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THE PLACE OF TUYUGH IN THE SYSTEM OF GENRES

Rakhmatova Zarina Nigmat kizi

Student of Shakhrisabz State Pedagogical Institute

Abstract

In this article, the role of tuyugh as a genre, which has an important place in Uzbek literature, is analyzed on a scientific and theoretical basis. The similarities and differences between rubai and qit'a are highlighted, and the unique poetic features of tuyugh are revealed. In the study, the inter-genre transformation of tuyugh is also analyzed in detail.

Keywords: Literary type, lyrics, tuyugh, qit'a, tuyugh-qit'a, rubai, transformation.

Genre comes from the French word for "type" and "kind" and distinguishes art, literature, and cultural works according to their subject, content, and formal characteristics. The genre determines the artistic and ideological unity of the work. This concept is used to analyze the content of a work of art. A large group of literary works that share such aspects as the subject of the image, speech organization, and the relationship between the object and the subject is called a literary genre. We will divide the works of art into three large groups. These are: epic, lyrical and dramatic types. Among them, the reality is reflected through the feelings of the subject, which is a lyrical type. For him, the subject and not the object of artistic speech is primary. Lyrical subject means the owner of the experience described in the poem. The lyrics describe more experiences and feelings. The following genres of this type are most often used in classical literature: qasida, ghazal, murabba', mukhammas, musaddas, musamman, tarji'band, tarki'band, musabba', mutassa',



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muashshar, fard, masnavi, rubai, tuyuk, qit'a, lugz, chistan, muammo, muvashshah, etc. [3:8].

In scientific works created in the 19th and 20th centuries, it is noted that the first written examples of tuyuk appeared in Turkish poetry in the works of both ruler and poet Burkhoniddin Ahmed (14th century).

Sheikh Ahmed Tarazi in his work "Funun ul-Balaga" gave examples of tuyuk: "And there is a type of rubai's taqi. They call him mujannas. If I am like him, they recite tajnis [2:83]." Later, Alisher Navoi wrote down valuable information about the tuyuk genre and its characteristics in the work "Mezan ul-Avzon" [1], Zakhiriddin Mukhammad Babur "Aruz Risola" [8]. Also, Navoi in his work "Muhokamatul Lughatayn" shows a number of advantages of the Uzbek language for the formation of meaning - the abundance of words, the breadth of examples, and the smoothness of the words, and mentions that this situation brings about a number of conveniences in Uzbek literature. Navoi gives many examples of polysemic and homonymous words characteristic of the Uzbek language in order to prove his opinion, and emphasizes that some of these words come in six different meanings. (proves that the words "dream", "have", "like", "side" are used in four different meanings, and the words "blue", "salt" are used in six different meanings).

As B. Valikhojhayev said, the beginning of the term tuyuk as a genre has its own history. In the past, in terms of volume, the rhymes of the folk oral works are more similar to quatrains and rubai poems, which are composed of similar words, and the type of poetry, which is recited to a tune, and was called in written in the weight of the ramali musaddasi maqsur of the aruz. Tuyuk:

- a) that it is a whole work with a completely independent meaning consisting of four verses;
- b) a, a, b, a sometimes rhyme in the style of a, a, a, a -;



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d) it has the composition of thesis (verse 1), antithesis (verse 2), substance (verse 3), and synthesis (verse 4), just like in rubai, and e) in the last verse, the poet's nickname is not indicated, although it is similar to rubai, it is written in maqsur (sometimes mahzuf), and in most cases, the rhymes consist of words. It differs from rubai in that it is a genre unique to the Turkic language [5:169].

Ruba'i means "four" in Arabic. It consists of four verses. Rhymes are a, a, b, a and sometimes a, a, a, a. It first appeared in Persian Tajik literature, and later it also appeared in Arabic literature. The first verse of Ruba'i expresses its theme. The second verse can be called an antithesis in a certain sense. This is the opposite of the first verse. The substance of the third verse of Rubaiyyah is called Rubaiya. This verse serves as a bridge to the conclusion that poet wants to convey in the fourth verse. The fourth verse of Ruba'i is called synthesis. In this, the poet draws an ideological conclusion from the previous three verses. This conclusion is the main idea of the poet [3:56].

In Tuyuk, the topic is described in the first verse, the second verse expresses an opposite idea to the first verse, the third verse acts as a bridge for the fourth verse, and the fourth verse concludes. Although it is similar to Ruba'i with its rhyming system, it differs from it in that it is written in maqsur (or mahzuf), and in most cases, its rhymes consist of tajnis words. Ruba'i has a wide range of possibilities regarding tuyuk, and it covers various topics; Aruz can be written in 24 network weights of hazaj bahr. Subject freedom is limited in tuyuk. Due to the fact that it is required to use more formal words in tuyuks, it is more difficult for the creator to find more such rhymes and adapt them to reveal the content of tuyuks. This requires great attention and talent from the artist.

Bir so'z degani gar ochsa jonon ikkilab,
Behaddu adad bo'lur dur afshon ikkilab,
Yuz qatla g'ami ishqidin o'lsam g'am emas,



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Kim bergusidur bir so‘z ila jon ikkilab.

It is worth noting that Ogahi’s works also contain examples of the closed form of rubai. The above rubai is one such rubai.

Tuyuks can be divided into two groups according to whether tajnis is involved or not:

- 1) tajnisli tuyuks
- 2) tajnissiz tuyuks

The most common stanzas with tajnis are stanzas that rhyme in the style of a, a, b, a and where stanzas are used in verses 1, 2, and 4.

Ko‘ngluma har yonki boqsam, dog‘i bor,

Har necha dardimni desam, dog‘i bor.

Qilcha tanga bori ishqing yor edi

Bir sori bo‘ldi firoqing, dog‘i bor.

In this poem, no matter where I look at my heart, there are wounds, traces, pain, no matter how much I say, there is a pain that will not end.

In the second type of tajnisli tuyuk, in every four verses, similar words appear in the place of rhyme.

The third type of tajnisli tuyuk is tuyuk-continents. Tajnis words are used as a rhyme in double verses in tuyuk-kit‘a. With this feature, it is similar to both a continent and an ocean:

Bu viloyatqa muqayyad bo‘lmag‘il,

Kel, Xuroson jonibig‘a azm qil.

Gar borur bo‘lsang erurman hamrohing,

V-ar turursan men borurman, jazm qil (Bobur).

It should be noted that although tuyuk-rubai and tuyuk-kit‘a were created in the early stages of the development of the tuyuk genre, its examples are hardly found



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in the works of Uzbek poets who lived and created after Z.M. Babur. In the work of Munis and some other poets, there are only dead ends.

The word “Kit’a” in Arabic means “part, piece, fragment, contribution”. The first samples were found in Rodaki’s work. Muhammad Reza Doi Javad says about kit’a: “A piece of something is called kit’a in the dictionary. In literary style, poems with no less than two stanzas, which have their own rhyme and weight, are called qita. In kit’a, a single goal is stated and it is brought to its logical conclusion. The rhyme feature of kit’a is characterized by the non-rhyming of the first stanza.”

The lack of size, weight, strict requirements for artistry in the continent, strict polishing of the psyche, large-scale expression, extensive use of artistic image tools, and the predominance of ideological scale over artistic painting are its unique features.

So, the formal differences that distinguish the continent from other genres are that it does not have a specific volume standard. It is based on the manorifme rhyme system, but without matla and nickname. The scope or subject matter of a continent is vague and ultimately vast. Therefore, the way for the originality of the content is open to the creator of the continent. Poets wrote poems on whatever topics they wanted, not forgetting that poetry is a genre of social and political, ethical-didactic, philosophical thoughts, and used the opportunity to freely express their goals. [5:122].

There is also a tajnisli kit’a consisting of three stanzas:

Agar ishq ichra tushsa boshim uzra g’am yuki yuz man,

Uyurmasman oni chekmakda aslo yolqibon yuz man.

Rizoyi yor ila yuz yil balo to‘fonida qolsam,

Chiqay deb amnu rohat sohiliga bir nafas yuz man.

Agar xasmim mening o‘lsa yo‘q g’amim bir zarracha andin,

Ki atrok ichra biri mingga g‘olib o‘lg‘uchi yuz man [4:564]



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In “Ta’viz-ul Ashiqin” this poem is included as part of Ogahi’s poems. However, it does not have the characteristics of tuyuks either in terms of size or in terms of rhyming. Perhaps the publishers added it to the ranks of the tumults because of its popularity.

In conclusion, each lyrical genre has its own characteristics. Some aspects are similar, but the difference is also obvious. When we read tuyuk, tajnis, each of which has a special depth of meaning, encourages us to fully understand the content. The more we read examples of tuyuk, a purely Turkish genre, whose origin goes back to the folklore, the more we try to understand the meaning. It is no exaggeration to say that it belongs to the genre of deliberately condensing a large content in a short form, which is an important sign of artistic skill. Under each of the tajnis in Tuyuk, there is a large treasure hidden, reminiscent of a rock.

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