



THE DEVELOPMENT OF LYRICAL GENRES AND THE CREATIVE EVOLUTION OF AVAZ OTAR'S POETRY

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Abstract. The article analyzes the evolution of lyrical genres and revealing the creative development of Avaz Otar's poetry. In base of excerpts from the works of Avaz examines the poetics of Avaz Otar's poems, and well-founded conclusion are drawn.

Keywords: ghazal, hamd, na't, manaqib ghazal, mustazods, murabba', kit'a, kaside, refrain.

Introduction:

The creative evolution of Avaz Otar's poetry, including ghazal(a lyric poem, usually expressing love, longing, or mystical themes, often composed of independent couplets with a rhyme and refrain), qasida(a long panegyric or ode, often in praise of a patron, ruler, or religious figure), tarje'band(a poem consisting of several stanzas, each ending with a repeated line or refrain, often used for moral or didactic purposes), mustazad(a type of poem in which additional hemistiches (half-lines) are added to each line of a base poem, creating expanded meaning), musammat (a stanzaic poem, often consisting of a series of rhymed couplets forming a single cohesive work), rubai(a quatrain, typically with an AABA rhyme scheme, often reflective, philosophical, or didactic), qit'a(a short, epigrammatic poem or stanza, usually thematic and concise), and chiston, have been demonstrate to prove poet's high skill in terms of themes and ideas, imagery system, meter, rhyme, refrain.

Materials and Methods:

The manuscript copies and available published editions of the divans by Avaz Otar serve as the object in researching the posed problem. The article employs comparative-historical, hermeneutic, and biographical methods.

Results:

It has been proven that the poet created unique examples of ghazal, mustazod, muhammas, musaddas, musamma, tarje'band, qasida, soqiynoma(a poetic genre or literary work dedicated to the wine-bearer (soqi), often depicting scenes of drinking, conviviality, and social gatherings, and frequently used in classical Persian and Turkic poetry as a means for symbolic, mystical, or philosophical reflection), qit'a, and ruboi, achieving clarity of theme, realism, compositional integrity, and stylistic fluency, while introducing several innovations within the framework of tradition.

Discussion:

The ghazal occupy a central place in diverse poetic works by Avaz Otar. The praise (hamd) ghazals hold the primary position in the thematic classification of the ghazals written by Avaz Otar. "Hamd-themed ghazals are divided into the categories of *tavhid* and *munajat* in Alisher Navoi's oeuvre" [Қомусий луғат, 2016: 240]. In Avaz Otar's Divan No.7102, ghazals numbered 1, 15, 55, and 79, and in Divan No. 942, ghazals numbered 4, 7, and the unnumbered 9, belong

to the *tavhid hamd* category. As noted, "... agar Tangri azza va jallaga hamd etsalar, oni tavhid derlar" ("...if they praise Allah, the Mighty and Glorious, they call it *tavhid* (the affirmation of divine oneness or the Only God)") [Тарозий, Аҳмад, 2002:76].

Avaz Otar composed several *tavhid hamd* with the rhyme "paydo" in imitation of Navoi's ghazals beginning with "Yuzung ko'zgidin olamda yuz nuri safo paydo" ("From the mirror of your face, a hundred rays of light and purity appear in the world") and "Ne sun'ungdin ajab yuz ming jahon bo'lmoq yano paydo" ("From you alone, how wondrously a hundred thousand worlds seem to arise anew"). The meter (*hazaji musammani solim*), certain rhyming words (e.g., *intiho*, *safo*, *davo*), and the refrain "paydo" are preserved in these classic poems by demonstrating both formal fidelity and creative continuation of Navoi's tradition.

Ghazals numbered 5, 18, 75, 94, 95, 652, and marginal 58, as well as ghazals numbered 3 and 314 in Divan No. 942, are classified thematically as *munajat hamds* in Divan No.7102 by Avaz Otar. As expressed, in the *munajat ghazal* beginning with "Agar Tengri hazratinda tazarru' qilsalar, munojot o'qurlar" [Тарозий, Аҳмад, 2002:76]. "Yorab qil mag'firatkim, jurm behaddur manga", the lyrical hero addresses God with earnest entreaties, seeking forgiveness for sins, guidance from error, and being led onto the righteous path, thus embodying the spiritual and devotional essence of the genre:

*Yo'l boshlag'ilkim yaxshilig' birla hidoyating sori,
Rohi zalolatga tushub ofat dog'i baddur manga.*
[ديوان عوض. №942: 6^a].

There are approximately ten poems in *na'ts* of the Prophet Muhammad, (peace be upon him) in the oeuvre of Avaz Otar. These can be provisionally classified into two categories: *Vasf na't* and *Mi'râjnoma na't*. The *Vasf na'ts* include the ghazals numbered 16, 78, 81, and 107 in the 7102-numbered divan, as well as numbers 1 and 5 in the 942-numbered divan. In these works, the qualities, appearance, and miracles of the praised figure are described in detail. Notably, the following praising poems, composed under the influence of Alisher Navoiy's ghazal with the refrain "ey habib," is characteristic in this respect:

*San erursan anbiyo xaylig'a sulton, ey habib,
Ham iki olam aro mahbubi Yazdon, ey habib.*
[ديوان عوض. №7102: 43].

There are also poems on the theme of praising the virtues of the four righteous caliphs in Avaz's works. According to Ahmad Taroozi, "When the Rightly Guided Caliphs are described, it is referred to as *manaqib va manqabat*" [Тарозий, Аҳмад, 2002:76]. "Traditionally, *manaqib* poetry initially focused on the virtues of Hazrat Ali (r.a.) and the twelve Imams descended from him" [Alisher Navoiy ensiklopediyasi, 2024: 189]. Accordingly, Avaz's ghazal beginning "Bu Bakr kim siddiqlar ichra erdi peshvo" is a *manaqib ghazal*:

*Bu Bakr kim siddiqlar ichra bor erdi peshvo,
Bir umr mo'todi bo'lub mehr-u muhabbat ham vafo.*
[ديوان عوض. №7102: 33].

Abu Bakr Siddiq (r.a.) is interpreted as Muhammad's (s.a.v.) "secret confidential guardian," in the ghazal, Umar Faruq (r.a.) as "matchless in the case of bravery" and one who "proclaimed the name of justice throughout the world," Uthman Dhun-Nurayn (r.a.) as "possessor of the Criterion of Truth, as well as patience and modesty," and Ali (r.a.) as "king of the saints." The rubaiy beginning "To'rt erdi jahon mulki aro yor anga" discusses the four

righteous caliphs and is a *manaqib rubaiy*. Avaz's poems on themes of praise (*hamd*), salvation (*na't*), and *manaqib* have not been included in existing publications.

"Prior to Navoiy, the theme of wine did not occupy a prominent place in Uzbek ghazal composition... Navoiy transformed this theme into a consistently significant traditional motif alongside love and explored it in various poetic forms" [Ҳайитметов А., 2016: 150]. "A significant portion of Avaz Otari's poetry revolves around key motifs such as the tavern-keeper (*soqiy*), the libertine (*rind*), wine (*boda*), and the cup (*qadah*), along with other concepts associated with wine and the tavern. The poet follows in the footsteps of Navoiy in these poems, making extensive use of terminology from Sufi literature. His poems addressing the *soqiy* serve as a clear demonstration of this [Асадов М., 2020: 38-40; 241-253]. Poems beginning with lines such as "Soqiyo, ber to'la ayog' manga" ("O Cupbearer, Fill the Cup for Me"), "Lutf etib, soqiy, manga dayr ichra bir paymona tut" ("Kindly, O Cupbearer, Keep a Measure for Me in the Tavern"), "Qadah sunkim, asiri dog'i hijrondurman, ey soqi" ("Why Is the Cup Empty, O Cupbearer? I Am a Prisoner of the Pain of Separation"), "Soqiyo, sun tinmayin bu tun sharobi la'lgun" ("O Cupbearer, Do Not Cease Pouring the Ruby Wine Tonight"), "Tutsa karam aylab sanga bir gulruxi barno qadah" ("With Your Generosity, Hold for Me a Cup with a Rosy Face"), "Sungil mango payopay, ey guluzor, miyno" ("O Beloved Flower in the Garden, Step Lightly Towards Me") also explore the theme of wine."

"The ghazals connected with Navoiy's personal life exhibit a rich and diverse thematic range, often reflecting real-life experiences. In these works, the poet depicts reality vividly and expressively in his own living language" [Ҳайитметов А., 2016: 165]. This characteristic is also evident in Avaz Otari's autobiographical poems. Ghazals of a confessional nature, such as "Vah, umrum o'tdi bo'lmayin bir lahza mehnatdin farog" ("Alas, My Life Has Passed Without a Moment Free from Toil"), "Bilmadim, yo Rabbano, vah ne balodur o'ksuruk" ("I Did Not Know, O Lord, What a Calamity This Cough Is"), "Bihamdillah, kasaldan yaxshi bo'ldum ushbu soat man" ("Praise Be to God, I Have Recovered from Illness at This Hour"), "Man chekmagan dard-u mehnat qolmadi" ("There Is No Pain or Labor That I Have Not Endured") employ simple, lively, and fluent language, grounded in life experiences, and reflect on the poet's personal past and hardships."

In Avaz Otari's oeuvre, there are four *mustazods*, each seven lines long, whose number of lines and structure correspond to *mustazods* by Navoi. These *mustazods* are composed on romantic themes. The poet skillfully utilizes dialectic linguistic resources and employs expressive, elegant lexis in it. This is exemplified in the *mustazod* beginning with: "Chekmakdur ishim dard-u g'am-u mehnat-u olom..."

Aql ila xirad ketti **choshib** har biri biryon,
Devona bo'lubman.
No'sh etgach Avaz, yor **alidan** bazm aro bir jom,
To qilg'oli bahjat.
[ديوان عوض. №942: 189^a].

The words *choshib* and *alidan* are characteristic of colloquial speech in the verse. *Choshmoq* means "to go astray, to lose one's mind", [Абдуллаев Ф., 1961: 96]. and *al* means "hand." [Абдуллаев Ф., 1961: 23]. This reflects the continued tradition of employing the lively language of the people to express nuanced ideas. "The primary linguistic foundation favored by Navoi was the living language of the common people." [Жалолов Т., 1974: 79]. Similarly, Avaz

Otar studied the subtle qualities of everyday speech, including semantic nuances of words (synonyms and near-synonyms), and effectively incorporated the richness of the vernacular into his poetry, using colloquial expressions appropriately and productively for literary purposes. Avaz's *muhammas* can be divided into two categories according to their style of writing:

1. Independent *muhammas*.
2. Tazmin *muhammas*.

The poet's independent *muhammas* are also of two kinds: simple and those with tarje' examples. As a worthy follower of the tradition of creating *tazmin muhammas* established by Alisher Navoiy, Avaz composes *tahmis* for the ghazals of his master and contemporary poets. Approaching the *muhammas* genre creatively, the poet transforms the words at the end of the first line of the base poem's *makta* in the *mahlas* band into a refrain (up to three words).

Avaz is also a master of the *murabba'* (a term with two main meanings, depending on the context) form. He continued the tradition of creating *murabba'-musammat* poems with love themes, initiated by Agakhiy, thereby contributing significantly to the vitality and continuity of the genre in Uzbek literature. In his inv. № 942 *divan*, there are ten accomplished examples of this genre, nine of which have been published; however, the *murabba'* beginning with "Chekmak ish emdi bo'lur hajrida ozor manga" has not yet been transliterated into the modern alphabet. The fourth line of the first quatrain is repeated verbatim as the fourth line in subsequent stanzas in Avaz's *murabba'* composed in various meters and rhythms:

*Chekmak ish emdi bo'lur hajrida ozor manga,
Ta'n-u dashnom, netongkim, qilur ag'yor manga
Aylabon qahr-u tag'oful yana bisyor manga
Itifot aylamadi bazm aro dildor manga.*
[ديوان عوض. №942: 266^a].

Avaz's *murabba'* compositions all consist of seven stanzas, a structure that also applies to his *muxammas* poems. He demonstrated equal mastery in composing *musaddas* forms. Beyond his *Bayoz and Musaddasot* collections, both of his *divans* contain a total of 15 *musaddas*. From a thematic perspective, these *musaddas* can be categorized into two main groups:

1. *Musaddas* with Sufi-philosophical content.
2. *Musaddas* on the theme of love.

The *musaddas* beginning with "Dahrkim, bir joy erur, el anda mehmon, ey rafiq" belongs to the philosophical category, in which the poet reflects on the relationship between the universe and humanity, the transience of the world, and the preciousness of human life. While most of Avaz's *musaddas* are independent compositions, some were written as *tatabbu'* works, following earlier examples such as Feruz's *musaddas* beginning "Ul pari egnida gulrang libosini ko'ring" and "Subhkim, ul sarvi gulruh sayri gulzor ayladi". The above mentioned poetry verses were included in Tabibiy's *tazkira* "Muxammasoti majmuatu-sh-shuaroi Feruzshohiy". There is also a single *musabba'* poem, preserved in manuscripts inv.3451 (p.316) and inv.7102 in Avaz Otar's oeuvre, has not yet been transliterated into the modern alphabet. While most of his other *musammat* forms, such as *murabba'* and *muxammas*, consist of seven stanzas, the *musabba'* uniquely comprises eleven stanzas.

Avaz composed six tarje'bands, five of which were written under the influence of *Hamsa* by Navoi. Each of these tarje'bands demonstrates a creative approach to the epic tradition and

exemplifies innovation, being metrically, thematically, and conceptually aligned with a corresponding story in *Hamsa*. These lines of *tarje'band* are presented under the title "Tarje'bandi xomisa"; although each originally consists of seven stanzas, certain stanzas were omitted due to the inclusion of religiously themed expressions in the current edition: one stanza from *Tarje'bandi Layli va Majnun*, one stanza from *Tarje'bandi Bahrom Gor*, and two stanzas from *Tarje'bandi Iskandar*. We have cited those omitted stanzas as illustrative examples in this research study. It should be noted that in Avaz's divan, there is no overarching title unifying the five *tarje'bands* under the label "Tarje'bandi xomisa." [Қомусий луғат, 2016: 660]. Accordingly, considering that "Khomisa" literally means "the fifth," the term "Tarje'bandi xomisa" can be interpreted as "the fifth *tarje'band*" (in our view, this designation was provisionally assigned by the editors preparing the edition). Avaz drew creatively not only from *Hamsa* narratives but also from Navoiy's verses of *tarje'band*, adopting their approaches to theme, concept, and artistic expression in composing that literary work based on the meter and general thematic orientation of the *dastans* of *Hamsa* and reflecting the experiences and expressions of the lyrical hero.

"Avaz's poetic works are thematically and substantively closest to Navoiy's *soqiynoma* among the *soqiynoma* verses composed in the 19th century" [Асадов М., 2020: 252]. Avaz's *soqiynomas* resemble Navoiy's not so much in rhyme and refrain, but in content and stylistic approach. Avaz's five *soqiynoma* verses are included in manuscript No. 942: "Keturi soqiyo, bodai gulfom" (p. 289^a), "Keturi soqiy bu soat jomi gulgun" (p. 290^a), "Kel bu dam, ey soqiyi farxunda ro'" (p. 291^a), "Soqiy, keturi ul sharobi gulgun" (p. 292^a), and "Soqiyo, kelturi ul mayi gulfom" (p. 293^a). Professor M.Asadov emphasizes no other *soqiynoma* expresses with such vividness and depth the experience of the heart, the spiritual and moral dimensions of the human psyche, the suffering of love, or the ethical portrait of a melancholic and sorrowful soul as does Avaz's poetic composition that in classical Uzbek literature [Асадов М., 2020: 242].

Avaz also made a distinctive contribution to the development of the *qasida* genre as a skilled poet of elegy. three *qasidas* are preserved in his manuscript No. 7102, and another three are found in manuscript No. 942; none of these have been published yet. Structurally, his first elegy work is *qasidai tom* and thematically *madh qasida* (panegyric), composed of 50 *bayts*(100 lines). The composition begins with praise of Allah:

*Eyki, tamosho aylagil Tangri taolo qudratin,
Chekmish qilib hayratfizo arz-u samoning suvratin.*

[ديوان عوض. №942: 301^a].

Avaz's *qasida* was composed as a response to Alisher Navoiy's *qasida* "Hiloliya", which opens with the couplet:

*Chun nihon qildi turunji mehri raxshon tal'atin,
Oshkor etti falak bir tavqi g'abg'ab hay'atin.*

This indicates that Avaz engaged in an intertextual dialogue with Navoiy's work, crafting his *qasida* in the tradition of poetic response, thereby reflecting thematic continuity and stylistic influence.

"Avaz is one of the most prolific poets in the *qit'a* genre after Alisher Navoiy. He further developed this genre, elevating it to a higher artistic level" [Ҳайитметов А., 1997: 46]. There are 28 *qit'a* verses in Avaz's manuscript numbered 942, of which 26 have been published. In her research, M.Yuldasheva analyzes one of these verses beginning with "Eyki, davlat topmoq

bo'lsa maqsuding olam aro", which was not included in the current edition [Юлдашева М., 2006: 25]. Another unpublished qit'a by Avaz is "La'nat ul bebok bebunyod-u begumrohg'akim".

Short-form qit'as in Eastern poetics are referred to as "ali ul-taloq qit'a", while those exceeding four couplets are called "qit'ayi kabir". The "ali ul-taloq qit'a" is characterized by its eloquence, clarity, and concise expression of meaning. From a structural perspective, four of Avaz's qit'as fall into the category of qit'ayi kabir. The qit'a beginning with "Faloni zohidi xudbinki..." is presented in four couplets, yet it is not truly an ali ul-taloq qit'a from the editions, because one of its couplets is missing in published editions. Generally, the poet composed ali ul-taloq qit'as of two or four couplets.

"The "falon" style, established by Alisher Navoiy, emerged as a distinct genre within qit'a composition. Avaz Otari is recognized as one of the key poets in Uzbek literary history who, after Navoiy, significantly advanced the satirical style in the falon cycle" [Қобулов Н., 1973: 21]. Fourteen of Avaz's qit'as were created in this style. One of his qit'as, in particular, was composed under the influence of Navoiy's qit'a titled "G'alat bitir kotib bobida qalam surmag-u qorasining g'alatin yuziga kelturmak":

*Falon kotibki, ilki sinsun oni xat yozsa nogah,
Qo'yub "imon" alifin harfi avvaldin "yamon" aylar.
Yozar alfozini yo bo'lmayin ma'nosidin ogoh,
Ki yozg'on harfidin aksi iborotin ayon aylar.*
[ديوان عوض. №942: 306^b].

Conclusion:

Avaz Otari created works in a wide variety of poetic genres. One can clearly see his commitment to creative exploration, study, and innovation, as well as the presence of a poet with his own voice and distinctive style in the poems he composed under the influence of Navoi's works. The poet drawing on his own talent and literary-artistic purpose managed to produce ideologically and literary mature works that are well-crafted, stylistically refined, and rich in meaning. Through it, he introduced certain innovations, contributed to the development of genres, expanded the thematic scope in accordance with the demands of his time, renewed the system of imagery, and succeeded in reflecting the collective experiences and sorrows of the people in the emotions of his lyrical hero.

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