

# The Position Of The Band In Persian-Tajik Poetry

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**Abstract:** *In this article, we provide information about the band and the history of its study, its place in Persian-Tajik poetry, its historical evolution and formation. It also emphasizes its connection with each other and as an important component of poetry.*

**Keywords—** band, poem, verse, literature, verse, poetics.

## 1. INTRODUCTION

For more than half a century, the study of poetics of poetry, along with other fields of literature and art, has achieved significant success. It can be said that until the sixties, the study of poetry continued mainly on the theme and content, and later the study of poetry in the form and content gained strength, and researchers paid more and more attention to the nuances of poetic speech, art and care. In particular, the issues of weight, rhyme and figurativeness of artistic speech were studied more seriously. A number of treatises and articles have been written in which the necessary and topical issues of the science of poetry have been reviewed.

These authors tried to interpret the issues of poetry together with the issues of existence and life, to express the art of care on the basis of the theme and content, to look at the peculiarities of today's poetry from the eyes of the world. This effort intensified after the Persian-language poetry symposium (1968), which was fueled by a debate over the civic nature of Tajik poetry, and is still ongoing.

## 2. REVIEW LITERATURE

The band has not yet been seriously and comprehensively studied in the literature of the peoples of the world. This has been noted by many researchers. H. A. Dvoryankov writes: "In general and partial poetics, as well as in prosody, the theoretical foundations of the verse are rarely studied" [1; 25]. Or "the doctrine of the band," wrote A. Kvyatkovsky, as the supreme norm of the system of poetry, as a special and systematic discipline of poetry, has not yet been properly worked out". [2; 289].

So far, any separate consideration and research that exists on this unit of poetry in poetry has not yet sufficiently demonstrated the theoretical foundations of the verse clause. The band as the main part of the poem is dark and incomprehensible in many ways. There is also no correct idea about the history of its origin. B. Nikonov writes that "the term band appeared in the tragedies of ancient Greece, encompassing a piece of text sung between two circus parades" [3; 142]. Of course, poetry was quickly studied in ancient Greece, but its origins cannot be attributed only to

ancient Greece. Expression in the form of a band is an event that applies equally to the poetry of all peoples and nations, especially their folklore. In general, poetry appeared in every nation and nation at one or more times and covered the elements of the evolution of the band. It is better to study the origin of the band in relation to the origin of the poem itself.

A comprehensive study should identify the practical and theoretical basis of the band. Especially in modern poetry, where the comprehensive and intensive development of the image is growing, new socio-political themes are expanding and taking their own forms, different types of bands are emerging, changing their original forms, developing and becoming more effective. As different and different types of poetry are formed in the development of poetry, researchers' views on the object of description also change, focusing on the past and present of various genres, categories and features of Tajik poetry, gender, type, promotion and development. The growing development of modern poetry itself is one of the reasons for the rethinking of the practical and theoretical development of the band. On the other hand, the study of the poetry of different peoples, their experience and theoretical achievements, the acceptance of the aesthetic potential of their poetry allows our contemporary poets to make a valuable contribution to the great development of world poetry.

## 3. RESULTS

Poets have never been limited to a certain pattern of expression, they have always tried to find new types of expression, to adapt their ideas to new and different types of expression, to the internal nature and development of the native language. Therefore, they looked for new ways and means of artistic expression in the language and poetry of the peoples of the world. This phenomenon develops especially in modern poetry with a spirit and inspiration. "I want the spirit and culture of different countries to flow freely to all corners of the globe," wrote the eminent Indian thinker Robindronath Thakur. But no, it is not possible for him to deliberately knock me off my feet". [4; 8].

The byte and the band, the construction and the structure of their expression are remarkable. Both initially gave rise to many types of poetry. He also played an important role in the formation of the second structural unit of Tajik poetry, which is busy. We see this in the form of a decision and the

emergence of a band from a decision. Almost all types of bands observed in Persian and Tajik poetry appeared on the basis of bytes, and as the band became independent, the byte did not disappear, on the contrary, it expanded and improved. In addition, the byte also retained the compositional structure of the band.

A band is usually a detailed form of a byte. We observe the introduction and use of bytes in different types of bands anyway. Therefore, the byte in the band serves as the main criterion for storing the composition. The band in turn is the main criterion for the preservation of the sacred composition.

Although the composition of the bands can be constructed mainly as bytes, in the bands we see other features of the compositional structure. In the paragraph, in particular, the continuation of the meaning, the repetition of the idea, the discovery of new qualities and descriptions, new and more complex sentences expressing a common meaning, and so on. Just as a byte expresses an independent meaning, a clause also expresses an independent meaning, but this independent meaning is not as brief and concise as a byte, but the meaning in the clause is detailed. The band happens like a little poem.

#### 4. DISCUSSION

The band, like the byte in classical poetry, is of two kinds. One type of band is one in which all the strings are equal and have a rhyming style. This type of band is like a masnavi. The poets have included each independent meaning here in separate rhyming verses. Another type of verse is that the poet combines private meanings in separate verses, but the transition of meaning from one verse to another is seen in the last verses. The last paragraphs in such paragraphs, in addition to the semantic report from one paragraph to another, also preserve and provide the general and structural and compositional structure of the clauses. This type of band is similar to the order of the verses of qasida, qita, ghazal, rubai and dubai, fard and so on. While both types of bytes - AB and AA - continue almost equally in classical poetry, on the contrary, these two types of bands do not have an equal balance of consumption. Of the first type of verse in classical poetry, only a few poems remain. It turns out that the verses of the Masnavi are not widely expressed and the poet has not been able to adapt them to different themes and contexts. On the other hand, it is well known that the succession of meanings limits the wide range of meanings of monotonous verses, which in turn leads to formalism and ambiguity.

Misras in both types of clauses are mainly expressed in complex compound sentences. In each verse, the verses are arranged one after the other like simple sentences, expressing a complete meaning. It is rare for a busy verse to be expressed in complex subordinate clauses.

In poetry, the expression of thought in the form of subordination (qasida, qita, ghazal, rubai, dubai, fard) and in the form of connection (masnavi, musammat, fard) depends on the wishes and requests of the poet. He has the right to express his purpose in any form and style, and nothing stands

in his way. But the most important thing for us is that the poet's thoughts are expressed in the poem in a good, expressive and meaningful way, with outstanding expressions and high and high content. Sometimes poets sacrifice form for meaning, which distorts the content of their poetry.

#### 5. CONCLUSION

A band is a connection between two or more of these verses, which is evident due to the weight and rhyme, image, content and internal structure of the poem. When there is a defect in one of these categories of poetry, there will be a breakdown in the whole or in the poem. For centuries, the poets first reviewed all categories of poetry, fully adhered to the traditional structure and patterns, and then took advantage of some opportunities, which have developed steadily, especially in modern times, showing many examples of innovation in the tradition.

The band still exists in various forms and types. All genres and types of poetry use different forms. In medieval Persian and Tajik poetry, poets used different types of bands in their lyrics. Especially in the plot expressions of the poem, such as the depiction of the royal feast, the reception of court guests, celebrations and rituals, the poets used the most detailed verses or even the most complex verses of the sacred, positive and even muashar. This phenomenon, that is, the proper use of complex clauses, is even more pronounced in Western poetry. For example, in that district, poets used complex verses for the story, which was reflected in Eastern poetry, including Persian and Tajik poetry, thanks to somewhat simple verses, thanks to Masnavi. In the past, all our stories were created in units of bytes, and only today the band has become the main unit of the story.

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