

## **THE ANALYSIS OF MUAMMAS IN OGAHYI'S POETRY SOLVED THROUGH THE METHOD OF INTIQOD**

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**Abstract:** This article analyzes Muhammadrizo Ogahiy's poetic riddles (muammas) solved by applying the method of intiqod, one of the rules used in classical poetics to decipher hidden words. Special attention is given to the role of the intiqod method in classical Eastern poetry and its artistic functions. The study highlights how Ogahiy skillfully employs this technique, reflecting both his poetic talent and aesthetic sensitivity.

**Keywords:** muamma, solution (hall), noun subject (ism moddasi), intiqod, composition (ta'lif), synonymy (tarodif).

### **Introduction**

In the rich history of Uzbek literature, there exist a number of poetic genres that demand exceptional intellect, artistic mastery, creativity, and deep thinking from the poet. Among these, the **muamma** (poetic riddle) genre holds a special place. Reaching a high level of artistic refinement in the 15th century, by the 19th century, this genre had evolved both in form and content. In this development, the contribution of Muhammadrizo Ogahiy deserves particular attention. His works in the muamma genre not only display his talent and capacity as a poet, but also his refined literary and aesthetic taste.

The muamma is a genre in Eastern literature — especially classical Uzbek poetry — where a specific name is hidden within a poetic verse and must be uncovered. The hidden concept in the riddle must logically correspond to the theme of the verse and relate to a specific idea, event, or historical figure. Indication and suggestion (ishora) play an essential role, and the word being alluded to is known as **ism moddasi** (the subject noun). Solving the muamma is referred to as **hall**, meaning “to solve the problem” [1:103].

Many scholars classify muamma-solving techniques into three main groups:

- 1. A'moli tas'hiliy** – simplification methods;
- 2. A'moli tahsiliy** – generative (constructive) methods;
- 3. A'moli takmiliy** – perfective (refining) methods. These classifications are also found in Alisher Navoi's treatise “*Risolai Mufradot*” [2], which categorizes muamma-solving methods in accordance with traditional poetic sciences.

Among these, the method of **intiqod** belongs to the a'moli tas'hiliy group. This method involves selecting specific letters based on clues in the verse. For example, if the clue in the verse refers to something “above” (head, face, crown, first, etc.), the first letter of the hidden word is extracted.

If it refers to the “end” (foot, hem, final, last, etc.), the last letter is taken. References to “middle”, “heart”, “center”, or “core” indicate the middle letter. Similarly, references to “corner”, “edge”, “side”, “coast”, or “lip” suggest that the letters from both ends of the word are to be taken. Combining these letters ultimately reveals the concealed word [1:105–106].

In Ogahiy’s muammas, the *intiqod* rule is applied effectively and appropriately, demonstrating the poet’s intellectual ingenuity. Through comprehensive analysis of these poetic riddles, one can further appreciate Ogahiy’s artistic genius and literary depth.

### Object of Study and Methodology

The object of the present research is the muamma-style poems found in Muhammadrizo Ogahiy’s “Ta’viz ul-oshiqin” (The Amulet of Lovers) collection. Specifically, the muammas dedicated to the names “Muhammad,” “Husayn,” “G’oyib,” “Hasan,” “Taqiy,” “Layli,” and “Adam” have been analyzed. In the study, classical muamma-solving methods such as *intiqod* (letter extraction by clue), *tarodif* (substitution by synonym), *ta’lif* (composition through combining letters), and *isqot* (omission or extraction) were employed. Additionally, general research methodologies such as observation, induction, and analysis were applied.

### Analysis and Results

Among the 80 muammas contained in Ogahiy’s “Ta’viz ul-oshiqin”, the majority rely on the *intiqod* technique.

#### Muamma for the name “Muhammad”:

Oy-kundin olubon toju qamar

Oxir etti boshi belga zevar [3:468].

**Solution:** Here, the *ism moddasi* (the subject word to be deciphered) includes the words “oy” (moon), “kun” (sun), and “oxir” (end). According to the **tarodif** rule, “oy” corresponds to “qamar” (moon in Arabic), and “kun” to “shams” (sun). The **intiqod** rule directs that from these words, specific letters should be selected: “mīm” from “qamar” (first letter), another “mīm” from “shams” (middle letter), and the word “oxir” hints at the Arabic word “ḥad” (end). Combining the selected letters through the **ta’lif** rule produces the name “Muhammad”.

#### Muamma for the name “Husayn”, “Husn”:

Sanga qilsa adovat sarkash, gar bu jon ichra

Boshi tig’ing damedin borg’ay aning bir zamon ichra [4:30].

**Solution:** The *ism moddasi* here includes the words “sarkash” (rebel) and “dam” (breath). According to **intiqod**, the initial letter “sīn” of “sarkash” is metaphorically ‘cut’ by the sword, and “dam” is replaced by its Arabic equivalent “ḥīn” (moment) via **tarodif**. Using the **ta’lif** rule to merge “sīn” with letters from “ḥīn” forms the name “Husayn”.

#### Muamma for the name “G’oyib”:

Raqibingdin elga yetar ko’p gazand,

Qil ul g’ul sarkash boshin ibga band [4:34].

**Solution:** The words “g’ul” and “ib” act as *ism moddalari*. According to the **intiqod** rule, the first letter “ghayn” of “g’ul” (tyrant) is to be attached (band qil) to “ib” using the **ta’lif** rule.

Merging the two yields the name “G‘oyib”.

**Muamma for the name “Hasan”:**

Xo‘b o‘lur, ey hosidi gardunfaroz,

Aylasang poyi hasad farqi niyoz [3:468].

**Solution:** The words “*hasad*” (envy) and “*niyoz*” (devotion) are keys here. The **intiqod** rule applied to the word “hasad,” especially the “po” (foot, i.e., the final letter), suggests removing the final letter. The missing letter “nūn” is then extracted from the start of “niyoz.” Using **ta’lif**, we combine the root with the new letter to form “Hasan”. This example showcases a combination of *intiqod* and *ta’lif*, with the word “poyi” (foot) serving as a vital clue for *intiqod*.

**Muamma for the name “Taqiy”:**

Ey yigit, pandima quloq solg‘il,

Muttaqiyn ko‘ngullarin olg‘il [4:37].

**Solution:** The *ism moddasi* here is the word “*muttaqiyn*” (the pious). According to the clues in the phrase “ko‘ngullarin olg‘il” (win the hearts), and based on the **intiqod** method, the middle letters of the word are to be extracted—specifically, the letters “tā”, “qāf”, and “yā”. Through the **ta’lif** (letter combination) rule, these letters form the name “Taqiy”.

**Muamma for the name “Layli”:**

Bildi chun ko‘p chekkanimni intizor,

Tun oxirida yuzin ko‘rguzdi yor [5:110].

**Solution:** The keywords are “*tun*” (night) and “*yor*” (beloved). According to the **tarodif** rule, “tun” corresponds to the Arabic word “*layl*”. Then, by applying the **intiqod** rule, the word “yor” is used metaphorically to point to its “face”, i.e., the initial letter “yā”. Combining “layl” with “yā” using the **ta’lif** method results in the name “Layli”.

**Muamma for the name “Odam” (Adam):**

Kishi topg‘ay murodini kelib har ishni qilsa o‘ng,

Fanovu faqr yo‘lida balovu dardu g‘amdin so‘ng [5:110].

**Solution:** The *ism moddalari* (keys) here are the words “balo” (calamity), “dard” (pain), and “g‘am” (sorrow). The clue “*so‘ng*” (afterwards) suggests, via the **intiqod** rule, that we extract the final letters of these words: “o” from “balo”, “d” from “dard”, and “m” from “g‘am”. When these letters are combined using the **ta’lif** method, they form the name “Odam” (Adam).

**Conclusion and Recommendations**

In conclusion, Muhammadrizo Ogahiy should be recognized not only as a great poet, historian, and translator, but also as a master of the muamma genre.

Creating poetry within the muamma genre — a product of sharp intellect and refined poetic thought—is not granted to all. This genre demands mastery, wisdom, dedication, and artistic depth from its author. As an art form, the muamma serves as an adornment to the intellect: it stimulates reasoning, expands thought, cultivates aesthetic taste, and encourages deep contemplation. Moreover, by prompting the reader to discover the hidden idea embedded in the

verse, it fosters an appreciation for subtle beauty and literary elegance, providing immense intellectual and emotional satisfaction [4:3–4]. Reading Ogahiy's muammas leads to a true appreciation of the beauty of both heart and mind. In this regard, Ogahiy, in the words of Abdulla Oripov, is a great poet and scholar who elevated Uzbek literature to a new level after the great Alisher Navoi.

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