



THE ROLE OF RHYME IN UVAYSI'S WORKS.

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Article history:	Abstract:
Received: 6 th April 2022 Accepted: 6 th May 2022 Published: 14 th June 2022	The article is devoted to the role of rhyme in the poetry of the Uzbek poet Jahonotin Uvaysi, who lived in the XIX century. In Eastern classical literature and literary criticism, rhyme are highly valued as important elements of poetry. They are the factors that determine the melody and the climax of the thought in poetry. Applying it skillfully shows the level of artistry of each artist. The article interprets the status of rhyme and radif in Uvaysi's poetry based on the classical theoretical features.

Keywords: Rhyme, weight, radif, shahbayt, gnosis, culmination of thought, traditional symbolism, melody.

INTRODUCTION

Our great scholars have highly valued rhyme as an important element of poetry in Eastern classical literature and literary criticism. In particular, the classical literary scholar Ahmad Tarozzi gives an in-depth analysis of rhyme in his famous work "Funun ul-baloga", dedicated to the science of bade. Highly defining its place in the science of art, he emphasizes that poetry is the pillar, without which poetry is impossible: "... the result of taboo is poetry. And the original rhyme of the poem. And poetry is impossible without rhyme"[Ahmad Taroziy, 1996, 61].

While emphasizing the importance of rhyme for literature in the play, the author emphasizes that knowledge and skillful use of it determine the artist's level of artistry:

According to the author of "Funun ul-Baloga", the scholars compared the verse to the house and the rhyme to the pillar that holds it: "Va zurafo baytni xaymag'a nisbat qilibturlar va qofiyani stung'a. Ya'ni stun birla barpoydur" [Ahmad Taroziy, 1996, 61]. This idea once again confirms the author's view that "poetry is impossible without rhyme" [Ahmad Taroziy, 1996, 61].

The author answers all the questions related to rhyme in this booklet. It gives clear information about the status and importance of rhyme in poetry, its types, its constituent elements. In covering these issues, the author follows the path of comparing the works of Arab and Ajam poets. This allows the author to identify the specific features of Arabic and Turkish literature. This fact, first of all, serves as an important source in our study of the stages of historical development of the science of literature.

Second, it shows that there is a method of comparative research in Turkish literary criticism even before Navoi.

Third, the author's main focus is on identifying and defining the literary features created by novice creators. Through this, he laid the foundation for the creation of the theory of Turkish literature.

The author praises the place of the narrator in the rhyme: "The rhyme is the essence of the poem. The origin of rhyme is narration" [Ahmad Taroziy, 1996, 65]. He admits that there is no poem without rhyme, no rhyme without narrator. Rhyme is a separate science in classical literature, a special branch of science. Its specific properties have been studied in many sources. In all of them it is said that in the works of novice poets the boundary of rhyme is defined by 9 letters. It is emphasized that each of them gives a unique tone and meaning to the poetry. But it is believed that all of it does not always have to be part of the word structure chosen for the rhyme. Within these 9 letters, the narrator is the core of the rhyme. Therefore, the narrator must participate in the rhyme. Even if the remaining 8 letters are omitted, it is not considered a defect: "And in the terminology of the magicians of Ajam, I have nine letters: tasis, dahil, ridf, kayd, ravi, wasl, xuruj, mazid, noira, bulghay. Among this, the most original one is ravi. And the rhyme has the guzir of all the letters except the ravi" [Ahmad Taroziy, 1996, 68].

METHODS

Uvaysi had a deep understanding of the importance of rhyme in poetry. For this reason, in her works, rhyme has an important artistic function. She was able to turn it into an artistic object in which each line, the end of a byte, is the culmination of her thoughts.

If we pay attention to the principles of the use of rhymes in the poetry of the poet, it seems that Uvaysi has a deep knowledge of rhyme. The poet can skillfully apply this reserve of knowledge.

There is enough reason for us to interpret each of her works based on the requirements of the science of rhyme. However, based on the purpose of the work, we think only of some aspects of the poetic skill in it. Because the use of rhyme in the works of the poet requires special research.

In Eastern literature, according to the composition of rhyme is divided into 2 major types - muqayyad and absolute rhyme. Muqayyad - bound, occupied; The lexical meaning is noted - shackled, the basis - shackled, in a limited sense. In Muqayyad rhyme, the word ends with a narrator. In the absolute rhyme type, the sounds that are part of the rhyme continue even after the narrator. The word absolute means "not limited to anything", "unconditional". Many sources list 28, 24, and 7 types of absolute rhyme. Ahmad Tarazi shows 38 types of rhyme in his work.

Uvaysi also used various types of rhyme in her works. She used many varieties of absolute and muqayyad rhyme. We can see this in the following table:

Types of rhyme used in the works of Uvaysi's Manuscript devon(a collection of ghazals), kept in the Manuscripts Fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan under inventory number 1838			
№	Name of the rhyme	Amount	genre
1.	Mukayyad rhyme	115	Ghazal
2.	Mazid absolute rhyme	44	Ghazal
3.	Noira absolute rhyme	32	Ghazal
4.	Wasl absolute rhyme	22	Ghazal
5.	Khuruj absolute rhyme	17	Ghazal
6.	Mujarrad rhyme	7	Ghazal
7.	Kharora ghazal (without rhyme)	6	Ghazal
8.	All	244	Ghazal

It is known that 4 of the 9 letters precede the ravi, and 4 come after the ravi. The beginning of rhyme begins with the establishment. It is always represented by the letter "alif". The use of rhyme in the rhyme is a sign of achievement and artistry. Because the high level of openness and melody in it adorns the poem. For this reason, the founding rhyme is called institution. The institution is an art form. Professor A.Rustamov, one of the researchers of rhyme, states that "... the constituent and absolute types of rhyme are complex and pleasant, and require skill from the poet" [Rustamov, 1976, 21].

RESULTS AND DISCUSSION

Many of the rhymes in Uvaysi's poems also begin with the initial letter. In poetry, she pays special attention to the place of creation. This is not in vain. Because she gives a special melody and melody to the poem. The student's attention is drawn to the title of the verse. In particular, the following ghazal is a rhyme with a muqayyad, that is, a rhyme. Prior to the narrator, the rhyming letters "ridf" ("a"), dahil ("v, g, r") and tasis ("o") were present:

"Zulfung xayoli bul kun ko'nglumdadur hal^ovat,
 Mehring tajallisidin jismimdadur far^og'at.
 Shoyad tusharmukin deb jononaning guzori,
 Vayrona ko'nglum ichra qildim ajab im^orat" [Uvaysiy, 1983, 201].

Or:
 "Muhabbat rasmini bilmaklik har jon^onadin kelmas,
 Visoli yorni ko'rmaklik har mast^onadin kelmas.
 Bo'lurmu har kecha tokim charog'i sham' bedude,
 Urushlik shamga jismini har parv^onadin kelmas" [Uvaysiy, 1983, 201].

In both examples, the rhyme is completed with the establishment of a museum. Apparently, she ("alif" - the letter "o") gave the poem a special freshness and melody.

As we have already mentioned, the rhyme in the style of Uvaysi is the culmination of the poet's thoughts. Among the elements that make up the rhyme, it is the most prominent part of the rhyme. For this reason, in the established rhyme, the narrator is somewhat neglected in the established rhyme. By this we do not mean to deny the artistic duty of the ravi. But from an objective point of view, the establishment seems to be at a higher level in terms of melody, length, emphasis, and the attention of the reader. In our opinion, the place of establishment in classical literature and in "Funun ul-balogha" is not emphasized in vain: "... aksar fusahoning ittifoqida ta'sising a'moli sharttur. Ul jihattinkim, she'rga ziyinat bag'ishlar" [Ahmad Taroziy, 1996, 77].

Uvaysi also pays special attention to the use of the rhyme in the rhyme, which consists of the letters "alif", "wow", "yoy": " Ridf ham raviydan burun kelur. Va bu doim hurufi maddin kelur. Ya'ni "alif" va "vov" va "yo" va bu uch harfdin o'zga hech harf ridf bo'lmas, netokkim: kor va bor, hur va nur, chin va oyin bo'lg'ay" [Ahmad Taroziy, 1996, 77]. Because the long and clear pronunciation of the sounds "o", "u", "i" gives melodies melody and melody.

We can also observe this situation in the following bytes:

"Tanburni qo'lg'a oldim, jon rishtasin qilib tor,
 Naylay bu anjumanni, sohib dut^or kelmas.

Vasfini sharh etarda beparda mazmun aylar,
Gar ta'na qilsa mardum, Vaysiyga **or** kelmas" [Uvaysiy, 1983, 196].

In this ghazal, the words yor, guluzor, humor, duchor, nigor, bahor, dutor, or or are used as rhymes. The letter "re" is ravi and the letter "o" is ridf.

Or:

"Tiri g'amzang tan aro qilsa qadam ranjidai,
Ashki g'altonim nisuru joni mehmonim fido.
Zohido, yondirma Vaysiyini malomat norig'a,
Fashshi dastoringni qilg'ay ohi so'zonim fido" [Uvaysiy, 1983, 154].

In these verses, the words of my guest, my words, are rhyming. The letter "n" was used as a ravioli, and the letter "o" as a ridge.

Or:

"Yor qaddidin zuhur o'lsa tajalli kimdur ul,
Soya yanglig' qomati birla puranv**or** o'lmag'on" [Uvaysiy, 1983, 140].

Or:

"Fig'oni ayb, ohi ta'na, bir bechora mahzunman,
Ki bir Layli parivash shohg'a avvora Majnunman" [Uvaysiy, 1983, 125].

In the first byte, the ridge consists of the letter "o", while in the last byte, the ridge consists of the letter "u".

It is obvious that the poet has an important role to play in creating the melody and charm of poetry.

Rhyme plays an extremely important role in Uvaysi's poetry. It contains the solution of the thought expressed in each byte. Reading the rhyme clarifies the reader's imagination. Because rhyme is not just words that create melody. Rather, it is an artistic object that summarizes the essence of the idea that the creator is trying to convey. This can be seen in the following ghazal of the poet.

The role of rhyme and its unique artistic function are clearly visible in it. It consists of eight bytes. The ghazal is created in Hazaji Musammani solim. The words "shohlardurlar, ogohlardurlar, gumrohlardurlar, kohlardurlar, xirgohlardurlar, uzrxohlardurlar, ohlardurlar, rohlardurlar, ohlardurlar (kings, warriors, misguided, fools, sorcerers, apologists, mourners, mourners, mourners)" were used as rhymes. "H" is a mental stimulus. Absolute rhyme is used in ghazals.

Rhymes play a very important role in this work. It can be said that they marked the thesis or the content of each byte. In particular, in verse 1 of the article, the word "shohlardurlar" and in verse 2, "ogohlardurlar" are rhyming. The content of the verses is aimed at clarifying the essence of the words expressed in this thesis. Who are the kings? "Dark-faced rabbits in the tavern." Who are the alerts? "Those who understand the secret of love":

"Qayu mayxona sori yuz qo'yanlar **shohlardurlar**,
Muhabbat sirridin fahm aylagan **ogohlardurlar**" [Uvaysiy, 1983, 176].

The ghazal continued in this style from beginning to end.

In verse 2, the word "misguided" is a rhyme, and the whole content is directed to its interpretation:

"Yuzing oyinadin ravshan, bilolmas – ul erur johil,
Ki ham badbaxt, ham torik ko'ngul **gumrohlardurlar**" [Uvaysiy, 1983, 176].

It should be noted that in bytes 1 and 2, the opposite concepts ("ogohlar" and "gumrohlar") are explained in parallel. This case proves how deep the essence of the poet's rhyme is. Because the thesis of Uvaysi's main idea, as we admit, is embodied in the element of rhyme. The words of the wise and the erring have an epistemological essence, which determines the level and status of the tax on the way to the real goal.

The 3-byte is also created with great skill. In it, the poet's art, especially in the field of fine arts, is revealed through rhyme. The word "kohlardurlar" in the verse is a rhyme. An important factor in expressing the artistic purpose of the work is the parallel use of the words "koh" and "amber" and the creation of fiction through them:

"Ko'ngul, ag'yor aro yor o'lsa senkim rashkdin o'lma,
Ki har jo kahrabo manzuri, bilsang, **kohlardurlar**" [Uvaysiy, 1983, 176].

The poet beautifully bases her idea by comparing yar and agyar to amber (one of the beautiful stones) and straw. The lexical meaning of "amber" is also related to the word "koh". Koh means straw, and amber means to attract straw. By using these words in parallel, the poet also defines the status of yor and agyar. Uvaysi did not use the word koh (straw) in the byte in vain. At this point, the poet also refers to the color of the object and its yellowness. It serves to express the mood of the lover.

The byte has an important social meaning in addition to a deep mystical meaning. This meaning is expressed in it by emphasizing that the amber means "kohlar". Such an image reminds us of the thoughts of such great master poets as Navoi, Ogahi, Munis, Mashrab, that the nightingale descended and the crows were revered in high ranks.

In addition, the art of tavze was used in the byte with the help of the sound "k", which served to further enhance the melody of the work and the connection of the words in the byte with the rhyme (koh, amber).

Libra emphasizes the use of simple, compound, double words as rhyme in Eastern literature. Uvaysi, on the other hand, in contrast to the radiph for rhyme, chooses mainly separate, i.e., simple words. This is not in vain. The skill of the poet in this regard is manifested in the fact that the words she chooses are the culmination of the thoughts and feelings expressed in the bytes and verses. In individual words, the emphasis on meaning is one. This draws the

reader's attention to a single point. It enhances the impact of the ideas the poet is trying to convey, allowing them to be conveyed to the reader easily and clearly.

In addition to paying special attention to rhyme, the poet also makes effective use of the means of art, imagery, which serve to further improve its function. In his pamphlet on the science of rhyme, Tarozi gives information about three art related to rhyme – "enot" (also called "iltizom"), *zulqofiyatayn*, *Zulqofiyatayn muraddaf* arts. He points out that there are two kinds of enot. In one type of it, a word in a poem is repeated in different senses in different places. In the treatise, it is acknowledged that Khoja Tohiriddin used the words "chashm" and "ro'y" in each verse of a 67-byte poem, and Khoja Kamal Isfahani used the word "mo'y" in different meanings in each verse of a 90-byte poem.

The second type of rhyme is related to rhyme. In this case, in the composition of the rhyme, one letter is repeated exactly before the narrator (mainly), the rhyme and the institution. In both *Libra* and classical literature, this is called "luzumi mo lo yalzamu.": "Ustodlar va to'qquz hurufdin boshqa raviyidin yo ridfdin yo ta'sisdin burun bir harfni iltizom qilurlar... Va muni "luzumu mo lo yalzamu" o'qurlar" [Ahmad Taroziy, 1996, 78].

At this point, the author proves his point with a number of examples. In particular, in the following passage he mentions the use of the word art in the words "kamar" and "samar" and that it was created using the letter "mim":

"Sarv desam qaddini, sarv uzra kim ko'rdi **samar**?

Qaddig'a qulluq uchun bog'ladi belga ne **kamar**".

In this case, the letter "re" and the letter "mim" are the art of obedience.

The author of the pamphlet admits that the Arabs call this art enot: "Bu tariqani arab shuarosi e'not taqi derlar" [Ahmad Taroziy, 1996, 79].

As noted, Uvaysi also implies a huge artistic load on the words chosen as rhyme in her poetry. It performs such a task both with the meaning of the word and with the placement of each of the letters that make them up. In particular, in the following verse, the poet uses the art of enot, and thus can draw all the attention to this word:

"Vasl o'lsa, jahon xo'bi, **firog'ing** sog'inurman,

Kim anjumane ichra so'**rog'ing** sog'inurman" [Uvaysiy, 1983, 126].

In this byte, the letter "gh" is created, and the art of enot is created by the letter "r".

In the following verses, the poet manages to maintain this state:

"... Dil manzarini pok qilur erdi nigohing,

Ne tong, ne ajab, desa: "**Qarog'ing** sog'inurman!"

Hijron tuni hamroh xayolingni yiturdim,

To topquchakim, vasli **charog'ing** sog'inurman...." [Uvaysiy, 1983, 126].

Or the art of rhyme, which is also used in the following verses, served to thicken the idea of what the poet was trying to say:

"Qoshlaring qiblanamodur, **nazar** etmay netayin?

Kirpiging tiri balodur, **hazar** etmay netayin?

"Ko'hkan!" debki nido ayladi Farhodig'a ul,

Bu shirin so'ziga jondin **guzar** etmay netayin" [Uvaysiy, 1983, 137].

Here the art of enot was created by means of the letter "z", "re" was used as a narrator.

The poet finishes most of the matlas with the art of enot (iltizom). This stands out as one of the distinctive aspects of the creative style:

"Dema, mahzun ko'nglum ishqin dardiga **darmoni** bor,

Vahki, darmoni na o'lsun, o'lmaki **farmoni** bor" [Uvaysiy, 1983, 182].

The poet pays great attention to the ghazal matla (the first verse of the ghazal). She creates them at the level of the thesis, which combines the intellectual content of the work and the best of verses.

She also pays special attention to the use of various arts in the fabric. Tashbeh (metaphor), which is considered to be a complex art in many materials, is also used:

"Dema, mahzun ko'nglum ishqin dardiga **darmoni** bor,

Vahki, **darmoni** na o'lsun, o'lmaki **farmoni** bor" [Uvaysiy, 1983, 182].

In this byte, the word "darmoni" at the end of line 1 is given at the beginning of line 2 to form a chain. Such bytes are found in large numbers in Uvaysi's work.

Attallah Hussein recognizes tashri (tarshih, *zulqafiyatayn*) as one of the arts related to rhyme: "Tashri'. Ba'zilar ani tarshih derlar, *zulqofiyatayn* ham derlar. Arab fusahosi nazdida ul andin iboratturkim, she'rni ikki yoki andin ortiq qofiya asosida tuzgaylar va alarning har birida to'xtalg'anda she'r durustu ma'no to'g'ri chiqqay" [Ahmad Taroziy, 1996, 80-81].

By applying this art, poets were able to demonstrate how many miracles can be created through words.

Hussein points out that this art is found mainly in the works of Arab poets, and that the Ajam poets did not use it: "Ajam shuarosi tashri' san'atin e'tibor qilmapturlar, aning uchun "Qasidayi masnu" da munga misol keltirilaptur" [Husayniy, 1981, 83].

But when we looked at Uvaysi's poetry from this perspective, we encountered a different picture. We have witnessed that it was created with a few ghazals in mind, namely, the art of tashrih.

We are accustomed to calling ghazals with double rhyme *zulqofiyatayn*. Ahmad Tarazi also briefly describes this art, saying, "Every poet, if they bring him two rhymes, it recites as *zulqofiyatayn*."

Husseini pays special attention to the art of zulqafiyatayn and defines its specific features: "zulqofiyatayn deb ul she'rni ayturlarkim, anda ikki qofiyani lozim ko'rgaylar va oxirg'i qofiyadin olding'i qofiyada to'xtalganda nazmning durust va ma'noning to'g'ri chiqishin shart qilmag'aylar" [Husayniy, 1981, 83].

Apparently, zulqafiyatayn and tashri are separate arts related to rhyme, as mentioned in Husseini's treatise.

In Uvaysi's work we have witnessed the use of both zulqafiyatayn and the art of tashri. In particular, we observe the art of tashri in the following ghazal:

"Musabbir yo'qdu mendek ishq aro **sobir suburinda**,
Seningdek kimki, zolim, rahmsiz **jobir juburinda**.
Tushub boshimg'a zulfung, ey sanam, din ketti ilkimdin,
Yo'q erdi ushbu zunnoring kabi **kofir kufurinda**.
Xalos aylib o'zumni hajr sahrosida hayronman,
O'zun hirmona qolg'on vasl aro **hozir huzurinda**.
Xatingdin tpti xat ko'nglumgakim, g'ayr ahli xat tortti,
Yuzi holim zabunindaki, bul **xotir xuturinda**.
Ko'ngul, maxsusliq da'vo qilursan har zamon andoq,
Necha afvoji ushshoqi o'shal **nosir nusurinda**.
Muhabbat tuxmin ektim, xirmani g'amni ko'tarmish dil,
Na dildinkim, tuganmas g'am, qayu **vofir vufurinda**.
Uvaysiy rutbayi shukringga parvoz etti, nevchunkim,
Etar maqsad kamolotistikim, **shokir shukurinda**" [Uvaysiy, 1983, 23].

In this ghazal, as Husseini points out from beginning to end, the poem expresses a complete meaning even when stopped in the first rhyme. "Bu abyotni agar oxirig'acha o'qisalar musammandur, agar birinchi qofiyada to'xtasalar musaddastur..." [Husayniy, 1981, 81].

"Musabbir yo'qdu mendek ishq aro **sobir**,
Seningdek kimki, zolim, rahmsiz **jobir**.
Tushub boshimg'a zulfung, ey sanam, din ketti,
Yo'q erdi ushbu zunnoring kabi **kofir**.
Xalos aylab o'zumni hajr sahrosida,
O'zun hirmona qolg'on vasl aro **hozir**.
Xatingdin topti xat ko'nglumgakim, g'ayr ahli
Yuzi holim zabunindaki, bul **xotir**.
Ko'ngul, maxsusliq da'vo qilursan har
Necha afvoji ushshoqi o'shal **nosir**.
Muhabbat tuxmin ektim, xirmani g'amni,
Na dildinkim, tuganmas g'am, qayu **vofir**.
Uvaysiy rutbayi shukringga parvoz etti,
Etar maqsad kamolotistikim **shokir** [Uvaysiy, 1983, 23].

Apparently, only a few places are slightly flawed. In general, the ghazal has a meaning as a complete work, even with the 1st rhyme. This is also the case with the radishes used by the poet (we will discuss this later).

In this poem of the poet, the 2nd rhyme is placed side by side with the 1st rhyme, at the end of the verse. The reason for this, in our opinion, is related to the creation of complete content and weight at a distance of up to 1 rhyme. In the play, the poet demonstrates her unique skills. In particular, she also uses the art of passion in the process of applying double rhyme itself. This increases the melody of the work. It allows you to emphasize the main idea twice in the bytes and draw the reader's attention to it. The role of the art of tazad in the play is also exaggerated. Almost every byte (such as sobir-jobir, hajr-vasl, din-kafir) uses opposite meanings. A unique example of the art of tajnis is created:

"Xatingdin topti xat ko'nglumgakim, g'ayr ahli xat tortti..."

(**the first "xat"** means facial hair; **the second one** means writing; **third** means line).

But the gazelle is not just an example of art. The deep, philosophical content in it was, of course, the main focus of the poet. All of the applied arts, on the other hand, served to perfect the content and polish the image.

In addition, the poet actively used in her works many arts related to rhyme, such as tarseh, mukarrar, takrir.

In some of her works, the artist uses the word repetition as a rhyme. This in itself serves to further emphasize and reinforce the meaning that the poet is trying to convey:

"Xirom aylar guliston ichra ul **mastona-mastona**,
Tabassumdan namoyon aylabon **durdona-durdona**.
Tamosho chog'ida mone'durur ko'zdin yurak qoni,
Bu hasratdin to'kar mardumlarim **marjona-marjona**.
...O'shal sho'xi sitamgarni bo'lurmu oshno deb hech?

Raqib-la ittifoq aylar menga **begona begona** [Uvaysiy, 1983, 27].

Repeated words in these bytes are not just used for melody. It is impossible to express the meaning expressed by them in single words. In particular, the repetition of words in them makes it possible to describe the situation more accurately than odd words. Reinforces meaning, emphasizes. In particular, the word "begona" means unfamiliar,

while "begona-begona" means complete ignorance. The words "mastona-mastona", "durdona-durdona" also serve to emphasize and strengthen the situation and meaning. Integrity and completeness in the sense created by repetition also form the basis of weighted health. The ghazal hazaji musammani is written in healthy weight.

From the above considerations, it can be concluded that Uvaysi's artistic mastery is also reflected in the principles of the use of rhyme in her works. She pays great attention to it as the most important artistic element. Loads a huge artistic task. It is the culmination of the poet's goal, the solution of her thoughts.

In Uvaysi's works, unlike the radiph, she uses more odd, separate words as rhyme. This serves to draw the reader's attention to the main point.

He made effective use of many types of muqayyad and absolute rhyme.

In her works, the poet also uses many arts related to rhyme, such as iltizom, zulqofiyatayn, mukarrar, tarseh, tashrih.

Apparently, the study of the place and function of rhyme in the poetry of the poet is important in determining our artistic aspects, the peculiarities of her work.

CONCLUSIONS

In Uvaysi's work, when a particular word is used as a radiph, we observe three different situations:

1. In the first method, the word itself has an independent meaning;
2. In the second method, the word used as a radiph is used as an integral part of the phrase, as in the example above.

3. In the third method, the radiph, together with the rhyme, acts as one of the elements of a compound word or a combination of words.

In the last verse, the poet talks about the ideal of love - the ability to turn hawk into gold, the status of creativity.

The poet expresses by recalling and comparing the history of traditional symbols that the destiny mentioned in the text and the rank that carries it out are events that arise from each other. Radiph, of course, plays an important role in the fact that the work has such a deep mystical content.

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