

POETICS OF OJIZ'S GHAZALS

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<https://doi.org/10.5281/zenodo.10161044>

Abstract. This article is devoted to the poetic aspects of the ghazals of Ojiz, who lived in the literary environment of Andijan in the 19th century.

Keywords: *poetics, ilmhoi segona, ghazal, rhyme, radif, absolute and muqaiyad rhyme, hajib.*

The poets who grew up in Andijan have a special place in the history of Uzbek literature. In particular, artists who lived in Andijan in the second quarter of the 19th century and the beginning of the 20th century left mature works of art. The works created by them are a part of our thousands-year-old literature, our national literary heritage.

The research study of the life and creative heritage of the poet of Andijan, whose real name is Abbas Eshon Khalfa, who created under the pseudonym Ojiz, is the illumination of one of the unknown pages in the history of our literature. Ojiz, who lived and worked in Andijan in the 19th century and was considered the owner of the throne, is the owner of a huge literary heritage. The time has come to present his works to the literary and scientific community.

The term poetics is defined in scientific sources related to literature as follows. "Poetics" is a Greek word that means "the art of creation." Poetics is the science of how creativity becomes art. Today, the term "poetics" is used in two different meanings:

- 1) common – refers to the theory of literature in a broad sense;
- 2) private - in a narrow sense, it is a component of the theory of literature, and it is a teaching about a literary work. ¹

In fact, the term "Poetics" was first introduced into scientific circulation by Aristotle, and in his work of the same name, this term was used in the following meanings:

- 1) is a set of tools that create an artistic being, exist in an artistic space and time, and carry certain concepts about the world and the individual;
- 2) it is a scientific subject that is close to literary studies and rhetoric and studies the means of creating artistic existence and its structure (Y. Borev).²

After the commentary of Aristotle's "Poetics" was written by Farabi, his follower Ibn Sina in his works on music and poetry described the poem as "the theme of the poem" and thus the classical poetics mainly deals with the issues of poetry. The research network - the "trinity of sciences" (ilmhoi segona) was created. This science included three independent fields. These are:

- 1) **ilmi aruz** – a field that discusses weights and their rules in poetry;
 - 2) **ilmi qofiya** – informative about rhyme patterns and types
- field;

¹Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.137.

²Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.138.

3) **ilmi badi'** – speech decoration arts, their specific aspects, a field that studies the methods of beautiful and meaningful expression of thought³.

The first work of Turkish poetics that has reached us is Sheikh Ahmed "Funun ul-balaga" (1436) is Tarazi's work **types of poetry, the science of rhyme, the science of badi, the science of aruz** (Part 5 - the section on the problem has not survived). Alisher Navoiy's "Mezon ul-avzon", "Risolai muammo", "Majolis un-nafois", "Muhokamat ul-lugatayn", "Khamsa" In the introductory parts of his epics, Babur's works "Risalai Aruz" we can see that the issues of classical poetics are covered.⁴

We also interpret and classify 40 ghazals written in Turkish in "Devoni Ojiz" based on the above three branches of poetry.

The ghazal is considered the main genre in classical poetry that shows the creative potential of the poet. The status of each artist is determined by the level of his ghazals. In addition, the ghazal had a special position in the administration of the devan. It is known that the devan of a person who has not written a ghazal is to give order had no right. 40 Turkish ghazals are collected in the divan of Ojiz, whose real name is Eshon Abbas Khalfa, called "Devani Ojiz", the subject of our master's thesis. All of these ghazals fully met the rules of Aruz.

The so-called ghazal genre is defined as istilah in scientific literature as follows. Ghazal (Ar.) is a romantic word, expressing love, praising women, and Istilah is a lyrical genre that is widespread in Eastern classical poetry. The ghazal ranges from 3 to 19 (21) stanzas and rhymes in the style of a-a, b-a, d-a, e-a... There are many ghazals with 5-10 stanzas in Turkish literature. The first information about the ghazal genre in literary studies is given in Shams Qays Razi's work "Al-mojam" (13th century). The scientist points out that the main lexical meaning of the ghazal is related to making love to women.⁵

The volume of Turkish ghazals in "Devani Ojiz", which is the object of our study (there are 40 ghazals written in Turkish in this devan), is different. A quarter of these ghazals, i.e. 10 of them, are 7-verse ghazals, considered traditional in ghazal writing. 8-byte and 10-byte ghazals are referred to 6 times. The number of ghazals with 9 verses is 9. The number of 11-byte ghazals is 8, and there is 1 12-byte ghazal.

The first verse of a ghazal is called matla' or mabda', and the last verse is called maqta', and in most cases the poet's pseudonym is used in the ghazal. Sometimes a nickname can be used in the stanza before the praise⁶.

Ojiz collected 40 ghazals in his Turkish divan and used his pseudonym in all of them. That is, there is not a single ghazal in the divan without a pseudonym. The artist used his pseudonym in only one out of 40 ghazals, in the radiative ghazal "Ket", that is, in a foreign verse before praise. In all the rest of his ghazals, he used his pseudonym only in praise.

Poet Ojiz wrote half of the Turkish ghazals in "Devani Ojiz" in ramal bahr, which is the most used in classical Turkish poetry. That is, 21 out of 40 were written by Ramali in the mhazuf weight. 11 people have finished their ghazals in Hazaji's musmali salim bahr, and 8 in Rajazi's musmali salim bahr. The poet Ojiz expressed the Turkish ghazals in Devon in these three weights.

³ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.140.

⁴ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.141.

⁵ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.144.

⁶ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.144.

Working according to the above procedure, let's classify and describe the Turkish ghazals in "Devony Ojiz" according to "Ilmi kafiya". First of all, the rhyme is explained in the scientific literature as follows.

Rhyme (Ar.) - the adverbs, words and phrases at the end of the verses become harmonious with each other. Rhyme is the main element that creates a poetic rhythm like weight in classical poetry, and its use at the end of a stanza was one of the necessary requirements. In Eastern Muslim literary studies, the theoretical views on rhyme are expressed in a special science - the science of rhyme.

In literary studies, several types of ghazal are distinguished according to the rhyming. We will classify the Turkish ghazals in "Devony Ojiz" according to these types below.

Simple ghazal (with rhythm: a-a, b-a, v-a, g-a...):⁷ in this type of ghazals, the first stanzas rhyme with each other, and the pairs of the remaining stanzas rhyme. Apart from one ghazal in Ojizi's Turkish divan, all ghazals are of this type in terms of rhyming:

To'kti qonim g'amzasidin, bermadi hargiz baho,
Hech kofir din eliga muncha qilg'aymu jafu?

Lablaridin obi hayvon tomsa tutg'aymu darig',
Yo xati Xizri rezing sori emasmu rahnamo?...

2. Ghazal husni matla' (with rhythm: a-a, a-a, b-a, d-a...): in this type, the first and second stanzas of the ghazal are rhymed only with each other and with the pairs of the remaining stanzas. This is not found among Ojizi's Turkish ghazals.

3. Ghazal qit'a (with rhythm: b-a, v-a, g-a...) – in this type, only the couplets of the ghazal are rhymed with each other, even the matla is not rhymed with each other. Usually, this type of rhyme is called a ghazali kita, as it is characteristic of the continents, and such a ghazal is not found among Ojizi's Turkish ghazals.

4. Ghazal musajja' – in this type of ghazals, internal rhyme is used starting from the second stanza. This type of rhyme was widely used in the poetry of Navoi, Babur, and Mashrab. For example, the following ghazal of Ojizn can be an example of this:

Gar arbada qilsam men, ma'zur tutung, ahhob,
Ul mayki ichibdur men, bir jur'a yutung, ahhob...

Tutqonida mug' soqiy dayr ichra mayi boqiy,
Ojizlig'ima boqib, bir jur'a sunung, ahhob.

5. Ghazal Mulamma' – in this type of ghazals, the verses in the verse are written from beginning to end in different languages. We can see examples of this in several artists such as Navoi, Babur and Mashrab. And Ojiz's work is written in two languages from beginning to There is no final ghazal, but in some of the ghazals (3 of them), we can witness that the first verse of the matla is written in a completely different language:

“Kana vajhuhu muqtaziyan lizzuhuri fissivo”,
Oning uchun kechsa, necha ming oyinai berdi jilo...

⁷ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2018.–B.144.

Qad tajallo vajhuhu lilma'rifati fi mosivo,
 Ko'zgularda oshkor etti jamolini Xudo...

Qad afodal hubba littullobi qat'u mo sivo,
 Izlagan rohi muhabbatni qilur tarki havo...

6. Ghazal muvashshah – is a type of rhyme in which a specific name or word is derived from the initial letters of the stanzas or verses. Such ghazals were used in the work of poets such as Munis, Ogahi, Uvaisi, Nadira, Muqimi, but they are not present in the work of Ojizi.

In addition to these types of rhymes, there are also ghazali mushoira (based on two or more poets singing a ghazal in a badiha way), ghazali zulqafiyatani (based on double rhyming), ghazali zulradifayn (based on two radifs), ghazali There are types of rhyming such as zebqafia (head to toe rhymed the same), Ojizi did not refer to them in "Devani Ojiz".

Above, we considered the types of ghazals according to their rhyme. Now let's talk a little about the types of rhymes in the ghazal according to their structure.

Rhymes are structurally divided into two types:

1) muqayyad rhyme (Ar.) - bound, shackled. It is one of the different types of rhyme according to its structure. It ends with the letter Ravi. In Shams Qays Razi's work "Al-mo'jam" (1218-1233), muqayyad is one of the two types of rhymed rhyme, and in Nasiruddin Tusi's "Me'yar ulash'or" (1253) as one of the types that differ according to the position of the rhyme. Due to the fact that the stem ends with the letter rawi, that is, no letter is used after the rawi in the stem, there is also a tradition of calling muqayyad rhyme "root rhyme" in modern poetry (U.Toychiev).

2) absolute rhyme (ar.) - mature, complete. It is one of the different types of rhyme according to its structure. In an absolute rhyme, after the letter of rawi, other letters of the rhyme (wasl, khuruj, mazid, noyira) also take part. In Shams Qays Razi's work "Al-mo'jam" (1218-1233), absolute rhyme is one of the two types of the narrator's letter, and in Nasiruddin Tusi's "Me'yor ulash'or" (1253), it is one of the different types of rhyme depending on the position. listed as one⁸. So, here it is seen that when we divide the rhyme into two types according to the structure, the narrator is the criterion for us. Naturally, a question arises. What is a narrator? Looking at Ravi as an istilah in scientific literature, it is explained as follows. Ravi is a rhyming sound in rhyming words. 15% (7) of the ghazals in the Turkish divan of Abbas Eshon Halfa are ghazals with absolute rhyme, 85% (33) are ghazals with specific rhyme. Also, the poet used 10 different letters as a narrator in this divan. These are: O, B, N, D, Yo, X, R, M, I, L. We can see how many times he used these letters as a narrator in the table below. (Table 1)

№	The name of letter in Raviy	How many times is used	№	The name of letter in Raviy	How many times is used
1	“O” letter	13 times	6	“X” letter	1 times
2	“B” letter	8 times	7	“R” letter	4 times
3	“N” letter	8 times	8	“M” letter	1 times
4	“D” letter	2 times	9	“I” letter	1 times

⁸ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2019.–B.179.

5	“Yo” letter	1 times	10	“L” letter	1 times
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From the table above, we can see that the poet Ozhizi used the letter "O" most often as a narrator.

It is known from the traditions of classical literature that ghazals are not named as in contemporary poetry. Our creator did not name his ghazals written in Turkish, being faithful to traditions. It is also known that two different ways were used in the history of literature to distinguish ghazals from each other. The first - if a radif is used in a ghazal, it is a ghazal with "such and such" radif; The second is that if the ghazal does not use a radif, it is called a ghazal with "such and such" matla.

At this point, we found it permissible to dwell on the term "Radif". Radif (ar.) - trailing, following behind the horse. One of the elements of classic poetry. A word or combination of words that is repeated exactly after the rhyme in poetic verses. Radif repeats the leading thought expressed in the poem, draws the reader's attention to the main idea, and serves to convey the author's ideological intention more deeply. In classical poetry, radif is studied as part of the science of rhyme. Shams Qays Razi's "Al-mojam" (1218-1233), Nasiruddin Tusi's "Meyar ul-ash'ar" (1251-1252), Abdurrahman Jami's "Risalai Qafiya", Sheikh Ahmad Tarazi's "Funun ul-balog" a" (1436-37) it is noted that radif is characteristic of Persian poetry and was not used in Arabs. Radif is important in the works of Alisher Navoi, and almost all ghazals from the collection of "Khazayin Ulmaoni" equal half (1294 ghazals) are verses with radif⁹.

Abbas Eshan Khalfa's Turkish ghazals can be divided into two groups as above. Three-eighths (3/8) of the author's total ghazals written in Turkish (40), i.e. 15, are radif ghazals. So, the poet Ojiz, like Hazrat Navoi, finished almost half of his Turkish ghazals with radif. The remaining 25 are ghazals without radif. Similar 25 ghazals can be called "so-and-so" ghazals. In the poet's 15 radif ghazals, the following words were radified (the order of the radified words was given in the divan and we explained it according to the same order, adhering to the tradition of creating a divan):

2-table

№	Usage radif	№	Usage radif	№	Usage radif
1	“ Ahbob”	6	“ Bahs”	11	“Sho‘x”
2	“Ko‘rub ”	7	“Hodis”	12	“Xat”
3	“Yigit”	8	“Ehtiyoj”	13	“Xat”
4	“Ket”	9	“Iloj”	14	“Mening”
5	“Bois”	10	“Muhtoj”	15	“Sari”

While analyzing the ghazals of the poet Abbas Eshon Halfa according to the science of rhyme, the following opinions are expressed in the scientific literature about "Hajib", one of the elements of the ghazal.

Hajib (ar.) - veiler, coverer. One of the elements of classic poetry. A word or combination of words that is repeated exactly before the rhyme in poetic verses. a poem in which hajib is used is called mahjub. In the sources of classic poetics, the use of hajib in one sense is considered one

⁹ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2019.–B.179.

of the necessary conditions. In the works of Alisher Navoi, hajib was used mostly in the epics of "Khamsa"¹⁰.

None of the Turkish ghazals included in "Devoni Ojiz" used the Hajib element. In conclusion, there are still many aspects of Ojiz's work that need to be studied, and this is necessary.

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¹⁰ Yusupova D. Aruz vazni qoidalari va mumtoz poetika asoslari.–T., 2019.–B.180.