

ARTISTIC RHYME IN ARTIFICIAL POETRY

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Annotation: In the history of Tajik - Persian literature the poets' adherents of artificial poetry, widely used the poetic possibilities of rhyme in their poems. They used special artistic skills and create artistic rhymes thereby enhancing as aspect of their poetry.

In this article, the author tried to identify the artistic arts used by poets in the construction of their poems and to express their artistic aspects.

Keywords: rhyme, artistic rhyme, fine arts, poet.

ХУДОЖЕСТВЕННАЯ РИФМА В ИСКУССТВЕННОЙ ПОЭЗИИ

Аннотация: В истории таджикско - персидской литературы поэты приверженцы искусственного стиха в своих стихах широко воспользовались поэтическими возможностями рифмы. Они использовали особые художественные навыки в создании художественных рифм, тем самым усиливая художественный аспект своей поэзии.

В этой статье автор попытался выявить художественные искусства, использованные поэтами при построении своих стихотворений, и выразить их художественные аспекты.

Ключевые слова: *рифма, художественная рифма, изобразительное искусство, поэт.*

In the history of poetry Persian-Tajik language from the very beginning to the present, the attitude of poets to rhyme and its components has not been the same. Poets in some cases, in addition to the appropriate and solid observance of the uniform rhyme, at the same time included in the rhyme some artistic figures, giving it a certain sophistication. This style of rhyme decoration, modern literary scholars, designate the concept of "artistic rhyme" (قافیه بدیعی) [147; 133] or "semantic rhyme (قافیه معنوی) [171; 220]. Medieval Tajik literary critics, although they designated different types of artistic rhyme, did not define them as a generalizing concept. In the opinion of Shamiso, "artistic rhyme is a rhyme where one of the artistic figures is used as *واعانت تجنیس* (persistence and paronomasia), novelty and grace" [147, 99]. As is clear from the definition, artistic rhyme is: a) the replacement rhyme with words from the circulation of artistic figures; b) the use of artistic figures in a rhyming word with innovation and grace.

Not all literary embellishments can serve rhyme and play a role in the structure of its decoration. Poets adherents of artificial poetry and used such figures as properties, consider some of the figures widely used in artistic rhyme.

Rhyme of paronomasia and its varieties. Paronomasia and its varieties are the most commonly used artistic figure in terms of rhyme formation. Paronomasia is complete, compound and repeated in comparison with other varieties of this figure has great literary significance and artistic peculiarity. Proceeding from this, the poets adherents of artificial poetry, created most of their artistic rhymes on the basis of these varieties of paronomasia. In this regard, the most successful was Katron Tabrezi. Throughout his poetry, we notice his skill in the formation of rhyme based on paronomasia. He especially in the beginnings of his qasids, widely used this kind of rhyme formation. In the poems of Rashiduddin Vatvot, Abdulvose Jabali and Adib Sobir Tirmizi this kind of paronomasia is also often found, which we will dwell on in the following.

Complete paronomasia. In this type of artistic rhyme the poet uses words that are consonant (homonyms), but different in meaning. Let us refer to words of the following bayts:

در زلف تو ، ای نگار ، تابیست،
زان تاب دلم قرین تابیست.
به تاب دو زلف تو دلم را نه هیچ توان،
نه هیچ تابیست [50, 109]

Oh, beautiful curly of yours,

Their curls hurt my heart.

My heart is powerless in front of your curly curls,

No strength and no patience).

In the above bayts, we find different semantic shades of the word "tob". The poet creates artistic rhyme on these shades. "Tob" of the first hemistich is "curling", the second is "pain", the fourth is "strength, power".

Compound paronomasia. Compound paronomasia is the most popular type of paronomasia that replacing rhyme and giving more attractiveness to the artistic specificity of rhyme. In the period we are considering, poets, adherents of artificial poetry and gave more attention to this variety.

Such poets, adherents of artificial poetry, such as Katron, Vatvot and Abdulvose Jabali made extensive use of this kind of rhyme. Example:

پیش کاران را کند هنگام رادی پیش گاه، تاج دارانرا کند هنگام مردی تاج دار.
تا جهان باشد جهان یکسر به کام شاه باد، دوستانش تاج دار و دشمنانش تاج دار

[7, 175].

(Those who are in the front ranks on the battlefield are elevated,
Noble, with courage makes crowned.

As long as there is peace, let the world become subject to the shah,

Let his friends become crowned heads and his enemies the crown of the
gallows).

Repeat paronomasia. In this kind of paronomasia Katron Tabresi composed three tarkibbands (ترکب بند), the rhymes of which are designed using this figure. We will restrict ourselves to casting one tarkibband:

باغ و بوستان را به سعی ابر کرد آباد باد، صد هزاران آفرین حق بر ابر و باد باد.
بوستان چون لعبت نوشاد گشت از خرمی، بلبل ناشاد شد زان لعبت نوشاد شاد.
عاشیقان را از وصال دلبران جان فزای بلبلان دانند از بس ناله و فریاد یاد

[7, 443].

(The cloud through the efforts of the wind, ennobled the gardens and fields,
Thousands of God's blessings to clouds and the wind.

The fields thanks to the greenery became like a young beauty,

The sad nightingale began to rejoice at the young beauty.

Lovers think to see the life-giving lover

Nightingales understand their cry and screams at memory of her).

It should be noted that poets, adherents of artificial poetry in particular Katron Tabrezi and Rashiduddin Vatwot widely used this kind of rhyme, which we will dwell on later.

Perseverance and commitment (necessity) (اعنات و التزام). Specialists in the field of artistic figures divide obligatory (التزام) into two types: a) obligatory letters and b) obligatory words. Of these two types, the obligatory letters, which are manifested in rhyming words belong to artistic rhyme.

With the obligatory words in most cases, the poet deliberately forces himself to use them but with the obligatory letters, which can be seen in the root letters of the rhyme, this figure is expressed in a natural way.

This figure is found in the poetry of poets of all times including poets who adhere to artificial verse.

Return rhyme (رد القافیه). This kind of artistic rhyme differs in that the poet repeats the rhyming word of the first hemistich of the poetry in the second bayt.

Katron Tabrezi and Rashiduddin Vatvot among the poets who adhere to artificial poetry more often turned to this artistic style.

In the poetry of poets, adherents of artificial poetry on the basis of the return of rhyme, some innovations are also seen. These poets outwardly repeat the rhyme of the first hemistich in the fourth hemistich. However, there is no pure repetition, but complete paronomasia. For clarity, here's one sample:

فراز ماه ، بتا ، زلف مشک بوی متاب، متاب زلف و دل ما به داغ مهر متاب
وگر بتابی زلف و دلم بتابد روی، به جای دل تن و جانم بتاب و زلف متاب

[7, 36].

(On the full moon oh, beauty do not curl a fragrant with musk,

Don't curl or curl my heart with the pain of your love.

If you curl a lock and my heart will turn away.

Together hearts, curl my body and soul, but do not curl a lock).

Double rhyme (ذوالقافیتین / **Zulkofiyatayn**). Medieval and modern connoisseurs of bade (بدیع) are unanimous in the opinion that the use of more than one rhyme in a poetry is an artistic merit. Based on this, modern researchers consider double rhyme to be artistic rhyme. We will not dwell on this, as the question is clear enough.

Thus, it is clear that poets adherents of artificial poetry creating artistic rhyme and used certain artistic figures, thereby increasing the artistic significance of their poetry.

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