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THE APPLICATION OF THE TAS'HIF TECHNIQUE IN OGAHIY'S MUAMMO POEMS

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ANNOTATSIYA:

In Uzbek classical literature, the muammo genre is regarded as one of the finest manifestations of artistic thinking, logical reasoning, and poetic craftsmanship. It demonstrates not only a poet's literary mastery but also a profound knowledge of the Arabic script, the abjad system, and letter-based literary devices. In particular, techniques such as tas'hif, qalb, intiqod, ta'lif, and tarodif, employed in solving muammos, enhance the artistic value of poetry and encourage readers to engage in intellectual reflection. Muhammadrizo Ogahiy is one of the outstanding representatives of Uzbek classical literature who elevated the muammo genre to a high artistic level. The muammos included in his Ta'viz ul-oshiqin are distinguished by their profound meaning, poetic perfection, and skillful use of letter-based literary devices. This article analyzes the application of the tas'hif technique in the muammos of Ta'viz ul-oshiqin. Based on selected examples, it examines the relationship between tas'hif and other muammo-solving techniques, while revealing its function and artistic significance in Ogahiy's poetic style.

Introduction

As in the classical literature of the East, the muammo genre occupies an important place in Uzbek classical literature as a means of developing intellectual ability, logical thinking, and literary creativity. It has long served as an artistic exercise through which scholars and poets demonstrated their wit, erudition, and mastery of language. The term

muammo derives from the Arabic word meaning *"hidden," "obscure," or "difficult to perceive."* A muammo is generally composed in the form of a single couplet (fard), within which the name of a person or a place is concealed through various literary and linguistic devices. The methods of solving a muammo are highly diverse and depend on the conditions established within the poem. In some cases, a word must be read in reverse order; in others, certain letters are omitted to reveal the hidden name. Sometimes it is necessary to identify the Arabic synonym of an indicated word, while in other instances a second word must be placed before or after another in reverse order to obtain the intended solution [1:106].

Scholars generally classify muammo-solving techniques into three principal groups: *a'moli tas'hiliy* (facilitating techniques), *a'moli tahsiliy* (constructive techniques), and *a'moli takmiliy* (complementary techniques). Among these, the ***tas'hif*** technique, which belongs to the group of constructive techniques, has been employed by poets with remarkable ingenuity and artistic skill. According to this method, the dots of the letters in the keyword are altered, removed, or added in accordance with clues embedded in the poem. Such clues are typically expressed through words such as *surat* (image), *naqsh* (design), *shakl* (form), *namuna* (example), *misol* (sample), *qatra* (drop), *dona* (grain), *xol* (beauty spot), *dur* (pearl), *ashk* (tear), and *gavhar* (jewel). For instance, if the instruction is "Place the brick on the wine-house path," removing the dot from the letter "khā" in the word "xum" and transferring it to the letter "rā" in rah results in the name "Hamza." Likewise, in the expression "When I touched my beloved with my eyes, the pupil remained on one side and the eyelash on the other," the dot representing the pupil is transferred to the letter "rā," while the "alif," symbolizing the eyelash, is placed at the beginning of the word, producing the name "Ayoz" [2:12].

Another widely used type of letter-based literary device is ***musahhaf***. The term denotes the alteration or corruption of letters, which corresponds to the essence of this literary technique. In musahhaf, the poet changes the meaning of a word by adding, removing, or modifying the dot(s) of a letter or by changing one of its letters. An example of musahhaf can be found in Muhammad Sharif Gulkhaniy's *Zarbulmasal*. According to this example, adding a single dot to the word safar in the old Arabic script transforms it into saqar ("Hell"): "Safarda bir nuqta ziyod bo'lsa, saqar bo'lur" ("If one dot is added to safar, it becomes saqar") [1:105]. This literary device is almost identical to the tas'hif method used in solving muammo poems, since both involve adding or removing dots from the letters of the keyword according to the clues embedded in the poem. Therefore, it can be concluded that musahhaf and tas'hif are essentially the same method of solving a muammo, although they are referred to by different names. Ogahiy made extensive and skillful use of this technique, composing a number of muammo poems in which the tas'hif method creates a harmonious unity of poetic form and meaning. A comprehensive analysis of these poems provides further insight into the poet's artistic genius.

Literature Review

The study of Ogahiy's muammo poems has been addressed in the scholarly works of the Ogahiy researcher Madina Matyoqubova. Among her publications are the monograph *Zehn Ziynati* [3], devoted to the solutions of Ogahiy's muammo poems, and the scholarly work *Ajab Ohangu Navolar* [4], which examines the poet's short lyric genres. The novelty of the present study lies in its systematic analysis of the muammo poems in Ogahiy's *Ta'viz ul-oshiqin* based on the tas'hif method. Furthermore, the study reveals the relationship between tas'hif and other muammo-solving techniques, including intiqod, ta'lif, tarodif, and qalb, and clarifies their functional roles in the process of solving muammo poems.

Research Methodology

The study employs *descriptive, comparative-analytical, textual interpretation, interpretative, and inductive methods*. The analysis of the selected muammo poems is based on the theoretical principles of the *tas'hif, intiqod, ta'lif, tarodif, and qalb techniques* in order to reveal their poetic and functional characteristics.

Analysis and Results

Among the eighty muammo poems included in Ogahiy's *Ta'viz ul-oshiqin*, the tas'hif method is employed in five.

The Muammo written for the name "Ya'qub"

Shafqatingdin bo'ladur jilvanamo,
Surati afvi dili bedil aro. [5:467]

Solution. The *keywords* (ism moddasi) in this muammo are *surat ("image")*, *afv ("forgiveness")*, and dil ("heart"). Two operations are required to solve the riddle. First, following the clue provided by the word surat, a dot is added to the Arabic letter fa in afv according to the tas'hif rule, producing the form aqv. Next, based on the intiqod operation (the selection of letters according to specific clues), the letters ba and ya, indicated by the phrase dil aro, are attached through the ta'lif operation (joining letters), resulting in the name Ya'qub. Thus, the muammo is successfully solved.

The Muammo Written for the Name "Iyd"

Banda belida bori bir gavhar,
Ikki qil oni, ey karamparvar. [5:470]

Solution. The *keywords* are *banda* ("servant") and *ikki* ("two"). The solution depends on the wordplay in both lines of the couplet. According to the ***tarodif*** technique (replacing a keyword with its synonym or antonym), the synonym of banda is abd. Following the ***tas'hif*** rule, and based on the clue ikki qil gavharin ("make its pearl two"), an additional dot is added to the letter "ba" in "abd", producing the name "Iyd."

The Muammo written for the name "Nuh"

Qildi gulgun domanim peshu pasin,
To'kti ko'z chun xuni dil bir qatrasin. [5:467]

Solution. *The keywords* (ism moddasi) are *ko'z* ("eye"), *xun* ("blood"), and dil ("heart"). This muammo is solved through the combined application of three techniques. First, according to the ***intiqod*** rule (selecting letters based on specific clues), the letter nun, regarded as the "heart" of the word "xun," is extracted. Next, following the first type of the qalb technique, known as qalbi kull (reading a word in reverse order), the reversed form of xun becomes nux. Finally, according to the tas'hif rule, the clue to'kti ko'z ("shed the eye") indicates that the dot ("eye") of the Arabic letter "kha" should be removed, transforming it into "ha" and producing the name "Nuh." Thus, this muammo is solved through the combined application of the *intiqod, qalb*, and *tas'hif* techniques.

The Muammo written for the name "Habash"

Uchmoq istar jon qushi tashlab badan vayronasin,
Ul quyosh ruxsorida to ko'rdi xoli donasin. [5:469]

Solution. The keywords are *jon qushi* ("the bird of the soul") and *badan* ("body"). The solution is derived from the wordplay in the first line of the couplet. According to the intiqod technique, the "soul" of the word qush ("bird") is represented by the letter shin. Based on the tas'hif rule, when "the soul of the bird flies away," the dots of the letter shin are removed, leaving the letter kha. Then, following the clue tashlab ("leaving"), the letter ba, referred to as the "lip" of the word "badan," is joined to the previous letter through the ta'lif technique (combining letters or their parts according to the clues given in the muammo), resulting in the name Habash. Thus, the hidden name is successfully revealed.

The Muammo written for the name "Saxiy"

Nigorim otin istasang qil nigah,
Quyosh birla Bahromu Burjestga. [4:119]

Solution. The keywords are nigah ("look") and Burjest. The muammo is solved through the clues found in both lines of the couplet. According to the clue provided by the word Burjest, the letters corresponding to jim, ya, and sin are rearranged in accordance with the qalb technique. Then, following the instruction qil nigah ("cast a glance"), that is, by adding a dot above the appropriate letter according to the tas'hif rule, the letter jim is transformed into "kha," resulting in the name "Saxiy." Therefore, the solution of this muammo also relies on the tas'hif technique [3:35].

The above analysis demonstrates that Ogahiy employed the tas'hif technique with remarkable poetic skill and originality in his muammo poems, creating works in which poetic form and meaning exist in perfect harmony. Furthermore, his poetry shows that semantic richness is never sacrificed for the sake of formal elegance; rather, form and content complement one another harmoniously. Through his poems, Ogahiy not only met the literary standards of his own period but also continued the traditions of his predecessors while enriching both the form and content of contemporary poetry. His creative use of sophisticated literary devices encourages readers to engage in intellectual reflection. The poet's approach to employing literary devices is valued not only for achieving harmony between form and

content but also as a synthesis of refined aesthetic taste, philosophical insight, and cultural sophistication.

Conclusion and Recommendations

The findings of this study demonstrate that Muhammadrizo Ogahiy employed the tas'hif technique with exceptional artistic mastery in his muammo poems. He skillfully combined tas'hif with other muammo-solving techniques, including intiqod, ta'lif, tarodif, and qalb, to create poems that are both logically coherent and artistically refined. The analysis of the five selected muammo poems reveals that tas'hif functions not only as a means of concealing and revealing names but also as an important poetic device that enhances the aesthetic value of the poems.

Furthermore, the study shows that tas'hif is frequently employed in combination with other muammo-solving techniques, highlighting one of the distinctive features of Ogahiy's poetics. This demonstrates the poet's creative mastery of letter-based literary devices and his ability to achieve a harmonious balance between poetic form and meaning. In conclusion, the use of the tas'hif technique in Ogahiy's muammo poems vividly illustrates the artistic and aesthetic potential of letter-based literary devices in Uzbek classical literature. The findings of this study contribute to a deeper understanding of Ogahiy's poetics and provide a valuable foundation for future research on other letter-based literary devices in his literary heritage.

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