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Q. Orazimbetov of based on review

### QUATRAINS IN KARAKALPAK POETRY

Annotation

This article examines minor lyrical genres in Karakalpak literature, including quatrains. We examined the use of quatrains in the works of Ibrahim Yusupov, a prominent figure in Karakalpak literature. Analyzing the poet's quatrains, we learned that the rubai, or quatrain, plays a significant role in literature.

**Key words:** Lyrics, idea, poetry, criticism, style, forms, genre, and rubais.

### QORAQALPOQ SHE'RIYATIDA TO'RTLİK

Annotatsiya

Ushbu maqolada qoraqalpoq adabiyotidagi kichik lirik janrlar, jumladan, to'rtliklarni o'rganish mumkin. Biz qoraqalpoq adabiyotining taniqli namoyandasi Ibrohim Yusupov ijodida to'rtliklardan foydalanishni o'rganib chiqdik. Shoirning to'rtliklarini tahlil qilib, ruboiy yoki to'rtlik adabiyotda muhim rol o'ynashini bilib oldik.

**Kalit so'zlar:** Lirik, g'oya, she'riyat, tanqid, uslub, shakllar, janr va ruboiylar.

### ЧЕТВЕРОСТИШИЯ В КАРАКАЛПАКСКОЙ ПОЭЗИИ

Аннотация

В данной статье рассматриваются малые лирические жанры в каракалпакской литературе, в том числе четверостишия. Мы изучили особенности использования четверостиший в творчестве Ибрагима Юсупова, видного представителя каракалпакской литературы. Анализируя четверостишия поэта, мы узнали, что рубаи, или четверостишие, играют значительную роль в литературе.

**Ключевые слова:** Лирика, идея, поэзия, критика, стиль, формы, жанр и рубаи.

**Literature review.** Lyric poetry is a genre within literary genres that demands brevity and conciseness. In it, the lyrical hero's momentary feelings are conveyed in an impactful, emotional manner. Therefore, in a lyrical work, along with content, its form also plays a significant role. Poets conduct research in creating the form of poetry. The content and form of the work have been discussed in the works of literary scholars. In the interpretation of a literary work, the unity of form and content, as well as their relationship, is of paramount importance. Because, just as a certain content is expected from any literary work under discussion, aesthetic content is clearly reflected in a certain artistic form."

The issue of small genres in lyric poetry is one of the central issues of scientific research. The difference between rubai and quatrains, one of the oldest genres in Eastern literature, has been discussed in the works of literary scholars. In Uzbek literary studies, there are various studies on the genres of rubai, quatrain, qit'a, and tuyuq. The rubai (Arabic for quatrain) is written in the four-line meter of the Ahrob and Ahrom branches of the Hazaj. It is a philosophical work where thought prevails over feeling." [1]

Literary scholar N. Afoqova, while studying the issues of rubai and qit'a, and their differences from each other, analyzes the theoretical views on this matter. The most important feature that distinguishes rubai from other quatrains is its writing in the 24 meters of Hazaj measure. Among the various quatrains, those written in these meters should be considered rubai, those written in ramali musaddasi mahzuf maqsur - tuyuq, those written in other measure of aruz - qit'a, and those written in barmoq measure - quatrains. "[2] the scholar concludes. In her research, N. Afokova analyzed the rubai, qit'as, and quatrains in the works of representatives of

Jadid literature who created at the beginning of the 20th century. He notes that the rubai is one of the compact genres of lyric poetry, first appearing in Persian-Tajik literature under the influence of folklore, later spreading widely in Turkic literature, while in Jadid poets this genre was rare. Scholar Q. Orazimbetov, analyzing the theoretical works on rubaiyat and quatrains, writes: "The traditional rhyme scheme of rubai is a,a,b.a., and very rarely a,a,a.a. However, not all quatrains written in this rhyme form are rubai. For this, as mentioned above, the aruz measures must be written in the Ahrob and Ahrom branches of the Hazaj measures. However, the aruz measures is unfamiliar to Karakalpak literature "[3]

**Research methodology and empirical analysis.** Furthermore, scholar Q. Jarimbetov, who studied 20th-century Karakalpak lyric poetry in terms of content and form from a genre perspective, highlights the genre characteristics and formal features of rubai and quatrains. K. Mambetov, who called Ajiniyaz's four-line works his rubai, expresses his views on the opinions of H. Hamidov. In particular, he criticizes literary scholar B. Kalimbetov's refraction on Ajiniyaz's refrained poem "Ayrilsa" (When Parting), referring to it as a quatrain. In the article "Orpheus of the Steppe" by Hero of Uzbekistan I. Yusupov, the scholar cites the opinion that "I consider the ideas that Ajiniyaz introduced the meter of aruz and the genre of ghazal into Karakalpak poetry to be unfounded" and supports this opinion. "Because even if you name the four lines as rubai, it won't always be rubai. The rubai is written in the aruz measures, but the aruz measures is not characteristic of Karakalpak poetry; it is characteristic of simple poems - the syllabic meter." [4]

Literary scholar D. Paxratdinov, who studied Eastern artistic forms in I. Yusupov's poetry, expresses his opinion

about quatrains. In this genre, profound philosophical views, wise thoughts, and wise sayings occupy a central place. By reading it, we can measure the poet's level of knowledge, his deep understanding of life, and his overall life experience. A quatrain can rhyme as a-b-a-b, a-a-b-a, a-b-b-a, a-a-a-a, a-b-v-b. "[5]. Literary scholar Sh. Aldashova provides a series of reviews of scholarly literature providing theoretical explanations for rubai and quatrains. "Indeed, although the quatrain is somewhat similar to the rubai genre in terms of its poetic form, they differ from each other in form and content. Firstly, in terms of formal rhyme, quatrains are usually in the form of aabb, abab, abba, while rubai rhyme in the form of aabb, aaaa and have a strict order. Rubais in the form of aaaa are called "aronai rubai." Secondly, the rubai are distinguished by the breadth and depth of the socio-political, spiritual-moral, and philosophical-didactic content reflected in their poetic lines[6]. In short, there are various approaches to distinguishing rubai and quatrains in scientific and theoretical works. At the same time, in the works of poets themselves, there are instances where simple quatrains are presented under the rubai rubric [7].

**Results.** Nevertheless, poets who have deeply mastered the theory of poetry and the art of artistic expression continue to enrich quatrains in Karakalpak poetry, both in form and content.

In poet B. Genjemuratov's collection "Abirji," a series of quatrains titled "I Told My Pain to the Mountain" is presented. Here, let's consider the principles of compiling lyrical collections and the works of researchers who have expressed theoretical opinions about the mastery of the artistic word. Literary scholar M. Orazimbetova and B. Genjemuratov's views on the principles of compiling the 2012 Selected Works collection and the poet's skill in compiling them are noteworthy. "Selected Works Collections" are often compiled by selecting selected poems from the poet's previously published collections. However, this collection by B. Genjemuratov, which we have discussed, is different from them. In compiling a poetry collection, we can see the author's extensive research and the breadth of their poetic world.

The collection is characterized by its compositional structure, the logical sequence of its sections, the ideological and thematic unity of the lyrical poems in each section, and the full portrayal of the lyrical hero. As the scholar noted, the poet B. Genjemuratov's deep theoretical knowledge and experience in compiling poetry collections are clearly evident in his collection "Abirji." The collection consists of poems that are close in theme and form, arranged sequentially with separate themes. For example, the section titled "You Are My Soul Within My Soul, Homeland" includes several poems about the homeland, while the section "Green Sparks" includes sonnets.

As mentioned above, the poet's quatrains are presented in the section of the collection titled "I told my pain to the mountain." Another characteristic is that it is divided into two quatrains, similar in meaning but capable of conveying a distinct, concise idea.

Just a little bit left to wait,  
A lone wolf wanders far away.  
Crow and sparrow feast,  
In the absence of a golden eagle, a nightingale...[8]

The quatrain is close to the rubai in its external form, rhyming in aaba style. In the first line, as in the rubai, the idea, that is, the theme, is given. The lyrical hero recounts his past state, stating that his lordship remained in the same garden. In the second line, the idea is further developed: "I'm a lone wolf wandering in solitude." And in the third line, the antithesis says that the place of the begs is occupied by a feast of crows and sparrows. A synthesis-conclusion is given in the next line. Where there is no lordship, where there are no wolves, where

there are no crows and sparrows, where there are no nightingales, an eagle boils. In each line of the quatrain, metaphors convey the idea figuratively, making it difficult even for an astute reader to grasp the main idea. What is the poet trying to say, what problem has he raised, what is his main idea?

"We know that in Eastern literature, in most works, there is a certain distance between what is presented in the text and the meaning behind the text. This distance requires the library to have the experience of understanding such types of works, a certain level of intellect, and literary-theoretical knowledge." [9]

N. Afoqova, analyzing the rubai of Jadid poets, notes that the imagery conveying the meanings behind the text encourages reflection and stimulates intellectual thinking. In the aforementioned quatrain, the images of the wolf, sparrow, crow, eagle, and nightingale serve a poetic function in conveying a specific idea. The renowned scholar Q. Orozimbetov stated, "One of the main characteristics of quatrains is their ability to convey philosophical thoughts deeply and conclusively. Because in a quatrain, the thought must appear clearer than the feeling." [10], - he said. Indeed, in the quatrain, the lyrical hero's thoughts on events and phenomena prevail over his innermost feelings. In literature, the wolf is used as a supporter of truth, a symbol of courage and stubbornness, the eagle as a symbol of sharpness, the nightingale as a symbol of freedom, and birds like crows and sparrows as symbols of cowardice, ignorance, and mischief. We see this in the work "Kalila and Dimna," considered a book of Indian wisdom, as well as in the works of Saadi, Navoi, and other Eastern classics. In the quatrain, the lyrical hero expresses dissatisfaction with the misdeeds happening around him, angered that cowardice has taken the place of bravery, and wickedness has taken the place of righteousness. Even where the truth isn't spoken, the edge of sharpness is twisted (When there's no bustling eagle, no nightingale...), they say. The ellipsis placed at the end of the quatrain also has a certain stylistic function.

A ellipsis indicates an ongoing thought or unspoken words. So, the lyrical hero still has his reflections, but the emotional experiences he experiences don't fit into the four lines, or he has no opportunity to express them, or he leaves it to the readers to understand what he wants to say. A thought similar to the meaning of this quatrain will be presented in the next quatrain.

There is no more gum left than before,  
Köpler sälle, the revelation chose,  
Searching for a fight on the Internet  
It's a joke, a joke, a rumor...

If we analyze the quatrain according to our level of thinking, most people have become simpletons, playing the role of spectators, rather than telling the truth. In today's globalized world, in the age of the internet, people have forgotten their private lives, become slaves to gossip and rumors, and the values inherited from our ancestors are being trampled upon. Of course, the poet's intellect is high; we cannot understand him as such. The motif of drinking wine is widely used in Eastern poetry, especially in Sufi poetry.

Scholar Q. Jarimbetov, in his work studying the manifestations of Eastern Sufi poetry in Ajiniyaz's lyrics, provides in-depth scholarly analysis of the poet's poem "Qachqach." Looking at the lines of the great poet and scholar Omar Khayyam: "My soul is weary of this cursed nonsense," "Bring me your wine, generous one, wine is my faith," one cannot draw a false conclusion that the poet sang of a drunkard who sold his faith for wine.

The poet speaks with metaphorical imagery: I'm completely fed up with this filthy and transient world (in the

text, I'm disillusioned with it; my soul yearns for purity and faith, (the generous wine-giver in the text), extend your hand to me, teach me knowledge (give me wine), save me from this filth, guide me to the path of truth, the path of truth ("wine") is my faith and my soul." The reason we take a broader citation from the scholar's work is that through this scholarly analysis, we understand the meaning of the concepts of wine and wine in Sufi poetry. We are not suggesting that B. Genjemuratov's quatrain contains examples of Sufi poetry. The poet had a deep understanding of Eastern poetry and effectively used imagery used in Eastern poetry to convey his thoughts. May symbolizes honesty, truthfulness, and faith, while the image of the generous represents a person who speaks truth and honesty.

So, they say faith, conscience, and honesty are disappearing. In the second line of the quatrain, the turban and words related to revelation and religious concepts appear metaphorically, not literally, as in the text. In the third line, a completely opposite meaning is conveyed.

The meaning of the two quatrains we have discussed is close to each other. In the subsequent quatrains, the inner turmoil of the lyrical hero is also conveyed effectively.

Everyone knows their inner secrets.

For many, a housewife is a ruler.

As for me, to the angels,

I pour wine every day, every night...

In the quatrain, the second line, "for many, a housewife is the ruler," is figurative. So, most of the people around the lyrical hero are timid, unable to tell the truth, that is, the housewife. In this, the poet's comparisons are undoubtedly effective. A housewife is a person who stays at home, unaware of the outside world; in other words, someone who doesn't let out what's inside, meaning they can't bring out what's inside. In the third line, which is contrasted with the initial idea (antithesis), the lyrical hero himself is the one who pours wine to the angels every day. In this quatrain, as in the previous one, the phrase "to pour wine" is used. The angel is a religious-mythological figure, used in literature as a symbol of purity. Thus, the lyrical hero is a hero who has made honesty, faith, and conscience the foundation of their life. This idea continues in the following quatrain.

Paper and pen became my companion.

The pheasants became my confidant.

I told my pain to Qorotov.

Let the angels listen... That's it...

If we understand the words "paper" and "pen" in the first line literally, the lyrical hero wants to pour out his sorrows onto white paper. In the second line, when we say "The Pheasants" is the name of a modern drink, we understand it not in the literal sense as in the text, but rather as expressing concepts of honesty and faith close to the meaning of the word "may" in the above quatrains. The lyrical hero expresses his pain to Qorotov, without resorting to traditional literary methods such as "telling the water of his pain" or "complaining to the wind." Thus, the poet has a unique poetic style, and there's great significance in expressing it to the mountain. The mountain is a symbol of height and endurance; if so, only the mountain can endure the lyrical hero's pain; it can only speak to people as strong as mountains, as strong as brains, and it can also make them listen to the "angels" used in the aforementioned quatrain.

In the next quatrain, the lyrical hero suffers from "a lifelong ache in the cage of the heart," and in this quatrain, along with its accompanying meaning, seeks a cure for the ache: "Is there a cure for this ache?..." The poet distinguishes these two quatrains through asterisks because their meanings are similar. Nevertheless, the thought in the first quatrain continues in the second. Even the fact that the next quatrain begins with "What

is the cure for this pain?" as a continuation of the thought in line 4 "It will ache for my whole life" in the first quatrain leads to the conclusion that the two quatrains are a complete work, meaning each stanza is written in the form of a four-line poem, consisting of two stanzas. As is known, the quatrains are conventionally composed of four lines, forming a complete idea within these four lines. These four lines constitute a complete literary work.

Among the poet's quatrains, there are also quatrains written in abab rhyme.

My friend, you wanted to comfort me:

"Life is like this, fate is like this..."

My mountain-like pain has vanished.

If possible, please, break it...

\* \* \*

Inscriptions on the extinct mountains

It's difficult to delete a letter of condolence...

There's a secret inscription in my heart.

Handwriting - copying on paper...

In these quatrains, the lyrical hero confesses his inner pain to his friend; even his friend's deceptions fail to console him. Because their pain is as heavy as a mountain, as firm as ice. In the next quatrain, through artistic parallelism, he states that the inscriptions on the mountain erase over time, while the letter written in his heart is difficult to erase. ... "it is customary to present the idea and purpose in the first two lines, and the argument and conclusion in the last two, ensuring that each line is independent in terms of content. Distinguishing feature - parallelism

The last two quatrains, generally under the theme "I told my pain to the mountain," represent the conclusion of the thoughts in the quatrains, the beginning of the stanza.

"The old ones remained in the garden."

I have a song, but no melody...

My love has led me astray.

There's a lot of chaos in Bakhtiyor...

Through the use of the folk saying "The old ones remained in the garden," the lyrical hero recalls his life again, compares it with his current state, and grieves. The very first quatrain we discussed also began with "The principality remained in the old garden." If we look at the poet's work, we see that the chronotope "old gardens" is frequently used in the past tense, the chronotope "garden/place" (I want to forget the old gardens). The lyrical chronotope provides the author with ample opportunities for artistic expression." [11] Indeed, in a single line, the lyrical hero returns to the past, realizing their state during that period, and instantly reveals their current psychological state. The second line of the quatrain "I have poetry, but no melody..." also carries deep meaning and imagery. There is no one to understand or listen to the lyrical hero's inner turmoil; that is, there is a song, but no melody.

I wanted to extinguish it, it burned in my heart.

I'll return to the mountain flood again...

Playing a mournful tune on a flower cup,

I'll tell you my troubles again...

**Conclusion and discussion.** This is the final concluding quatrain; only mountain floods can extinguish the fire in the lyrical hero's heart. Here, the fire is the embrace of emotions boiling from within the lyrical hero, their inner struggles, their dissatisfaction with the surrounding events, their anxieties. The lyrical hero is alone, so he expresses his pain in a flower cup; the motif of loneliness is presented figuratively. At the end of the quatrains, the emotional state of the lyrical hero, who confessed his pain to the mountain, is conveyed effectively.

In general, in B. Genjemuratov's quatrains on the theme "I told my pain to the mountain," the inner turmoil, reflections,

and dissatisfaction of the lyrical hero, bursting forth from the depths of his heart, are skillfully expressed.

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