

# The Rhyming System in The Epic Poems (Dastans) Of Fozil Yuldosh-Ogli

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**Received:** 16 April 2026; **Accepted:** 04 May 2026; **Published:** 29 May 2026

**Abstract:** This article presents information on the rhyme system in Fazil Yuldash oglu's version of the epic poem Alpamysh. The role of rhyme in stanza formation is also described in detail. This information can be considered a unique innovation in the study of epic works. It is noteworthy that each rhyme element in the stanzas and their respective functions are analyzed comprehensively. Furthermore, intriguing data is provided regarding fixed expressions and the principles of improvisation utilized during the performance process.

**Keywords:** Rhyme, epic, stanza, epiphora, anaphora, supporting sound.

**Introduction:** The poetic component of the "Alpomish" epic, specifically the variant performed by Fozil Yo'ldosh o'g'li, comprises a total of 13,715 lines [2]. Given that the baxshi (bard) utilized these lines at various stages of the performance, it is methodologically sound to divide the lyrical combinations within the work into 286 distinct segments. Notably, 257 of these poetic samples feature character monologues, while a mere 29 segments are dedicated to the description of events and occurrences. This indicates that nearly 90 percent of the parts performed to musical accompaniment manifested as a unique emotional speech form—the tirade. Generally, passionate appeals containing various interjections and invocations are considered definitive features of the epic's lyricism. Consequently, some researchers prefer to generalize any poetic combination in the folk epic under the term tirade [1, 4]. In our view, however, this approach is unjustified, as tirade is a term that defines content rather than structural form.

## LITERATURE REVIEW

An examination of the structure of the segments performed under musical accompaniment reveals that this variant of the epic contains a total of 81 types of

combinations. More precisely, there are 35 poems consisting of 32 lines; 25 songs consisting of 33 lines; 16 lyrical samples of 31 lines; and 11 poetic combinations consisting of 30 lines.

It is also worth noting that in this performance by Fozil Shoir, 49- and 37-line poems are utilized 9 times; 50-, 28-, and 25-line songs are employed 8 times; 29-, 27-, 26-, 23-, and 22-line lyrical samples appear 7 times; 34-line poetic combinations are used 6 times; 48-, 45-, and 24-stanza rhyming sentences are integrated 5 times; and 62- and 44-line rhythmic phrases are turned to 4 times.

## METHODOLOGY

Furthermore, 9 types of rhyming phrases consisting of 83, 59, 58, 51, 47, 42, 40, 36, and 35 lines are sung in 3 cycles. Poems consisting of 105, 100, 79, 65, 64, 60, 57, 52, 46, 41, 38, 20, 18, and 16 lines are utilized twice each, accounting for 28 poetic instances.

During the performance, songs consisting of 343, 320, 254, 248, 168, 164, 158, 151, 146, 133, 129, 128, 123, 122, 117, 116, 113, 110, 97, 93, 92, 89, 88, 86, 84, 82, 78, 77, 76, 67, 66, 63, 54, 53, 39, 21, 15, and 11 lines were presented to the audience only once. The number of such unique combinations stands at 38, with the

largest spanning 343 lines and the smallest consisting of 11 lines.

## RESULTS

From the above data, it is evident that 44 types of even-numbered units were utilized 167 times, whereas 37 variants of odd-numbered segments appeared 119 times. Accordingly, the share of poems composed of even-numbered lines in the epic accounts for 58.4 percent, while the proportion of songs whose lines cannot be divided into two equal parts constitutes 41.6 percent.

One noteworthy aspect is that 85 segments across 23 structural types (representing 29.7 percent of the 286 total segments) can be classified into quatrains (four-line stanzas); meanwhile, 80 combinations across 20 types (28 percent of the combinations) can be categorized into triplets (three-line stanzas). These represent the highest frequencies in the epic following couplets. For instance, the most frequently used 32- and 33-line combinations can also be easily classified into quatrain and triplet stanzas.

It must be emphasized that no poetic combination in the work is based on a single, uniform rhyme scheme. Specifically, even in the smallest 11-line segment (Segment 130), the rhyme scheme changes twice. As a result, this song integrates two distinct structures consisting of five and six stanzas. A similar phenomenon is observed in the 20-line Segment 189, where the poetic sample is composed of a pair of ten-line stanzas.

The number of stanzas increases proportionally with the volume of lines within the combinations. For example, in Segment 105, which consists of 343 lines, the rhyming pattern changes 71 times, and as a result, an equal number of conditional couplets/stanzas are formed. This phenomenon demonstrates that the baxshi utilized stanza forms such as eighteen-line, sixteen-line, fifteen-line, thirteen-line, and eleven-line structures within a single combination in the epic. It also shows that he turned to both nine-line and eight-line schemes twice each, employed quatrains and triplets 18 times each, and used 4 seven-line, 5 six-line, 6 five-line, and 11 two-line stanzas.

Naturally, alongside this exceptional phenomenon, the segments consisting of 69 stanzas (320 lines), 34 stanzas (128 lines), 33 stanzas (168 lines), 32 stanzas

(146 lines), 30 stanzas (151 lines), 26 stanzas (113 lines), 19 stanzas (110 lines), and 18 stanzas (78 lines) do not exceed one instance each.

According to complex statistical data, segments containing 47, 38, 25, 24, 23, and 2 stanzas appear twice each, while combinations with 22, 20, and 3 stanzas appear three times each.

Furthermore, the perfection of the poetic structure of the songs is reinforced by those containing 16 stanzas (4 times), 21 stanzas (5 times), 15 stanzas (6 times), 13 stanzas (7 times), 14 stanzas (9 times), 4 stanzas (12 times), 12 stanzas (13 times), 11 stanzas (18 times), 10 stanzas (21 times), 5 stanzas (24 times), 9 stanzas (26 times), 7 stanzas (32 times), 8 stanzas (38 times), and 6 stanzas (41 times).

The total sum of all stanzas stands at 3,020. Among these, the quatrain is the most actively utilized stanza type, appearing 869 times. This constitutes nearly 29 percent of the total number of stanzas. Triplets, used 643 times across various combinations, account for a share of 21.3 percent. Couplets also hold a prominent position, appearing in 515 instances and capturing a share of 17.4 percent. For comparison, the collective share of the remaining 28 stanza types does not exceed 32.8 percent.

In greater detail, among the other stanzas, 347 are five-line stanzas, 229 are six-line, 118 are seven-line, 72 are eight-line, 55 are nine-line, 38 are ten-line, 31 are eleven-line, 17 are twelve-line, 16 are thirteen-line, 11 are fourteen-line, 10 are fifteen-line, 5 are sixteen-line, and 8 are seventeen-line stanzas. While eighteen-line and twenty-line stanzas are used 4 times each, twenty-one, twenty-five, twenty-six, and twenty-seven-line stanzas are each utilized twice. Stanzas of nineteen, twenty-two, twenty-three, twenty-four, twenty-eight, twenty-nine, thirty-one, thirty-eight, and forty lines appear only once. Therefore, it is accurate to state that 31 types of poetic stanzas are employed in this variant of the epic.

It is worth acknowledging that 12,897 out of the 13,715 lines in the work—in other words, 94.1 percent—are mutually rhymed. Among the lines that establish harmonic resonance, rich (full) rhyme elements can be discerned in 10,442 instances, while weak (slant) rhyme elements are found in 2,671 instances. This indicates that complete rhymes are observed in 80

percent of the verses, whereas imperfect rhymes appear in 20 percent.

Additionally, a specific word creating a rich rhyme within a stanza is repeated in 1,281 verses, while harmony is achieved through the use of homonyms in 38 instances. The phenomenon of epifora (epistrophe) is observed in 990 verses, and the repetition of anaphora is detected in 28 lines.

## **CONCLUSION**

In conclusion, the largest single stanza in the work is the forty-line structure found in Segment 115. Regarded as one of the unique occurrences in the entire variant, 39 lines of this stanza strictly follow the primary rhyme elements, while a single line concludes differently to ensure thematic and semantic continuity.

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