

**GHAZAL IN TURKISH POETRY**

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**Аннотация:** Мақолада туркий адабиётда ғазал жанрининг пайдо бўлиши, таракқиёти хақида фикр юритилади. Туркий ғазалиётнинг илк намуналарида қўлланилган бадий санъатлар Носириддин Рабғузий, Хоразмий ғазаллари мисолида таҳлил қилинади. Сайфи Саройининг «Гулистони бит-туркий» асарида номлари тилга олинган шоирларнинг ғазалларида учрайдиган бадийят намуналарига тўхтаб ўтилади.

**Таянч сўз ва иборалар:** Газал, аруз, пайдо бўлиши, услуб, “ийҳом”, “ташхис”, “талмех”, “мусажжа”, “зебқофия”, “тазод”.

**Аннотация:** В данной статье раскрывается вопрос формирования и развития жанра газель в тюркской литературе. Первоначальные образцы тюркской газели анализируются на материале лирики Носиридин Рабгузи, Хорезми. Автор также анализирует фрагменты из произведения Сейфи Серайи «Гюлистан бит-тюрки».

**Ключевые слова и выражения:** Газель, аруз, становление, стиль, “ийхам”, “ташхис”, “талмех”, “мусаджа”, “зебқофия”, “антитеза”.

**Annotation:** In this article, the question of the formation and development of the gazelle genre in the Turkic literal revealed. The original samples of the Turkic gazelle on the material of abguzi's lyrics, Kharezmi are analyzei author analyses the fragments from the works of Safi Serayi “Gulistan Bit Turks”, too.

**Keywords and expressions:** Gazelle, aruz, formation, style, "iyham", "tashhis", "taimeh", "musajah", "zebkofia", "antithesis".

In the Turkish literature of the end of the XIII century and the beginning of the XIV century, the ghazal genre began to occupy a large place in the works of all poets. It is known that the ghazal appeared in Arabic literature in the VI-VII centuries. Many scientific studies have been made about the development of this genre and its ideological meaning.

"Although the ghazal was originally created in Arabic poetry, its development as the most viable genre of poetry is connected with the names of the great figures of Persian poetry: Rudaki, Nizami, Khaqani, Marogali Avhadi, especially Ca'di and Hafiz."

In the 9th century, the ghazal genre entered Persian-Tajik literature. C.Aynius, Bertels, I.Braginsky, A.Scholars such as Mirzoev point out that the earliest examples of ghazal in perso-Tajik literature appear in Rudaki's work. In the work of Saadi and Hofiz Sheroziy, however, Kamolot was promoted to the peak.

A scientist who extensively and comprehensively studied the stages of formation and development of ghazal as a genre. Mirzoev argues that the ghazal as a separate type of lyric developed and formed not in the 10th century, but from the 12th century. Although poems of romantic content were written under the name "ghazal" in the 10th-11th centuries, the refinement of this genre was a great service of Rudaki, but they could not rise to the level of a real Ghazal.

Although the emergence of the ghazal genre in Turkic literature is associated with the name Khorezmiy and Rabguziy, in the studies of some scholars it is said that this genre began to form much earlier. A.K.Borovkov "aruz was formed in the literature of Turkic peoples as early as the 10th-11th centuries", - desa, I. V. In addition to examples of folk oral fiction, Stebleva's "Devonu lexicotit-turk" outlines poems belonging to written literature that fall into the various bahres of aruz.

The creation of the "Turkic" in ramali musammani maqsur weight, mentioned in Alisher Nawai's "mezon ul-avzon" and an example of oral creation, is evidence that the process of the formation of ghazal in Turkic poetry began much earlier. B.Valikhojaev focuses on the main aspects of Turki, relying on Nawai's meditations on this genre, and states the following points: "...Turkey belongs to the amorous type of Oriental ghazal, which expresses a varied amorous mood, associated with love, the image of yor and these. From this point of view, it can be concluded Theoretically that the main theme of Turkey consists in describing and describing the appearance and various qualities of yor, the love of the lover for Mahbuba and the various psychological experiences he experienced along the way, the delights of vasl Oni, the anguish of the hijran dam".

The scientist analyzes the specific aspect of Turkey and draws attention to the fact that the content consistency of this genre, compositional integrity, bytes are interconnected in a logical way. Turkic is an early example of Turkic ghazalism, and its appearance and formation in poetry can be traced back to folk oral creativity.

Starting with the work of Rabguziy, Khwarazmiy, Sayfi Palace, Mavlono Qazi Muhsin, Mavlono Isaac, Mavlono Imod Mavlaviy, Tughlikhoja, who lived in the first half of the 14th century, the ghazal genre rose to a new stage of development. Turkic poets sought to keep their ghazals simple, vital and close to folk oral creativity. The ghazals they create contain all the features that are a prerequisite for this genre. Both thematically and in form, their poems meet the requirements of ghazal. Ghazals were created mainly on the theme of love. The use of the pseudonym in their last Bays also corresponds to the requirements of ghazal. Turkish poets, mainly those who created ghazals in ramal and hazaj Bahrs of aruz, because these Bahrs are considered close to the weights of Uzbek folk oral poetry, and turkona can be said to be one of the aspects inherent in the style.

It is notable for the simplicity of the language of the ghazals of the poets, as well as the appropriate use of artistic image media such as tajnis, tazad, talmeh, tashbih. These artistic means were manifested in the work of the above poets in a new form and a unique style. This feature served the formation of the Turko style in Turkic poetry.

The dozens of ghazals found in rabguziy's "Qissa Rabguziy" embody the characteristics characteristic of Turkic poetry during the poet's residence. In Ghazali, which begins as "the day has entered the Hamal ersa", the poet gives a wide place to the image of nature. The poet skillfully describes the various changes that take place in nature with the entry of Navruz. In the process of the image, the poet uses artistic means such as revitalization, quality, imitation. This is how the duchess begins:

The day entered Hamal ersa came to the Navruz of the universe,

Randi Bahman zamharir winter did not stay in qori, buzi.

This is how the poet describes the entry of the universe into a beautiful image in the spring:

The day will come and rise to the thousand Blind Dead World,

Tong badizlab naqshi birla bezanur this is the Earth.

With the arrival of spring, the new opening of the world is described as the "resurrected world of the dead". Birds such as cuckoos, geese, doves, Crows, yayrasa, animals such as OS, kopecks, kish, Beaver, running there, will acquire a beautiful landscape:

Play in the sky squirt, goose, do, snowflake,

There you get yugrub pairs OS, kopecks, kish, Beaver.

In the "Rosary of Willow weavers", that is, on the branches of the willow tree, birds: qumri, bulbul, Toti make a lady, add even more freshness to the spring freshness. Dedicated to the image of such a beautiful landscape on Earth, The Lord's Gazelle is read even by the hordes of paradise:

Hōri Ayn ujmoh recites the most and tahsin inside,

Summer UzA mundoğgazal had bowed to Nazareth The Lord.

In ghazal, the poet adheres to all the shaky-artistic requirements inherent in the genre. Ghazal a-a, b-a, v-A... rhymed in form, the words Navruz, buzi, Nazi, summer, tuzi, sheep-lamb, juzi, Beaver, star, Rabbuzi provided the tone of the poem.

In relation to spring, istioras such as Olam Navruz, Bahman, zamharir were applied to winter. The art of tazad is used to describe the movement of creatures in the land and blue. Diagnostic art is prominent as the primary imaging tool.

Ghazal is written in ramali musammani mahzuf – a Turkic song weight that exists among the people. On literary monuments of the beginning of the XIV century, there are cases of striving for a specific turkonality, or rather, referring to the style or weight of a Turkic song, not only in subject and content, but also in form.

Ghazal janrinig's progress during this period also included the contributions of poets such as Saifi Palace, Ahmadhaja as-Palace, Mavloni Qazi Muhsin, Mavloni Ishaq, Mavloni Imod Mavlaviy, Tughluhaja. Sayfi's court quotes on page 179 of "Gulistoni bit-turkiy" the muster of contemporary artists, poets of the 14th century. Mushoirada cites examples from the ghazals of the creators mentioned above. This Mushaira gives an idea of the representatives of Turkic literature of the XIV century and their style.

R. Orzibekov, in his book "Ghazal and musammat in Uzbek lyric poetry", talks about some artistic methods in creating Ghazal and gives extensive information about ghazals created in musajja, tajnis, husni matla', zebkofiya, zulqofiyatayn and other ways. Tajnis art was used in the stanzas or bytes to bring artistry to the surface, to produce beautiful wordplay. "Rhyming words in each of the tajny Ghazal verses will be gendered, formative. In one Ghazal, a word that comes as a consonant rhyme can also mean different meanings in many cases".

Early examples of such Ghazals are found in the work of Saifi's court and his contemporaries. Mawlono Imam Mawlavi uses the word "qinda" as tajnis in a ghazal:

How do I touch my heart, and I am a sword, and my surprise keeps me.

Tughlikhoja uses the tajnis art of the compound "qaro Qing'a" in Ghazali:

Nigoro eyepiece look birla I am a slave qaraqing'a, I am a tear White tushtu it is qaro Qing'a.

If you wish to reach your full age, then make you proud in your tabugung, your life is shorter.

The same weight and rhyme also includes the following gazelle of the Saifi Palace:

How many Meningtek surprised ushul witch karaqing'a,

Behold, the body was blameless, and behold, Qing'a.

Color of fresh apple on the surface of the White of the tan,

Erur ul pure bird blood sheddek qaro Qing'a.

Qaro Qing'a tushubtur this palace Saifi poor,

If Nechuk gets out of the grass qaro Qing'a with sword garden.

These ghazals used a complex type of tajnis art tajnis. The formative words in the Gazali of the Saifi Palace represent the meaning of the eyebrow of yor, the Qi of the sword, the White of the snow, the black difficulty.

Ghazals were created using musajja, zebkofia, calculated from complex techniques other than the Tajnis method. "Ghazals created in the Musajja method are also referred to by chorbahrli, invasions of ghazals with inner rhyme. Because in such ghazals, bytes are divided into equal parts based on the harmony of the verses, and in addition to the main rhyme, internal rhymes are also distinguished.

Regarding the compositional structure of ghazals, it can be said that the Turkic poets took a special course in the Uzbek Ghazal on the issue of the relationship of composition and verse to each other. While the Turkic ghazal was fed from the Perso-Tajik Ghazal, the Uzbek poets in this matter followed a unique tradition. They paid great attention to the logical connection, consistency of the ghazal bytes. Alisher Navoi also touches on the issue of ghazal composition in the "debocha" of the "Badoe ul-bidoya" office, and expresses his critical comments on this: "again bukim soyir davovinda is the official ghazal style, shoyi'turur, trespass and do not give condolences to the jilva and jamoli of the word arus in special varieties. And if ahyonan Matla'e comes in a special variety, they will not wear itmom Xil'atin and anjom kisvatin with hamul Matla'uslubi, but until it is over, if the content of one byte flourishes in the spring of visol, then another one will be humbled in the fur of Pharaoh. This photo spot is far from the attitude, and the gentle King is seen. I have made great efforts, I have become a great leader in every content, I have a proud image of haisiyatidin in accordance with and mæni jünibidin mutabiqayı".

As can be seen from this meditation by Nawai, the poet criticizes certain characteristics of the ghazalnavis style that preceded him. The poet does not like the fact that Ghazals are compositionally created in retail ("the content of one byte is in the spring of vysol, and another in the Khazan of firoq") form. Exalted "...in every context, Matla'e GOG, I will be the main leader, the prayerful picture is in accordance with haisiatidin, and Ma'ni jonibidin is in a misguided fall," yakpora agrees with the ghazal form. In these records, Navoi did not use yakpara and retail invasions. But the features that do not Wing The Poet are in line with retail Ghazal, the aspects that favor it are in line with yakpora Ghazal's composition. It is understood from these that there should be a clear theme in the creation of ghazal, that the poet's idea-goal should be expressed

through this theme, that the bytes should be connected with the content consistently, that Matla', and praise should also be appropriate from the content, in harmony with the idea of ghazal.

In the pre-Nawab's Uzbek Ghazal, the above tradition is central to the question of the correlation of composition and bytes. Such a characteristic of ghazal composition is characteristic of most of the ghazals of Atoyι, Sakkokiy, Gadoiy, Lutfiy, Hafiz Khwarazmi. In Persian-Tajik poetry, which had its greatest success in ghazal, waholangki did not consider this feature a condition in ghazal composition. A stuck in this. Hayitmetov dwell in detail in his work "Navoi lyricism". Analyzing the ghazals of poets such as Saadi, Khusrav Dehlavi, Hofiz, he focuses on aspects such as the parochialism in them, the non-complementarity and independence of the bytes. It focuses on the fact that Uzbek poets follow a unique tradition in ghazal composition.

According to the composition of ghazals, such types as yakpora, khataband, retail, musalsal are distinguished. Atoyι's Ghazal, beginning with the stanza "ul sanamkim suv yaqosinda paritek O'lturur", features of partial eventfulness are prominent. A certain eventful plaque was created in ghazal through emblems typical of folk tales such as "fairies sitting in the water yaquas", "water maiden".

In the tarakkiyot of Turkic literature until the 10th century, yukori holds the creators named Mukhim urin. The ghazals created by these creators brought Turkic poetry to a new stage of development with their artistic perfection, tonality and other aspects. Ghazal weight was a major figure in poetry. The subject area of poetry has expanded. Poets have translated their poems into vernacular

they sought to bring them closer. In poetry by referring to folk oral creativity

the desire to write turkona went to kuchaya. This led to the unprecedented flourishing of the Turkic poetry that followed.

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