

THE STRUCTURAL ELEMENTS, THEMATIC RICHNESS, AND STYLE OF THE GHAZAL

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ABSTRACT

With its lyrical and passionate delineations of love, craving, and riddle, the Ghazal, an old form of traditional poetry with Middle Eastern origins, has enthralled cult for centuries. The multifaceted and lyrical nature of the Ghazal is totally examined in this work, which also explores its literal origins, structural rudiments, and distinctive Indian singing style. The exploration begins by examining the Ghazal's literal environment and artistic applicability, tracing its origins in Arabic poetry in the seventh century and its distribution and adaptation throughout multitudinous regions, including Persia and India. The study examines the Ghazal's unique singing style and, features. The theme progression, cadence, and unique minstrelsy pattern are all emphasized.

Keywords- Ghazal, theme, style, structural elements

INTRODUCTION

Ghazal is a delicate and suggestive art form from the Middle East that has charmed hearts and minds for decades with its witching poetry. The ghazal began in ancient Persia and has transcended time and borders, reverberating with civilisations each across the world. Intricate patterns of feelings, love, craving, and church are each present in this poetry masterwork, which is organized into stanzas. The ghazal's unique structure and erudite conventions are what give it its genius. Ghazals are precisely drafted to arouse strong feelings through the use of sorting couples, containing pictorial imagery and ending with the same chorus, known as a radif. This organised form allows muses to explore a wide range of themes, including passionate love and desire, reflection, and spiritual devotion. According to Kuczkiewicz- Fraš (2010), the ghazal is generally connected to unfulfilled love and the voluptuous pain of craving. It has been used by muses to express their deepest solicitations and the beautiful grief of being piecemeal from those they love (Servan, 1994). The ghazal is appealing because it adroitly blends passion and restraint to elicit the substance of these passions, performing in pictorial imagery through a patchwork of symbolism and conceits. Ghazal muses have made significant benefactions to the erudite terrain throughout history. famed masters like as Rumi, Hafez, Mirza Ghalib, and Faiz Ahmed Faiz have created dateless lines that continue to reverberate with compendiums and inspire ultramodern muses' moment. The ghazal's universality stems from its capability to claw into the deep feelings that unite us as humans across artistic and verbal divides (Raza, 2009). While maintaining its essential rudiments, the ghazal has changed and acclimated to new motifs and voices in the ultramodern period. This age-old kidney has been revitalized by muses from other backgrounds and traditions who have invested it with their own studies and gests. The ghazal is a kind of tone- expression that lets compendiums explore the mystifications of life and the depths of the mortal heart. Ghazal is an interesting kidney; it's a poetry style composed of sorting couples, generally in Urdu or Persian, set to music and generally performed alone (Manuel, 1988). It has been written in Hindi, Gujrati, Punjabi, and Urdu in India. There used to be couples in ghazals, and each brace was a short poetry in its own right, as well as a comprehensive statement, therefore if a ghazal included 5 to 8 couples, each bone was complete on its own (Fehn 1989). also, each brace may pertain to a separate theme. Away from that, all of the couples were preliminarily grouped together because they all had the same line length and rhymes. These are the studies, ideas, and passions that are brought Ghazal's remarkable quotability can be attributed to the fact that a single expression can convey a whole idea. Ghazal has a direct relationship to the erudite kidney. According to the editor of an florilegium of Urdu

ghazals, the erudite form has been espoused by other societies and restated into multitudinous languages. It has a common relation to speak of it in musical terms. Appadurai, 1991). The line of the ghazal is veritably different from that of any other erudite form that has a history of transcending geographical boundaries. A quick overview of this lyrical style's colorful pathways and passages demonstrates both its oneness and wide appeal.

ORIGIN AND DEVELOPMENT

Arabic onsets

The ghazal began in the Arabic qasida, a long lyric in which the original portion frequently concentrated on the minstrel's love for a cherished. This romantic passage ultimately developed into the ghazal, a distinct poetry kidney. Beforehand Arabic ghazals concentrated on the pain of unrequited love and the transitory nature of beauty and youth.

Persian Refinement

It was in Persian literature that the ghazal reached its lyrical and structural maturity. muses like Rumi, Hafez, and Saadi converted the form into a medium of mystical expression, incorporating romantic love with spiritual craving. Sufism had a profound impact on Persian ghazals, which used the tavern, alcohol, and the cherished as conceits to depict spiritual experience.

Urdu Flourishing

The ghazal acquired a new home in Urdu poetry when Persian erudite traditions arrived in South Asia. The form reached its meridian in the Delhi and Lucknow courts by the 18th century. Mir Taqi Mir and Mirza Ghalib came iconic numbers, reconsidering the ghazal's thematic compass and language. Urdu ghazals maintained the Sufi influence while incorporating localized conceits and social commentary.

LITERATURE REVIEW

Appadurai, Arjun Korom, and Frank J. wrote the book Gender, kidney, and Power in South Asian suggestive Tradition. Mills, and Margaret Ann state that it began in Arabic literature and came popular in Persian poetry before coming to India. The Urdu ghazal superseded its precursor in the 18th century and is still extremely popular in northern India and Pakistan. Although ghazal singing had long been a favorite among India's upper classes, the kidney did not come extensively known until the late 1700s, when Lucknow was innovated as a artistic mecca among the general crowd. Under the patronage of rich and important patrons, ghazal vocalizers and muses thrived in Lucknow, producing a body of work that's still deified moment, performing in a distinct Lucknowi style of ghazal singing. It also banded the ghazal's motifs, including unrequited love, which is a current theme in couples. Servan- Schreiber (1994) lists spiritual craving, misprision for Islamic fallacy, festivity of insanity and drunkenness, and intellectual reflection as fresh recreating motifs that sometimes lap with the idea of unrequited love. Saeed Yousuf's composition Amir Khusrau and the Indo- Muslim Identity in the Art Music Practices of Pakistan concentrated on Amir Khusrau's donation to South Asian music, and the author said that Khusrau was raised by his motherly grandpa after his father failed. His forefather's position in the court enabled Khusrau's poetry was distinctive because it combined Indian expressions with Persian style to produce a brand-new lyrical form called Sabk- e Hindi. His mathnav and ghazals were regarded as among the stylish in the Persianate world, ranking alongside workshop by master muses similar as Nizami, Sa'di, and Jami. Khusrau's poetry garnered him attention and awards from the court lords, and his celebrity as one of history's finest muses continues to this day. To hone his jotting chops and convey the passion of love in his jottings, Khusrau turned to his spiritual practitioner for guidance (Saeed, Y. 2006). His chops bettered with the master's help, and his ghazals came indeed more exquisite and

moving. His associates admired and respected him more because of his devotion to his spiritual schoolteacher and his proficiency in the language of love. His paper claims that Urdu, a Persianized form of Hindi that surfaced as the language of Muslim culture and religion in South Asia, is substantially composed of ghazals. Each brace is intended to stand alone as a separate reality, much like a plum in a choker, to use a well-known conceit. Only cadence and minstrelsy, not content, bind the couples together (Mahmoudi, 2017). Ghazals are frequently made up of couples, each of which has two rulings known as hemistichs. Ghazals generally have 10 couples, though this can vary. Each brace has roughly 20 words on average, for an aggregate of about 200 words per ghazal. Despite their short length, Ghazals are appreciated for their emotional content and aesthetics (Asgari, 2013). Ghazals are classified into four stripes: Khorasani, Iraqi, Indian, and Voghu (Javadi, 2005). The following chronological order is used to date these stripes: 13th to 15th century, mid-9th to mid-11th century, 17th to mid-18th century, and 16th century. According to Asgari (2013), the markers are only customary and do not always denote a connection to a particular position. Ghazal stripes can be religious or temporal, "serious" or "popular" in tone. Each kidney in this expression is represented by one of the two major musical performance stripes known as "song" or "chant" (or "enumeration"), which are largely determined by the whether or whether there's an necessary incident (QURESHI, 1990).

STRUCTURE OF GHAZAL

The ghazal is one of the most structurally rigid lyrical forms, yet within that structure lies horizonless suggestive possibility. Following rudiments including in traditional Ghazal

Matla (Opening Brace)

The matla is the original brace (sher) of a ghazal. Both lines of this brace end with the same sorting word or expression (radif), anteceded by a sorting pattern (qafiya). It creates the sorting pattern and the mood.

Example:-

Dil-e-naadaan tujhe huaa kya hai Aakhir is dard ki dawa kya hai Then, the minstrelsy (huaa, dawa) and chorus (kya hai) establish the pattern.

Maqta (Final Brace)

The final brace, or maqta, frequently contains the minstrel's pen name (takhallus). This tradition allows muses to epitomize their work and engage in tone-reflection or commentary.

Sher (Couplet)

Each brace is an independent unit, both thematically and syntactically. Indeed if every brace has the same minstrelsy and chorus, they do not always add to a story. This modular quality distinguishes the ghazal from other lyrical forms.

Radif and Qafiya

- Radif is the repeated word or expression at the end of the alternate line in every brace.
- Qafiya is the sorting word that comes before the radif.

THEMES OF GHAZAL POET

Ghazal poetry deals with themes that transcend temporal and geographical boundaries. The following are its most dominant thematic concerns:

Love and Longing

Unrequited or impossible love is the most central theme in ghazals. The poet suffers silently or with beautiful eloquence, and the lover is frequently unreachable. However, divine unity can also be symbolized by this love.

Loss and Pain

Ghazals frequently explore loss—of love, identity, or life itself. Crucial ideas are the anguish of separation (hijr) and the delight of connection (visal).

Mysticism and Sufism

Many ghazals express Sufi ideals. The beloved is not merely a human figure but an embodiment of the Divine. The cupbearer, the tavern, wine, and intoxication are all used as metaphors for spiritual rapture and the breakdown of the ego.

Philosophical Reflection

Themes like mortality, time, fate, and the transient character of the world are frequently reflected upon in ghazals. The poet's voice moves fluidly between existential despair and metaphysical insight.

Social Commentary

Poets have utilized the form of ghazals in Urdu and Persian to criticize political situations, social conventions, and individual hypocrisy.

STYLE

Ghazals are divided into four stripes Khorasani, Iraqi, Indian, and Voghu. still, the Khorasani kidney is uncommon and was removed from the disquisition. This led to the simplification of the bracket difficulty into three orders. Literary academics offered the muses' kidney markers, which were used to categorise the Ghazals. Ghazal has played an important part in colorful Indian musical stripes, including Tarannum, Qawwali, and semiclassical forms. Qawwali is a form of Muslim spiritual singing, whereas Tarannum is a chanting fashion constantly used in musha'iras. The semiclassical style, in discrepancy, approaches ghazal performance in a more complex manner. Together, these forms demonstrate the vast and different musical traditions affected by ghazals in India (Manuel, 2010). And each brace could relate to a different subject or issue. It's pivotal that the brace, rhymes, and radif be chastened. (Faruqi, 1984).

Singing style

Ghazal, a lyrical type of poetry, lends itself well to musical interpretation. Over time, different singing styles have arisen to accompany Ghazal compositions, each giving its own flavour and nuances to the poetry. Then are some notable oral styles of Ghazal. There are three styles of Ghazal singing. They are

1. Khyalnuma Ghazal
2. Thumrinuma Ghazal
3. Geetnuma Ghazal

Khayal ragas and khayalnuma ghazals are performed also. In terms of oral fashion, these ghazals are done also to ragas. This type of ghazal begins with an alap, which precedes the lyrics. These ghazals are stretched with murki, khatka, and meed. still, bol- alap raga, swar vistar, and taans are n't used in ghazals of this kidney. notorious musicians who sing Khyalnuma Ghazals include Mehdi Hassan and Ghulam Ali. Thumri singing, a semi classical style of Indian music, is most generally employed to perform Thumrinuma ghazals. These ghazals have thumri features and are beautifully designed. This type of singing is the specialty of two musicians, Begum Akhtar and Farida Khanum. Geetnuma Ghazals are easier to sing than the other two forms of Ghazal. Its primary focus is on the composition's liar. With

introductory gayaki, it's used to sing more like a song. Musicians who perform this kind of Ghazal are Jagjit Singh, Ahmed Hussain, and Mohammad Hussain (Chatterjee, 2023).

GHAZAL IN GLOBAL CONTEXT

English-Language Ghazals

Though poets such as Agha Shahid Ali introduced original English ghazals, the ghazal first appeared in English literature through translations. His collection *Call Me Ishmael Tonight* exemplifies the adaptation of the ghazal form to a non-Eastern linguistic and cultural context while retaining its emotional and lyrical essence.

Ghazals in Indian Languages

Apart from Urdu, the ghazal has been adopted into Hindi, Punjabi, Marathi, and Bengali. Each language brings its cultural nuances to the form, while respecting its structural conventions.

Music and Popular Culture

Ghazals have a bold presence in South Asian music. Singers like Mehdi Hassan, Jagjit Singh, and Begum Akhtar have transformed poetic ghazals into musical masterpieces. The attractiveness of the musical ghazal is increased by its frequent emphasis on emotion and mood rather than structural rigor.

Structural Innovation and Challenges

In contrast to the traditional ghazal's strict structure, contemporary poets have experimented with free verse ghazals, couplets that are thematically continuous, and the removal of the maqta. These innovations sometimes spark debates over authenticity and evolution. However, this flexibility has enabled the ghazal to transcend its original cultural boundaries.

Critical Reception and Legacy

The ghazal has received critical acclaim for its artistic discipline and emotional depth. Scholars such as Annemarie Schimmel and A. J. Arberry. The metaphysical and historical aspects of the ghazal have been examined by Arberry. The form's universality and adaptability guarantee its applicability to all ages and cultural backgrounds.

CONCLUSION

Ghazal, which began in Persian tradition, has transcended artistic and geographical walls, landing people's hearts each around the world. The Ghazal's structure is defined by separate couples linked by an intermittent minstrelsy system. This specific frame enables for a wide range of ideas and feelings to be explored within the constraints of the form. The Ghazal's condensed format demands delicacy and originality from the minstrel, which enhances the lyric's feeling of lyrical beauty and concentrates its communication. Singing styles play an important part in bringing the Ghazal to life, investing it with the soulful sentiments and lyrical grace that make it so charming. Ghazal vocalizers let their feelings run wild while emphasizing the warbles' craft with delicate oral chops. A macrocosm where words and warbles blend in perfect harmony is brought to listeners by the sincere delivery of Ghazals, which is generally accompanied by traditional instruments like the Rabab or Tabla. Ghazal's ongoing fashionability might be credited to its universal themes of love, craving, and contemplation, which touch the core of mortal feelings. Ghazal has the power to elicit important passions and a feeling of participated humanity. The Ghazal is a precious work of mortal expression since it's an art form that has inspired and connected with generations of people.

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