

THE HARMONY OF TUYUK AND TAJNIS IN THE CREATIVE WORK OF
ZAHIRIDDIN MUHAMMAD BOBUR

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Annotation: This article analyzes the use of the tajnis (paronomasia) literary device in the tuyuks of Zahiriddin Muhammad Bobur. Through the examples of “Chindurur”, “Qoysorig‘a”, “Yuz ila”, “Taning”, and “Davlat tog‘i”, the poet’s mastery in creating multiple layers of meaning through wordplay is revealed. The study highlights the significant role of tajnis in enhancing the artistic and aesthetic value of Bobur’s poetry.

Keywords: Bobur, tuyuk, tajnis, classical literature, literary devices, polysemy.

Zahiriddin Muhammad Bobur is regarded not only as a ruler but also as one of the most prominent figures of Uzbek classical literature. Numerous examples of his creative work have survived to the present day, among which his tuyuks hold significant importance. In these tuyuks, we witness Bobur’s masterful use of the tajnis (paronomasia) device. Below, through the analysis of tuyuks such as “Chindurur”, “Qoysorig‘a”, “Yuz ila”, “Davlat tog‘i”, and “Taning”, we observe his skillful employment of tajnis.

“Chindurur”

Ulki, har ko‘zi g‘azoli Chindurur,

Qoshida payvasta oning chindurur.

Chunki ko‘p yolg‘on aytti ul manga,

Gar desam "yolg‘onchi" oni, chindurur.

In this tuyuk, the word “chindurur” is used to express three distinct meanings, creating a complex tajnis:

1. In the first line: “G‘azoli Chindurur” — here, Chin refers to the country (China). In classical literature, the most beautiful deer and beloved maidens were believed to come from “Chin.”



2. In the second line: "Oning chindurur" — here, chin in Persian means "fold," "knot," or "wrinkle." It suggests that the beloved's joined eyebrows possess a beautiful knot (chin).

3. In the fourth line: "Oni, chindurur" — here, chin is used in the Turkic sense of "truth" or "reality."

Overall Analysis of the Tuyuk:

1st line: Each of her eyes is as innocent and captivating as the beautiful deer of the land of Chin (China).

2nd line: Her eyebrows are joined (payvasta), and upon those eyebrows lies a beautiful knot (chin).

3rd line: She (the beloved) has told me so many lies and made so many false promises throughout my life...

4th line: If I now call her a "liar," this statement of mine is absolutely the truth (chin).

In this tuyuk, Bobur highlights the contrast between external beauty (the depiction of the eyes and eyebrows) and inner character (failure to keep promises). Although the beloved's eyes appear as innocent as a deer's, her tongue is accustomed to lies. By utilizing the homonymic nature of the word "chin," the poet skillfully portrays both the beloved's beauty and the flaw in her character.

"Qoysorig'a"

To ko'ngul berdim o'shal qoysorig'a,

Borg'onini bilmadim qoy sorig'a.

Do'stlar, yorg'a meni sog'indurung,

Solsangiz nogah quloq qoysorig'a.

In this tuyuk, the combination "qoysorig'a" is used in three different senses, creating a complex tajnis:

1. In the first line: "O'shal qoysorig'a" — here, qoy (stature, form) and sorig'a (towards) combine to mean "towards that beloved of beautiful stature."

2. In the second line: "Bilmadim qoy sorig'a" — here, qoy functions as an interrogative pronoun ("which way," "where to"), meaning "to which direction," "where."

3. In the fourth line: “Quloq qoysorig‘a” — here, the verb quloq qo‘ymoq (to listen) combines with sorig‘a (towards), meaning “if you lend an ear to my lament,” “if you listen in my direction.”

Overall Analysis of the Tuyuk:

1st line: When I gave my heart to that graceful, cypress-like beautiful one...

2nd line: I didn’t even know which way she went when she left me.

3rd line: O friends, (even if she is unfaithful) make me long for that beloved, remind me of her...

4th line: If perhaps you lend an ear to my lament and words of woe (convey my state to her).

Bobur masterfully depicts the bewilderment of love in this tuyuk. The lyrical persona has lost himself in the love of the beloved, unable even to perceive which direction she departed. The poet uses the phonetic similarity between qoy (stature) and qay (which) to encapsulate both the beloved’s beautiful figure and the helpless state of the lover within a single wordplay.

“Yuz ila”

Shah, supuray ostoning yuz ila,

Tiymanakdin necha uray yuz ila,

Ikki yuzluk mudda'iydin ne g‘amim,

Gar ishim tushsa alardin yuzila?!

In this tuyuk, the combination “yuz ila” is used with the following meanings:

1. In the first line: “Yuz ila supuray” — here, the human face (countenance) is intended. Meaning: I will sweep your threshold with my face.

2. In the second line: “Uray yuz ila” — here, yuz means the number one hundred. Meaning: I will strike the thorns a hundred times to drive them away.

3. In the third line: “Ikki yuzluk” — here, hypocritical, two-faced people are intended.

4. In the fourth line: “Alardin yuzila” — here, yuzilmoq (to be separated, to be cut off) means to sever ties, to be rid of.

Overall Analysis of the Tuyuk:

1st line: O king (my beloved), I am ready to humbly sweep your threshold (sacred presence) with my own face.

2nd line: I will strike the thorns (obstacles) on your path a hundred times to clear them away.

3rd line: I have no fear whatsoever of the two-faced, hypocritical enemies (mudda'i) around you...

4th line: If my affair ends with my complete separation (yuzilish) from those wicked ones, I would only be happy.

In this tuyuk, Bobur champions the ideals of loyalty and courage. The lyrical persona is so devoted to his beloved (or spiritual guide) that he considers it a blessing to sweep their threshold with his face. Simultaneously, he expresses his disdain for hypocritical, "two-faced" individuals in society and his desire to be severed (yuzilish) from them, doing so succinctly through the various meanings of the word "yuz."

"Taning"

Ishq ahli, ishq dardini taning,

Ko 'p yomondur, dardi ishqidin taning.

Har necha ko 'zum och ersa, ko 'z to 'yor

Gar ochilsa siymdek nozik taning.

In this tuyuk, the word "taning" appears in three different senses, creating a homonymic tajnis:

1. In the first line: "Dardini taning" — here, it is the verb tanimoq (to know, to recognize), meaning "understand," "be aware."
2. In the second line: "Ishqidin taning" — here, tan (body, person) combined with the possessive suffix -ing (your) is used. Meaning: your body.
3. In the fourth line: "Nozik taning" — here again, tan (body) is used, referring to the beloved's physical beauty, her slender and delicate form.

Overall Analysis of the Tuyuk:

1st line: O people of love (lovers), thoroughly understand (taning) the painful affliction that love is.

2nd line: This affliction of love is very harsh; it seizes your entire being (taning) and torments it.

3rd line: No matter how hungry (och) my eyes are for your beauty...

4th line: If your delicate body (taning), white and soft like silver (siymdek), were revealed, then my yearning eyes would finally be satisfied.

Bobur skillfully depicts both the spiritual and physical impact of love in this tuyuk. After initially warning about the severity of love's affliction, the poet concludes by asserting that the beloved's "silken, delicate body" (siymdek nozik taning) is the cure for all pains. The assonance between the verb tanimoq (to know) and the noun tan (body) lends a unique charm to the verse.

"Davlat tog'i"

Ne balo biyikturur davlat tog'i,

Ko'hi g'amni ne bilur davlat tog'i.

Himmate tut, dog'i davlat istagil,

Himmating bo'lsa, bo'lur davlat tog'i.

In this tuyuk, the combination "davlat tog'i" carries a distinct meaning and logical emphasis in each line:

1. In the first line: "Davlat tog'i" — here, it refers to the peak (tog'i) of status, wealth, and fortune. It speaks of how high worldly rank is.
2. In the second line: "Davlat tog'i" — here, it refers to a person who has attained wealth and fortune. Meaning: a rich and powerful person does not understand the mountain of grief.
3. In the third line: "Dog'i davlat" — here, dog'i means "also, again" and davlat means "fortune." It can also be read as davlat dog'i (the aspiration for fortune).
4. In the fourth line: "Davlat tog'i" — here, it can be interpreted as davlat dog'i (fortune and aspiration) or the mountain of fortune. Meaning: if you have ambition, fortune will also become yours.

Overall Analysis of the Tuyuk:

1st line: The mountain of worldly status and fortune (davlat) is a peak that is extremely high and difficult to reach.

2nd line: Those who have climbed this height and attained wealth do not understand the grief (g'am tog'i) of those suffering below.

3rd line: Therefore, do not rely on others; show magnanimity (himmat) yourself and strive to seek your own fortune.

4th line: If you possess courage and high ambition (himmat), then the fortune and prosperity you seek will surely be granted to you. In this tuyuk, Bobur reveals a profound social truth. The poet warns that wealth and status can blind a person to the suffering of others. Furthermore, he suggests that the path to true happiness lies not in depending on others but in one's own "himmat" (spiritual resolve and effort). The nuanced interplay of meaning between "davlat" and "tog'" gives this tuyuk a distinct philosophical tone. Zahiriddin Muhammad Bobur's tuyuks clearly demonstrate that he was not only a major statesman but also a poet of refined taste and exceptional talent. Particularly, the masterful use of the tajnis device in tuyuks such as "Chindurur," "Qoysorig'a," "Yuz ila," "Taning," and "Davlat tog'i" defines the artistic excellence of his work. Bobur harmoniously integrates the various meanings of a single word to create profound content and multi-layered significance. Consequently, his poems not only depict external beauty but also deeply express human psychology, amorous experiences, loyalty, societal flaws, and the philosophy of life. The wordplay achieved through tajnis imparts a unique musicality, charm, and intellectual depth to the tuyuks. This further solidifies Bobur's place in classical literature. Overall, the poet's tuyuks hold special significance in Uzbek literature as exemplary instances of the masterful use of literary devices, particularly tajnis.

List of Used Literature

1. Bobur, Z. M. *Boburnoma*.
2. Bobur, Z. M. *Devon*.
3. Qayumov, A. *Adabiyotshunoslik asoslari (Fundamentals of Literary Studies)*.
4. Fitrat, A. *O'zbek adabiyoti namunalari (Examples of Uzbek Literature)*.
5. Hasanov, B. *Mumtoz adabiyot va badiiy san'atlar (Classical Literature and Literary Devices)*.

