

POETICS OF UZBEK CYCLE SONNETS

Fayzullayeva Obidaxon Xolbekovna,

Candidate of Philological Sciences, Associate Professor,

Gulistan State University, Head of the Department of Uzbek Literature

fayzullayeva2016@yandex.ru

ANNOTATION

This article examines issues such as the recognition of diversity in Uzbek sonnetic writing as a phenomenon that has already been formed due to its artistic and aesthetic nature and theoretical basis, and the formation of specific typological features of sonnet series in Uzbek sonnetic writing. It is also said that the composition and plot elements of the series are in harmony, that there is a common compositional structure that connects them, regardless of the number of sonnets, and that the overall lyrical plot is formed in accordance with the description of the protagonist's experiences. The article concludes that in Uzbek sonnet writing, diversity is one of the most stable phenomena in its own form, and that sonnet-complexes, sonnet-wreaths and sonnet-epic also played a role in the development of the Uzbek sonnet.

Keywords: sonnet writing, plot in the sonnet, fourteen lines, sonnets, lyrical hero, sonnet-wreath, description of experience, sonnet-epic, typological feature, sonnet-complex.

INTRODUCTION

The series of sonnets is one of the topics still being studied, and this series was formed in the 13th century in the works of Petrarch, the "father" of the sonnet genre. In other words, the fact that a total of 317 sonnets of the poet's series of sonnets on the theme of Mrs. Laura are combined shows that this series is quite significant. Later in Shakespeare's work, a series of 154 sonnets was formed around the same "trinity".

Researcher Hamid Mirzaev comments on the fact that Usmon Nasir began a series of sonnets in Uzbek literature with his poem "The Nile and Rome." "New aspects of the subject are revealed in the series, and lyrical experiences are at the core of this series. Everything related to the subject draws strength from the poet's experiences, gaining the power of emotional impact. We accept everything through the personality of the poet, we begin to look at the subject through his eyes. In his article, the researcher tried to prove that "Nile and Rome" is essentially relevant to the genre of sonnets, although it is not divided into quatrains and tercetes. However, it should be noted that parts of the Nile and Rome are inviolable to the laws of the sonnet genre not only because they are not divided into quatrains and tertsets, but also because of the rigidity of the rhyming order and compositional structure. Because all 6 of its parts are rhymed in the same way as a-a-b-b, v-v-g-g, d-d-e, e-yo-yo. It is known that the rhyme in this form is characteristic of masnavi. However, it cannot be said that the work was written in the masnavi style. Because it is divided into specific sections, and in this distribution 14 lines are taken as a basis. As the researcher says, in essence, it does not meet the demand of the sonnet to that extent. Because the sonnet is required to have a problem-rise-culmination-solution state in the plot. But in "Nile and Rome" these are not exactly the case. Some parts of the play do not

essentially resemble a sonnet. Because they used such means of art as anaphora, parallelism, repetition, which are alien to this genre. In particular, in Section 3:

Here I am, he never forgot the slaves.

Here I am, setting fire to the heavens,

Carrying the foundation from the head of my fathers,

I am a man who built a monument to my freedom!

I am that soul, that blood, and that glory!

such verses are repeated again in the sixth chapter. Both anaphora and parallelism and repetition are used in these verses. In our opinion, "Nile and Rome" is not written in the genre of sonnet. If the epic sections were examples of this genre, it would be a sonnet-epic, not a series of sonnets. So, Osman Nasir chose only fourteen lines of verses for the poem according to the content of the work and the requirements of the poetics of the poem. This situation is reminiscent of the fourteen-line form chosen for Pushkin's poetic novel Eugene Onegin.

One of the chapters in the second chapter of S. Rakhmonova's dissertation on the study of the sonnet genre is entitled "Poetic structure and artistic concept in the series of sonnets", and in this chapter is also considered about the series of Uzbek sonnets. It also states that the Nile and Rome were the first series of sonnets. N. Ochilov's opinion that the series of six sonnets is popular in the West is not enough to claim that it is a sonnet.

The series of sonnets written by Rauf Parfi and Veterans can be a great achievement of Uzbek sonnet writing due to their high content and art. There are many sonnet complexes in Rauf Parfi's poetry. Hamid Mirzaev's article focuses on the series of sonnets in the poet's poetry, emphasizing that they are mainly led by the philosophical spirit, and includes most of the sonnet collections of the poet, such as "Sunbula", "Barnobonu", "Pain", "Michelangelo's love". One of the peculiarities of the sonnet series is that the compositional integrity in it applies to both form and content. Rauf Parfi's collections such as "Without You", "Missing God", "Black Wall", "The Last Poem of Thakur", "Passenger", "Hamlet", "A Letter to My Mother to the World" are also examples of a series of sonnets. The series "Without you" of the poet includes three sonnets. The peculiarity of the sonnet series created by Rauf Parfi is that the elements of compositional integrity present in each sonnet are also specific to the series. That is, the first sonnet describes the problem, the second sonnet the course of experience, and the third sonnet the solution and the lock. In the first sonnet in the series "Without You", in addition to the compositional elements, it is clear in the sonnet lock that it is "love" at a time when the general meaning of "you" in "Without You" is unknown. But the problem with the sonnet is that the lyrical protagonist, the lover, suffers from a lack of love. According to the second sonnet, love is brought by a ship in the sea, flowers and birds in nature are in a state of hadiq as if they felt an unpleasant state, and they are handcuffed to keep the "love" from falling out of the ship. The third sonnet calls for the awakening of the "love" whose soul is dying, and for its sufferings to accompany the lover. From the content of the sonnet, the lyrical protagonist expresses the desire that love is a literary feeling, and that the real man is a transient, trustworthy creature, and that he should not be deprived of the happiness of enjoying this divine feeling for such a short time.

The opportunity is passing. Time is running out,
Deposit in the world

There is a dialect of conscience, the altar of faith

This holiday invites real people

From the content of the lyrical poem it can be deduced through a sense of faith that this love is in a divine sense. A similar content and essence can be observed in the series of sonnets of the poet "Missing God". The series of sonnets "Black Wall" consists of six sonnets, the general composition of which shows the location of such elements as above. The first sonnet begins with the lyrical protagonist's description of the anguish of his heart in the face of "lovelessness." The broken soul of a lover can be revived by love. While the protagonist's search for a remedy in this situation serves as a knot, in the third sonnet the various manifestations of the protagonist's experiences in the depths of suffering and mental torture appear one after the other. That is, tension in the psyche of the lyrical protagonist is manifested in the state of perceiving some emotion.

Is this rare? Slice lol, body valangar,

I have no blind eyes, my eyes are dazed (87).

In the fifth sonnet a peculiar solution is given. That is, the lyrical protagonist gives freedom to his psyche, forgetting the worries of life: the free spirit flies to the heavens.

In the last sixth sonnet, the sonnet is unlocked, i.e., the renunciation of life actually turns out to be a renunciation of life. That is, the lyrical protagonist wants to say that love for Allah can be attained through death. He concludes that this is the only way to satisfy the desire to be face to face with the Creator. Сўзимга тўлди соғинч, сўзим-да ёлғиз.

The beauty of Allah alone filled my eyes.

The sign gave the sky. An unknown trace (89).

In Rauf Parfi's series of sonnets, such a compositional integrity is manifested in the form of a peculiar feature. Each series has its own lyrical protagonist, and the nature of his experience forms a unity of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

There are two series of sonnets in Veteran's poetry, "Sensizlik" and "Nomozshomgul". The series "Without You" is essentially similar to the series "Without You" in Rauf Parfi's poetry. That is, this category also describes the role of the feeling of love in the lifestyle of the lover. There are ten sonnets in the category, and there is a special connection between them. There is only one common hero for sonnets - the image of a lover. According to the content, the manifestations of hijran suffering in sonnets are characterized by experience transformations. In contrast to the "Without You" series, the "Without You" series featured more secular love affair. In essence, the fact that all ten sonnets reflect the sad and unusual views of life without a lover for the lover testifies to the membership in the series. The first sonnet depicts moments when the lyrical protagonist realizes that his mistress is upset with him.

In an instant our love grew old,

Dye her hair her night.

Ne gamki, visoling aridi,

Suddenly, the day I was not loved.

The second sonnet describes the anguish of the heart in the face of unrequited love.

Vido season is the same prayer

From my blood-thirsty wolves,

The reddening horizon in the evening is reflected in the bloody heart of the lyrical protagonist, who is suffering from a sense of farewell. The mad lover, on the other hand, throws himself towards that redness, that is, he throws himself into the torments of Hajj again, intensifying the hijrah. In the third sonnet, there is a talk about the glances that follow the lover who is leaving the lover, the words that are lost and burnt in the hair, the heart that follows him. In the eyes of the lover, "without" life has become a lifeless body.

Armonday ceiling, apparently.

Your steps have been taken from me,

No one lives in me anymore (85).

The fourth sonnet reflects the fact that the lyrical protagonist surrenders himself to the will of the mistress, the impossibility of regaining his "I", that is, what the mistress does is left to her will.

Where are you from?

Will you drop it or take it away?

For months on which ground

Sochadursan is like anger (86).

In the fifth sonnet, it is said that the unquenchable hopes of the lover give him more sorrow, and the memory of the lover adds more sorrow.

It's hard to live with memory

It's harder not to live.

In the sixth sonnet, the lyrical protagonist begins to despair. Because the feeling of farewell makes his heart bleed. The long duration of this process puts the country in a state of despair.

Are you looking for red snow,

Wounds of indelible memory,

This oppression does not end, it is difficult (87).

Sometimes, when hijrah burns the heart, hopes reappear, and the sufferings of hajj force us to remember. But when the lover does not remember the place, hopes are extinguished again, and it is said in the seventh sonnet that the heart becomes a grave of hopes.

If you can't, you can't come,

As if you couldn't get over it.

You don't remember me... (88)

In the eighth sonnet, living "without" has become the mood or lifestyle of the lyrical protagonist. Visol's hopes and pleas sprout in the form of a rose, and blood gushes from the red flower. This drop of blood, like a butterfly, like a cloud, touches hopes and leads them in unknown directions. Now the lyrical protagonist declares that he will light the candles of hope anyway, that he will wait for his lover, that he will appeal to her through invitations and supplications, and that he will not despair of her at all.

In the last tenth sonnet, he begins to doubt whether the period itself exists or not. When the heroine's dream comes true, she is amazed that the arrow of hijra and the spirit of anguish in her heart are burning so much.

Loss - will it burn like the morning?

Is it without you - my countless sorrows

Will it sink into my chest in grief? (90)

The last sonnet lock describes the concluding idea of the series. That is, life does not always have a desired state. Because the unity of actions, deeds, and opportunities is also likely to be an obstacle in the service of desire.

The Gauls come, the Gauls go,

A thousand tunes, a thousand desires, a thousand desires,

Actions beyond the reach (90).

The series of sonnets "Sensizlik" contains poems on love, in which the pain of migration is gradually given, and at the end it is stated that his unattainable dream, the movement of only one side for their realization, is really lacking, all this leads to increased heartache.

Veteran allows for variation in the rhyming of the examples in this category. That is, most of the ten sonnets - sonnets 5, 7, 9, 10 - are rhymed in the form a-b-a-b, v-g-v-d, e-yo-e, j-yo-j. The rest are different in the rhyming system. But most meet the rules of the sonnet specification. Since the variety in the order of rhyme is related to the evolution of the image of the experience, it does not have such a negative effect on the overall level of the sonnets. This situation can be considered as a peculiar style of the poet.

Another series of the veteran's complex is a collection of five sonnets called "Nomozshomgul", in which the prayer, which opens in the morning and closes in the evening, is chosen as a symbol of love. The author, who is a lyrical protagonist, suffers from the opening of the flower and its closing and shedding in the evening, and tries to alleviate the pain of the flower by expressing a feeling of anguish towards the flower. In the sonnets of this category, as in the Rauf Parfi complexes, the concepts of node, culmination, experience flow, solution, and input can be identified. In the first quatrain, as in the elements of the sonnet plot, the exposition is reflected, that is, a gloomy and gloomy prayer enters. In the first sonnet lock the problem-node of the series is given.

Gulim, which vido defeated you?

What loss did not lie in the heart?

What kind of love is equal to azan? (115)

Wearing a blue shirt (i.e. green leaves) begins to look for the cause of such a condition of the flower. It is well known that even the lyrical protagonist cannot find an ointment for the pain of a flower, for he cannot resist the coming of spring. In the next sonnet, too, suffering, helplessness, and sympathy continue, reaching the level of giving him his heart. This is the pinnacle of the lyrical hero's sense of humor.

My pain has come keldi

I call my heart to you.

I missed that night (116).

These are the sufferings of sympathy for the flower, which is the poetic image of the lyrical hero, that is, the development of experience. The fourth sonnet reflects a unique solution. That is, this state of the flower is indicated by the resolute determination of the heart in despair.

You'll get rid of the clutter,
One day, your hatred will be full,
You will avenge your love (117).

This decision is, of course, revenge on love, that is, not to give in to grief, to free oneself from suffering by forgetting the hijra of love. Conclusion of the Sonnet - In the fifth sonnet, the lyrical protagonist expresses his plea for the tragic fate of the flower:

I'm so sorry,
I will not have a request:
May he protect you from the springs! (117).

Although the series of honorary sonnets is dominated by the sufferings of love, the evolution of the heart, but it also reflects the peculiar attitudes and conclusions to some aspects of the philosophy of life. The use of a series of metaphors under the terms "without you", "I do not have", "I have", in particular, "the happiness of leaving", "the pain of staying", "the difficulty of not leaving", "I am in you", "sorrows", , "The gate of pilgrimage", "the torment of forgetting", "the attack of hope" and many other metaphors, the specific artificial verb forms "chorlarman", "yorlarman", "zorraman" are also specific examples of poetic observation. So, the repetition of specific mobile words in the series is a sign of interdependence.

As H. Mirzayev noted, the phenomenon of generalization in Uzbek sonnetic literature combines typological features. In Uzbek sonnet writing, sonnet series are not so large, that is, they are combined from three sonnets to ten sonnets. The sonnets in the category can be understood in a coherent and sequential manner. They complement each other in content and go down to the conclusion. There is also a balance in the placement of composition and plot elements.

So, the issue of a series of sonnets is one of the phenomena that is being formed and decided in the Uzbek sonnet.

When talking about the phenomenon of diversity in sonnet writing, it is necessary to talk about sonnets - wreaths. Sonnet - creating a wreath requires a great deal of skill, high level, taste, experience from the poet. There will be 14 sonnets in the wreath. The fifteenth sonnet is called the trunk, chambarak (collection) poem. All the poems in the wreath should be closely connected with each other through a single content and form. The last fourteenth stanza of each sonnet should be the first stanza of the next new sonnet, and in the trunk all this should come together and sound as an independent sonnet. It is a poem of fifteen sonnets - two hundred and ten lines. S. Rakhmonova's above-mentioned dissertation has a chapter entitled "Artistic features of the wreath of sonnets", which also discusses this form. It is noted that the wreaths, although written in the form of a sonnet, do not meet the requirements of the composition. That is, the rule of "thesis-antithesis-synthesis" can not be applied at all. We have a unique perspective on this.

When it comes to the history of the bouquet of sonnets, it is necessary to begin with the information that the first sample of it was created in Italy. Among Russian poets S. Kirsanov, V. Bryusov (1873-1924), Vchislav Ivanov (1866-1949), M. Voloshin (1878-1932), I. Selvinsky

(1899-1968) managed to create a wreath of sonnets. "Becker's" To the Victims of Germany's Second World War "is a beautiful example of a bouquet of sonnets."

The presence of sonnet-wreaths in the works of B.Boykobilov is a great achievement of Uzbek sonnet writing. On the highway of B.Boykobilov in the wreath "Samarkand", which begins as "Fascinating city in the bosom of Zarafshan", we can see that the technique of poetry is quite perfect, the rhymes, the rhythm of the system. In particular, it can be said that the trunk is formed under the influence of rhyming, such as soil-awake, lol-iqbal, wine-nob in double verses, or city-up in narrow verses, pearl-awake, world-river, how-wreath. We are convinced that the main sonnet is a unique work both in terms of composition and the nature of the experience.

A charming city in the heart of Zarafshan,
The soil where my umbilical cord blood was shed,
He is dear to me, as sweet as a soul,
I look at Husni for a lifetime ...
... For the new era, it's a drink.
How happy is the Samarkand wedding,
I also put a wreath on my city.

In response to the opinion of literary critics that "many poets who sought to create a bouquet of sonnets, unable to express a deep meaning, indulged in dry form", a positive opinion was expressed about B. Boykobilov's wreath of sonnets "Samarkand". "This wreath can truly be called a pearl found in the ocean of Sukhan. This is not a "form". The deep content is intricately and beautifully dressed in shape. Not only the rhymes of the poem, but the whole body resonates. Indeed, the wreath "Samarkand" is much more artistic and semantic than the wreath "Golden Wedding".

"In Uzbek sonetnavism, Turkishness is a phenomenon that has been formed both according to artistic and aesthetic characteristics and theoretically based. Specific typological features of the Sonet series are formed. These include features such as the fact that the sonets in the category are combined from three to ten sonets, their description in essence consistent and sequential coherence, the content complements each other and goes down to the conclusion".

"Thus, in Uzbek poetry, the cycle of poems has passed its way of development and perfection from ancient times to the present day. The cycle is enriched by the problems of the period in which it is created".

Based on the above analysis, the following conclusions can be drawn about the artistic and aesthetic features of the Uzbek sonnet and the diversity of its content:

- In Uzbek sonnet writing, diversity is recognized as a phenomenon that has been formed both in terms of artistic and aesthetic features and in terms of theoretical basis.
- Osman Nasir's poem "The Nile and Rome" is not the product of a sonnet genre or series of sonnets, as H. Mirzayev and S. Rakhmonova point out in their research. According to the content of the poet's work and the requirements of the poetics of the poem, only fourteen lines are selected. The series of sonnets in the works of Rauf Parfi and Veterans in Uzbek sonnet writing can be the achievements of our national poetry due to their high content and art. In the series of sonnets they create, each set contains a single lyrical protagonist, and the nature

of his experience is a unit of sonnets. At the center is the process and consequences of evolution in the psyche of the lyrical hero.

- The series of Rauf Parfi sonnets are quite large in size. Their philosophical observation suggests that the peculiar harmony of the order of the rhymes of the sonnets prevails over the other sonnets.
- In the series of honorary sonnets there is a difference in the system of rhyme, that is, there are many shortcomings in the rhyme. Since this is due to changes in the lyrical protagonist's experience, it does not have such a negative effect on the overall level of the sonnets.
- In Uzbek sonnetic writing the peculiar typological features of sonnet series are formed. These include the fact that the sonnets in the series are grouped from three sonnets to ten sonnets, that they are described in a coherent and sequential manner, that the content complements each other and leads to a conclusion.
- There is a balance in the placement of composition and plot elements in the categories. In particular, regardless of the number of sonnets, there is a common compositional structure that binds them together. In proportion to this, one can also feel the location of the elements of the general lyrical plot. That is, each sonnet serves as an element of a lyrical plot according to the description of the protagonist's experiences.
- The existence of a bouquet of sonnets, created in such a complex form, can be considered as a unique application of world sonnet writing practices in Uzbek sonnet writing. Sonnet - the creation of a wreath requires a great deal of skill, high level, taste, experience from the poet, there are unique examples of this form in the work of the Uzbek sonnet writer B. Boykobilov. They are much more perfect works than the poetic technique.

So, in the Uzbek sonnet writing, diversity is one of the most stable phenomena, which has its own form. There is no doubt that sonnet-complexes, sonnet-wreaths and sonnet-epics play a special role in the development of the Uzbek sonnet.

REFERENCES

- 1) Mirzayev H. Series of sonnets in Uzbek poetry // Uzbek language and literature. 2007. - Issue 1. - B.65.
- 2) Herman Hesse. Library of World Literature (About World Writers. Translated by O. Sharafiddinov). – T.: Spirituality. 2010. p.4.
- 3) Comrade Q., Comrade M. Fundamentals of Artistic Analysis. – T.: Kamalak. 2016. p.267.
- 4) Kasimov U., Jorayev M. On the way to understanding creativity. – Tashkent. Economics and finance. 2015. p.163.
- 5) Rakhimjanov N. Evolution in artistic thinking. – T., Tamaddun, 2008.
- 6) Darwin M.N. The problem of cycling in the study of lyrics. – Kemerovo, 1983;
- 7) Fomenko I.V. Lyrical cycle: stanovlenie genre, poetics. – Tver, 1992.
- 8) Fayzullaeva Obidaxon Kholbekovna, Dushaeva Gulbahor Dehqonovna. The Hero Issue In The Lyrics. International Journal of Advanced Science and Technology. Vol. 29, No. 8, (2020), pp.3409-3413. <http://sersec.org/journals/index.php/IJAST/article/view/25519>.

- 9) Fayzullayeva Obidaxon Kholbekovna, Ergashov Bekzod Jahongir Oglu. (2021). Development and Improvement of Cyclicity. *Annals of the Romanian Society for Cell Biology*, 12049–12054. Retrieved from <https://www.annalsofrsch.ro/index.php/journal/article/view/4062>.
- 10) Fayzullayeva Obidakhon Kholbekovna. (2021). THE ISSUE OF ARTISTIC IDEA IN POETRY. *European Scholar Journal*, 2(4), 233-236. Retrieved from <https://scholarzest.com/index.php/esj/article/view/523>
- 11) Toychiyev U. *Literary types and genres. Volume 2.* – T.: Fan, 1992. -250 page.
- 12) Khalizev V.E. *Literature theory. Train and prose.* – M., High School, 1999. Pp. 236-239.
- 13) Rauf Parfi Öztürk. *Repentance.* – T.: "Yozuvchi" publishing house, 2000, - B. 4; 32.
- 14) Rauf Parfi. *Last video.* - T.: Publishing House of the National Library of Uzbekistan named after A.Navoi, 2006, - B. 44; 78; 27.
- 15) Honorary. *Geometric spring.* – T.: Manaviyat, 2004. - P.84.