



Harmony of prosody and content in the Uzbek ghazals of the second half of the twentieth century

Shahnoza Muhitdinovna Rakhmonova

Alisher Nava'i Tashkent state university of the Uzbek language and literature,

PhD, Senior teacher

+998909118601

***Abstract:** Ghazals are the product of the artistic thinking of the Turkic people, and these examples of creativity, created in the system of aruz ('arūz), have their own stages of development in the organization of the scope and art of our literature. In this regard, the system of aruz plays a special role in the Uzbek poetry of the second half of the XX century. Indeed, the peculiarities of the aruz system are manifested in their interaction with elements such as rhythm and content, rhyme, prosody and usage of radif. To this end, this article is based on sources in the Uzbek literature of the second half of the twentieth century (works by Habibi, Sabir Abdulla, Chusti, Erkin Vakhidov, Abdulla Aripov) to research the peculiarities of the system of aruz, to compare them with the classical system of aruz, to determine the leading meters. The fact that the article is devoted to the solution of a topical scientific problem also confirms that it focuses on the research of its place in the disclosure of the content of the work.*

***Key words:** Aruz ('arūz), rhythm, content, rhyme, prosody, radif, ghazal, metrics, muttafiq ul-arkan, mukhtalif ul-arkan.*

Introduction. «It is known that the prosody of the aruz ('ARŪZ (عروض)) system is divided into two groups according to their structure: *muttafiq ul-arkan* and *mukhtalif ul-arkan* prosody. The *muttafiq ul-arkan* group consists of prosody consisting of the same original pillars, while the *mukhtalif ul-arkan* includes prosody formed by the repetition of different originals. Classifying the prosody



in this way not only helps to assimilate their distinctive features (what corners they are composed of), but also helps to differentiate the tone possibilities of these prosody. In article first describes the level of application of the first group of springs in the poetry of the twentieth century. In Turkic poetry *muttafiq ul-arkon* group includes *ramal*, *hazaj*, *rajaz*, *mutaqorib*, *mutadorik* and *komil*. It became clear that prosody of this group was used in the ghazals of Habibi, Sabir Abdulla, Chusti, and in the ghazals of Erkin Vakhidov and Abdulla Aripov, were mainly composed in *ramal* and *hazaj* prosody. In the poetry of the period, the *ramal* prosody was the most widely used. We have found out that 71 out of 108 ghazals by Erkin Vahidov, 177 out of 325 ghazals by Habibi, 143 out of 272 ghazals by Sabir Abdulla, 238 out of 518 ghazals by Chusti and 15 out of 22 ghazals by Abdulla Aripov were created in this prosody. Alisher Navoi in his «Me'zon ul-avzon» pointed out that popular «qushiq» tune was created in ramali musammani mahzuf, which was famous prosody of thatperiod.

The most beautiful poems of Erkin Vakhidov, starting from the preface in «Poetry divan», are written in this prosody:

I wanted to go for a walk

In the garden of ghazal,

Don't laugh at me saying

How dare you next to Mir Alisher talk...¹

While Habibi, Sabir Abdulla, and Erkin Vakhidov's ghazals are mostly romantic, Abdulla Aripov's ghazals are wise.

¹Воҳидов Э. Ишқ савдоси. Сайланма. Биринчи жилд. – Т.: «Шарқ» НМАК, 2000. – Б. 114.

Writing a poem is equivalent to a well,

With digging in the needle,

Or close your eyes,

With the thread passed².

In Chusti's work, the ghazals written in this prosody have a special theme; the spirit of exhortation prevails in his ghazals:

Let the wise die, let not the foolish friend of the enemy die,

Tell your ignorant mind not to be surprised by this word³.

During this period, among the poems written in ramali musammani maqsur prosody a poetry written in *ghazali qo'sh muvashshah* was detected, which is unusual.

Good day to you, o poet of delicate speech,

A rare master in the field of prose and poetry⁴.

Once the line is read in the Arabic script, we shall have an anagram that says at the beginning of the odd lines «Asgrali Chrkhiyga» (to be save by Charkhiy); if we read the letters at the beginning of the second lines, we get «Nbikhon Chustidn» (from Nabikhan Chusti). According to the Arabic script, the short vowels «a» in the words are omitted. If we replace this short vowel «a», we get the sentences «Asgarali Charkhiyga», «Nabikhon Chustidan». And this situation shows that each verse creates a mutual *muvashshah* art. In addition, another

²Орипов А. Танланган асарлар. – Т.: «SHARQ» НМАК, 2019. – Б. 581.

³Чустий. Садоқат гуллари. – Т.: Внешторгиздат, 1992. – Б. 175.

⁴Ibid, – P. 121.



noteworthy aspect is that the part of the ghazal that continues after the end of the *muwashshah* continues and reflects the art of *ta'rikh* (quoting a particular historical event or phenomenon on the basis of abjad calculations).

*You said don't expect anything else, O Chusti, this ta'rikh is true,
Take one hundred and twelve from seventy-year-old Charkhi⁵.*

Ta'rikh is «seventy-year-old Charkhi» and if we calculate it in alphabetical order and subtract 112 from it, it remains 1972. That is, the date on which Charkhi's jubilee was celebrated is 1972. In this sense, we are in favor of conditionally calling this poem a ghazal *muwashshahi ta'rikh*. Because in this poem the features of ghazal, *muwashshah* and *ta'rikh* are combined. The absence of such an event in the history of our classical literature is another important factor that shows the peculiarities of the poetry of this period.

In the poetry of the second half of the twentieth century, 11 meters of the *hazaj* prosody was used, among which the *hazaji musammani solim* is the main one in terms of the use. Erkin Vakhidov's *munojot ghazal* stands out among the ghazals. The radif «Forgive, dear Lord, for I forgave» chosen for the ghazal served as the basis for determining the meter. Because the phrase «Forgive, dear Lord, for I forgave» requires to be written in *mafoiylun, mafoiylun* prosody:

*An ignorant man threw stones at me,
Forgive, dear Lord, for I forgave*

⁵Чустий. Садоқат гуллари. – Т.: Внешторгиздат, 1992. – Б. 122.



He is a slave, a slave unaware,

Forgive, dear Lord, I forgave⁶.

Another important feature of the poetry of the second half of the twentieth century is composing of a ghazal in the metres of rubai. In classical literature, the principle of creating works of other poetic genres using rubai meters is observed, albeit to a lesser extent. In Turkic (Uzbek) poetry, Jahon Atin Uvaysi created hertwo charming ghazals using rubai meters⁷. If we pay attention to Habibi's ghazal «Knitting girls», we can see that it has a rubai meter:

In this factory, there are beautiful girls,

— V / V — V / V — — / —

Atlas girls are the best⁸.

— V / V — V / V — — / —

The ghazal is composed in *hazaji musammani akhrabi solimi abtar* prosody⁹.

The poets of this period, influenced by classical artists, enriched the Turkic aruz with new meters. In particular, Habibi brought the prosody of *rajaz* to our poetry and rose to the level of a prosody inventor. The Turkic sources on aruz do

⁶Воҳидов Э. Танланган асарлар. – Т.: «SHARQ» НМАК, 2018. – Б. 416.

⁷Yusupova D. Poetry meters (bahrs), concentric circles (doirs) and the sizes of rubai in the aruz studies of the temurids' period // International Journal of Psychosocial Rehabilitation. Vol.24. Issue 08, 2020. – P. 6409; Фармонова Д. Увайсий шеърятининг вазн хусусиятлари // Тил ва адабиёт таълими. – Т.: 1996, № 4. – Б. 38-39.

⁸Ҳабибий. Девон. – Т.: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б. 76.

⁹Rakhmonova Sh.M. The tradition of Zakhiriddin Babur in the second half of the twentieth century in Uzbek poetry // Research&Development (IJRD). Volume: 5; Issue: 3; March 2020. – P. 200.

not mention the name of this meter, and neither the Navoi poetry divan nor other poetry divan poets have poems written in this meter¹⁰.

*Showing one quick look you yourself,
Hinted to the mercy by that you yourself¹¹.*

The poet lists the beauties of the motherland and the qualities of his compatriots, whose hearts are acquainted with poetry, in the prosody of *mutaqoribi musammani aslami musabbagh*:

*I have flower gardens,
I have sweet, cheerful ghazal readers¹².*

In the Uzbek poetry of the second half of the twentieth century, 5 of the prosody of this group were used: *muzori*, *mujtass*, *munsarih*, *sari* and *khafif*. Erkin Vakhidov's *muzori* is distinguished by the richness of the ghazal metaphors «Guncha» written in the prosody of the *muzorii musammani ahrab* (– – V / –V – – / – – V / –V – –). The composition of the ghazal is based on the interaction of the lover and the bud, which is just about to open. Only true lovers, lovers and beloveds who are filled with the light of divine love in their hearts, can find a miracle in everything they see. The first stanza of the ghazal begins with the

¹⁰Rajazi *musaddas* is used mainly in Persian-Tajik poetry, and Abdurauf Fitrat writes in his work «On Aruz» that the name of this meter in the Arabic-Iranian is «*Rajazi-musaddasi-salim*» and it is measured three times with «Mustafilun». See: Фитрат А. Аруз ҳақида. Нашрга тайёрловчи, сўз боши ва изоҳлар муаллифи Ҳ.Болтабоев. – Т.: Ўқитувчи, 1997. – Б. 50.

¹¹Ҳабибий. Девон. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б. 185.

¹² Habibi's ghazal was described by A.Khodzhiakhmedov as a *mutaqoribi musammani aslam*. See: А.Ҳожиаҳмедов. Ўзбек арузи луғати. – Т.: Шарқ, 1998. – Б. 99. However, the fact that it ends with the radif «bor» indicates that the *musabbagh* connection of the *mutaqarib* was used in the ghazal.



expression of the desire of the lover, who is looking for his close friend, to be in love with the «bud that gently looks from under the leaf» in the flower of love:

Bud that gently looks

From under the leaf,

What a secret you keep

Why your leaf is rolled up?¹³

This prosody has a small rhythmic pause within the line. That is, after both syllables (*mafuvlu, mafoiylun*) there is a small pause in the verse, which is directly due to the equality of the syllable with the word, in other words, the division between the syllables, like a syllabic-metered verse, leads to an attractive melody. In this respect it is reminiscent of the meters of the hazaj prosody in this direction.

Blessed be my teacher, O Navoi ever happy,

Blessed is five hundred years ended with fidelity¹⁴.

Mujtass was one of the most actively used prosody in the poetry of this period, and Habibi, Sabir Abdullah and Chusti effectively used its possibilities in their works and used its 4 prosodys in their poems.

I stay here but my heart is gone for visit,

He is staring at you with a wish of a tryst¹⁵.

Should you be sad a beautiful one won't look at you,

¹³Хабибий. Девон. – Т.: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1975. – Б. 180.

¹⁴Ibid, – Б. 93.

¹⁵Чустий. Садоқат гуллари. – Т.: Внешторгиздат, 1992. – Б. 226.

People don't look at the mirror if it's unattractive¹⁶.

It has been observed that in Habibi's ghazals the *mujtass* prosody mainly served the hymn of love and devotion to the beloved, while Chusti used the rhythmic possibilities of this prosody for the content of the sermon.

In a group of prosody *munsarihi* and *sari* were only used in the poetry of Habibi, poet composed one ghazal in *munsarihi matviyi makshuf*, one ghazal in *sari musaddasi matviyi makshuf* and one ghazal in *sari musaddasi matviyi mavquf*.

CONCLUSION

The science of aruz requires each lyrical genre in poetry certain prosodic possibilities, and that the creator should approach it based on the prosody possibilities choosing a genre for his ideas. In this sense, genres such as *ghazal*, *qita*, *fard*, *chiston* are written in any prosody of the aruz system, while the genres of *tuyuq*, *rubai*, *mustazad* have their own special meters; while the *masnavi* is created only within a few meters according to its nature and the scope of the subject.

If in ghazals of Habibi, Sabir Abdulla, Chusti the traditions of classical aruz in terms of form continued, Erkin Vahidov and Abdulla Aripov expanded the possibilities of Turkic aruz with their ghazals. The introduction by these poets of the principle of proportion and word proportion inherent in the system of syllabic poetry into the system of aruz became the basis for the aruz to take a firm place in modern poetry and to gain tradition.

The ghazals of this period were dominated by the meters of the *ramal* prosody. Using 10 meters of the *ramal*, the poets skillfully used its melodic possibilities and demonstrated the possibilities of the Turkic language.

¹⁶Ibid, – P. 93.

Considered one of the most complex meters of classical literature and considered to be incompatible with the melody, they created unique ghazals in terms of melody.

Poets of the second half of the twentieth century, influenced by classical traditions in the use of the aruz system, enriched the Turkic aruz with new meters. Habibi composed the first ghazal in Turkic poetry by introducing the meters of *rajazi musaddasi salim*, *mutadoriki musammani muzol*, *mutaqoribi musammani aslami musabbagh* and Sabir Abdulla into *hazaji musammani ashtari musabbagh*, which had not been used before in Turkic (Uzbek) poetry. Another aspect of Habibi's artistic skill is the fact that he was successful in writing his ghazals in the rubai meters used in Uvaysi's works, which are characteristic of Arabic poetry tradition in the prosody of *kamil* and are used only in the poetry of some poets.

In the second half of the twentieth century the prosody *mukhtalif ul-arkon*, that includes the forms of *muzori*, *mujtass*, *munsarih*, *sari*, *khafif* was used successfully. In contrast with the poetry of Sabir Abdulla, Chusti, Erkin Vahidov, and Abdulla Aripov, Habibi wrote in all these prosody.

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