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THE ROLE AND IMPORTANCE OF THE GHAZELLE GENRE IN UZBEK CLASSICAL MUSIC

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Abstract

Uzbek people is very rich and has an ancient history. Its wonderful traditions, classical musical works and invaluable creative experience have survived to this day and are carefully kept in the hearts of young people. In fact, melody and tone are considered expressions of the human spirit. The idea and vision of any work first arise in the imagination of the creator, then are brought to life through performance and a specific work is formed. If this unique piece of music, a fruit of the imagination, can find a place in the mind and heart of the listener, it will exist forever and delight the hearts of listeners for many years. When melody gets acquainted with poetry, the perfection of the work increases, becomes richer in content and takes a deeper place in the heart of the listener. In classical musical art, the harmony of melody and poetry is manifested at a very high level. In it, the melody adds an extra note to the poem, and the poem appeals to the melody for deeper meanings and states of mind. Poetry is not just a form of meter, rhyme, parallelism, narrator, and verse, but also a complex of ideas, thoughts, and metaphors within it. In this case, although the form is evident in structural patterns, the meaning seems to be hidden behind figurative symbols, words, or between the lines.

Keywords: *tradition, music, note, melody, poem, form, size, structure, symbol*

Ghazal is music, so the words and phrases in it are also delicate, elegant, and charming. If not just one word, but one sound or addition is pronounced incorrectly, if it does not fit the melody, the entire work will become rough and coarse. Ghazal, especially Alisher Navoi's ghazals, are very artistically woven, like a fabric, and if you slightly violate the rhythm of the melody, if you pronounce the word without observing the requirements of the established bahr, it will not be correct. It should be noted that most of Alisher Navoi's ghazals were

written in the ramal and hazaj aruz bahrs. The author specifically noted this in his work "Mezon ul-awzon", outlining the possibilities and characteristics of each bahr, as well as the ways of expressing the Turkic language.

Works written in aruz meter, especially ghazals, require soft, slow reading; it is not possible to emphasize each syllable in the words of the work, or to read it loudly (sometimes shouting). This contradicts the nature of aruz meter. Since a ghazal is a genre with a subtle and delicate meaning, this soft,

delicate melody should not be disturbed not only when it is set to music and sung as a song, but also when it is recited. This requires a good knowledge of aruz meter and its nuances. Because, precisely, only a person who knows the conditional pronunciation measures such as “failotun”, “mafailoun”, “mustafilun”, “failoun”, their interrelation, and what sounds they are made of, can understand the short and long sounds in words, and catch the nuances formed by the combination of sounds. In Aruz, sounds and syllables in words are sometimes pronounced separately and combined with each other.

This does not mean that all vowels are pronounced elongated in poems written in aruz meter. For example, in Persian and Turkish classical poetry, the vowels “o”, “i”, “ye”, and “u” are often pronounced elongated in some places (i.e. instead of one and a half or two syllables), and in some places they are pronounced as a simple short syllable. For example, in the line “Bolmasa ishq ikki jahan bolsun” the word ishq is pronounced as one syllable, while in the line “Ishq erur durru kongul durj anga” the word ishq is pronounced elongated.

Classical poetry, including Navoi’s ghazals, has its own unique language, figurative means, and aspects adapted to aruz melodies. We have said that the ramal and hazaj meters of aruz meter are widely used in Navoi’s ghazals. In particular, ghazals written in ramal meter constitute the majority, it can be said that almost half of the diwans consist of ghazals written in this meter. Nevertheless, each ghazal has a rhythmic characteristic that arises from its content and meaning, and each has its own charm and impact. The purpose of writing these is that we are teaching the growing generation to understand classical poetry and enjoy it spiritually. We should also teach them that each ghazal, rubai, and dostan should be read in its own meter and melody, and how to read a ghazal. It would be good if literature lessons and circles in schools and universities paid attention to this. Similarly, it is necessary to educate ghazal singers and speakers who will perform on radio and television channels and theater stages. In particular, singers who perform classical songs should be thoroughly literate in this regard. In Uzbek poetry, they must master the skill of expressively reciting

the ghazals of Lutfi, Navoi, Babur, Mashrab with their melody. The future hafiz must not only know how to play music and read music, but also constantly read poetic works and be a true admirer of the art of speech. Then his song will be even more touching and touching.

The song section in the maqamat is somewhat more complex than the instrumental sections. This is felt not only in the relatively large number of parts, but also in the multi-layered structure of the song section, in which sections within sections and maqams within maqams appear. The general form of the song sections differs significantly from each other in Shashmaqam and Khorezm maqams. The Shashmaqam song sections themselves are divided into two integral parts. Musicologists call them the first and second groups of branches. The division of the song sections into such a separate category is associated with the traditions of introducing maqams (Matyakubov O., 2004, 102).

The first group belongs to the influential court environment, while the second is related to the traditional performance practices introduced among the general public. That is, the first group includes Sarakhbor or Tanimaqom, Talqin, Nasr, and Ufor, which form the base layer of the maqom series, and the second includes Savt, Mogulcha, and their subsequent parts. This general order of maqom series resembles the structure of the murattabs. In the notation of Shashmaqom, Savt and Mogulcha are not included in the main circle of maqom series. Another noteworthy point is that usually those who perform Sarakhbor, Talqin, and Ufor as a whole series are called “ustoz” or “maqomchi”, and those who perform Savt and Mogulcha are called “Savtkhan”. The attribution of the titles “ustoz” and “Savtkhan” to the categories of Shashmaqam performers is related to the artistic potential of these pieces.

The second group of branches is known by other names. One of the scholars says that they are analogies made to the main Sarakhbor, Talqin and Nasr. This expression logically corresponds to the content of the Savt and Mogulchas. The term “branch” was used in ancient theoretical treatises in relation to a certain category of veils or maqams. Khorezm maqams do not have separate sections outside the main group, similar to the Savt and Mogulchas. In

addition to the Taronas related to Tanimaqam, Talqin and Nasr by their general function, there are sections with independent methods, such as Naqsh, Suvara, Muqaddimah, Mustakhzad. However, they are not divided into separate sections, but are integrated into a single group. Thus, the total number of song sections in Shashmaqam is about forty, and in Khorezm maqams it is about twenty. But it should be noted that both of them are embodied as an organized series, not just a multi-part one.

The Sarakhbor branch forms a separate group connected to the beginning and end, or rather, an independent group within the larger group. Thirdly, in a broader sense, when we say “Sarakhbor”, we mean the main core of the poetry path, which includes Talqin, Nasr, Taronas and Ufor. That is why in ancient times, teachers sometimes referred to the Shashmaqam core as “six Sarakhbor”, “Six Sarakhbor”, referring to the main group basis in general, apart from Savt and Mongolcha.

Tanimaqom and Sarakhbor are characterized by careful imagination, deep thought and philosophical contemplation. Accordingly, Sarakhbor and Tanimaqom usually contain deeply meaningful, philosophical ghazals.

In this context, the spiritually mature and serious ghazals of great thinkers such as Hafiz, Atoi, Jami, and Navoi are particularly useful. When choosing poems for these parts, performers pay great attention to the rhythm as well as the content that matches the spirit of the given maqom.

The grandeur of the Sarakhbor and Tanimaqoms is primarily due to the melodies that capture the heart. This is the heaviest and longest part of the maqom series. It is the largest among the parts of the work in terms of the volume scale. All the others are smaller than it. Accordingly, the tendency from large to small and from heavy to light appears as the main principle of the maqom series.

In these ways, the common form of correspondence between the structures of melody and poetry is expressed by the concept of “hat”. “Hat” can be interpreted in two meanings. These are a word written with letters, that is, a poem, and a line, that is, a melody. Hat is a term associated with the ancient traditions of the maqamat. If we recall that in ancient times a melody was called a path, a path, a way, the fact that musical units are called hat indicates that there is a certain logical connection between these concepts.

A logically completed piece of melody, a line can be used as a synonym for both of them. In a song that is created by the combination of melody and verse, the line rightfully serves as a unifying concept. This expression is still preserved in the works of masters. Another convenient aspect of the term is that if the line denotes a complete whole from a musical and poetic point of view, then the half-line denotes its relatively complete half. In the writings of Academician Yunus Rajabi, the lines of the song are completely divided into lines and half-lines.

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