

# The Role of Poetic Devices in The Development of Uzbek Ghazal Poetry in The Second Half of the 20th Century

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**Abstract:** This article is dedicated to the poetic analysis of select ghazals created in Uzbek literature during the second half of the 20th century. It reveals the significance of *ilmi badi'* (the science of rhetoric) within the *ilmhoyi segona* - the triad of sciences, which forms the foundation of classical Eastern poetics - in the development of the period's ghazal. Alongside traditional poetic devices such as *tashbih*, *talmih*, *tashxis*, *tazod* (including *mutobaqa*, *tiboq*, *tatbiq*, *taqofu*), *husni ta'lil*, *irsoli masal*, *iyhom* (*tahyil*, *tavriya*), *tajnis*, *tanosub* (*muroat un-nazir*, *tavfiq*, *iytilof*, *talfiq*), and *ishtiyoq*, the article separately analyzes artistic devices like *kalomi jomi'*, *izdivoj*, *ibhom*, *ittifoq*, and *radd*, which are widely used in poetry but have received little scholarly attention. The extent to which these devices are employed in the ghazals has been determined, revealing that some ghazals are constructed on the basis of a specific poetic device from the *matla* (opening couplet) to the *maqta* (closing couplet). Through the examination of these ghazals, the article ascertains the degree to which the poets adhered to the traditions of their predecessors and highlights their innovative contributions.

**Keywords:** Ghazal, *ilmhoyi segona*, *ilmi badi'*, *kalomi jomi'*, *izdivoj*, *ibhom*, *ittifoq*, *radd*.

**Introduction:** One of the main elements of the *ilmhoyi segona*, which forms the composition of Eastern classical poetics and the foundation of poetry, is the science of *badi'* - the primary criterion for analyzing the artistry of ghazals. Considering that in a work of art, how something is expressed is more important than what is expressed, artistic devices are subjected to scientific analysis.

It is difficult to imagine lyric poetry, especially ghazals, without poetic devices. The delicacy, elegance, and grace of the poem and its lines are based on the artistic devices used in it. If we look at the history of Eastern literature, the creative maturity of a writer is connected with their ability to convey to the reader the romantic and emotional experiences, or artistic-aesthetic, socio-philosophical, and moral-educational ideas that they wish to express in their works through certain artistic devices. The system of poetic arts is studied within the framework of the science of *badi'*. *Badi'* in Arabic means rare or newly appeared thing. When Navoi

speaks about this science, he abbreviates it as "*sanoye*." Atoullah Husayni calls it "*beauty*."

The third part of Sheikh Ahmad Tarazi's work "*Funun ul-balogha*" (1437) is devoted to the topic of artistic devices, and a total of 97 artistic devices are explained with Arabic, Persian, and Turkic examples. Another comprehensive work on the science of *badi'* is Atoullah Husayni's "*Badoye us-sanoe*." In previous works on the science of *badi'*, the artistic devices were divided into two types: spiritual and verbal arts. Atoullah Husayni wrote about them: "The beauty of speech is limited to three parts. In that respect, every beauty is either only in the word, or only in the meaning, or in the beauty of the combination of words and meanings," thus dividing them into verbal, spiritual, and combined arts.

The first of the types of poetic art are verbal arts, which are studied in connection with the word. The main types of this art include: *tarsi'*, *tajnis*, *radd*, *qalb*, *sa'j*, *tashtir*, *tajziya*, *tasri'* *tasmit*, *aks*, *tardid*, *zulqofiyatayn*, *tavshih*, *mulamma'*, *muqatta'*, *musoviyat tarafayn*,

mudavvar, mushokala and others, and "verbal beauty is countless and innumerable."

The second type of artistic forms is spiritual arts, which are frequently employed in Eastern classical poetry. These include: tashbih, talmih, tamsil, tashxis, takrir, ta'rix, tajohilu orif, husni ta'lil, irsoli masal, mubolag'a, kinoya, laff va nashr, iyhom, kalomi jomi', ruju' (istidrok), itnob, iyjoz.

The third group of artistic forms is common arts, and "in this art too, the focus will be on presenting those that are highly regarded by the majority." It consists of tazod, tajnis, tanosub, tazmin, ishtiqoq, baroati istihlol, husni matla', husni maqta'.

In the ghazals of the second half of the 20th century, the use of "radd" from verbal embellishments is significant. This type of art, considered "one of the most classical and acceptable" (Rashiduddin Vatvot) among verbal arts, is based on the repetition of words.

It has been classified into different types by various scholars. When categorizing the types of radd, attention is mainly paid to its position in the verse. In the poetry of the second half of the 20th century, one can observe the innovation of poets associated with this art. In the works of Habibiy and Charxiy, different complex types of the art of radd are used throughout the ghazal, creating a unique melodiousness.

In Habibiy's ghazal "Jahonim o'zing" and Charxiy's ghazal "Mehrim barqaror," radd us-sadr il-al-ajz and radd ul-aruz il-al-ibtido are used alternately in each verse from matla' to maqta'. Radd us-sadr il-al-ajz is also called tasdir, where sadr is repeated in ajz. It is known that the beginning of the couplet is called sadr, and the end is called ajz. In this case, the word at the beginning of the couplet is repeated at its end. Radd ul-aruz il-al-ibtido creates the art of tasbi'. This is a repetition of aruz at the beginning, where the word at the end of the first line (aruz) is repeated at the beginning of the second line (ibtido).

(matla') You are my soul and world, you are my name and symbol,

You are my name and symbol, you are my soul and world

All the words in this ghazal, beginning with the matla', participate in the formation of this art. This love lyric, which is the 165th ghazal of the divan, is a lover's poem where the praise of the beloved is sung from beginning to end. The ghazal is written in the aruz meter munsarihi musammani matviyi makshuf (afoyili and taqti'i: muftailun, foilun, muftailun, foilun; - V V - / - V - / - V V - / - V -).

Also, among the ghazals in Asg'arali Charxiy's divan, there is a ghazal with a recurring meter. In this ghazal,

from beginning to end, the art of radd us-sadr il-al-ajz and radd ul-aruz il-al-ibtido is used, which the poet called "qaytarma bahr":

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Baxtiyorman yashnagan yurtimda, mehrim barqaror,  
Barqaror mendek shirin umri-la hamma baxtiyor.

Ixtiyor erkini qo'ldan yaxshi inson bermagay,  
Bermagay hargiz yomon yo'llarga vijdon ixtiyor.

Other verses also have similar repetitions. This creates a unique quality. The repetition of words evokes not boredom in a person, but a special kind of pleasure. The ghazal belongs to the moral-didactic genre according to its theme and is created in the spirit of advice. This indicates that the art of kalami jomi' also plays a key role in the work.

In the history of literature, particularly in the ghazals of the second half of the 20th century, one of the spiritual arts that was widely used but little explained is kalami jomi'. "Kalami jomi' is such a word that is adorned with something like advice, wisdom, and complaints about the times and brothers."

It is understood that kalami jomi' was used in all works with a spirit of moral instruction. In particular, among the works of Chusti, Charkhi, and Habibi, ghazals on moral-educational and socio-philosophical themes are significant for giving advice, counsel, and guidance to contemporary people and future generations, calling them to goodness, and in some instances, the lyrical hero complaining about his own condition. Several ghazals related to this art, penned by Charkhi, caught our attention:

Gar kelsa maqom, so'zlasa so'z xonasi yaxshi,  
Har xonaning o'z ko'zlari mastonasi yaxshi.

The ghazal, beginning with the above matla', is composed in the meter of hazaji musammani axrabi makfufi mahzuf (with the metrical feet: maf'uvlu mafoiyulu mafoiyulu fauvlun; scansion: - V / V - V / V - V / V -). This ghazal by the poet addresses a moral and educational theme, dedicated to future generations.

In another ghazal, the poet:

Eng ulug' insonga avval tarbiya,  
Tarbiyatdin ezgu holim deb jo'ya,

and conveys to the reader the teachings that upbringing is a great blessing.

Particularly in the works of Nabikhan Chusti, ghazals featuring this art form constitute the majority. The poet sometimes expresses concern about the upbringing of the younger generation and offers them advice, while at other times he pens his reflections on the social conditions of the era:

Unmasa maqsadni tuxmi toza tuprog'im dema,  
To'smasa ofat selin, har cho'qqini tog'im dema.

Or:

Sen yigit bo'lsang agar nomusu oring saqlagil,  
Dil buzuq, begonadan ko'zi xumoring saqlagil.

In the works of poets, socio-moral ideas and profound philosophical reflections find their expression precisely through the art of kalami jomi'.

Among Chusti's ghazals, there are numerous poems on romantic themes, in which the poet skillfully employs words, contributing to the readability of these ghazals. Moreover, the subtle allusions and examples of poetic artistry used serve to reveal the inner experiences of the lover and convey his feelings to the "beloved." In particular, if we examine the poetic devices in the muwashshah of one of his ghazals, we observe that alongside techniques such as tazod, tashxis, tanosub, and tashbih, the art of tavze' is also employed in the fourth and fifth couplets. Tavze' (Arabic: to distribute, to divide) is an art form that allows for the creation of harmony in poetry or prose. This is achieved by using words with the same consonant sound in a verse or sentence. This type of artistic technique is utilized in the ghazal as follows:

Yondi jonim, kuydi jismim, qolmadi hech toqatim,  
Jonga rahm et, yoki mujgon tiri birlan ot meni.  
Xodiming xodimlariga xasta jonimdir g'ulom,  
Hoziqi vaslingga bu qul xasta deb ko'rsat meni.

Looking at the history of classical poetry, we witness that the artistry of poems is primarily built on the foundation of spiritual and shared poetic devices. Notably, in the ghazals of the second half of the 20th century, alongside spiritual devices such as tashbih, talmih, tashxis, husni ta'lil, irsoli masal, ibhom, iyhom (tahyil, tavriya), kalami jomi', and ittifoq, the importance of shared devices like tazod (mutobaqa, tiboq, tatbiq, taqofu), tajnis, tanosub (muroat un-nazir, tavfiq, iytilof, talfiq), and ishtiqoq is significant.

The poets of that era skillfully employed the art of husni ta'lil, considered the most complex and elegant among the spiritual devices, to create masterful verses. Particularly, in the works of poet Chusti, there are numerous ghazals that embody the skillful depiction of a lover's passion and praise of the beloved, crafted with the accompaniment of several poetic devices. One such ghazal begins with the following matla':

The eyes of the blind suddenly opened upon gazing at your face,

When did Ibn Sina possess such miraculous power?

In this couplet, the art of tanosub (proportion) is

employed, which is found in almost every ghazal, and "few poems are free from this art." Additionally, the mention of "Ibn Sina" creates a talmih (allusion).

In the third and fourth verses, a beautiful example of husni ta'lil (poetic etiology) appears before us:

Labingdan rang o'g'iray deb uzukka bo'ldi yoqut ko'z,

Tushib qo'lga qizardi tiz bukib qildi tavallolar.

Tushib qadri seningdek bebaho oldida sarg'aygach,

Qulog'ingga osildi hasratin aytmakka tillolar.

From the verses, it is understood that the true reason for the redness of ruby and the yellowness of gold is the beauty of the beloved. The poet beautifully explains the reason for the redness of ruby, which is found in red in nature: he claims that when he tried to steal color from his beloved's lips, he got caught and became so ashamed.

The reason for the yellow co.

lor of gold is explained as follows: gold, considered a precious metal, turns yellow due to the fact that its value is much lower compared to the beloved beauty (medicine shows that saffron and yellow are signs of illness and much grief). Then he explains that women wear gold in their ears because "the gold hung on the beloved's ear, wanting to tell her her pain to that beauty." In the eighth bayt of this ghazal, consisting of thirteen bayts:

Ikki qirg'og'ini daryo quloq aylab eshitmoqda,

Taloshub dur tishingning ta'rifin aytganda shaydolar.

This is clearly evident in the last verses of this ghazal, in which love for Allah is hidden in the soul. Through the art of metaphor, the aging poet compares his white beard to a feather, and the burning love created by the love of Allah in his heart to a real fire, and expresses that his body is burning like a candle.

In the work of the fiery poet Erkin Vohidov, we witness the dance of various poetic arts, accompanied by melody and meaning, to serve as a demonstration of the poet's talent. In his ghazal "Grape", the poet vividly embodies the process of grapes ripening and becoming wine before the reader's eyes:

Termulib shabnamli yaproq –

Ostidan pinhon uzum,

Lablaringga yetmoq istab

Tong sahar giryon uzum.

There are many types of spiritual arts in Uzbek classical literature, but they are rarely explained, one of which is the union art. In a poem using this type of art, the author's pseudonym or a name or title appears in two different meanings, namely in a lexical and a terminological sense. We draw our attention to this

ghazal by Erkin Vohidov:

Yangrasin Erkin so'zing,

Aslo tiling lol o'lmasin.

Dast ko'tar davron yukini

etma qadding yo, qalam.

Naturally, not every poet can write a ghazal using this art. The reason for this is that the poet's pseudonym must have a meaning as a common noun. In addition to the union, the arts of tashbih, izdivoj, takrir, and tanosub are actively used in this ghazal, which was written with the pen in mind. The important point is that the union art is only present in the praise verse or in the verse where the pseudonym is used.

Ishtiqaq, which is one of the common arts, also has a great contribution to the development of the poetry of the period. The art of ishtiqaq, also called iqtizab and muhtazab in classical literary sources, consists of the participation of several root words in a verse or sentence. That is, we witness the participation of several root words formed from one root, sometimes from the beginning to the end of the entire ghazal. One such work is Erkin Vohidov's ghazal "Gulchehralar" (Faces):

matla': Gul bo'lib, gulgun yonib,

Gulshan aro Gulchehralar,

Gul uzib o'ynar, qo'yib

Gulga bino Gulchehralar.

maqta': Bu chaman gullarga kondir,

Ochilib yashnang mudom,

Gul bo'lib, gulgun yonib,

Gulshan aro Gulchehralar.

In the verses, the word "gul" (flower) forms the basis of derivation, from which the words gulchehra, gulgun, and gulshan originated. The repetition of words in the verses does not lead to boredom or negatively affect the content; rather, it contributes to the melodiousness and uniqueness of the ghazal.

While the art of derivation plays a leading role in this ghazal, other literary devices such as simile, metaphor, muraat un-nazir, personification, allusion, and radd ul-matla' also serve to reveal the artistry of the poetry and the poet's skill. Among these techniques, radd ul-matla' is "one of the unique poetic devices, though it is not mentioned in famous works devoted to the theory of classical literature." Radd ul-matla' is the repetition of the first line of the opening couplet (matla') in the second line of the closing couplet (maqta'). According to A. Mirzoyev, it appears in one of the ghazals by Anvari, a representative of Persian poetry. This literary device, which contributes not only to the repetition of

words but also to the thematic integrity of the ghazal and the consistency of inter-couplet relationships, holds a certain significance in the works of poets from the second half of the 20th century.

Such ghazals, in which talent and skill emanate from every word, are a testament to the poetic grace and innovation characteristic of Erkin Vohidov.

In the author's ghazal "Masal borkim..." (There is a parable...), the literary device of *irsoli masal* (allegory) is employed consistently from the opening couplet (*matla*) to the concluding couplet (*maqta'*).

Ajab vaslingga men endi  
Yetishganda ko'rindi moh,  
Masal borkim, og'iz oshga ,  
Burun toshga tegibdir voh!

This ghazal, which begins with the *matla*, is characterized throughout by its use of wise words or proverbs in the second line of each couplet to substantiate the idea presented in the first line. This distinctive feature is reminiscent of Lutfi's famous ghazal "Ayoqingga tushar har lahza gisu" (Your hair falls to your feet every moment).

As Fitrat expressed, poetry should possess a force that boils people's blood, makes their nerves dance, shakes their minds, and stirs their senses - a spiritual force. It is widely known that one of the main means of manifesting such power in lyrical poetry is through the use of artistic devices.

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