

TYPES OF SA'J ART AND ITS APPLICATION IN UZBEK LITERATURE

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Abstract

This article provides information about the types of sa'j, the characteristics considered when categorizing these types, and its application in Uzbek literature.

Keywords: Parallel sa'j, rhymed sa'j, balanced sa'j, complete sa'j, rhyme, rawi, rhythm.

Introduction

Upon examining the research conducted by literary scholars, it can be concluded that while some scholars categorize sa'j into three types, others classify it into four types. The literary scholar Bahodir Sarimsoqov, in his research on the art of sa'j, states:

“Some literary scholars who divide sa'j into four types include independent artistic techniques such as enot, radif, and repetition as part of the sa'j art. However, we align with those scholars who classify sa'j into three types, as the factual materials from both Uzbek oral folklore and written literature confirm three types of sa'j: parallel, rhymed, and balanced.”

Fully agreeing with the views of Bahodir Sarimsoqov, we aim to delve into the types of sa'j in this article.

The type of sa'j known as parallel sa'j, also referred to as complete sa'j, has a distinct characteristic: certain words in one or more sentences are harmonious in both rhythm and rawi. For instance:

“Mundoq so'zlarni hamkim aytilar, bu kishida oncha aql va xush bordurkim alar taqir qilg'ondin so'ng saloh va fasodig'a yetgay va yaxshi yomonni farq etgay.”

In this excerpt from Zahiriddin Muhammad Bobur's Boburnoma, the words “yetgay” and “etgay” share the consonant “t” as the rawi and are rhythmically consistent. Similarly, in the following lines from the Alpomish epic:

“Qalmoq yurtda o'lib ketdi, navbat Ultontozga yetdi, bu bo'lsa bizni xizmatga urmay jo'natmaydi, keyinidan nolib yuribmiz, baloga qolib yuribmiz...”

The words “ketdi” and “yetdi” create sa'j with “t” serving as the rawi, while the words “nolib” and “qolib” demonstrate a similar harmony in rhythm with the consonant “l” as the rawi.

The second type, rhymed sa'j, is also referred to as rhyming sa'j. In rhymed sa'j, certain components of one or more sentences align in rawi but not in rhythm. For example:

“Yo'runchqa pallaridek tog'lar tushubtur, oralari tuztur, jilg'alari voqe bo'lubtur...”

In this excerpt from Boburnoma, the words “tushubtur,” “tuztur,” and “bo'lubtur” form sa'j with the rawi “r,” though they lack rhythmic harmony. Another example:



“Alpomish Qorajonnikida mehmon bo‘lib yotdi, Qorajon qildi ziyofatdi, yugurib qilib yotir xizmatdi.”

In this excerpt from *Alpomish*, the words “yotdi,” “ziyofatdi,” and “xizmatdi” align in rawi with the consonant “t,” creating rhymed sa’j.

The third type, balanced sa’j, also known as rhythmic sa’j, features certain words within one or more sentences that align in rhythm but not in rawi. For instance:

“Andarob va Xost va Badaxshonot tog‘lari tamom archaliq, qalin chashmaliq, yumshoq pushtaliq tog‘lardir.”

In this excerpt from *Boburnoma*, the words “archaliq,” “chashmaliq,” and “pushtaliq” form balanced sa’j through rhythmic harmony, though they lack rawi alignment. Similarly, in *Tog‘ay Murod’s* novel *Bu dunyoda o‘lib bo‘lmaydi*:

“Birdan qoziqday qoqilib qoldi. Misoli haykal bo‘lib qoldi.”

Here, the phrases “qoqilib qoldi” and “haykal bo‘lib qoldi” create balanced sa’j through rhythmic harmony but without rawi. Another example from *Alpomish*:

“Boboxon tog‘ida yolg‘iz qolib, Boychibor bilan Qorajon ikkovi boylovli yotib, avliyolarni shafe keltirib, bu so‘zni aytib turur...”

The words “qolib,” “yotib,” and “keltirib” align rhythmically, forming balanced sa’j without rawi.

As observed, the three types of sa’j possess distinct characteristics, setting them apart from each other. Sa’j is one of the most widely used artistic techniques in Uzbek written literature. The examples provided in this article are only a small representation. Additionally, sa’j has been effectively employed in Uzbek oral folklore.

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