



POETIC CHARACTERISTICS OF THE TUYUGHS

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Abstract

In this article, aruz and finger weight are poetically analyzed. The role of rhyme, radif, tajnis in the poems is studied. Focusing on each poetic feature separately, the factors that caused tuyuk to achieve artistic beauty are highlighted.

Keywords: Aruz weight, hijo, finger weight, tajnis, rhyme, radif, tuyuk.

Introduction

Tuyuks is a four-line lyrical genre in the literature of Turkic peoples, written in the ramal bahr of Aruz, based on the art of tajnis and rhyme. Basically, we determine whether a four-line poem belongs to the Tuyuk genre or not, based on homonymous rhymes and weight. Aruz is a poetic system based on the number and quality of verses. A syllable can be compared to a hijo (there are minor differences between a syllable and hijo).

Literature review

In Turkish aruz science, the smallest rhythmic piece is called hijo. Columns are formed from the joining of syllables. That is, in the finger system, bytes are divided into columns, and in the sign system, bytes are divided into columns. But there are a number of differences between turok and rukn. In the Aruz system, a series of weights formed from the repetition of certain columns and columns is called bahr. There are 19 bahrs in the Arabic science. In Turkish poetry, only 10 out of 12 are actively used. Because the phonetic characteristics of the Turkish language differed sharply from those of the Arabic language. Written in Tuyuk Ramal Bahr. The dictionary meaning of the word Ramal is “the bleating of a camel”. Ramal bahri is formed from the repetition of the foilotun (- V - -) column. Weights are determined accordingly, that is, depending on the number of



columns. For example, we will better analyze the symptoms of weight loss through the following example:

Char-x tor-tib xan-ja-ri-hij ron-bu-tun,
Qo'y-ma-di-bir zar-ra-bag'-rim ni-bu-tun.
Tun-ga-bo-rib biz-ni-be-ho l-ay-la-di,
Ne-ba-lo-lig' tun-e-mish-yo rab-bu-tun.
Taqtesi: - V - -/ - V - -/ - V -
Foilotun foilotun foilon

Research Methodology

The article mainly uses the method of analysis. The poets of the classical period chose and used aruz bahrs based on the spirit of the literary content of the poem. Because of this, the weight of the “frameless frame” (foilotun foilon foilon) - V - -/ - V - -/ - V - weight was accepted as the main measurement. In this weight, there are many opportunities to express romantic feelings, love for life, lyrical experiences, and word games in a musical tone. Just as the first simple variants of the tuyuk genre appeared in the essence of folk art, its improved, law-based weight also appeared based on the adaptation of the Turkish finger weight to the aruz weight. There are also traces written in the makhzuf of the Ramali musaddas, because the difference between the mahzuf and the maksur is almost imperceptible.

Analysis and results

Tuyuks can be divided into tuyuks with tajnis and without tajnis, depending on the participation of tajnis or not. According to the rhyming, the Tajnisli tuyuks are divided into 3 types. Stunts that rhyme with a, a, b, a, rhyme with a, a, a, a, and rhyme with b, a, b, a. Tajnis gives a special beauty to tuyuk. In the words of Navoi left to us, there are no words without praise at all:

Yo rab, ul shahdu shakar yo labdurur,
Yo magar shahdu shakar yolabdurur.
Jonima payvasta novak otqali
G'amza o'qin qoshig'a yolabdurur.



The rhyming of this stanza describing the beauty of the beloved is in the form of a, a, b, a, and in the first stanza, we see that the poet focused on the lips of the beautiful woman and turned to the Creator saying “Oh, God” to express the excited state of the lover. Knowing is not knowing, and this has created the art of tajohulu arif. In the second stanza, the poet describes the lips of his lover through the symbol of sweetness. “Or have you licked honey and sugar, my love?” level is developed in the form of in the following verses, the lover’s bow-like eyebrows and long eyelashes are beautifully described as if they are aiming at the lover’s heart. Or labmudur’s tajnis: 1. “Can I lick you?” 2. “Can I lick it?” 3. “Did I spread it?” - we will see what it means.

The type of rhyme a, a, a, a of tajnisli tuyuks is very rare in classical literature. Zakhiriddin Mukhammad Babur in his work “Mukhtasar” gave the rhyme more accurately in this form:

Vasldin so‘z derga yo‘q yoro manga,
Hajr aro rahm aylagil yoro manga.
O‘qung etti ko ‘p yomon yoro manga,
Marhami lutfing bila yoro manga.

The word “yoro” in this poem means “strength” in the first verse, “hey yor” in the second verse, “wound” in the third verse, and “heal” in the last verse. In the verses eloquently expressed by this word, it is expressed that the lover is unable to reach the end, he is in the agony of hijran, he is wounded by a glance of a friend, and only the love of a friend can heal him.

Bu viloyatqa muqayyad bo‘lmag ‘il,
Kel, Xuroson jonibig‘a azm qil.
Gar borur bo‘lsang erurman hamrohing,
V-ar turursan men borurman, jazm qil [5:10].

Tuyuks rhymed in the form of b, a, b, a can be called tuyuk-khitas. The couplets of such tuyuks are composed of catchy words. With this feature, it is similar to a continent and a mountain. For this reason, it is called tuyuq-kit‘a. We find such fours only in Babur’s work.



Dilnavoz Yusupova classified the clue in literary studies as follows:

1. A three-line rhymed poem:

Ko'ngluma har yonki boqsam dog'i bor,
Har necha dardimni desam dog'i bor.
Qilcha tanga bori ishqing yore di,
Bir sori bo'ldi firog'ing dog'i bor (Lutfiy).

2. A rhymed poem with four lines:

Vasldin so'z derg'a yo'q yoro manga
Hajr aro rahm aylag'il, yoro, manga.
O'qung etti ko'p yamon yoro manga
Marhami lutfing bila yoro manga (Bobur).

3. A two-line rhyming poem:

Ul pariy ishqida bu devonani
Eyki istarsen, kelib gulxanda ko'r.
Bir qadah ul gulni xandon ayladi,
Ey ko'ngul, nazzora qil, gul xanda ko'r (Navoiy).

4. Radifi tajnis is a hole:

Mehrkim, ko'kka qilur ohang tong,
Olida bo'lsa emas berang tong.
Xoli-yu ikki labidek bo'lmag'ay,
Hindu ar keltursa shakkar tang-tong (Bobur).

5. The three verses are empty without rhyming:

Sen malohat masnadining xonisen,
Sen Masihodam ko'ngullar jonisen.
Husn mulkitek xush ermas kishvari,
Ey xush ul kishvarki, sen sultonisen (Lutfiy).

6. Only couplets are complete without rhyming tajnis:

Yo'qturur nozingdin ozore manga,
Noz agar qilsang manga matlubdur.



Xoh ko'rsat lutfu xohi javr qil,
Har ne voqe' bo'lsa sendin xo'bdur [8:188].

The unique demands and wishes of each period are taken into account in the creation of tuyuks. Poets also created poems in other weights in order to fully convey the beauty of words to the students of their time.

The place of tajnis in tuyuk genre is huge. Tajnis means to bring two or more concepts from similar words in a verse. Cognate words are words that are pronounced and written the same but have different meanings. Tajnis is an Arabic word that means "to be similar to something", "similar in shape, homogenous", and is the art of artistically beautiful and impressive expression of the thought expressed in the poem by using words of the same or similar form, but with different meanings. Homonyms are used to create Tajnis poetic art. However, we should understand this art not simply as a poetic art of using homonyms, but as homonyms as the main tool for creating tajnis. There are several varieties of tajnis. These are: full sentence, complex sentence, double sentence, letter sentence, incomplete sentence, repeated sentence, singular sentence, opposite sentence. **Tom tajnis** is used in industrial science to refer to words of the same gender with the same vowel and consonant letters.:

Bo'ldi chun umring kunining vaqti tush,
Nafsi sargasht otini ko'p chopma, tush.
Hobgoh etgil qanoat manzilin,
Yo'qsa hargiz ko'rmagingdir rost tush (Ogahiy).

The "dream" in the first verse refers to part of the day at noon, that is, the middle of a person's life; in the second stanza, dream of the noun lust, think about your age, do things, come to honesty; in the third verse it is used in the meaning of dreaming while sleeping.

A complex tajnis means that one or both of the tajnis indicators consist of two words:

Charxi kajraftor elidin yozaman,
Chiqmadim hijron qishidin yoza men.
Bir meni to'liq bila yod etmas ul,
Har necha ul shahga qulluq yozamen (Lutfiy).



Tajnisi zoyid is said to have an extra letter in one of the tajnis. A modern example of this:

Garchi bu yumushlar bitmadi oson,
Bor qo‘ylarni sanab oldi sonma-son.
Cho‘pon Chori chatoqqa ham tegib son,
Oxiri qo‘y so‘yilib, osildi son (Ismat Sanayev).

The concept of **letter tajnis** (gender in writing) is a term applied to the expression of a word in the old script, in which two gendered words are identical in terms of the letters of the script (in which periods are not taken into account) and have different meanings. So: writing and spelling is called letter tajnis.

In case of defective spelling, the consonants of two gender words match, but the vowels differ. In verses, if words of the same gender appear next to each other, or if one of the words of the same gender that comes next to the other partially corresponds to the other, it is a repeated tajnis.

The last letters of the same sexes in **Mutarraf tajnis** are different from each other, as well as different in their meanings. It is also called tajnisi muzore.

In Tajnisi Aks, one word appears in the right and the opposite form in the verse. For instance: as zor-roz, kox-xok, bahor-rohib, g‘ob-bog‘. [6:175].

The use of tajnis in Tuyuk makes it stand out from other genres. A deep philosophical meaning is reflected when the artist skillfully uses tajnis. It arouses the reader’s involuntary wonder and interest. The poem has a deep meaning, not a superficial one. This gives artistic pleasure to the student who reads and reads the poem. Tajnis is in the loop:

- Provides depth of meaning;
- Perfects the structure;
- Increases aesthetic value;
- Makes the rhyme beautiful and meaningful.

Sham yanglig‘ yonadur boshimda o‘t,
Ko‘z yoshimdin yer yuzinda undi o‘t.
Qon yoshim qildi yo‘lungni lolazor,
Muncha taqsir ayladim, qonimdan o‘t.



We can see that tajnis art was the main factor that provided the depth of meaning in this piece belonging to the work of Yusuf Amiri. The main symbol of Tuyuk is fire; grass - lawn; throw- grass, expressed in the meaning of forgiveness.

The tajnis in each line is combined with the musical tone, rhythm, and rhyme of the song.

Rhyme is the consistent repetition of rhyming words or adverbs at the end of poetic lines. He gives music, artistic charm, rhythm to the poem, connects the lines with each other and creates harmony. Rhyme is derived from the Arabic word “rhyme” (last sound) and is the main device that ensures the artistic perfection of the poem. Rhyme also has a number of varieties. These are: khatqafiya, repeated rhyme, internal rhyme, bashqafiya, zulqafiyatain, tajnisli zulqafiyatain, raddul qafiya, musallis qafiya, murabba' qafiya, mulamma qafiya, musalsal qafiya. Elements of rhyme: narrator, ridf, note, initial letter, wasl letter [6:209].

Radif (Arabic: consecutive) is a word or combination of words that repeats itself after a rhyme in poetry. Tuyuk has a tajnis rhyme, but not a radif. Below, a sample is given and the weight, tajnis, rhyme and content are analyzed:

Charx tortib xanjari hijron bu tun,
Qo‘ymadi bir zarra bag‘rimni butun.
Tunga borib bizni behol aylading,
Ne baloliq tun emish, yo rab, bu tun.

The ramali musaddas of this tuyuk aruz is written in mahzuf weight. The words “This night” and “whole” became a tajnis rhyme and formed a “complicated tajnis” type of tajnis. In the first verse, “this night” means “dark night”, “whole” in the second verse means “healthy whole”, and “this night” in the last verse means “place” in addition to “night”. “Falak drew the dagger of Hijran to me this night, for a moment it did not leave my heart whole, the night took me captive, it was desolate, Oh God, this night was a terrible night” is expressed.

Conclusion/Recommendations

In the last few years, many tricks have been created in the finger weight. Finger weight is a poetry system based on the characteristics of the Turkic language. Therefore, the oldest examples of oral poetry of the Uzbek people were created



in this context. Finger weight is a system of poetry based on a certain number of syllables in verses and the repetition of the same stops in a specific order. Since the number of syllables in verses is counted by fingers, this system of poetry is called finger weight. The number of syllables and the order of rests in the first verse of finger weight are the same in the rest of the verses. In finger-weight poems, rhythm, rhyme, and stanza are the main elements that create rhythm. In modern literature, there are poems written in finger weight in the works of Fakhriyor, Narzullayev, Abdumajid Shomirzaev. Below we will get acquainted with the analysis of the feeling of finger weight in the work of Ismat Sanaev:

Bog'imizga ko 'rk bergan,
Shoxlari egik mo'l olma.
Qizarib, xush bo 'y tarab,
Pishmasa uzib olma [7:19]

This finger weight poem consists of four stanzas. The word "apple" in the second verse means fruit, and in the fourth verse it is expressed in the infinitive form of the verb "apple". Rhymes: b, a, b, a. It means the whole meaning, but not in the weight of the aruz. It meets two of the 4 golden rules for being closed. So, we can call this poetic form partially closed [4:3].

To sum up, the appearance of tuyuk goes back to folklore. The authors who first created Mavlano Lutfiy, Alisher Navoi, Zakhiriddin Babur, Ogahi, Atoiy, were all accomplished in the weight of aruz, while the representatives of modern literature were accomplished in the weight of a finger. The main reason for this is the unique creative environment of each era.

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