VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135



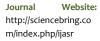












Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.



#### TEXTILOGICAL STUDY OF OGAHI MUHAMMAS

Submission Date: May 05, 2023, Accepted Date: May 10, 2023,

Published Date: May 15, 2023

**Crossref doi:** https://doi.org/10.37547/ijasr-03-05-05

#### **Nodirjon Abduhalil Ogli Jamolov**

Second-Year Master's Student, Majoring In Textual Studies And Literary Source Studies, Tashkent State University Of Oriental Studies, Uzbekistan

## ABSTRACT

The article discusses the interpretation of the image of nature in Ogahi's Rubaiyat. Rubaiy has a special position in literature and poetry as one of the most convenient forms of expression of thoughts and feelings, so the study of its genre possibilities and its place in the works of poets is as important for classical poetry as it is for modern literary studies. is important.

## **K**EYWORDS

Musammat, tazmin, tasmit, ghazal, takhmis, rhyme, exclamation.

## Introduction

The birth of every great poet is a special event. The difference is that the work of a true poet creates new changes in the spiritual life of the nation, and uplifts thinking. Also, a real poet can justify the trust of his people in any situation, and also be a support for his soul. According to historical data, when the people were in a difficult situation, they turned to Maulana Jalaluddin Rumi, asking him for help and comfort. One day, when the artisans complained about injustice and oppression, Maulana said, "Have you ever seen a butcher slaughter a dog, he certainly slaughters a sheep." Even in the most dangerous times, Jalaluddin Rumi did not separate himself from the working people, he did not withdraw himself at all. For example, when the troops of the Mongol

Volume 03 Issue 05-2023

32

VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135











commander Boychu approached the border of Kunyo, the people who lost hope in the government sought the presence of Mayla. That night, His Holiness Rumi left the children and went alone to a hill near the Mongol commander's residence, watched the situation of the invaders and spent the morning on this hill.

The formation of musammats as a genre dates back to the 11th century. The sources mention the names of Manuchehri Damghani (d. 1040) and Qatron Tabrizi (middle of the 11th century) as the poets who created the first musammats. The creation of musammats was strongly influenced by the use of the art of musajja' in ghazals and the forms of stanzas in Arabic poetry such as muvashshah and zajal. Musammats were originally named Tasmit [1, 92].

The first information about musammats in Turkish literary studies is given in the work "Funun ul-balagha" by Sheikh Ahmad Tarazi. The author mentions five types of musam-mats: murabba', mukhammas, musaddas, muzambal and muashshar [2, 20b].

Musammats are of 2 types according to the nature of their creation:

- 1) tabi hud, i.e. independent objects;
- 1) tasmit musammats created on the basis of ghazals (tazmin musammats) [3, 113].

Naturally, all the verses are created by the same poet. In this case, the creator does not use the poem of another poet as a basis but creates a poem independently. In Tazmin musammat, the

author takes another poet's ghazal or sometimes (in very rare cases) his own ghazal as a basis and continues the same theme, creating a musammat while preserving weight, rhyme and radif. 3 or more verses are added to the upper part of each verse of the ghazal based on this. In the eulogy, the poet's nickname is mentioned. In the history of our classical literature, murabba'. mukhammas, musaddas and muzamkal types of musammats are widespread.

In our previous research, we have studied the features of the creation of muhammas, musaddas and muzamsal in Alisher Navoi's "Khazayin ulmaani" collection and reported that all the poet's musammats are in the direction of compensation [4, 143-147]. In this article, we would like to touch on some aspects of Ogahi's predictions created in Turkish.

According to the information in Ogahi studies, there are about 90 mukhammas in the Ogahi Divan [5, 400]. They can be divided into three groups according to the characteristics of their creation:

- 1) tabi khud muhammas;
- 2) Takhmis to the ghazals of predecessors and contemporaries;
- 3) Takhmis to his ghazals.

It is not easy to determine the boundaries and foundations of an enlightened worldview. There is no doubt that his religious and theological views were formed under the influence of Islamic concepts, especially the Holy Qur'an. Ogahi's

VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135











connection with the mystical world goes back to the way of Najmuddin Kubro, maybe even further. Ogahi is Alisher Navoi's most loval follower and most talented student who continued his path in poetry. His saying: "Agahiy, kim topqay erdi sozi nazmingdin navo, Bahra gar yoktur Sanga from Navoi's navoi", was a sincere expression of his disciple's belief and respect. So, Ogahi was a genius poet who summarized the experiences of great artists of the East such as Nizami, Nasimi, Saadi, Jami, Babur, Fuzuli in his figurative poetry and showed the way to the poets after him. According to the famous Turkish scientist Muhammad Fuad Kupruli, "Ogayhi, who created Mansur's works in a beautiful and impressive style, like Munis, was far ahead of his uncle in decorating them with poetic passages." It is not unreasonable to say that Ogahi, who was a master of the craft of poetry and a powerful poet, could show his skill in writing poems describing battle events in the style of "Shahnoma" in his works about love and may.

The purpose of saying these things is one. Ogahi is not a poet of Sufism, but an admirer of Sufism. He looked at the beauty and truths of mystical life with a critical eye. He relied on the teachings and instructions of Sufism to purify the soul and morals, perfect the heart and soul, and achieve the pleasure of love and passion. But he never turned the poem into a Sufism creed or empty advice. Ogahi's poetry is related to Sufism. But it is by no means limited in showing the principles of relativity.

Not only was it embodied in the lyrical hero, but poverty was a spiritual quality that was absorbed

into the "I" of Ogahi's personality and became his way of life. Munis and Ogahi refer to themselves as "poor" in their entire work, especially on which page of the 1440-page "Firdavsu-l-Igbal" chronicle. This is not just a traditional case. As he marched step by step, sometimes on horseback, sometimes on foot, sometimes joyfully, sometimes sullenly, in the afternoon and evening, on military expeditions with the official officials of the palace and the army, the carnage in front of his eyes was formed by bloodshed and martyrdoms. The hope of the poet and historian from the fleeting, deceitful and cruel interests of this world has completely from the human heads piled up as tall as horsemen, from the people who ate human flesh at the height of the famine, the evil in human history and Hirsu has completely turned away from envy. The only comfort, comfort and refuge for him was God alone, he lived with trust in God every second. It was a miracle that Ogahi was able to survive the death penalty in a terrible time, in the midst of countless murders, and to create examples of high art.

The slogan "My poverty is my pride" shines in every stanza of the poet's gazal, which will be analyzed now.

Bizki, bukun jahon aro kishvari fagr shohimiz,

Boshimiz uzra ohimiz shu'lasidur kulohimiz.

In the psyche of the lyrical hero of the gazal, the most important generalized qualities characteristic of representatives of all orders of Sufism are embodied in a state of synthesis. In his artistic image, the dervish, restful mood, and youthfulness are clear.

VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135











In the first stanza of Malta, the poet is proud to say that we are the king of the poorest country in the world. Choosing a poor lifestyle means choosing a dervish. Renunciation of the desires of the world, leaving the castle of passion, and walking free from the shackles of interests is a state of being. Accepting the rites of the poor and the poor as a conscious necessity, even though the person is weak and poor, and the poor person is in a poor condition, feeling as a king, noble, and brave in the poem is a sign of youth-like bravery. In the gazal, we come across the symbol of "oh" that divides the universe in Mashrab. It's not for nothing. This work is Ogahi's gazal written in the spirit. This does not mean that Ogahi learned or was influenced by Mashrab. The fact is that the gazals are different, the authors are different. However, the psyche, symbol and lyrical hero are one and the same. This shows that our great poets are close partners in the image of a perfect human being. It also reflects the style of artistic depiction in Uzbek's mystical poetry and the generalized nature of the world of images.

G'am shomi firoqingda kabob etti falakni

Ohi saharim, xohi inon, xohi inonma

In the verse, the "oh" of Mashrab's lyrical hero, smoked in the morning, surrounds the world all day long and "roasts the sky like a kebab" in the "evening of sorrow", while the "oh" of Ogahiv's lyrical hero is the heart flame of a fiery lover, and his it is constantly worn over the head like a hat. Ogahi's lyrical hero is such a king that his hat on his head is his heart.

The attractive image of the lyrical hero's image and character continues consistently:

Qasri rafe'imiz buzuq kulbayi ko'hnamiz bo'lub,

Go'shayi ajzu maskanat tufrog'i taxtu johimiz.

Being proud of poverty is a unique way to prevent the devil and control the ego. If not, how can we be proud of a broken and old hut as our high and tall castle? In one corner, being proud of marrying in weakness and poverty as a great rank and a crown is a way of comforting sensuality and maintaining spiritual and spiritual highness. In Ogahi, the pride of poverty is so complete that the lyrical hero exalts the place of poor poverty - the soil as his crown, throne, and position.

If anyone suspects that Ogahi was an official historian of the Khorezm palace, chief, a close adviser of the khans and a state leader, he cannot be so humble in life, then the great "Firdavsu" written in praise of all the Khorezm khans -l-Igbal" [6, 78] at the end of the annals, please pay attention to the following lines that describe the state of mind of a thinker who is sad and painful, needy and helpless:

"Nechuk bo'lmas alamdin toqatim toq

Ki, borman gʻamga juftu juftdin toq.

Uyim vayrondurur davron gʻamidin,

Koʻngul oshuftadur uy motamidin.

Na yotsam, bistari xobim muhayyo,

Na tursam, uyda asbobim muhayyo.

VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135











Hujum aylab manga faqr ibtilosi,

Yana bir sori tanholigʻ balosi.

Erur holimg'a nozir yig'lag'udek,

Musulmon birla kofir yigʻlagʻudek.

This gazal of Ogahi has great educational, moral and educational value. It is a fascinating piece of art. First, the creation of a gazal in a very musical, playful way is a sign of great artistry. Through this, the poet could express complex meanings in light, smooth, pleasant tones, sing words and make sounds, ensure the bright, clear and intense consistency of the artistic content, and brilliantly describe the spiritual image of the lyrical hero. The gazal begins with the verse "We are the king of poverty in the world" [7, 69] and ends with this verse - radd ul-matla' - the art of returning the matla. This artistic art ensures the integrity and completeness of the gazal's content and artistic device. The internal rhyming in the verses "Our head is over, our head, our heart is our heart", and "We are sad, we are sad" brought out the playful tone of the gazal and the intense mental image of the lyrical hero. In the text, it is possible to show dozens of artistic methods that contributed to the harmonious and attractive formation of the gazal in terms of form and content.

In conclusion, it can be said that Mohammad Reza Ogahiy Alisher Navoi, Fuzuli and other great wordsmiths, made five of his gazals and turned them into this. While writing a gazal on a specific topic, the poet felt the need to return to this topic after a while and thus made his gazals a masterpiece. As a result of attaching takhmis to his gazal, Ogahi gave a new spirit to the traditions brought by Alisher Navoi to our classic literature and showed his followership potential. When the poet chose his gazals for this, he paid special attention to the youthful and intense spirit in them.

#### REFERENCES

- **1.** Орзибеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. - Тошкент: Фан, 1976.
- 2. Юсупова Д. Алишер Навоий тахмислари // Шарқ юлдузи. – Тошкент, 2013. – № 2.
- 3. Jumaxoʻja N., Adizova I. Oʻzbek adabiyoti tarixi (XVI-XIX asr I yarmi). Darslik. - Toshkent: Noshir, 2019.
- **4.** Мажидий Р. Огахий лирикаси. Тошкент: Фан, 1963.
- 5. Мухаммад Ризо Огахий. Асарлар. 6 жилдик / Нашрга тайёрловчи С.Долимов, 1-2жилдлар. - Тошкент.: Ғафур Ғулом номидаги Адабиёт ва санъат, 1972.
- 6. Носиров О., Жамолов С., Зиёвиддинов М. Ўзб<mark>ек клас</mark>сик шеърияти жанрлари. – Тошкент: Ўқитувчи, 1976.
- 7. Орзибеков Р. Ўзбек лирик поэзиясида ғазал ва мусаммат. - Тошкент: Фан, 1976.
- 8. Шайх Ахмад ибн Худойдод Тарозий. Фунун (1436 **v**л-балоға йилда кўчирилган, Бодлиан кутубхонасида сақланувчи Eliott №-127 рақамли Қўлёзма).
- 9. Эркинов А. Културный перфекционизм в хивинской придворной среде при Мухаммад Рахим-хане II как способ противостояния режиму русского

VOLUME 03 ISSUE 05 Pages: 32-37

SJIF IMPACT FACTOR (2021: 5.478) (2022: 5.636) (2023: 6.741)

OCLC - 1368736135











протектората // История и Централной Азии. - Токио, 2012.



Volume 03 Issue 05-2023