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Analysis of Ogahiy's Muammo-Genre Poems Solved Through the Rule of Tas'hif

Iroda Rakhimova
2nd-Year Student Department of Uzbek Language Faculty of Philology and Arts Urgench State University Named after Abu Rayhan Beruni

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Annotation: This article analyzes the muammo (riddle-like poem) genre in the works of Muhammadrizo Ogahiy that are solved based on the rule of tas'hif (a poetic technique involving the alteration of diacritical marks in letters). The study also focuses on the role and significance of the tas'hif method in classical Oriental poetry.

Keywords: muammo, muammo solution, name code (ism moddasi), tashhif, intiqod, ta'lif, tarodif.

INTRODUCTION. In Uzbek classical literature, as in the ancient literary tradition of the East, the genre of muammo plays an important role in developing the intellect and wit of students of science and the art of the word.

The term **muammo** is derived from the Arabic root "a'ma", meaning "blind" or "invisible" and it denotes something that is hidden or not immediately visible. A muammo is typically written as a fard (a single couplet), within which a personal name or the name of a place is concealed.

As a form of literary riddle, the muammo may be solved through a wide variety of techniques, depending on the conditions implied within the text. Sometimes, a word must be read in reverse; at other times, certain letters indicated by hints are removed to uncover the hidden name. In other cases, the synonym of a referenced word in Arabic must be found, or a word may need to be followed or preceded by another reversed word, and so on [1:106].

Many scholars classify muammo solving techniques into three main categories:

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 reflected in Alisher Navoi's *"Risolai Mufradot"*, which divides the science of muammo solving into the same three categories according to traditional principles.

Among these, the **tas'hif** rule, belonging to the **a'moli tahsiliy** group, is particularly notable for the poetic ingenuity with which it is employed. In the tas'hif technique, the diacritical points of the letters in the **"name base"** (ism moddasi) are altered according to clues embedded within the poem. Sometimes the points are removed, and other times additional points are added to change the letter's form. These clues are often conveyed using specific words such as *"image"* (surat), *"pattern"* (naqsh), *"form"* (shakl), *"model"* (namuna), *"example"* (misol), *"drop"* (qatra), *"dot"* (xol), *"pearl"* (dur), *"tear"* (ashk), or *"jewel"* (gavhar). For example: If the poem says: "Place the brick on the winehouse path from

atop the pitcher", this hints that the letter "xo" in the word xum (pitcher) should lose its dot (transforming into "xa"), and if this is combined with placing the dot from "rah" (path) on the "ra" letter, the result is the name *"Hamza"*. Or, if it says: "When I rubbed my eyes on the beloved, one side held my pupil, the other my eyelash," then the pupil (dot) is placed on the "ra" from the word "yor", and the eyelash symbolizes an "alif" added to the beginning — together forming the name "Ayoz" [2:12].

Muhammadrizo Ogahiy also composed many beautiful muammos in which both form and content are harmoniously constructed using the tas'hif method. A detailed analysis and interpretation of these works offer deep insight into the poet's brilliance and linguistic creativity.

RESEARCH OBJECT AND APPLIED METHODS. The object of this research comprises selected muammo poems by Muhammadrizo Ogahiy found in his divan "Ta'viz ul-oshikin", particularly those in which the names "Ya'qub," "Iyd," "Nuh," "Habash," and "Saxiy" are embedded. In the analysis of these poems, various muammo solving techniques were utilized, including the methods of tas'hif (diacritical alteration), tarodif (synonym substitution), qalb (reversal), intiqod (letter extraction by clue), and ta'lif (letter combination). Additionally, general research methods such as observation, induction, and analysis were applied.

ANALYSIS AND RESULTS. Among the 80 muammo poems in Ogahiy's Ta'viz ul-oshikin, the tashhif technique is used in 5 cases.

Muammo composed for the name "Ya'qub":

Shafqatingdin bo'ladur jilvanamo,

Surati afvi dili bedil aro [3:467].

Solution: The base components (ism moddasi) in this muammo are the words "surat" (image), "afv" (forgiveness), and "dil" (heart). Solving the riddle requires two key operations based on cues in the second line.

1. According to the cue "surat" (image), the letter fa (ف) in afv undergoes the tas'hif operation, where a dot is added above the letter, transforming it into qaf (ق). Thus, the word "aqv" is formed.

2. Then, according to the phrase "dili bedil aro" (within the heart of a heartless one), two letters — "ba" (ب) and "ya" (ى) — are added to either side of "aqv" via the methods of **intiqod** and **ta'lif** (selecting and combining letters based on clues). As a result, the name Ya'qub is constructed, completing the solution to the muammo.

Muammo composed for the name "Iyd":

Banda belida bori bir gavhar,

Ikki qil oni, ey karamparvar [3:470].

Solution: The ism moddasi (name base) in this muammo includes the words "banda" (servant) and "ikki" (two). The riddle is solved through poetic wordplay across both lines. According to the **tarodif** method (substituting a synonym or antonym of the base word), "banda" is replaced by its Arabic synonym "abd". The next operation involves tas'hif: based on the phrase "ikki qil gavharin" ("double the gem"), a dot is added to the letter "ba" (ب) in "abd", transforming it into "ya" (ى), which results in the formation of the word "Iyd" — thus revealing the hidden name.

Muammo composed for the name "Nuh":

Qildi gulgun domanim peshu pasin,

To'kti ko'z chun xuni dil bir qatrasin [3:467].

Solution: The name base words here are "ko'z" (eye), "xun" (blood), and "dil" (heart). This muammo is solved using three distinct methods:

1. **Intiqod** (letter extraction by clue): The “dil” (heart) of xun is identified as the letter nun (ن).
2. **Qalbi kull** (full reversal): The word “xun” is reversed to form “nux”.
3. **Tas’hif**: According to the phrase “To‘kti ko‘z” (“The eye shed”), the dot of the Arabic letter “kho” (خ) is removed, leaving “kha” (ح) or ha without dots — effectively reconstructing the name “Nuh”.

Thus, the muammo is solved by combining intiqod, qalb, and tashhif techniques simultaneously.

Muammo composed for the name “Habash”:

Uchmoq istar jon qushi tashlab badan vayronasin,

Ul quyosh ruxsorida to ko‘rdi xoli donasin [3:469].

Solution: The name base in this muammo includes “jon qushi” (soul’s bird) and “badan” (body). In the first line, the **intiqod** technique identifies the “qush” (“bird”) as the letter shin (ش). Next, per tas’hif, if the “soul flies” (i.e., the dots of “shin” are removed), the letter transforms into “kha” (ح). The word “badan” is then used for the **ta’lif** method: its “lip” (the “ba” letter) is combined with “kha”, yielding the name “Habash”.

Muammo composed for the name “Saxiy”:

Nigorim otin istasang qil nigah,

Quyosh birla Bahromu Burjestg‘a [4:119].

Solution: The name base words here are “nigah” (glance) and “Burjest”. The second line provides a clue through the word “Burjest”, which contains the letters “je”,”ya”, and “sin”. Using the **qalb** technique (reordering letters), these are rearranged. Then, applying “nigah” (which implies vision or dot), a diacritical dot is placed on jim, transforming it into “kha”. This combination forms the name “Saxiy”. Here too, tas’hif is used in conjunction with **qalb** and **ta’lif** [5:35].

As observed, Ogahiy skillfully employs the tas’hif rule in his muammos with exceptional poetic elegance. The resulting riddles are not only semantically rich but also exhibit a harmonious unity between form and content. His mastery reveals that in his poetry, form never overshadows meaning — rather, both elements reinforce each other in perfect balance.

CONCLUSION AND RECOMMENDATIONS. Through his poetry, Ogahiy not only met the literary demands of his time, but also faithfully continued the traditions of his esteemed predecessors. At the same time, he enriched both the form and content of that poetic tradition, crafting a unique style characterized by intellectually engaging and aesthetically intricate poetic devices. Ogahiy’s approach to poetic artistry is valued not only for its harmony of form and meaning, but also as a reflection of refined aesthetic taste, philosophical depth, and cultural sophistication. His rich literary legacy still holds many unexplored dimensions—particularly the role of letter-based poetic techniques (harfiy san’atlar) in his poetics. A comprehensive study of these aspects remains a vital task for contemporary Uzbek literary scholarship.

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