

Characteristics Of The Ghazal Genre In Chustiy's Lyrics

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Abstract: This article studies the classification of ghazals and their specific features in the lyrics of the poet Chustiy (Nabikhan Khojayev). Also, the high artistic skill of the poet in lyrics is revealed. For the first time, the ghazals included in the author's books "Hayatnoma" and "Sadoqat Gullari" were formally and poetically analyzed, and the ideas were proved with concrete examples. The analysis was carried out, using comparative-historical, hermeneutic and biographical methods. When writing ghazals in lyric poetry, Chustiy always followed the traditions of his great predecessors. In particular, a magician of words - Alisher Navoi's work became a source of inspiration for the poet. A number of such peculiarities are highlighted in the article.

Key words: ghazal, pseudonym, simple ghazals, ghazal musajja', ghazal muvashshah, ghazal mushoira, ghazal zuqafiyatain, artistic skill

Introduction

An artist's artistic skill correlates to the level of their mastery in the laws of their respective genres. In the process of studying Chustiy's lyrics, we pay special attention to the variety of genres in the poet's poetry, proportionality to the laws of the genre, and the rich content of his poems belonging to this genre.

"Genres consist of forms of concrete manifestation of artistic thinking, in which the main laws of literary development find their direct expression. As the emergence, development and finally decline of each genre is strictly related to the historical-literary environment, important traditions specific to each literary process can find their expression only in the form of a concrete genre".¹

Literature Analysis And Methods

If we look at Chustiy's lyrics, we can see that he wrote in such genres as ghazal, mustazad, muashshar, musaddas, mukhammas, tarje'band, tarkabband, murabba', masnavi, rubai, tuyuq, qit'a, chistan. It is important to note that numerous literary experts, poets, celebrities who were close to Chustiy, and scientists have produced books and articles about Chustiy's lyrics – especially his ghazals – up until now. In particular, several articles by literary scholars Sharif Yusupov, Mahmudjon Nurmatov, Haji Ismatullah Abdullah, Alikhan Khalilbekov, Mahmudjon Mamurov, creators Habib Sadulla, Mansur Inom and Abdugani Abduvaliyev, scientific researcher Zarifa Dehkonova² and young scientist Shahnoza Rahmonova's monograph³ are examples of them. These articles 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 expressed his opinion about the poetic letters found in Chustiy's work and their specific features in the article "Chustiy's letters".

¹ Исҳоқов Ё. Навоий поэтикаси. –Т.: Фан, 1983. –Б. 15.

² Юсупов Ш. Куярман оташи ҳижрон аро... // Ўзбекистон адабиёти ва санъати, 2004. -№25. –Б. 1-2.; Чустий. Садоқат гуллари (девои). Нурматов М. Чустий гулдастаси (кириш сўз). –Т.: 1992. –Б. 3-4.; Ҳожи Исмаиulloх Абдуллох. Покдомон инсон эди // Наманган ҳақиқати, 2004. -№52. –Б. 8.; Халилбеков А. Ширинзабон ғазалхон // Наманган ҳақиқати, 2004. -№5. –Б. 4.; Маъмуров М. Чустий мактублари // Наманган ҳақиқати, 2004. -№51. –Б. 8.; Ҳабиб Саъдулла. Бир оқшом сурури // Наманган ҳақиқати, 2004. -№5. –Б. 3-4.; Инъомхон М. Ёд этингиз камтарин Чустийни ҳам... (хотиралар, эсдаликлар, чоп этилмаган назмлар). –Наманган, 1994.; Инъомхон М. Жозибадор ғазаллар ижодкори // Наманган ҳақиқати, 2004. -№32. –Б.5.; Инъомхон М. Боғ аро қўйсам қадам // Наманган ҳақиқати, 2004. -№5. –Б. 4.; Абдувалиев А. Халқнинг мумтоз шоири // Наманган ҳақиқати, 2004. -№54. –Б. 8.; Дехқонова З. Чустий абадияти // Адабиёт кўзгуси, 2006. -№9. –Б. 143-145.; Дехқонова З. Чустий туюқлари // Ўзбек тили ва адабиёти, 2005. -№3. –Б. 98-100.; Дехқонова З. Чустийнинг панд рисоласи // Тил ва адабиёт таълими, 2003. -№2. –Б. 11-12.

³ Rahmonova Sh. XX аср иккинчи ярми ўзбек шеъритада арузнинг поэтик шакл ва мазмун такомиллаштириши. Монография.- Тошкент: Innovatsiya-Ziyo, 2020.

Z. Dehkonova made general conclusions about the poet's creativity in the article "Chustiy Abadiyati", and in the article "Chustiy Tuyuklari" she researched the poet's creations, their genre features and the issues of the artist's skill in this regard. In the article "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 prosody characteristics of ghazals in Chustiy's lyrics.

In this way, although many of our scientists and artists have published several articles on the life and work of Chustiy, the poet's complete works are still waiting for their researchers, as they were not specifically analyzed. Taking this into account, we started this article with the aim of researching the poetic-formal aspects of the ghazals in Chustiy's lyrics and revealing the creative potential of the poet on this basis.

Discussion And Results

Our observations show that ghazals form the basis of Chustiy's lyrics. First of all, his poetry is characterized by the extremely comprehensive scope of his subject and the richness of his ideological world. The poet's ghazals are remarkable for their simplicity and fluency, playfulness and musicality, embellishment with artistic arts, and in general, their beautiful artistry.

Let's talk about the size of Chustiy's ghazals, first. In the work of the poet, there are ghazals from 5-bayt to 21-bayt. Among them, 7-bayt ghazals are the most important, followed by 8-bayt, and then 9-bayt ghazals.

At this point, it is worth paying attention to the use of pseudonyms in Chustiy's ghazals. The real name of the poet is Nabikhan Khojaev, and he used the pseudonym Chustiy in poetry, especially in ghazals. Usually, the pseudonym comes in praise of the ghazal. In the poet's ghazals, the pseudonym was used sometimes in the first and sometimes in the second (last) verses of the praise, depending on the requirements of prosody. Another important feature related to the pseudonym is that Chustiy also created ghazals without a pseudonym. For example, the following eulogy of the ghazal "Bulbular aytur yor-yor" does not use a pseudonym:

Chunki kelturdi menga ham el qatori yangi umr,
Dildagi yangi quvonchim yuz bahor faslicha bor.⁴

(Because he brought me a new life as well,

My new joy in my heart is a hundred years old)

Many more such ghazals can be found in the poet's lyrics.

In Uzbek ghazal poetry, ghazals are divided into 9 types from a formal and poetic point of view, but most of these types of ghazals are present in Chustiy's work, for example, most of them are simple, as in the works of other ghazal writers:

Sutdek xamir yo'g'irdi ming-ming zuvola qildi,

Har bir zuvolasidan jonon piyola qildi.

Epchil qo'lini ko'rdim, gul soldi turli-turli,

Go'yo shu gulni bargin bulbul risola qildi («H.», 118),-

(He kneaded the dough like milk and made a thousand and one piece,

He made a living bowl out of each of his branches.

I saw his skillful hand, he planted various flowers,

It is as if a nightingale made a leaf of this ghazal beginning in the style of («H.», 118),

ends with a form of -a-a, b-a, d-a, e-a, f-a, g-a, h-a (zuvola, piyola; risola; lola; hilola; vola; nola; havola).

In Uzbek literature, there is a type of ghazal called **musajja'** (or ghazal with sa'js), which is "a ghazal with internal rhymes in addition to the main rhyme".⁵ This type of ghazal requires great skill from the poet. A poet should achieve the perfection of internal rhyme in addition to general rhyme. That is why such ghazals are rarely written. Beautiful examples of these ghazals in Uzbek literature were created by authors such as Lutfi, Navoi, Babur, Mashrab, Munis, Nadira, Uvaisiy, Ogahiy, Muqimiy and Furqat. For example, Alisher Navoi's "Garayib us-sigar" ghazal, which begins with "Tandin okungni cheksalar...", is considered a unique gem of a ghazal. At this point, we limit ourselves to quoting the verse after the matla of this ghazal:

Gulxan kuli ichra nihon, jismim junundindur nishon,

⁴ Чустий. Хаётнома. Девон. –Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1988. –Б. 277. Bundan keyingi o'rinlarda ham ushbu devondan misollar olingan, devon nomi «H.» belgisi bilan ifodalanadi.

⁵ Носиров О. ва бошқалар. Ўзбек классик шеърлари жанрлари. -Т.: Ўқитувчи, 1979. - Б. 72.

To telbalik barqi ayon bo'lg'ach kuyubtur xirmanim.⁶
(The ash of the bonfire is a nest, my body is a sign of joy,
My threshing floor until the light of madness is clear).

In this bayt, the word *khirmanim* is the main rhyme, while the words *nihon*, *bijn*, and *ayan* form the internal rhyme. Except for the beginning, all verses of the ghazal are polished in this way (*afsonamen*, *devonamen*, *parvonamen*; *samand*, *sudmand*, *pand*; *noshlab*, *tarab*, *ajab*; *wafo*, *aro*, *fano*; *havas*, *nafas*, *bas*). Such effective use of rhymes increased the effectiveness of the ghazal and ensured its melodiousness.

This type of ghazal is rare in Chustiy's ghazal.

For example:

Seni yayratar **diyorim**, sadag'ang bo'lay, **nigorim**,

Qarashing mening **madorim**, bu tomonga bir qarab qo'y,-
starting with this matla'.

Seni oy-u kun **gadoying**, yana ortadur **chiroying**,

Chustiy ham sening **fidoying**, bu tomonga bir qarab qo'y («H.», 161)

The ghazal, which ends with above mentioned verses, is written in the style of *musajja'*. It consists of 5 bytes and the format is as follows:

-a -a	-b -b	-v -v	-g -g	-d -d
-a -	-b -	-v -	-g -	-d -

Sajs in the ghazal, like a visual tool, served to express the thoughts of the poet more strongly, in particular, it increased the impressiveness, artistry, and sonority of the ghazal. Here again, it can be said that sajlar brought the ghazal closer to the samples of folk creativity, thereby making it easier to remember and providing easy adaptation of the ghazal to folk tunes. That's probably why the song based on this ghazal of Chustiy's has been sung with love ever since it was written.

In our poetry, there is a type of ghazal called **ghazali muvashshah**, which can be found in Uzbek literature in the works of poets such as Munis, Ogahi, Uvaisiy, Nadira, Furqat, Muqimi, Hamza. In particular, Chustiy also created the **muvashshah** type of ghazal. For example,

May berib ko'z sog'aridan mast etib uxlat meni,

Yo karam aylab alamli uyqudan uyg'ot meni⁷ , -

The ghazal beginning with is written in *muvashshah* style. In *Muvashshah*, a person's name is represented by the first letters of odd (first, third, etc.) verses. It should also be said that Chustiy's ghazal was created in the old Uzbek script based on the Arabic alphabet, so when it is copied into the current script, at first glance, the person's name never appears. Therefore, in order to read this *muvashshah* and find the name in it, it is necessary to be familiar with the orthography of the old Uzbek script. Based on this, if we combine the first letters of the odd verses of the ghazal (محریشان), the name Mehrikhan comes out.

Chustiy created a double *muvashshah* as congratulation to his friend, the poet Asgarali, that is, Mavlano Charkhi, on the occasion of his 70th birthday. It begins with the following verse:

Assalom, ey nutqi komil shoiri nozik xayol,

Nazm-u nasr-u hajviya bobida nodir barkamol... («S.G.», 121)

This ghazal *muvashshah* is also based on the orthography of the old Uzbek script. From its odd verses, the word "Asgarali Charkhiyga", and from its even verses "Nabikhan Chustiydan" is derived.

The poet finished the ghazal in the *mushaira* method. Chustiy wrote two ghazals in the *Mushaira* style with his famous colleague Gafur Ghulam. These ghazals are evidence of the collaboration of two great artists, as well as their successful continuation of the traditions of our classical poetry in the new era. For example, these two poets, who are giving new strength to workers in the construction of the Great Fergana canal with their poems, want to describe a dancer who is having great success at a concert on one of the canal tracks. The reason for this is the squint in the dancer's ear. The two poets who began to praise Baldok chose the type of *mushaira-muvashshah*, which is very rare in our classical poetry and is very complicated and very laborious.

⁶ Алишер Навоий. Ғаройиб ус-сиғар. МАТ. Йигирма томлик.-Т.:Фан,1988.-Б.425.

⁷ Чустий. Садоқат гуллари. Девон. – Тошкент: Ғ.Ғулом номидаги Адабиёт ва санъат нашриёти, 1992. –Б. 97. Bundan keyingi o'rinlarda ham ushbu devondan misollar olingan, devon nomi «S.G.» belgisi bilan ifodalanadi.

Here is a beautiful example of two creative collaborations created with great taste and passion:
Zumurrad chambar ichra qatra olmosdur qulog'ida,

Suman bargida shabnam aksidur yo ko'z bulog'ida.
Demam, shabnam qamar atrofida ziynatli kavkablar,
Iqomat tuzmish ul yulduz... abr-u qirog'ida.
Shivirlab so'ylamakka dildagiharatlarin go'yo,
Rahi ishq zargari solmish kamandin shom chog'ida.
Kamand ermashki, band o'lmish o'zi dori muhabbatga,
Osilmish halqa-halqa sevgining zarrin tuzog'ida.
Go'zallik Zuhra-sidek ko'kka uchsa o'rnidir ammo,
Xaloyiq oshiqidir sirg'asin, yuk yor oyo'ida.
Sharaflik baxt erurkim har nafasda yor yuzin o'pgay,
Agar tun bo'lsa nozik halqalar dilbar yanog'ida.
Hamisha men G'ulomiy sirg'aga sohib u dilbarning,
Necha kundirki, Chustiy, ikki baldoqning so'rog'ida («H.», 18)

It is noteworthy that this product of creation belongs to both mushoira and muvashshah ghazal types. From this mushoira-muvashshah, the name of the dancer – “Sorakhan” is extracted. The second mushoira ghazal written by Chustiy with Ghafur Ghulam is called “Jon, o'g'lim” and begins with the following verses:

Salomimni eshit, maydonda botir qahramon o'g'lim,
Salomatmiz, salomat bo'l, yasha sog', bo'l omon, o'g'lim. («H.», 207)

The ghazal was written during the war, in the form of a father's letter to his son who is fighting at the front. Here the generalized father image is shown.

The poet also worked on one of the rarest types of ghazals - **g'azali zulkofiyatayn**. The bayts of such a ghazal are written with two rhymes from beginning to end, and require great skill from the poet. For example,

Niyating bo'lsa **yomon**, e **dil**, kerakmassan menga,
So'zlaring bo'lsa **ziyon**, e **til**, kerakmassan menga («H.», 33)

Let's look at the rhymes in the ghazal that begin with above mentioned verses, if we put them together, it will look like this:

1-bayt: – yomon, dil —
 – ziyon, til —
2-bayt: _____
 – hamon, johil —
3-bayt: _____
 – nihon, ketgil —
4-bayt: _____
 – nuktadon, oqil —
5-bayt: _____
 – tomon, moyil —
6-bayt: _____
 – notavon, bilgil —
7-bayt: _____
 – yomon, dil —

Except,

Ichishga izlama suv qon oqar **anhordan zinhor**,
Sharafli ishga hargiz aylama **makkordan hamkor** («H.», 283)

Also,

Husnidan xulqi **go'zal**, ey **nozanin**,
Senga deb yozdim **g'azal**, ming **ofarin** («S.G.», 167)

are written in the zulkofiyatayn (two-rhythmic) style, which shows the incomparable artistry of the poet.

Conclusion

In general, Chustiy created significant works in formal-poetic classified ghazals. He applied the traditions of the literature of the past to the poetry of the new era and contributed to the development of such ghazals.

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. The poet created unique examples of ghazals called simple ghazals, ghazal musajja', ghazal muvashshah, ghazal mushoirah and ghazal zuqafiyat. No matter what type of ghazal Chustiy created, he created without deviating from the rules and requirements of each type and achieved a successful artistry in his poems.

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