

**COUPLET ARTISTIC STRUCTURE IN  
TURKISH POETRY AND THEIR TYPOLOGY**  
(as an example of Uzbek, Turkmen, Karakalpak lyrics)



**Literature**

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**Abstract**

This article deals with research peculiarities and typology of comparative examples and one of small lyrical forms of couplets in modern Uzbek, Turkmen and Karakalpak poetry. Usually in literary studies the term "small lyrical forms" is used when the poetic works are classified by attention. A special study of the peculiarities of small lyrical forms, genre construction, size and poetry, and in particular, research on the works of modern Uzbek, Turkmen and Karakalpak poets allows us to draw certain conclusions about the common and typological similarities between today's sister literature. It is worth noting that when looking at the emergence of small lyrical forms in modern Uzbek, Turkmen and Karakalpak poetry, the genesis of this phenomenon is directly related to the oral traditions of Turkic peoples, the sources of classical literature, and, most importantly, the experience of studying some modern small poems. Therefore, comparative research has revealed that the roots of binary poems in Turkic poetry, including Uzbek, Turkmen and Karakalpak poetry, rely on the experience of learning world poetry and the roots of oriental literature.

Updates in fiction are the result of a complete assimilation of existing traditions. The scientifically theoretical evolution of this condition never occurs without the isolation of society, spirituality, and especially talented individuals. Famous poet Fahriddin Nizomov, who plays a prominent role in contemporary Uzbek literature and literary life, discusses the changes in social, cultural and spiritual life in the book *The Tradition of Renewal* compared to the processes of globalization in the world: "Spirituality is like a living organism. It must also be constantly moving, to be updated in a certain way, and to be enriched by other values" [4, p. 31]. In this regard, it is appropriate to consider changes in form and content in fiction as a movement, renewal of these aesthetic categories. Whether literary updates and changes are close or distant to each other is a result of talented artists seeking new ways. At the same time, the genetic fraternity, the influence of the literary phenomenon, that is, the interactions of other literary writers and the study of something in the process, is emerging.

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There is a similarity in the history of Turkic peoples' culture, art and literature in particular, where traditions and national traditions are closely related. Various sub-genres of lyrical species are found in the history of folklore, Turkish written monuments, classical and classical literature, which are valuable to all of them [10; 5; 12; 2; 8].

But in modern Turkish poetry there are poetic forms of quadruple, trinity, binary, and even a single verse, which differ from classic genres with their specific features, composition, content, tone, symbolic layer, phonological features. It is worth noting that when looking at the emergence of small lyrical forms in modern Uzbek, Turkmen and Karakalpak poetry, the genesis of this phenomenon is directly related to the oral traditions of Turkic peoples, the sources of classical literature, and, most importantly, the experience of studying some modern small poems.

There are differences in the names of little poetic forms in modern Uzbek, Turkmen and Karakalpak poetry. Several names of the same event occur. These names are often the names chosen by the authors of these works, and the essence of the term may sometimes not be consistent with theoretical principles. Whereas any news is termed a specific term, it must have distinctive features that are distinct from other terms, their individuality, and those that are visibly comparable to others.

The classical literature uses the term “*fard*” in couplet poems in Uzbek, Turkmen, Karakalpak poems. The word “*fard*” means “alone” in the dictionary. In classical literature, ghazals usually consist of a number of lines, two of which are the basis for a separate classical poetry genre. However, in *fard* the meaning is complete and has a specific character. From this point of view, the origins of the couplet in modern Uzbek poetry, the literal transmission of its genesis to the eastern classical poetry and its connection – is scientifically and theoretically relevant. There are good examples of couplet in the work of Uzbek poets like Muhmud Toir, Anvar Obidjon and Sirojiddin Sayid.

Anvar Obidjon’s couplet reflects the world of children and reflects youth of childhood. The poet set the theme for many his couplets.

For example: Notice the couplet of “Monkeys on TV”

“Ko‘rsatamiz bananni,  
Yalamaganlar ekranni”

Translation:

“We will show you banana the banana  
Don’t lick the screen”

A very compact meaningful poem. The idea behind the “Rats boat” is that it has a richer content.

“Ostki qismin emangiz,  
Cho’kib ketar kemangiz!” [3, p. 211]

Translation:

“Don’t eat the lower part  
Or your ship will sink!”

In modern Uzbek poetry, it is worth nothing in the works of some poets that as we have already mentioned, the couplet is close to the genre of classical “*fard*” from this point of view, Sirojiddin Sayid’s couplets are unique to the individual genre, as he writes poetry in a classical style of artistic expression.

For example:

Yurt uchun ko’z uzra bir kiprikchalik ham bo’lmading,  
Bir ariq ustidagi ko’prikchalik bo’lmading” [11, p. 49].

Translation:

You couldn’t be worth even an eyelash for the motherland  
You couldn’t be even a bridge over a ditch.

Wisdom in it is a great symbol of patriotism and is worth for one’s trouble. The fact that the poet called the “Umr fardlari” on such topics as published in “Tafakkur” magazine also indicates the closeness of individuals in classical literature.

The genesis of the couplet is that given its proximity to the fards in classical easter poetry, their poetic peculiarities are valuable in reminiscent of the nature of a wide range of poems. It can be seen that the couplet used by S.Sayid’s “Umr fardlari” collection contain a number of artistic skills:

“Aytmangizkim, odamiydan xotamiylik istadim –  
Odamiydan odamiyga odamiylik istadim”.

Translation:

“I’m tired to be waited for generous  
Just I wish mankind to be kind to mankind”.

The repetition of the word “odamiy” (mankind) in couplet is based on “duplicate” skill and also the fact that the word odamiylik (humanity)” in the nomadic sense is human, we can see the double definition by adding the suffix “-lik” to it.

The poet uses the same basic elements in another couplet:

Kuchukfeil kimsalarga tarifu tavsif nechuk bo’lgay?  
“Kuchuk”ni teskari o’qisang ham – kuchuk bo’lgay”.

Translation:

Can the leopard change his spots?  
No! It is the law of nature.

In the first line, the poet asks a question having already known what kind of villains it is, the name of this skill in classical eastern poetry is “Tojakul- ul- orifona” – it means to “ignore”.

In the second line, the word “kuchuk” implies that those with the bad, the worst person nature no matter change what they look at. On the other hand, one responds to the above line, on the other hand the poetic skill which represents the same meaning in both readings is that the “palindrome” uses the wonderful term “qalip” in the name of this classical eastern literature.

“Palindrome” is a Greek word meaning “to go back” such poetic methods serve to express the poet’s artistic ideas in all forms of artistic creation especially in poetry [1].

Updates in our modern poetry should be explained by the form and content of the poems, from the poetry of the world, as well as by changes in the poetic thinking of the neighboring and neighboring nations. In this regard, Yuldash Salijonov, a literary critic on contemporary Uzbek poetry, said: “Today's Uzbek poetry has undergone significant changes both in its function, in its form and in its essence. Consequently, poetry has come to the news. This beautiful world that we see in our eyes is inextricably linked to our identity, the national consciousness, culture, spirituality, values, ideology of our people.” Indeed, when evaluating modern Uzbek poetry, its artistic and aesthetic features and poetic aspects, as experienced expert Y.Solijonov noted, it is necessary to take into account all aspects of literary-social, spiritual and educational life.

Every poetic work has value in its aesthetic content. The texture of the poetic work that excites the reader, combines form and content. The two-dimensional forms are individualized with their memories, with a single stamp stamping on the reader's mind. When discussing the artistic and aesthetic properties of small lyrical forms, it is appropriate to think about the factors that create the beauty in the poem and that impress the reader.

The poem expresses the pain of the poet as an aesthetic phenomenon. Inspiration and mood are important. It also symbolizes the poet's attitude to beauty, his hatred of nonsense, his views on the world and the human, nature and creatures.

As the events of the poem are based on the poet's beautiful feelings, the time and place of his writing must be taken into account in the analysis. In some of the poems, the author briefly describes her face for beauty, and in some instances, she expresses her disappointment at times. From this point of view, there is a diversity of literary and aesthetic content of poems written in double lyrical form. Color refers to both the content and the mental state of the poet, as well as the social nature of a small poem.

In modern Turkmen poetry we also find that couplet forms are widely used in small lyrical forms. The characteristic of couplet is that ideas can be completed in two lines and convey deeper meaning to the reader and they often contain aphoristic content.

For example the couplet of the Turkmen poet A.Mammedov called “Ovnuq bolekler”

Yalan soz bar zatdan asgin gelyandir  
Dogri soz gilichdan kesgir bolyandir [9, p. 29].

Transaltion:

Lying prevails over what is available,  
Truth is sharper than sword.

The right word is the sharper than the sword poem is expressed in poetic ways of thinking. There are a few details in it that make it artistic. In the first couplet the fact that a person should be honest and not lie to anyone and the lie is above everything is expressed and the right word is sharper than the sword by the parallelism in the opposite way. The sword is chosen as an element that gives the idea of image, and emotionality. The lines of the poem are consist of 11 syllables and in therhymeofaa style.

Adam alasi ichinde: dost haqda gitme gumana,  
Oyke etme, oykeletme, gormeen jebr etme jana! [9, p. 29].

Translation:

The character is hidden: don't suspect your friend,  
Do not be upset, do not oppress without seeing.

The poem in the couplet form consists of 16 syllables and is rhyme in **b b** style. The didactic content is widely expressed in a contrasting manner through the aphorisms while continuing programs of classical poetry. That is “adam alasi ishinde (the character is hidden)”: don't suspect, don't upset without knowing, the lyrical hero's thoughts and feelings are expressed in an inversion style.

Gussa bermekchi bolsan, Ey Xuda, kim - birine  
Ishq bilen yuzbe-yuz qil, dush eyle ishq saline [9].

Translation:

The couplet is written on the topic of love consisting of 14 syllables and is rhyme in **b b** style. The love and innermost feelings of lyric hero are expressed in the form of parallelism and it reminiscent poems in the ghazal genre. That is, God's sorrow and pain and reveals his innermost feeling. Therefore, the couplet in the examples, differ from poetic expression methods.

The poet of T.Jumamuratov:

Násiyat – ómir sabađı,  
Tutqanlar kamal tabadı [7, p. 266].

Translation:

Advice is a life lesson,  
Those who follow it will be perfect

Adamlardıń qayǵı menen shadlıǵı,  
Toǵay shuwıldısı, quslar dawısı [7, p. 308].

Or: Joy and sorrow of people  
The noise of the forest, the sound of the birds.

The first line of the couplet explains that educationally agitation is educative school for people “life lesson” and it is described metaphorically, the people who always follows his advice can reach prospective wealth, achieve their aims “kamal tabiw” (to be perfect) explained by the word combination. That is why, man always should follow educationally agitation.

In the second couplet the sadness and joy of a person’s life are expressed in the allegorical manner when joy is compared to “the noise of the forest” and joy is expressed as “the sound of birds”.

In the Karakalpak poetry S.Ibragimov:

Táńrim, Jaqsılıq, Ádalat dedim –  
usı minajatta ótedi ómirim [6, p. 183].

Translation:

My God, I supported Goodness, Justice,  
My life is in this address.

In these lines of the poem there is a new style of writing the couplet. That is at the beginning of the second line of the poem the word begins with small letters and the spelling rule of Karakalpak language is broken. But it is expressed in the style which is close to address genre of classical poetry on intonation of content. In the poem the lyrical hero expresses his heartfelt appeal to God throughout his life always striving for goodness and justice in this gifted world by God and always wishes Allah to shine goodness on the hearts of people.

The poet A.Utepbergenov calls his two-line poetries "Twin lines". For example:

Jaqsı sóz kewilge, denege azıq,  
Táripin bayanlap bolmaydı jazıp [13, p. 95] , –

The poem expresses the need for a person to speak well, to convey the good words to the hearts of the people, and the goodness of the word.

In summary, small lyrical poems that are widely used in modern Turkish poetry have become a worthy literary treasure added to the treasury of Uzbek, Turkmen and Karakalpak poetry during the period of independence.

Binary poems written in the years of independence, though compact in volume, have great meaning.

We can see that the couplet artistic forms in the poem of the three nations interpreted above are inter-typological in its genre and form.

In general, one of the small lyrical forms in modern Uzbek, Turkmen, Karakalpak poetry is couplet is a world literature on the one hand and from the other it differs by enriching with the sources of eastern classical poetry.

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