

Tuyuq - A Unique Poetic Form Of Turkic Literature

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Received: 23 July 2025; **Accepted:** 19 August 2025; **Published:** 21 September 2025

Abstract: The article analyzes the tuyuk genre, which is considered one of the classical small poetic genres, its genre characteristics, artistic development, the place of this genre in the literature of the Turkic peoples, and the artistic works of Alisher Navoi, Zahiriddin Muhammad Babur, Lutfi, Qazi Burhoniddin, and Nasimiy.

Keywords: Tuyuk, tajnis, artistic works, Alisher Navoi, Zahiriddin Muhammad Babur, Lutfi, Qazi Burhoniddin, and Nasimiy.

Introduction: In the ancient literary heritage of Turkic peoples, unique poetic forms were created, among which the tuyuq occupies a special place. This genre is a short poetic form consisting of four lines written in the aruz meter. Although tuyuq is mainly widespread in the literature of Uzbek, Azerbaijani, Uyghur, and other Turkic peoples, it can also be found in the works of some famous representatives of Turkish (Ottoman) literature.

METHODOLOGY

Tuyuq is one of the minor lyrical genres in classical literature, and its terminological meaning relates to "sensing" or "feeling." Tuyuq is a lyrical genre consisting of four lines and is considered an independent form of poetry. This genre is characterized by its occurrence only among Turkic peoples, as the use of tajnis (homonymous) words, which is one of the main features of tuyuq, is particularly suited to the linguistic capabilities of these peoples' languages. Tuyuq is written in the aruz meter and follows a rhyme scheme similar to that of a rubai. However, sometimes there are instances of rhyming in the style of ba and da. Excerpts that can be considered early examples of this genre are found in Mahmud Kashgari's "Dīwān Lughāt al-Turk." However, these quatrains did not fully meet the requirements of the tuyuq and were not directly referred to as "tuyuq." This is because during Kashgari's time, this poetic form was not called tuyuq. Nevertheless, it can be said that the homonymic features in the quatrains related to examples of oral folk art, cited in the work to explain the meaning of words, later became the foundation for this genre.

Some quatrains in "Dīwān Lughāt al-Turk" are structurally concise, with rhyme schemes of (a-a-a-a) or (a-a-b-a), reminiscent of tuyuq.

In Alisher Navoi's work "Majolis un-nafois," the genre of tuyuq is described as follows: "...Another popular meter among the Turkic people, especially the Chagatai people, is one in which they compose their songs and recite in gatherings. One is 'tuyug', which is limited to two couplets, and they strive to use tajnis (puns). This meter is ramali musaddasi maqsur, such as:

Yo Rab ,ul shahdu shakar yo labmudur,

Yom agar shahdu shakar yolabmudur.

Jonima payvasta novak otqali,

G'amza o'qin qoshig'a yolabmudur."

When examining the world of Turkic literature, we find numerous studies in this field. Notably, according to the "Turkish Language and Literature" journal published on the "turkedebiyati.org" website in Turkey, the term "tuyuq" in literature refers to a four-line poem form. It evolved from the quatrains of ancient Turkic poetry. Some scholars believe that the tuyuq emerged as Oghuz Turks migrated to Azerbaijan, Eastern Anatolia, and Iraq, influenced by the four-line folk songs of their literature written in the aruz meter, similar to rubaiyat. The rhyme scheme of tuyuq typically follows the "a-a-x-a" pattern common in rubai. Additionally, "x-a-x-a" patterns (known as qit'a form) and poems with all lines rhyming are also found. Tuyuqs are a poetic form where tajnis (homonymous) rhyme is most frequently used. However, tuyuqs without tajnis rhyme are also prevalent, demonstrating

that tajnis rhyme is not a strict requirement for tuyuqs. Therefore, it is incorrect to include tajnis rhyme as a defining feature of tuyuqs. Tuyuqs are often composed in the aruz meter, specifically in the ramal meter with the pattern "foilotun, foilotun, foilun." However, tuyuqs written in other meters also exist. This form is more common in Chagatai and Azerbaijani literature. In Anatolia, the earliest examples of this genre can be found in the works of Qazi Burhaniddin and Nasimi. Qazi Burhaniddin's divan contains over a hundred tuyuqs, while Nasimi's divan features more than three hundred and fifty. Let us examine the following tuyuq example attributed to Qazi Burhaniddin:

Dilberün işi itab u naz olur,
Çeşmi cadu, gamzesi gammaz olur.
Ey gönül sabr it, tahammul kıl ona,
Yara irişmek işi az az olur.

Meaning: A beauty's work is to torment and charm. Her eyes are bewitching, and her glances stir up mischief. O heart, be patient and endure, for attaining the beloved happens gradually. This tuyuq has a romantic theme and follows an a-a-b-a rhyme scheme. The word "olur" in the first line means "to be, to be considered," in the second line it means "to emerge," and in the fourth line it is used in the sense of "to occur," creating a wordplay. As evident from the above thoughts, the ideas in Alisher Navoi's work "Mezon ul Avzon" are in harmony with the ideas in Turkish literature, though some distinctive features are also noticeable. RESULTS: One of the finest examples of the tuyuq genre in Uzbek classical literature is found in the works of Mawlana Lutfi, whose tuyuqs captivate the reader's attention with their simplicity and uniqueness.

This tuyuq has a romantic meaning and rhymes as a-a-b-a. The word "olur" in the first line means "to be, to be counted," the word in the second line means "to bring to the surface," and the word in the fourth line is used in the sense of "to happen" and creates a wordplay.

As can be seen from the above thoughts, the ideas in Alisher Navoi's work "Mezon ul Avzon" are in harmony with the ideas in Turkish literature, but some distinctive features are also noticeable.

RESULTS

One of the best examples of the tuyuq genre in Uzbek classical literature is found in the works of Mawlana Lutfi, whose tuyuqs attract the reader's attention with their simplicity and uniqueness.

Garchi qurutmas ko'zumning yoshini,
Haq uzun qilsun ul oyning yoshini.
Yig'lama ko'p, bu vujudning ishq o'ti
Ne qurug'in qo'yg'usi, ne yoshini.

Meaning: That moon (referring to the beloved through metaphor) never dries my tears, meaning it doesn't keep its promise to wipe away my tears. I pray to Allah to grant that moon a long life. Don't cry too much, this is the fire of love in the body. It spares neither the old nor the young, that is, the fire of love is the destiny of eternity, equal to both old and young. In the "Explanatory Dictionary of the Works of Alisher Navoi," the word "yosh," which creates homonymy, is explained as follows: 1. Age, lifetime; 2. Young man, youthful; 3. Tears.

In the first line of this tuyuq, the word "yosh" is used in the sense of tears, in the second line in the sense of lifetime, and in the fourth line in the sense of a young man.

Bog'i husningdin gule gar tergamen,
Bosh agar borsa, bu yo'lda tergamen.
Oy yuzungni kunga o'xshatqan uchun
G'arq bo'lmushmen uyottin terga men.

Meaning: I always pick flowers from the garden of beauty. If my head turns away on this path, I will scold it. I was drenched in sweat from shame for comparing your moon-like face to the sun (implying that in the poet's view, the beloved's face is more beautiful than the sun). In this tuyuq, although the word "tergamen" (I pick) in the first line, "tergamen" (I scold) in the second line, and "terga men" (I in sweat) in the fourth line are not literary homonyms, tajnis is formed based on speech homonymy. This is one of the unique characteristics of the tuyuq genre.

After Mawlana Lutfi, Alisher Navoi is considered the writer who contributed to the perfection of the tuyuq genre. Navoi's tuyuqs are included in the work "Badoye ul-bidoya," which is part of "Khazayin ul-maoni," and they number 13. Despite their small quantity, they are rare pearls.

Yo rab, ul shahdu shakar yo labdurur,
Yo magar shahdu shakar yolabdurur.
Jonima payvasta novak otqali
G'amza o'qin qoshig'a yolabdurur.

Meaning: O Lord, is this sugar or a lip, or has it tasted sugar? Has he employed his eyebrows to shoot the arrows of coquetry with eyelashes attached to my soul? This tuyuq is included in Alisher Navoi's work "Mezon ul Avzon" and is considered one of the beautiful examples of the tuyuq genre. The words "Yo labdurur" in the first line, "yalabdurur" in the second line, and "yollab durur" in the fourth line create the art of tajnis based on speech homonymy. Although these words are not considered homonyms in literary language, the poet's artistic skill has given rise to tajnis.

Bovujud ul yuz erur gulgunasiz,

Kim ko'rinur ollida gul gunasiz.

Yuz qizilliq yo'qturur, ey ahli zuhd,

Toki munkirsiz mayi gulguna siz.

Dictionary: Bovujud - although, even though, despite. Gulguna - rouge, makeup, adornment, bright red. Guna - color, hue, multicolored, diverse. Zuhd - asceticism, devotion to worship by renouncing worldly pleasures, piety. Munkir - one who denies or rejects.

Meaning: Even if that face is without makeup, flowers appear colorless before it. Because the beloved's face is more colorful and beautiful than flowers. O people of asceticism, no matter how many hundreds of wines there may be, if there is no redness in the wine, you will be among those who reject it. The words gulguna, guna, and yuz in the verse create homonymy. The use of the word yuz between the lines, meaning a person's face in one instance and the number hundred in another; and the use of guna and redness as synonyms, demonstrates the poet's artistic skill.

In the works of Zahiriddin Muhammad Babur, unique examples of the tuyuq genre are also prominent. The writer's tuyuqs are distinguished by their originality, simplicity, and folk-like quality. This particular tuyuq is considered one of the rare examples and follows an a-a-a-a rhyme scheme. Such examples can be regarded as a rare phenomenon in classical literature, as it is not easy to create tajnis (wordplay) rhymes in all four lines. The writer has elegantly solved this challenging task.

Vasldin so'z derga yo'q yoro manga,

Hajr aro rahm aylagil, yoro, manga.

O'qung etti ko'p yomon yoro manga,

Marhami lutfung bila yoro manga.

Meaning: I have no beloved to bring me news of reunion; oh beloved, have mercy on me in our separation. The arrow of your absence has wounded me deeply; heal me with the grace of your sweet words. The word "yoro" in the first line means "friend," in the second line it means "beloved," in the third line it means "wound, injury," and in the fourth line it means "to be suitable" or "to suit."

CONCLUSION

The Tuyuq genre is considered one of the widely prevalent small poetic genres in the classical literature of Turkic peoples. The genesis of this genre can be traced back to examples of oral folk art. In terms of metrical characteristics, it is regarded as closely related to the rubai genre. While the primary feature of the Tuyuq genre is rhyme with tajnis (paronomasia), Tuyuqs without tajnis are also encountered.

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