

The Oretical Framework for Tarje-Band and Tarkib-Band Genres in Orient Classical Literature

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Abstract: *This article focuses on classical and literary genres, which are problematic issues. The theorists of literary researchers' theoretical views and opinions about genres have been studied. Contributions to the development of genres by Alisher Navo'i, Hafiz Khorezmi, Ogahi and others are mentioned. Literary types and genres determine the extent to which a particular nation has made its own genres by creating, developing, progressing, and transcending traditional historical stages.*

Keywords: Sheikh Ahmad Tarazi, Navo'i, Uvaysiy, Nodira, Komil Husaynoglul, Khaliq Ipakten, S. Aliyev, Persian, Arabic, Turkish literature, tarje-band, tarkib-band.

Introduction

The study of literary type and genres is one of the most pressing and problematic aspects of literary studies. Literary types and genres are reflected in the formation, progress, historical development and perfection of the literature and art of each people, nation. Literary types and genres determine the extent to which a particular nation has made its own genres by creating, developing, progressing, and transcending traditional historical stages. From the eleventh century on the theory of Muslim oriental literature theoretical views on poetry began to emerge. In particular, literary scholars such as Muhammad Rashid Rudiani, Rashiduddin Watwot, Abu Mansur al-Sa'ali, Shams Qays Razi, Sheikh Ahmad Tarazi, Atoullah Hussein, Hussein Voiz Koshifi commented on art, rhyme, poetry, dimension and literary variety.

Also, the great thinker and poet Mir Alisher Navo'i gave his important scientific views based on literary criticism in the works of "Muhokamat ul-lughatayn", "Mezon ul avzon", "Majolis un nafois", "Mufradot", "Mahbub ul kulub" and "Hayrat ul abror".

The king and poet Zahiriddin Muhammad Babur expressed his views on the theory of poetry in the works "Baburnoma" and "Risolai aruz".

After that, theoretical considerations on literary type and genre took place in the work of Abdurauf Fitrat "Rules of Literature".

In the scientific works of both writer and literary critics Sadridin Aini and Maqsud Sheikhzoda theoretical points on literary type and genre were expressed.

After that, in literary studies, information about the literary type and lyrical genres was given in textbooks on literary theory published in different years. In Prof. R. Orzibekov's monograph "Genres of Uzbek lyric poetry" information about lyrical genres in Uzbek classical literature were substantiated.

Materials and methods

It is known that the issue of literary varieties in classical literature, as mentioned above, was given in the works and treatises of classical theorists. We present and analyze in detail the views of theoretical scholars on tarje-band and tarkib-band of the classical literary varieties, which are the object of study of our work.

1. Tarji-band - is one of the most sophisticated forms of poetry in Uzbek classical literature, which has a complex structure and expresses romantic, mystical and philosophical considerations and observations. There are some aspects of this genre that it is sometimes easy to use for creators and it also limits their opportunities. The fact is that it's largeness in size and foundation based on a multitude of verses and lines, allows them to broaden the scope of the ideas expressed by the size of the volume, and gradually develop vital, philosophical thoughts and perceptions. That is one the easiest features of tarje-band. At the same time, their typical complexity is that it is multi-byte, multi-verse and multi-rhyme. If we look at the tarje-band created in our classical literature, we can see that most of them are eight, eleven, twelve verses, and the lines are from seven-eight to eleven-twelve or more than those. The complex philosophical and mystical ideas expressed in the verses of tarje-band must be interconnected. Because it's each and every repetitive tool byte ensures interconnected content.

The linguistic and terminological meanings of the tarji-band are found in the works of oriental classical poetry. In this case, the views of theorists such as Rashiduddin Watwot, Shams Qays Razi Shaykh Ahmad Tarazi, Atoullah Hussein and others are worth thinking.

Giyosiddin Muhammad explained the linguistic meaning of tarje-band as "repetition", "recurrence" in his book "Ghiyos ul-lughat": "The meaning of tarje-bands is the repetition of verses. In reformation the poet wrote a poem in a certain bahr but different rhyme, repeating a single dimension, but different rhyme line after each verse, which corresponds to the content of the last line."

Rashiduddin Watwot who lived and created in the XII century interpreted tarji-band as a form of poetry: "tarje - refers to the repetition of poem in Persian. Poets call it tarje, and they take line by line, and in each verse they take five or ten bytes. The rhyme of each verse differs from the other ones. At the end of each verse, they bring another byte, and then they move on to the next one. That another byte among the verses is called tarje and poets take three types of byte: at the end of each verse a vary byte is duplicated, or for the each of the individuals rhymes are assigned with different bytes (mukhtalif), their quantity is equal to the quantity of the bytes of one verse. If these bytes come together, another verse will be created. "Apparently, talking about the tarje-band's tool byte, Rashiduddin Watwot refers to the tarkib-band's tool byte, "... If these bytes come together, another verse will be created." It's known to us that the tool byte of tarje-band is repeated at the end of each verse. However, the maqta byte of tarkib-band is not repeated, totally different bytes are given. In other words, when the maqta bytes of tarkib-band gather, a line is created, and they must be mutually exclusive in terms of content and sequence of events.

Hence, Watwot's last thoughts belong to the tarkib-band, not tarje-band.

Atoullah Hussein in the book "Badoi'i us-sanai" wrote about that tarje-band that it was typical to Arab and non-Arab poets and their different points:

"The Tibyan" is one the types of repetitions. Tarje is the kind of poem that poets repeat the same meaning of the word, and if we pay attention closely, we can assume that: If they say a word they usually refers to another thing, giving the other thing they mention the first thing. Using this structure a lot of repetitions are emerged depending on the wish. This is the tradition of Arab fuss. "Atoullah Hussein also noted that the Arab poets repeat tarje-band as they wish. (It is referred to the tool byte- K.D). Later, Rashiduddin Watwot quoted his thoughts on tarje in his book "Badoi'i us-sanai": According to Arab poets, Rashid said: tarje is a type of poem that is told verse by verse, each verse includes five or more bytes even to ten, the rhyme of each verse differs from the other verses, when each verse reaches the end a strange byte follows then it goes to another byte, and that byte is called tarje-band. This byte has three types: It is either only one byte, that is repeated at the end of the verse, or they are different bytes, that have their own rhymes, or the bytes are in the same rhymes and in the same quantity as the one of bytes of tarje-band, when the strange bytes come together, there will be another verse. The types of tarje are famous, and there is no chance to give all of them in this concise book". ...The importance of it is that if there is a change in the style of word the listener pays more attention to it and the process of listening is stronger. If tarje-band is only one byte, the attention id drawn to its meaning again and it takes places in the memory easily. Tarje means to make it to dictionary. In this case, it is called tarje as a word is converted into another style". Atoullah Hussein gave his theoretical views on tarje-band in this way, but did not give examples to it. In his work, he described tarje-band in the context of tarje, that's to say, "Some call the last type as tarje"

Shams Qays Razi, the theorist, unlike Rashiduddin Watwot and Atoullah Hussein, describes the tarje-band in the following way: "Tarje-band is: Poets devide the ode into parts, the measure among the parts is the same, while the rhyme is different. They consider each of the parts as a room and place a separate byte in the middle of the room and call it tarje-band. If they wish, they may mention the byte of tarje-band in all places, at the end of each piece or at the beginning of the next one. And if they wish, they mention each room of tarje-band individually. If they wish, they set up the tarje-band on a rhyme so that it is a separate piece..." We learn from the thoughts of Shams Qays Razi that he gave the tarje-band within the ode and considered each of the parts as a room. He said: bring a byte in the middle of these rooms, and turn it into tarje-bande. We can deduce from the thoughts of Shams Qays Razi, that he and mentioned some types of tarje-band.

- tarje byte placed in each parts of the ode is given at the end or at the beginning of each verse;
- each verse of tarje-band is quoted separately;
- tarje-band is based on the same rhyme.

After the definitions mentioned above, Shams Qays Razi gave a line of tarji-band devoted to prophet Muhammad by Jamaluddin Muhammad Abdurazzak, as an example. It consists of 198 lines, 11 verses, each verse includes 9 bytes.

Content:

Oh, the soul of the kings,
Oh, in the ninth sky
Unique both in beauty and knowledge
Your refuge and sense of shame
Your heart is as pure as this clear sky
The moon takes spot around its neck,
As it is full at night
The earth is also under your feet.
Everything is in Your presence
The whole earth is in bow to you
Everything will be so
In front of you it is nothing.

By observing all eleven verses of the above tarje-band, we see that the tarje , that's to say tool bytes, are not repeated in the same ways. Each verse is interconnected in terms of meaning, bytes of tarje at the end of each verse are specifically different.

In the work of Shams Qays Razi "Al-Mu'jam", we find no information about tarkib-band. However, there is enough information with examples devoted to tarji-band.

A detailed description and information about tarje-band can be found in the fifteenth-century Turkish poet and theorist **Sheikh Ahmad Tarazi's** book "**Funun-ul-Balagha**".

"Tarje is a tool that is told as a poem, it is in the same bahr, each verse consists of five or in maximum nine bytes, and at the end of every byte there is a repetition of another one... So it's called tarje" – Tarazi gave explanations to the five types of tarje-band. For the each type, he added examples of the work by Turkish poets Siyaqa, Minvol and Tarazi and Persian poets Sheikh Sadi, Khoja Kamal Khojandi, Nosir Adib. We will talk about the five types and their examples with special characteristics in the book "**Funun-ul-Balagha**" in the next chapters.

There are some explanations of the tarje-band and tarkib-band in dictionaries in Persian-tadjik literature. In particular, there is an explanation of tarje-band in the dictionary "**Farhangi Exploitation Literature**":

"Tarje-band consists of several ghazals, all ghazals are written in the same rhyme, which, in its essence, is associated with the previous one that precedes it by repeating one byte at each end. This byte, which connects ghazals and comes in repetition form, is called "baytvosila" or "sariband" (head band).

Literary scholar and writer **Sadriddin Aini** analyzed Sadi Sherazi's tarjes. He commented on the features of tarje-band:

"... a poet combines several poetic passages in the form of ghazals. At the end of each passage two poetic lines, which are in the same weight of ghazal but in a different rhyme, are repeated. The lines in all pieces of poetry must be inextricably linked to those two lines that are repeated at the end of. Two lines that are repeated in tarje-band are called head of line. Sadi's tarje-bands are considered as the ones included the most lines. It consists of 22 verses, with each verse covers from twenty to twenty-four verses except the beginning part ..."

We can see the initial samples of tarje-band in the work of Nijimi in Azerbaijani literature. He has 3 large volumes of tarje in his Azerbaijani devan and 2 large in Persian ones. Azerbaijani literary critics have also expressed their theoretical views on the genres of tarje-band and tarkib-band. They mainly show the genre features of tarje-band and tarkib-band in comparison with each other. They studied the forms of Azerbaijani poetry **S. Aliev**: "In the form of tarkib-band the refrain comes within means of lines at the end of paragraph (the same rhymes, the same times) in tarje-band only one byte comes within paragraphs" - said he emphasizing maqta' bytes of tarje-band and tarkib-band. The Azar literary critic **Komil Husainoglu** highlights the unifying characteristics of these two genres for two reasons in his article "Tarje-band and Tarkib-band": There are two reasons for the forms of tarje-band and tarkib-band: the first is that they are forms of poetry in the history of literature that have a similar structure, created in the modern era and from the same source. Second, these poetic forms are combined and studied in classical poetry theory under the same term - tarje. "Tarje" is the common name for these two forms of poetry, created in Persian poetry. Both forms relate to the forms of musammat poetry and constitute its complex variations."

The Turkish literary critic Holik Ipakten points out the convenient and acceptable aspects of tarje-band in the following: "The linking of the main points at the end of each verse to the clauses strengthens tarje-band's drawbacks than tarkib-band." From the views mentioned above, it can be seen that theorists interpret the essential principal features of the tarje-band and tarkib-band with their tool byte and the differences.

Prof. **Abdurauf Fitrat** gave a brief comment to tarje-band in his book "Rules of Literature": "A long ridge can be divided into several parts. Each part has its own rhyme. If the last two verses of the first part are repeated at the end of each part, they are called "tarje-band."

In tarje-band, the last byte of each verse is repeated as the means of byte.

Drawing on the comments of our classical literary critics, the literary critics R. Orzibekov, A. Hayitmetov, O. Nosirov, and T. Boboev and A. Hodjiahmedov commented on tarje-band.

There are tarje-bands with 7, 9, 10 bytes in the Alisher Navoi and 5, 7 ones in the work of Agahi.

Hence, the amount of the tarje-band determines the scope, ideological content and circumstances of the lyrical hero of the chosen subject. Even though the verses and the bytes increase or decrease in tarje-band, its genre and shape features are not harmed.

Tarje-band is mainly characterized by repetitive bytes at the end of each verse. Since the poem is a poem characterized by the repetition of each byte at the end of each verse, this repetitive byte is called a "the tool byte", "the head byte", "sari byte", and come in the masnaviy form of rhyme a-a, b-b, v-v. Therefore, this byte is a key tool for connecting tarje-bands' verses. But this byte is rhymed differently in the matla, the head byte of each verses of tarje-band poem. Because the rhyme of the initial byte of the verses is a-a, and the next bytes are rhymed in the each second lines, as ghazals, (**b-a, v-a, g-a**) and they last until the last tarje byte. At the end of each verse, in the same repetitive tarje byte, the idea of the poet's intentions is emphasized, and the reader's attention is always drawn to the conclusion in that byte.

Although the head and last bytes are not exactly the same, the rhyming in pairs creates the rhythmic state, the music, the emotional beauty in the poem. Therefore, it is no accident that there is a tune of shashmaqom in tarje-band poem. In music science, songs composed of repetitive turnovers, and the second part of the horns, are called "tarje." Rakhmonkul Orzibekov, a literary critic, commented on the process above:

"This case may sometimes hinder for the creative to express their views clear and precise. Paying more attention to the lines, verses and rhymes may disturb on the poet's association of passages, and rhymes may interfere to the meaning of the content. Thus, these genres of poetry are not only in terms of verses and byte structure, poetic techniques, but they are also more complex forms of poetry than other genres in terms of subject, image, and ideological world.

Result and discussion

Thus, the first examples of the tarje-band in Uzbek classical literature are found in the works of the Turkish poets in the first half of the 15th century. There are early examples of this genre in the works of poets like Siyaqa, Minvol and Muqimi in "Funun ul-balaga".

After that, in our classical literature Hafiz Khorezmi and Yusuf Amiriy applied to this genre. There is one tarje-band in the work of Yusuf Amiri and 3 tarje-bands in the work of Hafiz Khorezmi. These tarje-bands differ from the others mentioned in "Funun ul-balaga" with their artistic perfection.

There are four perfect tarje-bands of Alisher Navo'i, and they were given at the end of each devans in the "Khazoyinul Maoni". These tarje-bands were written on mystical, philosophical, and romantic topics. Subsequently, these genres were followed by the traditions of Navo'i in classical literary studies by Mohlaroyim Nodira, Uvaysi and Agahi.

In the light of the foregoing, the tarje-band can be described as follows:

It is a lyric form of poetry, which consists of verses that are equal to a ghazal or more than it, and consists of a single byte that is repeated and rhymed at the end of all verses. Each verse in tarje-bands is called a "tarjexona". Bytes in tarje-band are rhymed in the form of a-a, b-a, v-a, g-a.

Byte that is at the end of verses, and connects all the tarjexonas, is called a tool byte, a sare, or a tarje byte.

Tarje-bands are written on romantic, mystical and philosophical topics. All of them are intertwined with the chosen subject in the work, and more precisely, each item reflects some important aspect of the topic. The bands are interconnected, creating a holistic poetry work. The tool byte, at the end of the verses, serves to restate and emphasize the main idea.

Because of its large size, tarje-band has the potential to represent lyrical experiences, varied emotions, and express the world in a wide range. At the same time, the creation of these works requires a high artistic creativity from the creator. That is probably why such kind of lyrical works can be found only in the works of the most talented poets.

A classical poem of the same weight, rhyme, and consists of a union of the verses repetition of the tarje byte, and all of their verses linked in terms of meaning and form is tarje-band. In tarje-bands ideas of mystical, philosophical, romantic realism and romanticism were used actively.

2. Theoretical literature and dictionaries provide a brief overview of tarje-band. Specifically, the Giyosul Dictionary defines it as: "On ki shoir chan band bahri muvofiq va ba qavofin muxtalif tasnif namoyad va mobayni har band bayte alohida g'ayri muqarrari mutaffiq-ul qavofi hosil kunad" That's to say: The poet brings up several lines according to this bahr and the rhyme and adds a separate byte differs from the above rhymes at the end of each.

Tarkib-band means "structure" in Arabic and "linking" in Persian language. It is a large-scale lyrical genre with a specific composition structure in the classical literature. Each verse of tarkib-band is composed of several bytes, rhymed in the form of a ghazal, and a byte rhymed in the form of a masnaviy is followed. This is similar to the tarje-band, but the byte at the end of the verses is not a tarje, that's to say, it is not tool byte, at the end of each verse a completely new one, that's to say tarkib-band is introduced. The verses of tarkib-band are rhymed as ghazals, but unlike ghazals a pseudonym is not mentioned.

In the XX century, Rashiduddin Watwot described the tarje-band as saying that he had grown up inside it: "... At the end of each verse another byte is introduced and then moved to the next one. That another type of byte is called tarje and three types of it are usually applied: at the end of each verse, a byte is exactly repeated, or each of these bytes is assigned a different rhyme, or different rhymes are assigned to the same rhyme. If these bytes come together, another verse will be created". Apparently, Rashiduddin Watwot, referring to the tarje-band's tool byte, he talked about the tarkib-band's tool byte, "... If these bytes come together, another verse will be created." However, Watwot does not use the term tarkib-band. It's known to us that tool bytes of tarje-band are repeated in the same way at the end of each verse. However, the maqta bytes of tarkib-band are not duplicated, different bytes are used. In other words, when maqta (tool) bytes come together, a new byte will be created and this might be mutually exclusive in terms of content and sequence of events. Hence, Watwot's last thoughts belong to the tarkib-band, not tarje-band.

Tohir Mawlawi's "Dictionary of Literature: describes the tarkib-band as follows: "Writing a tarkib-band in the form of a ghazal in weight is a form of muted address by a single byte. This byte is called "vasila", the manzumas created with these vasilas are called "verse" or "tarkib-band". Each of tarkib-band is called a "tarkibxona" and rhymed in the form of a ghazal".

In the "Rules of Literature", Abdurauf Fitrat briefly summarized the tarkib-band in the following:

"A long ridge is divided into several parts. Each part has its own rhyme. However, the last part of each part is in a different rhyme or in several rhymes. It is considered to be tarkib-band".

There is very little information about tarkib-band in poetry or it is not found in most of the literature. Later information about tarkib-band was given in theoretical literature, dictionaries and textbooks. Rakhmonkul Orzibekov, a literary critic, believes

that the tarkib-band appeared within ghazal and musammat: "Tarkib-band owns some features of both ghazal and musammat. In this sense they can be said to have been formed and shaped in the form of poems written ghazal and musammat."

It is true that, the rhyming form of tarkib-band as ghazal is a character of ghazal, but we deny the scientist's view, and tell that each of the last two bytes of musammat does not apply different bytes, but applies tool byte.

Conclusions

Thus, the following conclusions can be made from the above statements:

1. The first scientific and theoretical considerations of tarje-band are found in the works of some theorists such as Rashiduddin Watwot, Shams Qays Razi, Sheikh Ahmad Tarazi, Atoullah Husseini and in some dictionaries.

2. The first examples of tarje-band in Uzbek classical literature are presented in the work of Shaikh Ahmad Tarazi's "Funun ul-balaga".

3. In the first half of the XV century, we discovered that the first tarje-bands in Turkish language existed in the works of Turkish poets Minvol, Siyoka, Mukimi, Tarazi.

4. Then Yusuf Amiri and Hafiz Khorezmi applied to this genre. We see that there is only one tarje-band in the work of Yusuf Amiri and three tarje-bands in the work of Hafez Khorezmi's devons.

5. Alisher Navo'i has four tarje-bands in the Turkish language, which are considered as the most valuable examples of this genre.

6. Mohlaroyim Nodira, Uvaysi, Agahi applied to the genre of classical literary studies, continuing the traditions of Navo'i.

7. Tarkib-bands is a poetic genre with a complex structure in our classical literature. Tarkib-band has many similarities and differences to tarje-band.

8. The similarities of the tarkib-band to the tarje-band are that they consist of several verses, each verses contains several bytes, the beginning and the ending bytes of each verses are rhyming each other, the other bytes in the middle are rhymed in the form of ghazal.

9. The distinctive feature of the tarkib-band from tarje-band is that it does not duplicate the tool byte at the end of each verse, but at the end of each verse a totally different byte comes. The sum of the bytes at the end of each verse is the creation of a separate verse that has a certain meaning.

10. In Uzbek classical literature, very few artists have applied to tarkib-band. Examples of this genre can be seen only in the works of Hafiz Khorezmi, Alisher Navo'i, Mohlaroyim Nodira, Uvaysi, Ghazi and Yusuf Saryomi.

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