



The "Tuyuk" Genre in Contemporary Poetry, As Exemplified By The Work of Ergash Majidiy

Rakhimova Gulbakhor^{1*} Bahriddinova Yulduz²

¹ candidate of philological Sciences, Associate Professor,

² student Uzbek-Finnish pedagogical Institute

* Correspondence: Gulbahorrahimova17@gmail.com

Citation: Rakhimova G. Bahriddinova Y. The "Tuyuk" Genre in Contemporary Poetry, As Exemplified By The Work of Ergash Majidiy. *Central Asian Journal of Literature, Philosophy, and Culture* 2024, 5(2), 58-60. <https://doi.org/10.17605/cajpc.v5i2.1178>

Received: 23 January 2024

Revised: 2 February 2024

Accepted: 25 February 2024

Published: 19 March 2024



Copyright: © 2024 by the authors. This work is licensed under a Creative Commons Attribution- 4.0 International License (CC - BY 4.0)

Abstract. The article examines the distinctive characteristics of the tuyuk genre. An analysis is conducted on the importance of this genre in contemporary poetry, using the work of Ergash Majidiy as an example, to examine its ideological contribution and content essence.

Keywords: tuyuk, poetry, Bedouin, song, homonym, philosophical, moral character.

Introduction

One particular form of literature among Turkic peoples is called "Tuyuk" Alisher Navoi provided a scientific basis for the laws, theory, and key characteristics of tuyuk writing in his work "Mezon ul-avzon" (a unit of weight measurement): "*Birisi "tuyug" durkim, ikki baytqa muqarrardur va sa'y qilurlarkim, tajnis aytilg'ay va ul vazn ramali musaddasi maqsurdur*" [2] he says, and he creates his beautiful specimens.

The poet observes that this genre comprises of two components, namely the rhyme, which is referred to as tajines, and the substance, which should be composed of words that are now known as omonim in Uzbek. Additionally, the emphasis should be on the ramali musaddasi masquer Bahri. This classical genre originates from the Turkish verb " tuymoq" and aims to educate readers about the creative intricacies of poetry.

Uzbek classical literature features a limited number of poets who have contributed to the genre of tuyuk poetry. The genre gained its creative expression only after the contributions of Zahiriddin Muhammad Babur, Shermuhammad Munis, Muhammadirizo Ogahiyar, and Alisher Nawai. It is worth mentioning that in contemporary Uzbek literature, the genre of tuyuk-themed literature is nearly extinct. However, the poet Ergash Majidiy,

who was a contemporary of ours, recently published a poetry collection titled "Immortal Song," which features fully developed tuyuks. Unfortunately, this collection is currently out of print. The title of the anthology also evokes another creative characteristic of the tuyuk genre. Historically, Turkic peoples would serenade the tuyuk during weddings, parties, and gatherings. This indicates that this kind of poetry is characterized by its unique and complex style. The poet's fowl possess a vocabulary that is characterized by simplicity, fluidity, and playfulness, which in turn imbues it with a romantic, philosophical, and moral nature.

Butun vujud sirqiraydi og'risa qay tish.

Meni o'rtar aslin bilmay kim qilsa qaytish.

Shunday damda bir sas kelar: "Iqboling kular,

Navoiyga qaytish, Ergash, o'zlikka qaytish".

The first verse of the poem "Tuyuk" is an artistic portrayal of the concept of "qay tish," which refers to the inability to identify the specific tooth causing pain. This agony is shown as a sensation that affects the entire body, leading to sneezing. The term "qaytish" in the second verse encompasses a philosophical concept that prompts the reader to engage in profound contemplation from a portable perspective. Not knowing one's identity, lineage, or lacking self-awareness is seen as a sign of weakness in the eyes of the poet. The use of the word "qaytish" in the fourth stanza embodies the concept of self-realization, which aligns with the poet's initial objective. The reader is encouraged to explore the literary works of Hazrat Alisher Navoi, as he was the first president. Karimov stated that comprehending the Nawab entails comprehending oneself.

Har tong quyosh yotog'idan jilmayib bosh ko'tarar.

Yaxshi so'zdan bemor kishi sog'ayib bosh ko'tarar.

Sergak bo'lu yov jig'iga tega ko'rma, Majidiy,

Gar tosh otsang, tinch yotgan ham g'ashlanib bosh ko'tarar.

In the opening stanza of this poem, the poet skillfully portrays the sunrise as a universal event, symbolized by the phrase "bosh ko'tarar," which represents the sun emerging and illuminating the world with its golden beams. In the second verse, the term "bosh ko'tarar" refers to the condition of a patient who is regaining consciousness after being struck forcefully with a pillow. In the following stanza, the compound "Zamiri" bosh ko'tarar" depicts a scene of conflict or combat. If the opponent fails to demonstrate honesty in the conflict, it can be seen justifiable for the event of an uprising to occur as a form of resistance.

Boltaga dastaman, o'tin yoraman.

Dardim ko'p – bisyor, kimga yoraman.

O'zimdand ketgan – qo'limdand ketgan,

Qardoshimni chopgan, qalbi yoraman.

The verb "yoraman" in this sentence is employed in its first-person singular form with the suffix "-man" to indicate the meaning "yoraman". The second verse, "yoraman", conveys a transient form of suffering, like an accidental spill. However, the subsequent "yoraman" represents a deeper hurt, specifically a "kimsaman" with a wounded heart. The poet employs wordplay throughout the poem to allude to the notorious occurrences of the repressive era. Within the poet's flock of hens, invaluable assistance is provided to young individuals, imparting essential insights regarding the significance of Science and the advantages and rewards of learning knowledge. In this context, "yoraman" is the second person singular form of the verb "yoraman", which means to provide guidance or counsel in the manner that you learn. The second verse's stem, "the deer", functions as a spindle verb, while the verb "yoraman" serves as the adjectival form of the word order. The poet demonstrates the skill of ancestral allegorical fiction by incorporating the common aphorism everyone reaps what he "o'rgan" into their work. The term "o'rgan" in the final verse carries the identical definition of "o'rgan" as mentioned earlier. However, in this case, the "O" vowel should be uttered using the tip of the tongue instead of the back of the tongue. The original meaning indicated by both words will only be determined at that time.

*Bu olam ibratga boy, o'qib o'rgan.
Azaldan har inson ekanin o'rgan.
Xalq mehrin qozonar hamisha halol,
Ter to'kib, baxt qizin sochini o'rgan.*

In this poem, the poet contemplates the attributes of an erudite someone who has attained scientific knowledge. The poet acknowledges that his intellect and creativity make him a respected figure among people, leading them to passionately pursue individuals of such caliber, who are considered superior and hold prominent positions. In the subsequent stanza, the term "ustun" conveys a sense of safeguarding. Only an educated individual, equipped with their knowledge and abilities, will contribute to the progress and development of their nation in the future. According to the poet, the "ustun" individuals are those who can effectively address all aspects of life to alleviate the burdens of the people.

*Bilimli olamda hammadan ustun.
Bilimli Vatanga orqa tog' – ustun.
Orqa tog'i bor yurt rivojida doim,
U har bir jabhada muzaffar – ustun.*

In Ergash Majidi's poetic collection "Immortal Song", the esteemed academician Boturkhan Valikhaev, during his lifetime, wrote a preface and bestowed commendable praise upon the poet's work. Valikhaev noted that Majidi's work falls within the genre of historical poetry, which is distinctive of the artistic tradition of Turkic peoples. Valikhaev further emphasized that Majidi's pen is independent and does not imitate any other writer. Engages in contemporary discourse on weighty subjects, shedding light on them with a combination of emotional resonance and intellectual brilliance. The word "ustun" is used with great care to its universal meaning, employing every phrase with the same enthusiasm as "gavhar". The user's text is "[2]".

Indeed, as ustoz pointed out, the reader of Ergash Majidi's work can perceive the potency of the creative language, the elegance of feminine imagery, the deliberate extraction of significance, and an intensified admiration for Uzbek poetry. Her heart is overflowing with aesthetic appeal and joy.

References:

- Алишер Навоий. МАТ. 16-jild. –Т.: “Фан”, 69-b. 2000.
- Эргаш Маждий. Ўлмас қўшиқ. – Т.: Маънавият, 2018.
- Ҳожиаҳмедов А. Мумтоз бадиият малохати. – Т., 1999.
- Орзибеков Р. Ўзбек шеърляти жанрляри поэтикаси. – С.: СамДУ, 1999.
- Тўйчиев У. Ўзбек поэзиясида аруз системаси. – Т.: Фан, 1985.
- Qarshiyevna, R. G. (2023). BOSHLANG'ICH SINIF O'QUVCHILARIDA KITOBXONLIK MADANIYATINI SHAKLLANTIRISH. " ENGLAND" MODERN PSYCHOLOGY AND PEDAGOGY: PROBLEMS AND SOLUTION, 10(1).
- Gulbahor, R. (2023, April). O'QUVCHILARNING KREATIV QOBILIYATLARINI SHAKLLANTIRISHDA MATN VA RASMLARNING O'RNI. In " Conference on Universal Science Research 2023" (Vol. 1, No. 4, pp. 33-36).
- Rahimova, G., & Akramova, S. (2023). Legendary Heroine Women of History" Tamaris" and" Queen Sondok". World of Science: Journal on Modern Research Methodologies, 2(2), 99-101.
- Rahimova, G., & Sh, F. (2023). ALISHER NAVOIY IJODIDA TA'LIM VA TARBIYA. INTEGRATION OF SCIENCE, EDUCATION AND PRACTICE. SCIENTIFIC-METHODICAL JOURNAL, 4(1), 60-63.
- Rahimova, G., & Norbekova, S. (2022). ANVAR OBIDJON SHE'RIYATIDAGI YUMORISTIK MOTIVLARNING BOLALAR TARBIYASIDAGI AHAMIYATI. INTEGRATION OF SCIENCE, EDUCATION AND PRACTICE. SCIENTIFIC-METHODICAL JOURNAL, 3(10), 110-113.