

# Issues Of Artistic Impact And Consequence In Ghazal Writing

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**Abstract:** Ghazal (غزل) is an Arabic word meaning "to flatter women." When this lexeme became the nomeme of a lexical genre, it began to be used in relation to lyrical poems on the theme of love, written in the bahrs of the aruz meter. Over time, the content of this genre has expanded. Despite the fact that it differs from other classical lyrical genres in its specific features, among the people, this term has been transferred to the meaning of a general poem and song. While the first detailed definitions of the term ghazal were given by great word artists such as Shamsiddin Muhammad Qays ar-Razi and Rashiduddin Vatvot, Abdurahman Jami emphasizes that its main content should consist of love. Alisher Navoi says that "pain and word" (love and the fire of love) lead in it:

Ey Navoiy, sen-u Xusrav bila Jomiy tavri,

San'at-u rangni qo'y, so'zda kerak dard ila so'z. [1.219]

Although Alisher Navoi portrays the pain of love and the fire of love as leading themes, the thematic nature of the ghazal has broadened considerably in his work. In fact, the enrichment of the content of the ghazal in Turkic literature began with the work of Lutfi.

**Introduction:** Qabul Muhammad calls the limit of the ghazal up to 19 bayts, and more than that a qasida. In the works of Alisher Navoi, seven- and nine-verse ghazals predominate. The smallest ghazals consist of five bayts, the largest - of thirteen. His seven-verse ghazal is close to 1700. The poet himself wrote about the volume of his poems, in particular, his ghazals:

Navoiy she'ri to'qqiz bayt-u, o'n bir bayt-u, o'n uch bayt,

Ki lavh uzra qalam ziynat berur ul durri maknundin,

Bukim, albatta, yetti baytdin o'ksuk emas, ya'ni

Tanazzul aylay olmas rutba ichra yetti gardundin.[2.703]

Since the ghazal consists of the inner feelings of the lyrical hero, it is imbued with deep lyricism. At the same time, general lyrical features are also embodied in the ghazal. For example, one can see the combination of praise in the qasida, philosophy in the rubai, artistic perfection of the tuyuq, life reflections in the tarji'band and tarkibband, advice in the qit'a and fard, irony in the problem, and satire in the chistan in the ghazal.

Alisher Navoi did not use a pseudonym in 27 of his ghazals. In ghazal writing, the ramal meter prevails. Of Alisher Navoi's 2,600 ghazals, about 1,600 were written in this meter.

Muhammad Fuzuli compared imitators to young children, and their imitative work to riding a wooden horse, imitating horsemen:

Muddai aylar mana taglid nazm-u nasrda,

Leyk namarbut alfaz-u mukaddar zati var.

Pahlivanlar badpalar sayr idanda hap yana,

Tufl ham chalan adar amma ag'achdan ati var.

Similarities and differences in the ghazals of Alisher Navoi and representatives of the Kokand literary environment:

1. If in the time of Alisher Navoi there were no titles for ghazals, and the radif, rhyme, or first line served as a title, then in the poetry of the 18th-19th centuries, the naming of ghazals was also observed, and this situation was especially reflected in satirical poems.

2. If in the satirical ghazals of Alisher Navoi not a specific person, but generalized persons, bad vices are

criticized, then in the satire of representatives of the later period, in particular, the literary environment of Kokand, one can see addressing. This, in turn, indicates that by this time, realism had significantly improved in the development of this genre. For example, Makhmur's poems "Hapalak," "Ghazali Muhammad Rajab Avj dar borai xud," "Ghazali Hoji Niyoz," "Ghazali louboli dar borai xud," "Dar sifati hakim Turobiy hazor xalta budur," "Ghazal guftani mulla Ya'qub," "Ghazali qoziyi Xoja sagbon" can serve as clear examples of this.

3. The satires of the poets of the Kokand literary environment are closer to performance lyrics than to autopsychological lyrics. In them, the expression is expressed in the language of the person being ridiculed, and the method of "confession" is used. This shows that the poetry of that time became closer to folklore. Because this method has long been characteristic of folk oral poetic creativity.

4. In the works of representatives of the Kokand literary environment, one can witness the syncretization of the literary influence of three great artists of the word: Alisher Navoi, Abdulkadir Bedil, and Muhammad Fuzuli. In particular, it can be seen that Azerbaijani lexemes and lexical units entered the lexicography of works written in Kokand under the influence of Muhammad Fuzuli. This situation is observed in all poets of this environment.

The ghazal of the Qari, which begins with the verse "Necessary constant ablution from your tears," is written in a religious-mystical context. In Furqat's ghazals such as "If there is a garden to enjoy flowers in spring," "Life is not pleasant without the desert in spring," "I saw the image of a crescent moon in Kashmir," "In the meadow, you are wearing a rosebud on your neck, nightingale," "My cry, I am separated from that idol," "Not everyone remembers Andijan," "I have strayed from the house of this strange province," "This is springtime, come, oh friends," "Hasratiy, come here, speak of that playful beloved," along with the depiction of nature, the longing for the Homeland is also expressed.

In the second half of the 19th century, as a result of the development of satirical poetry in the works of Kokand poets, critical realism took the lead. Muqimi's "Saylov," "Dar mazammati zamona," "Dar shikoyati Laxtin," "Hajvi xalifai Mingtepa," "Turf anodon bachchağar," "Dar mazammati qurbaqa," "Avliyo," "Choyfurush," "Uruğ," "Asrorqul"; Zavqiy's satirical ghazals, such as "Dar mazammati zamona," "Bol," "Qarz," "Ko'p qiziq," "Kajdar zamona," "Hajvi igchi eshon," "Abdurahmon shayton," "Go'daslik boy," and "Pashshalar," are imbued with the spirit of critical realism. For example, in the ghazal with the radif "bo'l," the penetration of

capitalism into Central Asia, the fact that the decisive power of money in the life of society came to the forefront, is mercilessly revealed:

Ahli dil bo'lma, zamonning boyi bo'l, bazzozi bo'l,  
Aqchadin langar cho'p ushlab rastaning dorbozi bo'l.

She'r eshitmaydi birov, davron qulog'i kar anga,  
Bir hovuch oltin, kumushning xushjarang ovozi bo'l.

Tegmagay hargiz nishonga otgan o'q yuz hajv ila,  
Xoh zamonning shoiri bo'l, xoh tirandozi bo'l.

Istamas bo'lsa zamona Zavqiy yozgan she'rini,  
Kim eshitsun arzini xoh rozi, xoh norozi bo'l.

Muqimi's "Hajvi xalifai Mingtepa," "Turfa nodon bachchağar," "Dar mazammati qurbaqa," "Avliyo," "Asrorqul"; In Zavqiy's ghazals "Hajvi igchi eshon," the actions of scholars that do not comply with Sharia are exposed.

By the second half of the 19th century, the ghazals created by Kokand poets continued to be constantly enriched from the point of view of the system of images. For example, in the ghazals written during this period, along with traditional characters such as lover, beloved, rival, thinker, hypocritical scholar, and tyrannical official, usurer, merchant, common people's representative, musician, craftsman, and others began to be mentioned. Of these images, such images as lover, beloved, rival, thinker, sheikh are mainly found in romantic, philosophical, and journalistic ghazals, while the swindler, usurer, merchant are found in satirical ghazals, and the musician, craftsman, and common people are found in humorous ghazals.

In Muqimiy's ghazals "Toleyim," "Uruq," Zavqiy's "Dar mazammati zamona," "Qarz," "Kajdar zamona," "Uy puli," and "Zolim puli," the oppression of the common people by tyrannical officials is exposed.

In the second half of the 19th century, Uzbek ghazals, in particular, the works of Kokand poets, rose to a new level both in terms of language and artistic means of expression, and folk expressions, original similes, and lexical combinations were widely used. Poets also frequently used words that were widely used among the people, but had not yet entered poetry and solidified in literary works. In the Kokand literary environment, ghazals based on folk expressions, proverbs, and analogies emerged. For example, vivid examples of this can be found in the works of Muqimiy, Furqat, Zavqiy:

Bozor shabda, qaysi tarafdin debon, kelur,

Hayron yo'lida diydalarim chormen yana...

Nogoh, Muqimiy, uchrasa aql-u hushim ketib,  
Ko'rgan yerimda surati devormen yana.[3.55]

Necha zamondur ko'zga nihondur,  
Har kim yomondur – soldim Xudoga.[3.60]

Rang-u, ruxsor-u, nazokatlarki, jono, sandadur,  
Mo'min ermas aylagan inkor, aylansun quling.[3.78]

Iqbol-u davlatingiz bo'lsun baland doim,  
Yo Rab, tijoratingiz qilsun hayon, afandim.[3.141]

Bazm ahli bo'lsalar mayxoralar anda zaif,  
Dardi yo'q, ag'yor o'shal majlisda aslo bo'lmasa.[4.22]

Toqatim yo'q javringdin ammo shunchakim,  
Bir taraf ko'ngul uzib sendan kettolmayman,  
begim.[4.145]

Qoshingga chin solib tanho, chekib domoni noz o'tding,  
Niyoz ahliga bir boqib, yoring Xudo bo'lsun.[4.162]

Mol-u jong'a ko'z tikib, to'plandi chor-atrofdin,  
Uyma-uy bosqin yasab olg'ur qaroqchi-duzdlar.

O'ldi ko'plar beajal, nomus bo'ldi poymol,  
Qiz anodin ajralibkim, bo'talardek bo'zlar.[5.16]

Hiylakor dog'ulidek surat sovuq, siyrat buzuq,  
Bir cho'qib, ikki qaraydurg'on alo qarg'o eshon.[5.35]

Tang ko'zingdek muncha tang-u tor bo'lmay o'l,  
Jamoat vaqti peshin jome'da tayyor bo'lmay o'l.[5.55]

El aro afsonalar qildi, ko'ring,  
Har tarafdin chiqdi ming bayt-u g'azal.[5.67]

Verses in which proverbs and sayings are used:

Bor masalkim: "Yaxshi odam der edim, o'zi bilur",

Yo'qsa, naylardim qachon sizlarga men da'vo  
anor.[6.184]

Mani qachong'acha hijron g'amida yig'latasan,  
Ko'zum yoshi bir kun sani tutor, mayligamu?  
[6.210]

Bo'zda rish, eshakda jon, to'ti gapurgoni bilan,  
Ey afandim, sizga ul, albatta, inson bo'ldimu?  
[6.212]

Jadal birla kishi maqsudiga yetgan emas ore,  
Bo'lur vaqti bilan har na'v kor ohista-ohista.  
[7.23]

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