

Quatrain Genre or Form?

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Abstract. In this article, some opinions about the form of quatrain in our classical literature and the genre of quatrain in modern Uzbek poetry are presented. The explanation of this question is based on the opinion of some literary scholars on the question of whether the net is a genre or a form, which has caused many disputes. In addition, the poetics of genres and forms used in contemporary poetry, theoretical foundations, and genre laws are discussed

Key words: *poetic genres, poetic form, form of four, rubai, tuyuk, band.*

Introduction

In world literature, views on the science of poetry, literary genre and the theory of forms are constantly updated and developed. Thoughts about this are expressed syncretically in Eastern classic literary studies mainly in historical and biographical works. In particular, even in today's era of globalization, studying the literature and art of a certain period on the example of the works of individual creators, the tradition and innovation manifested in their work, the uniqueness of literary genres and forms, individual style and skill, human and is gaining importance in the study of scientific and theoretical issues such as society, historical truth and artistic image. The emergence of poetry has very ancient roots, and its study in world literature has its own history. Western literary studies, recognized as having started with Aristotle's "Poetics", were later followed by Nicolas Builott's "Art of Poetry" (1674), Horace's "Science of Poetry", Denis Diderot's "Art of Dramatic Poetry", Lessing's "Hamburg Dramaturgy", V. Belinsky's "Alexander Pushkin". Literary sources such as his works" give some idea about the development of poetic genres and forms. Taking the theoretical foundations of poetic genres and literary forms as an example of the analysis of the works of certain artists, determining their individual style, poetic skills, literary-aesthetic views, and ideological orientations remains one of the urgent tasks of today.

DISCUSSION AND RESULT

From the last years of the 20th century, changes in the form and content of Uzbek poetry began to intensify. Significant work is being done in our country today in the field of science, national values and the development of fiction. "To study and promote Uzbek classic and modern literature at the international level, to analyze this multi-faceted topic in connection with the most important processes taking place in the world's literary space today, to draw the necessary scientific and practical conclusions, I think it is very important to determine our future tasks." Since poetry has lived in the East for centuries as the main part of literature, we know that its roots are very deep. The first information about Uzbek poetry, which is considered a part of world literature, is provided by Mahmud Koshgari's work "Devon-u lugotit turk". The information in this work is of

special importance as the first expressed ideas about lyrical forms and genres, their archaic terms. However, today's Uzbek poetry is not the poetry of yesterday, but it is a poetry that has been updated in many ways, particularly in terms of its form and content. At the same time, today's poetry is not a separate phenomenon that is disconnected from yesterday's poetry. They are still living together. Modern Uzbek poetry, continuing the best traditions of classic and new Uzbek poetry, draws on the world literature. Literature looked at the world through the lens of social realism in the last century, but today its thinking is very broad. This wide area - the freedom of artistic thinking is the main factor that creates modern poetry - Uzbek poetry of the period of independence. Accordingly, looking at our comprehensively rich poetry, one can see traces of all principles in its bosom: realism, neorealism, romanticism, symbolism, etc.

While we are talking about the poetics of will pay poetic genres and forms used in modern poetry, theoretical foundations, genre laws, we special attention to the fourth genre, which has been formed as a separate genre in modern Uzbek poetry and is widely popular. we considered it permissible to pay attention. So why exactly the genre of quatrain? Is the foursome a genre or a form? What period does the genesis of this term go back to? , we will try to find answers to these controversial questions from the point of view of literary studies. Four - four types of verses; quatrain, murabba'. The quatrain is one of the most common stanza types in poetry. Crossed (a-b-a-b), winding (a-b-b-a), double (a-a-b-b) rhyming patterns are more common in quatrains. Also, there is a murabba rhyming order of four (a-a-a-b̄ д-д-д-б̄), which is relatively rare. The fact that the folk songs given as an example in "Devonu lugotit turk" mainly consist of quatrains shows that it has existed in the literature of the Turkic peoples for a long time. The classification of ancient poetic works that have reached us through "Devonu lugotit Turk" is based on four verses. Of course, there is a difference between four-line poems and four-line poems in Turkish literature. Four-line poems expressing the summary content are called rubai in Eastern literature. The following quatrains in the spirit of admonition are given in the Dewan:

*Qarduni yenyu saqinmang,
Tuzg'uni manyu sezinmang.
Bulmadiq nenga sevinmang,
Bilgalar ani yirar.*

*Muzni [javohir deb bilmang](#),
Hadya oshni yeb qo'ymang.
Behudaga sevinmang,
Donolar shuni aytur.*

Of course, this poem cannot be called rubai. Because although the moral and educational spirit of the poem is reminiscent of rubai, the rhyme and weight characteristics do not meet the requirements of this genre. The rhyming system of Ruba'i is in the form of a-a-b-a, a-a-a-a. In this quatrain, the rhyme is a-a-a-b. According to the requirements of the Aruz poetry system, Rubaiyats should be written in the Akhram or Akhrab weight of Hazaj Bahr. Although the above poem is in the form of four stanzas, that is, in the form of rubai, it is written in the weight of a finger. The number of syllables in each verse is 8, the order of stabilization is $3 + 2 + 3 = 8$. So, the quatrain was formed as a separate independent genre in Turkish poetry. From this point of view, there is a problem of calling the four-line poems included in Yusuf Khos Hajib's epic "Kutadgu Bilig" as rubai or quatrain. Because regardless of whether these poems are written in rubai form, in four verses, their weight is not in hazaj bahr, but in finger weight. For this reason, it is true to consider the four-line poems from "Kutadgu Bilig" as examples of the four-line genre in ancient Turkish literature. But what is noteworthy is that the rhyme system of quatrains in

"Kutatgu Bilig" corresponds to that of Rubaiyi. So, this form can be the combined result of the four on the finger and the Rubai tradition in Aruz.

*Kishi yilqi birla adirti bilig,
Bilig birla yangluq ko'turdi alig.
Yuri yilqi bo'lsa bilig bil, uqush,
Bilig birla so'zla, yo'ruq tut tilig.*

*(Odamni vuhushdan bilim farqladi,
Bilim birla inson qadrin tikladi
Bo'lib qolma yilqi, bilim ol, hunar,
Bilim so'zla, tilni bilim saqladi).*

Art form and genre are not one theoretical phenomenon. In fact, the artistic form first arises. If this form is repeated in the work of several poets, it becomes a genre. Genre has its own nature and fixed features. In this respect, the artistic form is the basis for the emergence of the genre. An artistic phenomenon that has arisen under the influence of world and classical poetry, as a result of the creative researches of only one poet, is called an artistic form. In Russian literary studies, this term, called "khudozhestvennaya forma", is the basis for the formation of the genre. In our classic poetry, the quatrain was preserved in the murabba genre, but in the 20th century it became more active. Most of the lyric poems in modern Uzbek poetry are composed of quatrains. Tortlik is a form of poetry that is very common in modern Uzbek poetry as a continuation of the tradition of ruboynavism in folklore and classical oriental poetry. A lyrical genre classified by form. In contrast to rubai and tuyuyuk in classic lyrics, it is enough for a poem to have four verses to be included in the genre of quatrains: it does not have strict requirements related to weight and composition, as with rubai or tuyuyuk. Due to the fact that it is not limited in terms of the topic, it allows to express the impressions from reality and the conclusions about life in a concise and concise manner, the genre of quatrains has become widely popular in the poetry of the new era. In Uzbek literature, Oybek, H. Olimjon, M. Shaikhzoda, Uygun, Shukhrat, Ramz Bobojon, T. Yoldosh, A. Oripov, E. Vakhidov, R. Parfi, O. Matjon, H. Khudoyberdiyeva, Sirojiddin In the work of poets like Sayyid, one can find good examples of the genre of quatrains. [5; 339]

The quatrains found in the work of Sirojiddin Sayyid are also important in terms of their vitality, brevity, compositional integrity, completeness and harmony with the quatrains in modern literature. In particular, most of the poems in the collection "Goodness never grows old" (forty hadiths) are written in quatrains. Adib revealed the essence of the entire hadith in an artistic way through these four verses. Poems such as "Nasihah", "Sadaqa", "Nima yaxshi", "Odam tanasidagi idish", "Shukrona", "Ilm", "Xayo" ("Advice", "Alms", "What is good", "A vessel in the human body", "Thanks", "Science", "Shame") are examples of this. Here are some examples:

*Ne'matga shukr qil. Poyingda yer bor,
Shukr qil, tepangda turibdi osmon.
Bilsang, har ne'matga shukronang sening,
Uning zavolidan saqlagay omon.*

A Muslim should be thankful for every blessing of Allah. A single word of thanksgiving for the countless blessings given to us keeps him from suffering. Adib used the art of tazad to give the poem a wonderful artistic appeal. The words earth and sky, blessing and misery played a key role in the emergence of this artistic art.

Anvar Obidjan's four-story poem is also important as one of the artistic researches in the poetry of the years of independence. According to the name, new ideas and images can be found in each verse of the poet's quatrains.

*Men uxlasam nafas rostlar qalamim,
Dilim tirnar tushimda zo`r alamim:
Ichishda teng kelsam-da ming ulfatga,
Yozishda teng kelmadim bir Gulmatga [4;25]*

The poet wrote this four-story poem from the language of his lyrical hero, Kulkuly. Readers who love Anvar Abidjon's work and are familiar with his poems know that his collection "Bezgakshamol 1" consists of comic ghazals written in the language of master Gulmat. The four given above are taken from the collection "Bezgakshamol 2" and the comic poems included in this collection are written in the language of the poet Kulkuly, who is the great-grandson of Usta Gulmat. In these verses, the lyrical hero mentions that he can rest his pen only when the owner of the pen is asleep, and although he creates a lot at this level, his creativity cannot match the skill of using words of his great-grandfather Gulmat. Here too, we can see what Anvar Obidjon is a humble poet.

CONCLUSION

In general, in the years of independence, new, unique forms of poems in the form of quatrains appeared. Tarona, kairma, sotarubai, four-story, short lines, chorzarb, etc. expanded the horizons of poetry of the period as new researches in the direction of artistic form. In modern Uzbek poetry, the quatrain as a separate genre has become widely popular in the works of many creative poets, and this process is still ongoing, that is, the genre of the quatrain is developing over the years..

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