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Annotative. The article provides information about the rhyming poem system used in oriental classical literature. Information is given about the poet Amiri, who created in the Kokand literary environment, and his skill in using rhyme.

Key words: Amiri, classical literature, rhyme, muqayyad rhyme, absolute rhyme, mujarrad rhyme, murdaf rhyme.

In Eastern classical literature and literary studies, rhyme is highly valued as an important element of poetry. For example, Ahmed Tarazi in his work "Funun ul-Balogha" highly appreciates the place of rhyme in the science of art and emphasizes that rhyme is the pillar of poetry: "...the result of poetry is poetry, and the root of poetry is rhyme, and poetry is impossible without rhyme"[5; B 61].

Rhyme means "to follow", "to follow" in Arabic, and implies "the use of rhyming words in a specific system in a poetic text" [7;].

There are 4 types of rhyme in classical literature:

1. Specific rhyme
2. Absolute rhyme
3. Single rhyme
4. Murdaf rhyme

Amiri's poetry also makes good use of rhyme. Rhyme serves to clarify the reader's imagination. Because rhyme is not only a word that creates a melody, but also an artistic element that summarizes the essence of the idea that the creator wants to express. In most of Amiri's poetry, the solution of the thought expressed in the verse is embodied in the rhyme. We can clearly see this situation in the poet's ghazal, which begins with the line "Korsaturlar jilva birla bislara gulzorlar". The place of rhyme and its unique artistic function are clearly shown in it. The ghazal consists of 13 stanzas. The frame is designed in a unique mahzuf weight; the words gulzors, chamanrukhsors, dilosors, yorars, khushraftors, ayyars, patients, shakarguftars, khors, ayyars, khunkhors, ashors, dildors are used as rhymes; The consonant "r" came in the role of a narrator, and based on it, an absolute rhyme with an attack was formed.

One of the aspects that adorns this ghazal is that it was created based on the art of husni matla, one of the art of rhyme:

Ko'rsaturlar jilva birla bizlara gulzorlar, a
 Noparvarlar, sumanbarlar, chamanruksorlar. a
 Ishq elin qatl etguvchi berahm dilozorlar, a
 Jam' o'lub bir bazm aro suhbat etarlar yorlar [4; B 117]. a

Another peculiarity of the above stanzas is that the words denoting the qualities of the lover in them, in harmony with the words used as a rhyme, created the art of counting. Also, the main content of the verse is expressed in the rhymes of the second stanza. Who are "Dilozors"? "Berhams who execute people of love." Who are "Yorar"? "Jam' olub bir bzm interlocutors": If you pay attention, the rhymes (chamanrukhsors and dilosors) expressing contradictory concepts in the first and second stanzas are interpreted parallel to each other. This situation caused the poet to vividly express the content through rhyme.

In the fourth stanza, Amiri shows even stronger skill:

Bir boqish birla ko'ngul qasrini barbod ettilar,
 Ofati din nomusulmonlar, ko'zi ayyorlar.

In this stanza, the art of tawze' is used by means of the "b" sound, which served to increase the melodiousness of the work and the connection of the words in the stanza with the rhyme.

Ahmad Tarazi emphasizes that simple, compound, double words are used as rhymes in Eastern literature. Amiri mainly chooses single words for rhyme. It's not for nothing. In this regard, the poet's skill is shown in the fact that the words he chooses are the culmination of the thoughts and feelings expressed in the stanzas. Tarazi gave information about a special type of art related to rhyme [5; B 78]. In this case, one letter is repeated before the narrator, ridf and tasis in the rhyme. Based on this rule, Amiri referred to this type of enot, i.e. iltizam, in his ghazals. For example, in the following stanza, the poet uses the art of rhyme in this way and can draw all the attention to the rhyme:

Savodi zulging aro istadi farog‘ tarog‘
 Ajab emaski, bu savdoda bo‘lsa dog‘ tarog‘
 Chu sarv sunbulini shona qilmoq etti havas,
 Sanubar ayladi shamshoddin so‘rog‘ tarog‘.

In these verses, "g" is the narrator, and the letter "r" is the letter that creates the art of enot. The poet manages to maintain this state in the following stanzas:

Chu ko‘rdi shohidi sunbul kamanda zulfungni,
 Soching yulub-yulabon tashladi tarog‘- tarog‘.
 Soching savodida ruxsoring orzusin qildi,
 Kecha qorong‘u edi, istadi charog‘ tarog‘.

The matla of some of the poet's ghazals was also created based on the art of enot:

Qomating naxlini bog‘ ichra xiromon etting,
 Sarv bo‘ynini egib, gulni parishon etting.

In this place, the art of enot was created by means of the letter "r", and "n" was used as a narrator.

It can be concluded from the above mentioned ideas that Amiri's artistic skill and originality in his works are also reflected in the principles of using rhyme. Pays great attention to rhyme as an important artistic element. It seems that studying the place and function of rhyme in a poet's poetry is important in determining his skill and the uniqueness of his work. We tried to reveal only the absolute rhyme types used in the poet's work. In Amiri's work, there are still many issues that await his research related to his rhyming aspects.

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In an article consistently revealing the principles of the Bologna process for measuring the quality of education, the dynamics of internationalization and the logic of integration in European higher education and in Eurasia.

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