying the specific characteristics of rhyme flaws, and how they relate to the structural and thematic harmony of a literary work, are some of the most pressing problems in today's poetry studies.

Although Alisher Navoi's works have been studied extensively, some issues, such as consistent investigations related to the element of rhyme, have not yet been fully addressed. Our goal in this research is specifically related to this element, aiming to determine its role in the creation of the *Layli and Majnun* epic and how it serves the idea that the poet intends to express.

While Alisher Navoi's works are widely studied, it can be observed that his works transcend time and space. It can be confidently stated that every era and the various themes of artistic works created in it have taken essential parts from Navoi's creative legacy and integrated them into their own works. This can be understood not only from the plot and character systems but also in the diversity of genres and the scope of poetic elements used.

Although the science of rhyme is studied as a separate field within literary studies, there are numerous theoretical discussions surrounding its issues. In this article, however, we aim to directly apply the theory to practice by analyzing the use of rhyme in epics and uncovering their unique features.

While scientific research on the boundaries of rhyme as a discipline in literature has been minimal, and no specialized studies have been conducted on it, we can mention some works that explore the science of rhyme. These include studies by Russian orientalists such as P.A.Grintser, I.Y.Krachkovskiy, V.M.Jirmunskiy, A.B.Kudelin, I.V.Stebleva, and other scholars who have deeply studied Arabic, Persian, and Turkish rhyme theory and later

presented their theoretical views on this field. Also, at the beginning of the 20th century, the theoretical views of Abdurauf Fitrat and Abdurahman Sa'di on the science of rhyme are noteworthy.

Regarding Navoi's poetics, scholars like A.Rustamov, A.Hojiahmedov, and Y.Is'hoqov have contributed numerous works that provide insights into Navoi's poetic mastery and its presentation in literature. Specifically, through A.Rustamov's scholarly work *The Artistic Mastery of Navoi*, we can gain a wealth of scientific information about rhyme and its expression, with examples taken from the epic *Hayrat ul-abror*, which is one of the main works of the *Khamsa* quintet. Additionally, A.Hojiahmedov's work *Navoiy aruzi nafosati* also provides valuable sources on the use of rhyme in Navoi's epics.

The science of poetics has been active in literary studies since the 11th century. Mahmud Zamakhshari also presents his views on literary sciences in his work *Aruzi Qistos*. The theoretical concepts related to this term have been studied in the specialized science of rhyme. Muhammad Ghiyosuddin, in his work *Ghiyos ul-lug'ot*, mentions twelve types of sciences, among which rhyme is treated as a separate discipline.

In the *Khamsa* epic by Alisher Navoi, particularly in the *Layli and Majnun* epic, we can observe the formation of different rhyme patterns through the participation of rhyme letters. Specifically, the second chapter of *Layli and Majnun*, titled *Munojot* (Supplication), features the use of rhyme letters, and we can assess the number of times these rhyme patterns occur using the following table:

The second chapter:

№	Type of rhyme	Raviy	There is Vasl	There is Xuruj	There is Mazid	There is Noyira
1	<i>Mujarrad</i>	14	1	4	5	
2	<i>Murdaf</i>	7	3	4	2	
3	<i>Muqayyad</i>	1				
4	<i>Muassas</i>	1				2
	Total	23	4	8	7	2

As we can see in the table, the simple and compound rhymes, along with the subsequent rhyme letters such as *vasl*, *xuruj*, *mazid*, and *noyira*, dominate and occupy a significant portion of the *munojot* (supplication) section. On the other hand, the *muqayyad* and *muassas* types appear only in certain parts of the epic. However, this does not mean that these types of rhymes are not used at all, as they are present, albeit in smaller quantities, in the epic. The fact that these types are used, even in limited amounts, indicates that they have been effectively applied in the *munojot* sections.

- Mutlaqi mujarrad rhyme:**
El qoni ayoqlaring hinosi
Kim, jonim ayog'laring fidosi [3. 100].
- Ta'sisli mutlaq rhyme:**
Mendek ne uchun malolating bor,
De, tengri uchun ne holating bor? [3. 169].
- Ta'sis va daxlli mutlaq rhyme:**
Bars otlamog'ing malolatidin,
Bog'lab ko'zini xijolatidin [3. 181].

4. Ridfi asliyli mutlaq rhyme:

*Nasrin debon el kafing makonin,
Parvin deb ulus izing nishonin [3. 181].*

The reason we haven't provided all the examples of this particular type is that they vary depending on the placement of certain rhyme letters in the lines and differ little from what we have already mentioned. Therefore, we have focused on providing the most significant examples. From these, we can feel how diverse the forms of rhyme are in Navoi's works. However, it must be emphasized that the beauty of rhyme's form alone does not define the creative potential of the poet. Rhyme should be created in such a way that it does not damage the meaning or form of the verse. This was considered one of the essential requirements for rhyme in its time.

We can confidently say that we cannot simply replace the words Navoi used in his rhymes with other words, because the rhyming words he chose are not only perfect in form but also complete in meaning. Rhyme does not force the poet to use a particular word, but rather, it naturally brings forth new meanings. In the context of the epic poems, these features of rhyme capture the reader's attention, almost as if drawing them into musical cadences.

Additionally, there are parts of the epic where all the words in the rhyme reflect the grammatical rules, stylistic requirements, and the content of the narrative. Navoi's mastery in his *Khamsa* can also be explained by his thorough knowledge of rhyme types, as mentioned in the previous chapter, and his ability to place them in such a sequence that each epic creates a wonderful musicality in the harmony of rhyme, meter, and refrain. While reading the epics, we never encounter monotony in the tone, because the four types of rhyme are placed in such a way that any harshness in tone is avoided, and a pleasant melody emerges.

In the following passage from *Layli and Majnun*, the repetition of words reveals Majnun's emotional state and inner suffering. The verses achieve a balance of rhyme and meter:

*Yo 'q, yo 'qki, emastur itlik anda,
Itlik manga xatm erur jahonda.
It men, men, ulusqa or men, men,
Boshdin ayog 'i figor men, men! [3. 184]*

In both of these verses, the use of a rhyme with a refrain proves effective. The repetition of words serves as a device to express the emotional state, anguish, and melancholy that the verse needs to convey.

Next, we aim to analyze the depiction of the autumn garden in the epic *Layli and Majnun* in relation to the death of Layli and Majnun:

1. Vaslli ridfi mutlaq rhyme:

*Chun etti xazon yelning ohi,
Bo 'ston chiroyni qildi nohiy.*

2. Mujarradi muqayyad rhyme:

*Yaproq yuzi bo 'ldi barcha soriq,
Oyin magar o 'ldi sorig ' og 'riq.*

3. Xurujli ridfi mutlaq rhyme:

*Har bargki, xastavor yotti,
Yer bistarida ayog ' uzotti...*

4. Mujarradi muqayyad rhyme: (ham radif)

Titratmaga qo 'ydi yuz shajar ham,

Uy kunjiga chekti yuk samar ham.

5. Ridfi muqayyad rhyme:

Sarsar solibon chang'a toroj,

Bo'ston elin ayladi yalang'och [3. 265].

In *Khamsa*, the use of diagnostic art, in conjunction with the masnavi form and the possibilities of epic description, takes on a rather broad and distinctive nature. It can be said that when Alisher Navoiy depicts the state of nature at a certain time in connection with the inner world of the heroes, he does not neglect any important detail, giving special attention to each object, form, and characteristic. One artistic detail—be it a symbolic sign or feature—is consistently depicted from all angles, resulting in a continuous (chain-like) diagnostic technique.

In this passage, it is the "murdaf" rhyme that takes the lead. In depicting the natural scenery, the melody and mood provided by the "murdaf" rhyme are central to the poet's approach. Alongside the "murdaf" rhyme, the "mujarrad" rhyme also plays a crucial role in creating the formal and thematic beauty of the verses. In landscape descriptions, the "muassas" and "qaydli" rhyme forms are rarely found. In our opinion, these forms are more suited to expressing the lyrical hero's mood and emotional state, which the poet is likely to use in such contexts. As we concluded in the previous chapters, this aligns with our findings.

The art of diagnostic technique, being one of the brightest forms of symbolic description, demonstrates the poet's depth of reflection and high poetic mastery.

It can be asserted that the harmony between the different types of rhyme and the artistic techniques creates the foundation for the high level of mastery in the composition of the epic.

The rhyme does not force the poet to use a specific word; it naturally flows into the words the poet wishes to use. The verse is not artificially constructed around the rhyme. Instead, rhyme, artistic technique, and meter all come together in the poet's consciousness to form a seamless sequence of lines. All these poetic elements work together to contribute to the formal and thematic beauty of the epic.

Now, let's focus on the following excerpt from *Layli and Majnun*:

Sham'i-yu, ne sham', chashmai nur,

Nurki yomon ko'z olidin dur.

Naxli-yu, ne naxl, sarvi ozod,

Sarvi-yu, ne sarv rashki shamshod [3. 67].

When Navoiy draws Layli's portrait, he uses *ruju'* and *tanosub* techniques. In describing Layli, he does not settle for the first description, instead providing even more vivid and emotional depictions in the following lines. The thoughts transitioning from one line to another serve to further illuminate Layli's portrait in the reader's mind.

Since *Layli and Majnun* is an epic about love, the "murdaf" rhyme takes the central position. We've identified that the "murdaf" rhyme's "ridfi asliy" form occupies a significant portion of the epic. This is because the portrayal of inner emotions, as well as the characters' portraits of Layli and Majnun, take center stage. The "ridfi asliy" rhyme form assists the poet in conveying these depictions. This rhyme form contributes to the harmony of the verse and ensures that the idea the writer wants to express is articulated in its most dominant form. In turn, this contributes to the coherence between the portrayal of the characters' emotions and the overall theme of the poem.

In *Layli and Majnun*, the "mujarrad" rhyme comes second in usage. According to rhyme theory, the "mujarrad" rhyme also has two variants: the "long vowel" form and the "tavjihli" form. In *Layli and Majnun*, it is the "long vowel" form that takes precedence. This is closely related to

the author's philosophical viewpoint, as Majnun is presented as a mystic, a "solik" (spiritual seeker). According to Navoiy's interpretation, Majnun reaches the truth of love, with his guide being love itself. In this sense, the "tavjih" variant of the "mujarrad" rhyme plays an important role in narrating the events. Such rhymes frequently appear in auxiliary verbs. The use of "long vowel" in the "mujarrad" rhyme creates an impactful melodic effect at the end of the verse, enhancing the prominence of this form.

In this epic, we've seen the masterful use of several poetic techniques. At the same time, the dominance of *tarsi'* in *Layli and Majnun* contributes significantly to the impactful tone of the art. This technique is most prominently used in Majnun's prayer during his visit to the Kaaba. It is evident that *tarsi'* takes the lead in expressing Majnun's emotional state, as well as the overall emotional and artistic atmosphere of the epic.

Just as every element in Navoiy's works has its own distinctive place, rhyme also encapsulates the ideas he wishes to express. Moreover, rhyme plays an important role in establishing rhythmic balance. By studying rhyme more deeply, we can gain a clearer understanding of the poet's intentions.

In the preceding sections, we made several observations regarding the rhyme system in certain chapters from *Layli and Majnun* and the role of rhyme in shaping the verses. We also discussed the dominant and least used rhyme types in the epic. Based on these insights, it can be said that whether it is the artistic techniques, meter, or rhyme, all these poetic elements are harmoniously aligned with the creation of the work, and they serve to express the writer's artistic potential.

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