

The World Of Themes Of Chustiy's Ghazals

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Abstract: This article analyses the thematic classification of ghazals in the lyrics of Chustiy (Nabikhan Khojayev), an amazing poet of the 20th century, and studies its specific features. It also discloses the high artistic skill of the poet in lyrics. The poet's ghazals, included in the poetry collection "Hayatnoma", "Sadoqat Gullari", "Kongil Tilagi" and "Korguncha Khair Endi", were analyzed for the first time, and the ideas were proved with specific examples. The analysis was carried out using comparative-historical, hermeneutic and biographical methods. When Chustiy wrote ghazals in lyric poetry, he continued the traditions of his great predecessors in this regard, and wrote mainly on romantic topics. He was able to create fresh verses mixing both tradition and the spirit of modernity. A number of such peculiarities are highlighted in the article.

Key words: ghazal, pseudonym, romantic ghazals, moral-educational ghazals, landscape ghazals, journalistic ghazals, tradition, skill

Introduction

It is known that ghazal is one of the leading genres of Eastern classical poetry. "Ghazal" is an Arabic word that means to flatter a woman, to treat her in a special way. Later, this word began to be applied as a literary term to a lyrical poem about love. The most beautiful examples of this genre were created in Persian-Tajik literature by Khusrav Dehlavi, Hafiz, Sadi, Kamal Khojandi and Abdurahman Jami, and in Uzbek literature, artists such as Atoiy, Sakkokiy, Lutfiy and Navoiy, Mashrab, Nadira, Uvaisiy, Munis, Ogahiy, Muqimiy, Furqat, Zavqiy made a worthy contribution to the development of the genre. Poets such as Habibi, Sabir Abdulla, Chustiy, Erkin Vahidov, Abdulla Oripov made this genre work for the tasks of the new era.

Literature Analysis And Methods

Chustiy (Nabikhan Khojayev) became quite famous as a ghazal poet in the literature of the 20th century. If we look at the contents of the books called "Hayatnoma" (About Life), "Sadoqat Gullari" (Flowers of Loyalty), "Kongil Tilagi" (Wishes of Heart), "Muhabbatnama" (About Love), we witness the variety of genres. But among them, ghazal is the leading genre. The poet's work is so rich in all aspects that today it can be a source of special research. It is worth noting that until now several articles and monographs have been published by a number of literary scholars, poets, well-known people who are close to Chustiy, as well as scientific researchers about Chustiy's lyrics, in particular, his ghazals. Specifically, several articles by literary scholars Sharif Yusupov, Mahmudjon Nurmatov, Haji Ismatullah Abdullah, Alikhan Khalilbekov, Mahmudjon Mamurov, creators Habib Sadulla, Mansur Inom and Abdugani Abduvaliev, scientific researcher Zarifa Dehkonova, and young scientist Shahnoza Rahmonova's monograph is one of them. These studies focus on some aspects of Chustiy's art and social activities. For example, Sh. Yusupov, M. Nurmatov, Haji Ismatullah Abdullah, H. Sadulla, A. Khalilbekov, M. Inomkhanov limited their notes to giving a general description of Chustiy's life and creative path.

M. Mamurov in his article "Letters of Chustiy" expressed his opinion about the poetic letters found in Chustiy's work and their characteristics, while Z. Dehkonova in the article "Eternity of Chustiy" spoke about the poet's work, in general, she made conclusions. In his article entitled "Chustiy Tuyuklari", she researched the poems created by the poet, their genre characteristics, and the issues of the artist's skill in this regard. In "Chustiyning Pand Risolasi", certain opinions are expressed about the fact that the subject of ethics is one of the main features defining the poet's lyrics. Sh. Rahmonova touched upon the characteristics of ghazals in Chustiy's lyrics.

In this way, although many of our scholars and creators have published several articles on the life and work of Chustiy, the poet's complete works that are not thoroughly studied, not specifically analyzed, are still

waiting for their researchers. Taking this into account, we started this article with the aim of researching the thematic aspects of the ghazals in Chustiy's lyrics and revealing certain aspects of the poet's creative potential.

Discussion And Results

If we classify Chusti's ghazals by subject, the leading place is occupied by **romantic ghazals**. In our classic literature, romantic ghazals are the most common in terms of subject matter. At this point, it should be mentioned that "the typological characteristic of modern ghazals is, first of all, the direct continuation of the traditions of the classical ghazal genre, the ideological-thematic and formal-poetic new original, earthly themes can be seen in the creation of works". This feature is more characteristic of ghazal poetry of the middle of the last century. The leading trends of romantic ghazal poetry of the 19th and early 20th centuries are embodied in the ghazals of Uzbek writers such as Munis and Ogahi, Furqat and Muqimi, Avaz and Zavqi, Anbar Otin and Hamza Hakimzada Niyazi.

For example, this feature is clearly visible in Chustiy's ghazals, that is, the poet, in a word, created high artistic examples of romantic ghazals with his originality:

Kelmas oshiq kulbasiga fayz, jonon kelmasa,
Bu quruq tandan na hosil jismaro jon kelmasa.¹

"In Chustiy's romantic lyrics, along with traditionalism, new views, new images and symbols have been established. He was not satisfied with the definition and description of the image of the beloved, he looked at its character, he accepts it as a superstitious form of the new age, and he himself strives to become the same

Dedi: - Senga jafo qilsam, jahonda ko'rmay rohat,
Dedim: - Jonimga rohatdir agar senga fido bo'lsam!²

For this reason, the poet dreams of finishing a wonderful ghazal (bayt) in the description of the river, and he achieves it:

Bir go'zal ko'rdim, yozolsam, u go'zal bo'lgay g'azal,
Yo go'zal bo'lgay g'azal, yoki g'azal bo'lgay go'zal. («S.G.», 114)

Even the matla's (beginning of the ghazal) of this ghazal indicates that Chustiy's skill has shown many facets. We can see that in the verse, such traditional poetic arts as *tardu aks*, retort, sound repetition, *tajohuli arif* and other arts are combined and serve to create charming lines.

Moral and **educational ghazals** take the leading place after romantic ghazals in Chustiy's works. "The facts of moral-educational ghazals show that usually in such ghazals a specific aspect of moral issues is taken and it is described in depth. Therefore, one or another topic is elaborated. As a result, the reader gains confidence in the poet's thoughts and advice."

Continuing the traditions of Chustiy masters, he wrote many ghazals on this topic, and there is no topic that his pen did not touch. In his ghazals, he glorifies humanity - friendship, bravery, nobility, patriotism, hard work, patriotism, goodness in general; deception, hypocrisy, selfishness, baseness, in a word, he condemns and hates evil

Yor-u do'stingni, diyoringni qilolmaysan rizo,
Yaxshi odob o'rganib, aqling raso bo'lmay turib,³

In his ghazals, the poet encourages people to be the owners of truly human qualities. Only people with really high morals can please their loved ones and people, and then they will be respected by the people. There are lines about this in Chustiy's ghazals:

Xalqini shod aylamoq aqli rasolarning ishi,
Elni ranjitmoq hamisha behayolarning ishi. («K.X.E.», 32)

¹ Чустий. Хаётнома. Девон. –Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1988. –Б. 58. Bundan keyingi o'rinlarda ham ushbu devondan misollar olingan, devon nomi «H.» belgisi bilan ifodalanadi.

² Чустий. Садоқат гуллари. Девон. – Тошкент: Ф.Фулом номидаги Адабиёт ва санъат нашриёти, 1992. –Б. 127. Bundan keyingi o'rinlarda ham ushbu devondan misollar olingan, devon nomi «S.G.» belgisi bilan ifodalanadi.

³ Чустий. Кўргунча, хайр энди. Тўпланган шеърлар.-Т.: Минҳож, 2004. –Б. 31. Bundan keyingi o'rinlarda ham ushbu majmuadan misollar olingan, uning nomi «K.X.E.» belgisi bilan ifodalanadi.

In Chustiy's ghazals, observations about the human figure, his image and character shine brightly. That's why Chustiy praises the great qualities of a person, his incomparable humanity, and strongly condemns the negative features that can be found in his life. In one of the ghazals of this content, using the method of contrast:

Bahra ol mardonalarining suhbatidan har nafas,
Beadab, bezorilar yonida aslo bo'lmagin,- («K.X.E.», 54)

Landscape ghazals also play an important role in Chustiy's work. It is worth saying that under the term "landscape ghazal" there is an image of nature, endless hills, fields and gardens, a starry sky, snowy mountains, springs and rivers, green valleys, and a lyrical hero's passionate love for her. The poet's ghazals «Navro'z qo'shig'i», «Chust bog'ida», «Bahor ayyomida», «Qo'qon, jonim mening», «Qashqadaryo», «May bayrami», «Navro'z qasidasi», «Ko'klam qasidasi», «Bahodir qish» reflect the image of nature. In such ghazals, the poet paints unique and beautiful pictures of the seasons - winter, spring, summer, autumn, with colorful paints, the reader manages to create a complete image of these seasons directly before his eyes:

Oq oltin manbain ustiga yoyding oq harir qat-qat,
Farovonlik to'yining niyatida, ey muboshir qish.
Kumush daryosimu yo'llar, daraxtu, tomu devor oq,
Ko'rib har qancha sohir ofarin der senga, mohir qish.⁴

In general, Chustiy created unique examples of landscape ghazals, used the image of nature as a tool to create an image and express the idea of a poem. Therefore, even in his ghazals, which often seem to consist of dry images of nature, the idea of loving life and the Motherland is "hidden".

Publicist ghazals also play an important role in Chustiy's work. "Publicist poem is the most combative, the most impressive type of poetry. He is distinguished by his fieriness and responsiveness." Including, in a number of Chustiy's ghazals, one can see the mood of keeping up with the times and the present. The journalistic spirit in the poet's ghazals is often clearly visible in his ghazals written during the Second World War. These are the verses of the ghazal "People are ready".

Eng chirik imperiya xoinlari, bosqinchilar,
Ket bu yerdan, chunki bu sen istagan olam emas.
Bu sado milliardu millionlar sadosidir, eshit,
Bu kurash mardlar uchun qo'rqinch emas, motam emas.
El-u yurtimni himoyat qilg'ali tayyormen,

Chustiy ilgimda qalam hech avtomatdan kam emas («H.», 298),-

Here, poet addresses the German invaders as "traitors of the most rotten empire" and in the name of all the peoples, "this war cannot scare us, it's better to leave here, these places are not the place you want." The poet compares people who are afraid of the enemy to a thief cat. At the end of the ghazal, Chustiy emphasizes that he can fight valiantly with a pen, even with a machine gun. With this, the artist is calling on his contemporaries to fight, and is strengthening their hatred for the enemy.

In the years after the war, Chustiy created many artistic and powerful ghazals on modern themes, especially about peace and friendship, the motherland, and a hard-working person. For example,

Zamon tinch, osmon tinch, xonadon tinch,
Urush yo'q bo'lsin-u, bo'lsin jahon tinch.

(The time is calm, the sky is calm, the house is calm,

Let there be no war, let there be peace in the world. ("S.G.", 236))

Whatever topic Chustiy worked on, he approached the issue from the point of view of the interests of the working people. Consequently, he wrote many ghazals related to de-desertification of Mirzachol steppe:

Baxtimizning ko'zqusidan, e Vatan barnolari,
Jilvalandi ko'zga xushrang Mirzacho'l ra'nolari. («H.», 111)

In general, Chustiy's ghazals have a modern spirit. During the war, the theme of military defense occupied the main place in his poetry, and the combative journalistic spirit rose to the fore. The ideas of fiery love for the Motherland, fierce hatred for the evil enemy, friendship of peoples, patriotism, heroism and

⁴ Чустий. КўнгиЛ тилаги. Девон. –Тошкент.: Фан, 1994. –Б. 119. Bundan keyingi o'rinlarda ham ushbu devondan misollar olingan, devon nomi «K.T.» belgisi bilan ifodalanadi.

humanitarianism are sincerely expressed. The journalistic ghazals of the poet were as important for his time as they are for today.

As long as man is life, laughter is his sympathy. According to A. I. Herzen, "laughter is undoubtedly one of the most powerful destructive weapons." Comic ghazals have a special place in Chustiy's creative heritage. The poet's ghazals based on nationalism are dominated by clear artistic observation and the spirit of exposing vices and flaws in society. In this respect, his comic ghazal "Hasti Makhdum" is characteristic. At the beginning of the ghazal, the poet shows the following about the history of its writing: after reading the advice given to Makhdum by Maulana Sabir Abdullah Koqani through Nashtar, published in the newspaper "*Qizil O'zbekiston*", I was inspired and presented the following treatise in the form of an essay. In this ghazal, Hasti Makhdum, the leader of religion and shariat, is ridiculed. The poet provided the wealth of humor in the ghazal, but the main goal of the creator of this poem is to expose the secrets of Hasti Makhdum through humor. This basic social value of the ghazal is revealed verse by verse:

Hasti Makhdum sizni iblis mindi zo'r eshshak qilib,
Navshadir quydi duningiz ostiga cho'g'dek qilib.
Yo'rg'alab, irg'ishlabon siz yetdingiz mehrobgacha,
Aldadingiz sodda odamlarni xo'b tentak qilib. («H.», 61)

In the following verses, the poet gives a sharp description of Makhdum, reveals his true face, exposes who this person really is, far from the sorrow of the country: Ro'zaman deb kunduzi, vino-la og'iz ochdingiz,

To'rva osdi burningizga kechqurun ilgak qilib...
Gar yo'qolsa joynamoz, ul ham uyingizdan chiqar,
Amri-ma'ruf ham qilursiz, betingiz po'stak qilib. («H.», 61)

Fine arts served to increase the satirical interpretation and criticism of the poet. For example, in the above lines, Makhdum's dishonesty and facelessness are openly mentioned and his face is like a husk. The art of diagnosis is used appropriately in the following verses:

Siz yaqin borganda tobut qaltirab rangi o'char,
Zo'r qaroqchidek shilarsiz ustini luchchak qilib.
Siz kabi oqpadarni el uyiga yo'llamas,
Kavshingiz ham kuldi sizga har qadam jirtak qilib. («H.», 61)

Although this ghazal is intended to create an image of a specific person, it has a general meaning. In general, Chustiy used the possibilities of humor with great skill and talent in the fight against the evils of the time, such as hypocrisy, bribery, bribery, impurity and dishonesty.

Conclusion

It can be seen that the ghazals in Chustiy's lyrics are diverse and wide-ranging in terms of subject matter, perfect in terms of form and content. As we have seen above, his poems in the ghazal genre are of particular importance as they embody the characteristics of this genre and are the product of impeccable creativity. Chustiy was able to ensure that every topic was perfect and unique, regardless of the content of the genre. His poems were published successfully. The most important thing is that Chustiy Aruz was recognized as the owner of the pen that served the tasks of the new era. With this, the long and recent past, in particular, the continuity of the traditions of ghazal writing and the features of the genre was ensured, the poetic ground was prepared for the works to be created based on the new realistic method, and experience was gained.

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