

## Verse (Vazn) Issues in Uzbek Ghazals of the 20th Century

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**Abstract:** In this article, the characteristics of the verse of the ghazals of the poet Habibiy, who lived and created in the 20th century, are studied. The verse of his ghazals in "Devon" and "Selected works" and the influence of Alisher Navoi on them are highlighted in the following article.

**Keywords:** verse, science of aruz (in Uzbek literature), "Mezon ul-Awzon", Habibiy, bahr, kamil bahri, hija, tradition and follower issue.



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### INTRODUCTION

While studying the issues of poetic science, the science of aruz is always put in the first place. Because "...аруз фаниким, назм авзонининг мезонидур, шариф фандур. Невчунким, назм илимининг рутбаси бағоят бийик рутбадур. Андоқки, Ҳақ субҳонаху таолонинг каломии мажидида кўп ерда назм воқеъ бўлуптурки, аруз қавоиди била ростдур" (meaning is "...aruz is my fan, nazm is the criterion of avzoni, it is a noble fan. Because the rank of the science of poetry is very high. However, in the majesty of the words of Haq subhonahu ta'ala, nazm is happening in many places, that the aruz is true with the qavai") [Alisher Navoi. 1:45]. This is a proof of the high value of aruz weight and it is also an assessment of aruz by the creator who used the weights of "noble science" most perfectly in the history of Eastern classical literature.

In his work "Mezon ul-Avzan" dedicated to the theory of aruz science, Navoi did not limit himself to collecting, sorting and explaining information in this field of science. His main goal in writing this treatise was not only to popularize the problems in the science of aruz, to bring them into the field of Arabic and Persian-Tajik literature, but also to give a somewhat new interpretation of the issues of aruz and to enrich aruz.

Some poets began to leave this weight because the attitude to the dream in the 20th century caused many conflicts and scientific debates. Fitrat's works "Adabiyot qoidalari" ("Rules of Literature") and "Aruz haqida" ("About Aruz") express a number of opinions on Aruz issues. It should be noted that the scientist tried to explain the aruz according to tradition, not on the basis of moving and silent letters, but on the basis of syllables. This same method makes it possible to learn aruz even today for a student who does not know the Arabic script.

The theoretical and practical development of Turkish aruz is directly related to the work of Navoi who gave information about 19 bahrs and 160 verses in the work "Mezon ul-Avzon"; 12 bahrs about 100 verses were widely used and based on the fact that the aruz system has become an integral part of Turkish poetry, he proved that this poetic system is fully compatible with the laws of the Turkish language [Sirojiddinov Sh. Yusupova D. Davlatov O. 5:520].

## MATERIALS AND METHODS

As the poetic issues in the ghazals of Habibii, who lived and created in the 20<sup>th</sup> century, are highlighted, weight is considered one of the main veins. Weight, which is an important element of a poetic work, "gives the lines of the verse a unique method (rhythm)" [Rustamov A.2:83]. When choosing the weight for their poems, the creators paid attention to the balance of the theme, ideas and images of the poem with the weight.

Habibi's "Tanlangan asalar" ("Selected Works") published during his lifetime and "Devon" published several times in the last part of the verse indicators of some ghazals are the result of Hazrat Navoi's direct influence. Alisher Navoi in his work "Mezon ul-Avzon" expressed an opinion on the content of writing the names of weights on top of the ghazal. During his time, Sultan Husayn Boykara ordered to write down the name of the weight of ghazals in the court of Amir Khusrav Dehlavi. This is even one of the factors that motivated the creation of "Mezon ul-Avzon".

Habibiy managed to continue this tradition in his own way. At the end of "Tanlangan asarlar" ("Selected works") published in 1960, forty ghazal matlas are given under the title "Hijas and forms of Habibiy's poems written in Aruz verse", and the number of hijas in them is indicated. Bahr's name and other characteristics are not mentioned. In fact, 106 ghazals were collected in this collection. In our opinion, the author probably did not take into account the repeated values. Later, at the end of "Devon" published in 1975, the number of hijas of 44 ghazals and now the names of the bahrs are indicated. However, it is acceptable to admit that some mistakes were made in the naming of these seas and in determining the weight plates. It would not be a mistake to say that these saktas were not caused by the poet's lack of deep understanding of weight, but rather by the one-sided attitude of many literary scholars in the second and third quarter of the 20th century to the weight of aruz. For example: in the collection "Tanlangan asarlar" ("Selected works") published in 1965, the poet himself classified as follows, on the left is the number of hijas and next to it is the matla of the ghazal.

*10 Chin mehr ila jonu dil xaridor,*

*Ey menga sevikli, yaxshi dildor ...*

*16 Yuzing visolidin sahar sevinch olib sabo kelur,*

*Na xush, dimog' uchun yana shirin shakar havo kelur*[Habibiy.3:343-345].

The matla of forty ghazals consisting of verses from ten to sixteen (first stanza 10, second stanza 11, third stanza 12, fourth stanza 13, fifth stanza 14, sixth stanza 15, seventh stanza 16) is given in the form. But in some places, there have been errors in the specified weights. For example, the second line of the following verse, which is indicated as ten hijalik, consists of eleven hijas:

*Bizlarga iqbol, ko'rsatdi jamol,*

*Qazig'aymiz kanal, bo'ldik barkamol* [Habibiy.3:343-345].

In my opinion, the word "qazig'aymiz" was in the form of "qazg'aymiz" in the manuscript, it seems that a mistake was made during copying.

Uzbek professor A. Rustamov's observations on the example of Habibii's work in the early 70s of the last century were published in the press regarding the use of traditional aruz weights. In this

observation, the scientist thoroughly identifies Habibi's poems included in a collection published in 1960. According to him, his poems mainly use aruz verses such as hazaj, ramal, rajaz, munsareh, muzore, mujtass, sare, mutaqarib, mutadorik.

## RESEARCH AND DISCUSSION

In the poet's "Devon" published in 1975, such shortcomings were somewhat filled. The volume also includes a preface written by the author, which contains the author's views on the meaning of aruz and his thoughts on the study of works on the science of aruz. In this preface, while reporting on the works of Hadayiq ul-Ajam, Habibiy Rashididdin Vatvot's "Hadayiq us-sehr", Hoja Nasiri Tusi's "Meyor ul-ash'or", Abdurahman Jami's "Aruz. Muhammad Binnil Qays" it is stated that there are nineteen main branches of aruz, more than a hundred branches, and each branch has a heart, measure, and name consisting of a separate verse. Hazrat Alisher Navoi's works "Mezon ul-Avzon" are mentioned in detail: "Alisher Navoi also used the works of the past writers perfectly and wrote a scientific work called "Mezon ul-Avzon" (Scale of verses) according to the verses of Uzbek poems and left it to us. As I read this precious work, which is our heritage, two or three times with interest, the different verses of the aruz became dearer and more beautiful to me. The dream of writing different poems in different poetic verses and creating a divan worthy of my knowledge according to the style of the teachers came to my mind... I began to compose the divan in your hand with forty-five different weights of aruz and the names of these seas" [Habibi. 4:14].

It should be noted that in the last part of this divaan, the number of hijas of forty-four ghazals, names of verses and columns are also indicated [Habibi. 4:528-534]. At the end of the divaan, examples of ghazal verses written in bahrs such as rajaz, mutaqarib, ramal, sare', hazaj, khafif, muzore', munsareh, madid, mujtass, kamil are shown.

"Komili musammani solim" is an uzbek poetic verse which is a measure rarely used in poetry. This bahr is explained in "Mezon ul-Avzon" as follows: "...sixthly, two bahrs are used, and this is not seen in the dreams of the novices, but one of them is perfect... there is a little poetry in my special poem." Alisher Navoi used this term for the first time in Uzbek poetry:

Ne xayol edi yanakim ko'ngul qushi saydini havas aylading,

Badanimga xar saridin hadang otibon anga qafas aylading.

It is known that Shermuhammad Munis and Ogahi, who are considered to be major representatives of Khorezm's literary environment, wrote ghazals in perfect style. Sheikh Ahmad Tarazi and Babur have also given enough information about this sea. As a follower of Navoi's traditions, Habibiy was also able to show his talent in this weight. The following ghazal from 1967, which is present in all "Devons" published in 1975 and 1980, was written in the same bahr:

Naxush, o'rgilay, / karaming bila /qarasang kulib, /nazar aylasang,

Yuragingdagi/ g'arazingni ham /bilayin, nadur, /xabar aylasang.

V V — V — / V V — V — / V V — V — / V V — V —

Mutafoilun/mutafoilun/mutafoilun/mutafoilun

Being able to write a ghazal in a komil bahr, once again shows the artist's mastery of the art of aruz and how high his creative potential is. The fact that this ghazal aruz is in a perfect weight that few poets have managed to write, and with its deep content and artistry, is a proof that Habibi has been able to adequately continue the traditions of Alisher Navoi.

## CONCLUSION

In conclusion, it can be said that due to the social and political events that took place in the life of the society in the 20<sup>th</sup> century, although the Uzbek aruz was a little weak, Habibiy tried to

preserve the verse of the aruz through his ghazals and served as a unique bridge in delivering the aruz to the next generation.

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