



SAMANDAR VOHIDOVNING QASIDA, TARKIBBANDLARIDAGI POETIK MAHURAT

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Abstract: The presence of classical poetry written in the genres of qasida, tarkibband, masnavi, and qit'a in Samandar Vohidov's oeuvre testifies to his aspiration to compose works in various forms of this ancient prosodic system. Among these, genres such as qasida and tarkibband are recognized by R. Orzibekov as complex and structurally intricate lyrical forms. Although the qasida resembles the ghazal in terms of rhyme scheme, meter, and thematic flexibility, it differs in the length of its couplets and, more importantly, in the elevated tone of its imagery and its inclination toward praise.

Key words: The science of aruz, the science of rhyme, ramali musammani maksur.

Depending on their themes, qasidas are categorized into descriptive (wasfiy) types such as bahoriya (spring-themed), holiya (portraying conditions), ishqiya (love-themed), khamriya (wine-themed), and laudatory (madhiya) types such as madhiya (praise), fakhria (boastful), hamd (praise of God), and na't (praise of the Prophet). In more recent periods, poets have also created qasidas dedicated to praising the people and homeland, as seen in Erkin Vohidov's "O'zbeim". Qasidas are composed of parts such as nasib (introduction), guzargoh (transition), madh (praise), and qasd (supplication), and are therefore divided into qasidayi tamm (complete qasida) and qasidayi mujarrada (incomplete qasida). If all the aforementioned compositional parts are present, the poem is considered a qasidayi tamm. If a qasida starts directly with madh, omitting the nasib

and guzargoh, it is classified as a qasidayi mujarrada. The size of a ghazal and qasida is also sometimes formally defined: a ghazal typically does not exceed 9 to 11 couplets, while a qasida should not have fewer than 12 couplets—an important feature distinguishing the genres. From the standpoint of genre characteristics, Samandar Vohidov's poem "Mo'jizam"—comprising 12 couplets, rhymed in the manner of a ghazal, and embodying the structural components of madh and qasd (supplication)—can be classified as a qasida. It is also written in the classical meter ramal-i musamman-i maf'uf (fa'ilatun fa'ilatun fa'ilun: – u – – / – u – – / – u – – / – u – –), a hallmark of traditional qasidas, and is thus considered a qasida by the poet himself. Dedicated to the glorification of the Uzbek language, the "Mo'jizam" qasida



belongs to the qasidayi mujarrada type, which begins with madh. The nine-couplet madh section of the poem can be divided into two parts. In couplets 1–4, the poet refers explicitly to specific events in the historical development of the Uzbek language using literary allusions (talmech). In couplets 5–9, the references become more veiled, conveyed through symbols. The first part of the madh consists of the following lines: Ne qaro kunlar kechirding Qop-qoraygan oq tilim, Beg‘ubor oynangni to‘sdi Oy yuziday dog‘, tilim. Qoshg‘ariy qoningni yuvdi Bosdi boshing bag‘riga, Lek g‘ayurlar qildi abgor, Yuz, ko‘zing tuproq, tilim. Sen Ulug‘bek ko‘zlaridan Ko‘kka uchgan laxcha cho‘g‘, Chaqnashingga qo‘ymadi Qattol bulut, chaqmoq tilim. Mir Alisher xas-xashakdan Poklagan nazm chashmasi, Qo‘ynida olgan javohir Oldi nom “qayroq”, tilim [Saylanma II, 134]. In these verses, the poet creates symbolic meaning through a number of expressions and similes such as “dark days,” “my pure white tongue,” “a spotless mirror,” and “a mountain on the face of the moon.” However, understanding these meanings does not present significant difficulty for the reader. Especially in the expression “Qashgariy washed your blood,” the great encyclopedic scholar’s contributions are vividly brought to mind for the reader. When the language is compared to “a glowing ember that flew skyward from Ulughbek’s eyes,” it evokes the image of the great enlightened ruler—who spoke this very language—being executed. In the imagery placed alongside

symbols of weeds and straw, the great services of Alisher Navoi naturally emerge in the reader’s memory. When the language is likened to soil, lightning, and “a whetstone,” its brilliance like lightning is praised, while also conveying that, throughout history, this language has often been treated as something worthless like dirt. Despite its valuable qualities, it was unjustly regarded as a “coarse” tongue. In the subsequent verses, the allusions (talmech) take on a broader, more universal meaning, and are artistically enriched through various symbols. Bulbuli go‘yo timsol Kuylasang – cho‘p yozdi gul, Gullaringni ayladi cho‘p Qarg‘a, boyqush, zog‘, tilim. Bediyonatlar xiyonat Mulkiga burganda yuz, Sen yiroq qoshgan “Iroq”, Sen ushoq “Ushshoq”, tilim. Uchdi zardo‘z joynamozning Kashtasiday naqshlaring, Rang – xira, mazmun – zabun Xor-u gado, podshoh, tilim. O‘z uyida kam sitilsa, Xonadonning sohibi, Bormikan ochunda bunday, Do‘zaxiy qiynoq, tilim? Xalq – onang, ming bor shukrkim, Uzmadi sendan umid, Shul umiddan topdi darz Yanchmoqqa shay – zil tog‘, tilim [Saylanma II, 135-136]. When the language is likened to a nightingale, it is expressed that even a twig blossoms from its song — symbolizing a revival or rebirth. However, in contrast, those who could not bear the progress of this language — likened to crows, owls, and ravens — turned flowers back into twigs, alluding to the oppressive regime era. Therefore,



such people are portrayed as disloyal and unfaithful, and it is hinted that they reduced Uzbek poetic verses performed in the Iraq and Ushshoq maqoms to mere trifles. Through the image of the fading embroidery on a gold-threaded prayer rug, the poet symbolically refers to the loss of books written in Uzbek using the Arabic script. From these sources, only some works written in this language have survived in a faded, difficult-to-decipher form, likened to beggars or destitute beings. Yet, in contrastive style, the poet interprets this language as, in fact, a royal tongue. Recalling how this language was humiliated in its own homeland during the era of tyranny, the poet

addresses it with a sorrowful plea, wondering whether such hellish torment might ever return. He emphasizes that despite all, the people never lost hope in their mother tongue. This language, once crushed under oppression, has become a fiery brand ready to break tyranny — a source of pride. In the verse symbolizing a mountain, the achievement of independence finds its powerful expression. The final three couplets of the qasida form the qasd (supplication) section, in which the poet's heartfelt wishes for his mother tongue are passionately conveyed. Bequyosh za'far ko'katday Bemajol boshing ko'tar, Behudud ummonga aylan, Qaqragan irmoq tilim. Mensimaslar qasdiga sen Ayla ko'z-ko'z o'zliging, Baxtima bayroq tilim, hey, Baxtdan ham boyroq tilim! Mo'jizam sendan Samandar Tonsa oq ayla abad, Ikki dunyosin jahannam Otashida yoq, tilim! [Saylanma II, 136]. The poet expresses his heartfelt wishes through artistically rich similes that imbue the verses with emotional intensity. These comparisons align perfectly with the spirit of the qasida. In particular, the poetic depiction of the poet's deep affection for his mother tongue in the supplicatory (qasd) section serves as a fitting conclusion to the qasida. Well-known for his artistically refined ghazals and mukhammases, Samandar Vohidov demonstrates his talent as a qasida poet through "Mo'jizam." Among his works, Vohidov also composed a tarkibband titled "Bir alamli dil maktubi" ("A Painful Letter from the Heart"), which stands out for its rare structure—comprising four stanzas (bands), each consisting of six couplets (bayts), totaling 24 couplets. It is composed in the classical meter ramal-i musamman-i mahzuf (fa'ilātun fa'ilātun fa'ilātun fa'ilun – u – – / – u – – / – u – – / – u –). Such a form is rarely found even in the divans of classical poets. We have also discussed that his nine-couplet poem titled "Tarkibband" may be considered a conditional or modern interpretation of the tarkibband genre. In the poem "Bir alamli dil maktubi", each stanza is internally rhymed in the manner of a ghazal, and the final couplet of each stanza is rhymed across stanzas. These concluding couplets serve to unite the stanzas both structurally and semantically, reinforcing the formal and thematic unity of the tarkibband. The first stanza of "Bir alamli dil maktubi" consists of



the following couplets: Band ayladi boshimni yig‘lamoqning havosi, Dil qushini chorlagay yig‘lamoqning fazosi.

Bexudlikning dardlari to‘ldirdi bosh kosasin, Xayriyat, bor dardlarga yig‘lamoqning davosi. Zikr sasi, may “qul-qul”i va rubob nag‘masidan, Xushroq tuyulgay menga yig‘lamoqning sadosi. Gul kabi lab ocholmay tuproqqa men to‘kildim, Yuz ming kulguni qildim yig‘lamoqning fidosi. Kuydim men, xudo haqi, do‘stlar, bir dam tark eting, Zavq-u shukuhsiz ko‘nglim yig‘lamoqning gadosi. Otashimga suv sepsin ko‘zlarimda jola ashk, Netay bu kun men yana xasta-yu zor, balokash [Saylanma IV, 47]. In the opening stanza of the tarkibband, it is depicted that the lyrical hero’s thoughts are consumed by a yearning to weep. The “bird of the heart” is considered worthy of being summoned into the atmosphere of lamentation. The chalice of the mind—symbolizing the poet’s thoughts—is filled with the pain of longing, which signifies his true devotion as a lover. Hence, he expresses gratitude for the fact that tears offer a remedy for pain. The poetic narration emphasizes that the sound of weeping, even the “qul-qul” of wine, and the melody of the rubab all seem sweeter to him. The lyrical hero, unable to smile in this world, is metaphorically likened to a flower that never bloomed, whose petals fall silently into the dust. Having befriended sorrow, he is ready to sacrifice a hundred thousand laughs in exchange for a single cry. Calling upon God, he turns to his companions and declares his burning torment—though the cause of his inner flame remains ambiguous. He asks them to leave him alone, poetically conveying that his passionless heart has become a beggar in the realm of sorrow. In the concluding rhymed couplet of the stanza—“Let my tears rain down to quench my burning fire, What can I do in this moment, sick and worn, sorrow’s crier?”—the lyrical hero expresses a longing to be relieved from the flaming anguish of his tears, stating that his current state of affliction is the very reason for his suffering. At first glance, the lyrical hero appears to be a lover—and indeed, he is. Yet, whom or what he loves remains veiled in mystery. In the following stanza, it is artistically portrayed that the lyrical hero’s mind is wholly consumed by memories of the homeland. Through descriptions of his suffering under oppression, we understand the deeper essence of his surrender to weeping—he is revealed to be a lover of the motherland. The rhyming couplet at the end of the stanza—“My heart sits in seclusion amid hellish tyranny, Chewed by grief in the agony of separation’s injury”—serves to connect this stanza with the first, both structurally and semantically. In the next stanza, the poet reflects on the blood of innocent kindred hearts being spilled and mingled with the soil, while the altar of the heart becomes a nest for the torment of 372 crows and ravens. The final rhymed couplet in this stanza not only ties together the stanzas but also delivers a poetic



summation of the ideas within: Xonumonimizni xarob qilgan zulmdir bu zulm, Siyna-bag‘rimizni kabob qilgan zulmdir bu zulm [Saylanma IV, 48]. In the final stanza, the poet reflects specifically on tyranny, offering the reader vivid and symbolic depictions of liberation from oppression. Soqiyi Kavsar qo‘lin Majnuni bo‘lmasmiz sira, Toki zolimlar qonidan bo‘lmasa bizning sharob. As a remedy for liberation from tyranny, the poet asserts that our wine must be made from the blood of oppressors. In this symbolic expression, a celebration of their defeat is implied. Interestingly, the poet proclaims that unless we achieve such a victory, we can never become Majnun at the hands of the Cupbearer of Kawthar. It is well known that every Muslim longs to drink from the Kawthar spring in Paradise from the hands of the Prophet Muhammad (peace be upon him). In the metaphor of the Cupbearer of Kawthar, Samandar Vohidov clearly refers to the Prophet himself, suggesting that one must be deeply devoted—like Majnun—to truly love and follow the Prophet. Through this idea, the poet conveys that without such spiritual passion and sincerity, one cannot enter Paradise. He expresses this notion using divine and mystical imagery.

In conclusion, this tarkibband may be regarded as a shining example of Samandar Vohidov’s exceptional poetic talent.

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