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OGAKHIY POETRY AND DEVELOPMENT OF LYRICAL GENRES

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ABSTRACT

This article is dedicated to Muhammad Riza Ogakhiy, who holds a special place in Uzbek classical literature and his artistic skills. The poetic features, meaning and the world of the subject are thoroughly analyzed. The invaluable contribution of this work to the development of sakhynomanavism in the 19-th century Khorezm literary environment is evidenced by vivid examples. In general, the contribution of Ogakhiy manzumi to the development and transformation of several genres in classical Uzbek literature is scientifically justified.

KEYWORDS: *Uzbek Classical Literature, Genre, Educational, Khorezm Literary Environment, Saki, Manzuma, Artistic Skills.*

INTRODUCTION

It is known that the poem came into harmony with itself, its essence, the supreme truths that would entice the artistic genius of its essence, and the talents whose personality would remain a mystery, lore, the denominator of virtue are three rare in this world. Muhammad Reza Ogakhiy is one of the leaders of such breeds. The lyrics of Ogakhiy occupy a special place in Uzbek poetry after Alisher Navoi in terms of both theme diversity and scale of genres. The creativity of the poet is also remarkable by the fact that the sakhynoma has a new look in Turkish poetry. Although in the literature there are samples of the genre of Sakiyname created in several forms: masnavi-sakiyname, tarjeband-sakiyname, ruboi-sakiyname and musammat, jamah-sakiyname for the first time appeared in three works. Literature scientist A.Abdugafurov also pointed out that three jams were brought in Ogakhi's "Ta'vizul ashikin", in particular, one of them was "sakiynamai jam" [Abdug'afurov A, 1999:61].

Attraction of the reader's attention to the thought expressed by applying to the Saki, aesthetic influence on the reader through rhetorical exclamation or exclamation art is of utmost

importance in the composition of the genre of Saki. In the chronicles, the reader is guided by the spiritual world of the creator, the world of thoughts, a series of moral, philosophical, social, political issues that he drew attention to. The rhetorical tone of the incantation of "Saki", "O, Saki", "Ketur, Saki", "Ayo, Saki", sharp paphos and sharp appeal motivate the reader to focus on a particular point. In particular, in the charter saki this is given in the form of "Saki", in Khofiz Sherozi "Ketur, saki" ("Bideh, saki"), in the persian-tajik majority saki in the form of "Kel, o saki" ("Bio, saki"). In the above mentioned words, if the command to look at the warts, the content of the cry prevails, then in the Navoi wards by means of the appeal "warts", such meanings as insinuation, pleadings are also expressed. It is noteworthy that in Ogakhi's jam-sakiyama, too, "sakiyo" was used. For example, "Saki, jami tarab kelturki, ishrat chagidur".

Examples of chewing gum written in the form of musammat, including in chewing gum-jams, often books on chewing gum are brought in the last Egypt of each band. It is noteworthy that the lyrical hero turns to the wine – drinker-Saki and asks for May is characteristic for the Egyptians, which is repeated in each paragraph. Repeating or summarizing the content of Refrain verse poem band, summarizes the thoughts and phenomena expressed therein. Refren-shaped Egyptians refers also to their somewhat independence showing the boundary of the clauses and opens a distinctive way for a new poetic paragraph. Also, books on the beard do not allow the thought to be sent to the shepherd without reason, commonality and place. On the contrary, a short, concise and specific issue in a particular paragraph provides for controversy.

YUz ado birla kelib kulbamni ma'vo ayladi,

Burqa'in olib jamolin majlisoro ayladi,

Vaslidin asbobi ayshimni muhayyo ayladi,

Soqiyo, jomi tarab kelturki, ishrat chog'idur. [Abdug'afurov A, 1999:118]

In this paragraph, if the spiritual image of the lover filled with pleasure from the visit of the mistress is praised, then the beauty of yor is praised in the paragraph beginning with the next Misr of "Hur yanglig' qomati zeboyu husni bebadil". In another paragraph "Vakt erur subhu khavo janparvaru fasli bakhor..." the beautiful moments of life were taken in a pen with high paphos. Simplicity, playfulness, enthusiasm in the tone of the jam ensured the harmony of the expression with the poetic weight.

Hur yanglig' qomati zeboyu husni bebadil,

Bir labi kavsar malohatda, biridur salsabil...

According to science, "The most characteristic aspect of Uzbek literature after the XV century is seen in the interaction and interaction between written literature and folk oral literature". Because "The Ramal spring of aruz in Uzbek classical literature was the main weight and was the leader. The great closeness between Ramal and the weight of the finger in the Uzbek people's oral creativity train gave Uzbek poets the convenience of writing in this crisis" [Khakkulov I, 1981: 40-41]. For this reason, the first independent sakiyama – Alisher Navoi sakiyama in Uzbek literature-was also written in Ramal Bahri. This tradition was also continued in Ogahiy's sakiyama-jamaa. The poet created his poem by Ramal Bahri in the weight of Mukhammad Makhzuf.

In poetic Egypt, the fact that harmonious words indicating the completeness of thought, the integrity of expression, as well as the independence and integrity of the clause, are considered rhymes. Even in Ogahiy's Sakhyy-Jamah, the rhymes expressed the content of thoughts lit up in Egypt, which provided for a logically complete and artistically beautiful expression of thoughts on the principles of consistency and evolutionism in a particular system. "Dogidur" – "yafragidur" – "bagidur" – "chagidur"; "goddess" – "aro" – "muhayyo"; "priceless" – "Salsabil" – "behishtoso jamil"; "spring" – "lolazor" – "flower"; "Kai" – "nay" - like "may".

In accordance with the method of expression, poetic style, taste and uplifting nature of the jam, the majority in Egypt used an alternative rhyme, that is, a rhyme completed with a consonant sound – rhythm:

Aylanib komim bila bu kecha davri osmon,
 Manzilim sham'i shabistonimg'a bo'lmishdur makon,
 Xilvatim mahzufu, yo'q ag'yordin nomu nishon,
 Soqiyo, jomi tarab kelturki, ishrat chog'idur.

The natural flow of feelings, the uniqueness of the poet's image skill, the simplicity of expression, the indifference of the passion of the lyrical hero pleasure, the mutual coexistence of poetic arts in poetic Egypt, the complementation of each other prove the uniqueness of the poem. In these Egyptians, too, the mutual proportionality of images, concepts and feelings created the art of tanosub.

It is known that talmeh is an art of thoughtful spiritual expression by referring to a lot of figurative expressions, that is, to a historical, mythical person, a work and its heroes with a little word. Talmeh "is closely connected with the aesthetic principles and poetic skills of the creator. The interpretation of the selected object for the talmeh is inextricably linked with the worldview and the main goal of each poet" [Ishakov Yo, 2014: 203] there is also a talk. The name of the legendary kings of Iran, which was also taken into the pen in the pharaoh "Shahnameh", came from the talmeh art instrument, which stabilized the idea for the sake of bearded samples. This tradition has also been skillfully continued in Ogahiy's bearded-jam:

Qizdi bazmim ul sifatkim majlisi Kovusu Kay,
Soz o'lub kirdi navog'a g'ijjagu tanburu nay.
Tark etib taqvon emdi ichkali rindona may,
Soqiyo, jomi tarab kelturki, ishrat chog'idur [Ogahiy. Qo'lyozma, 938. 362 – a, b].

Rind is the embodiment of a masculine man who, in his various rumors, gossip about himself, flattered by criticism, indifferent to his laziness, surpasses all the transitory desires of his soul inclinations. Although rind kalbu is a wise man whose spirit is full of Ilmu Irfan, who fully perceives the essence of Truth and truth, the fortuneteller, that is, the Darvesh. When rind says, it is also understood that a perfect person who sees everything with the judgment of fate, deeply understanding the divine truths, for the sake of ascension to the rank of Reza. Rind, the lyrical hero in Ogah's Saki-Jamah, has such qualities, that is, pure love in his heart, sincerity in the

fikratu fikratu, in the consciousness hamiyatu is a mature personality, embodying a sense of loyalty. And rindona May is the divine drink that those rind drank by hand.

In classical poetry, most poems describe the unique beauty of the mistress on high curtains, as well as the sufferings of the lover in the hope of reaching the will of yor, which determines the expression or essence of the poem. The A.Abdug'afurov wrote that in the show "Ta'viz ul-ashiqin" there are such examples, in which both a beautiful lover and a lover appear in a new way: Loving, Faithful, and a lover is incredibly happy, satisfied with life, fate. That is, in such poems "life-loving, uplifting spirit, gratitude rises to the dominant position" [Abdug'afurov a, 1999:8]. In fact, Agahiy's beard is a proof of these thoughts. The subject of the image of the poem is the expression of the joy of a happy lover, who has grown up to yor visol, the pleasure from the beauty of his latofatu is full of joy. The poem begins with the description of parisifat yor, who liked the flame of love to the heart.

Ul parivashkim, dilu jonimda ishqı dog'idur,
Qaddi shamshodu yuzi gul, la'li gul yafrog'idur,
Bazmgohim vaslidin bu kecha jannat bog'idur,
Soqiyo, jomi tarab kelturki, ishrat chog'idur.

It is known that the flower is used in classical literature in the meaning of a beautiful lover. In the poems, which are presented as a flower, the mood of full of love, joy, enthusiasm from the beauties of life prevails. In Ogahiy's jam, too, the flower has a special position.

In mysticism, the flower symbolizes the victory, fruit of the love evenings that arise in the heart of true love. Therefore, the lyrical hero resembles the fate of yor to the wind, his face to the flower, his lips to the petals of the flower: "The face of yor to the wind is a flower, a lilac is a flower." The art of tashbeh, which was based on the tanosubes of Kamand – Shamshad – Gul, also served to express a more profound sense of the status of the lyrical hero, the mood of pride and mummification from the moments of visol.

Gulzor or Gulshan in irfanistic literature remained in disunity, grief to andukh the fact that the sunken soul is full of hope from vasl, or to lighten in the influence of a good message, means to be full of pleasure. It also means that the solic soul, who has entered the path of truth, gulzor, is inclined to believe in tnlightenment. The verses in the poem "The Rose came to open the face and made the Juniper flower yor", "Hamdamu hamsuhbim bir sarv qaddu gul'uzor" also support the above points. In another paragraph, the poet's thoughts are understood by the symbols "time", "makom", "subkh", "gulshan", "lolazar":

Vaqt erur subhu havo jonparvaru fasli bahor,
Maskanim gulshan fazosiyu maqomim lolazor.

The majority created in the classical literature are expressed in The Chronicles of the morning, the spring season and the content of the description of the flower, praising the beauty of life, nature, knowing every moment of life and spending it in joyful moments. In ogahi's sakhiyama-Jamaa, these concepts were also used for the purpose of generating life-loving ideas.

Also in mysticism, time means only a certain opportunity, that is, spiritual experiences of the solik, which entered the path of truth. Time means divine Surur in the soul of the owner of the state. If Solik's mental consciousness, his feelings are connected with this world and his worries, then time is such a world. If he is sad, then time is also sad, if he is sad, then time is joy. Time is the feeling and understanding that prevails and dominates in the spiritual world of Solik. All spiritual qualities and secrets of spiritual perfection are earned by time. The flower season and the symbols of the tulips symbolize the state of Nash and enjoyment opened in the influence of enlightenment in the heart of Asik [Sajjadi, 1332: 286].

When we say dawn in the Enlightenment literature, it is also understood that the truth in the world of gayb erases the darkness of existence and existence from the heart of love. That is, the "subkh" is also the light of unity. So, in the above Egypt, this is what was mentioned about such thoughts, it would not be a mistake to say.

Ishk is the highest stage of love, the triumph of love, the full domination of the existence of his true love. In fact, the essence of the existence of Asik and the reason for its creation is also Ishk.

In mysticism, the levels of work are divided into 8 units. The first of these is muvaddat, which means that the lover has a sense of longing, the lover has a command. The second, the air, that is, the love that deeply tormented the true lover, forced him to shed tears, while yor was carefree in his memory. The next one is hillat-the lover's mistress to be enthralled with love and compliments. The name of the fourth level is called love, it is understood that all evil verbs, from transient passions, become a whole forage, deserve a mistress, approach to her. The fifth, the chauffeur, that is, a passionate love that tortures the soul, ignites it. The sixth is khuyom-to the extent that he forgets himself, more precisely, if there is an insanely love, then the seventh is voleh – to cut off the whole being from the idol by the wine of love, seeing in the charming image of the lover. And finally the fact that the work – lover completely refuses his wishes and begins to live with the wishes of his beloved. For him there is only an mistress.

In fact, love of yor will always prevail. But the will of Love, which has risen to the status of Ishq, and the whole existence is this – subordination to Ishq [Uludag S, 1995: 59].

In general, Ogahiy's chewing gum-jam:

- The fact that in Uzbek classical literature the genre of Saki is an example of a new poetic form;
- Following the first independent book created in Uzbek literature, it was created in Ramal Bahri;
- The exact similarity of the expression presented in Navoi Saki-reference;
- Wide range of feelings of love from other Saki-books created in Uzbek classical literature and distinguished by a calm and uplifting mood of Sarmast Asik-rind;
- slightly leading position of irfaniyal views in the poem by means of symbolic images and expressions such as Rose, flower, flower, flower, tulips, tulips, tulips, yor, time, Dawn, status, state, khulvat, nay, makbacha, rind, Saki;

- The phenomenon of oppression in the nature of images, images, concepts, that is, the mutual harmonization of apparent and innate content;

- The posthumous period is also of great importance with the fact that it serves as a basis to a certain extent for the sakes created in the Khorezm literary environment (the Saki – jam of the Nazir Ta'ra-Sultan was created under the influence of the Ogahiy poem. If the verse “*Saki, jami tarab kelturki, ishrat chog'idur*” is repeated at the end of each paragraph, then in the Sultan's Saki this is given in the form of “*Saki, gulgun qadakhni tutki, ishrat chog'idur*”. Even in some places the poem of the Sultan repeats some verses of the poem of Ogahiy, for example, “*Gul yuzin ochib kelib bazmimni gulshan qildi yor*” (Ogahiy) – “*Khur yanglig' yuz ochib bazmimni ma'vo qildi yor*” (Sultaniy), “*Hamdamu hamsuhbim bir sarv qaddu gul'uzor*” (Ogahiy) – “*Maskanim misli jinon, khamdamim bir gul'uzor*” (Sultaniy), “*Khilvatim mahzufu, yo'q ag'yodir nomu nishon*” (Ogahiy) is like “*Bazmgokhim ichra yo'q ag'yodir nomu nishon*” (Sultaniy).

So, the study of Ogahiy's sakiyama-jamah opens up new aspects of the possibilities of the genre of sakiyama in Uzbek classical literature, as well as an opportunity to show the worldview, spiritual and emotional world of the insightful poet, as well as the uniqueness of his artistic skills.

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