



ARTISTIC FEATURES OF OGAHI'S GHAZAL "EY, QUYOSH YUZING OCHGIN..."

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Article history:	Abstract:
Received: August 26 th 2021 Accepted: September 26 th 2021 Published: October 30 th 2021	This article is dedicated to the analysis of the ghazal "Ey, quyosh yuzing ochgin..." by Muhammad Reza Agahi, a skilled translator, poet and statesman. The article describes the structure of the ghazal, its poetic art, rhyme and spiritual aspects on a scientific basis. Here are some of the ones I found to be interesting: There are also enough conclusions about the author's work.
Keywords: Poetic Arts, Rhyme, Poet, Ghazal, Symbol Of The Sun, Literature, Khorezm Religion, Dialect, Tazod.	

INTRODUCTION

The people of ancient Khorezm are the land of great scientists and poets who contributed to world civilization. And it is this legacy that serves as the foundation for the creators of today's new Renaissance. Speaking of the great poets and scientists of Khorezm, one of the ancient centers of science, art and literature, the blessed name of the talented Muhammad Riza Agahi is mentioned, and his work in the field of poetry, translation and historiography is proudly recognized. It is known that the literary language has a wide range of possibilities, in contrast to the literary language, it is characterized by the use of dialects, different professions, stylistic layers, historical, obsolete words. The main tool of literature is the poet, historian, translator, statesman and public figure Muhammad Riza Agahi, who effectively used the power of the word and left his works as an inexhaustible treasure for mankind. In his *divan* called "Tawiz ul-Ashiqin" ("Tumor of Lovers"), there are almost twenty genres in more than twenty genres, such as ghazal, muhammas, murabba, musaddas, masnavi, as well as fard, tuyuk, qita, rubai, and muammo a lyrical legacy of a thousand lines.

Agahi took full advantage of the various poetic forms of the East and accurately reflected them in socio-political, moral-didactic, and natural themes. But most of the poet's poetry is about romance. In Agahi's lyrics, love is one of the leading motives. This motive is not only old and traditional, but also modern and unique.

When we look at the scale and beauty of the poet's artistic thinking, Ogahi in his work uses a variety of poetic arts - mubolaga, tashbeh, istiora, tamsil, tazod, husni ta'lil, talmeh, tardi aks, kitobat, we will witness that he skillfully used the tazmin muzdavaj etc. These language tools made the poet's poetry, especially his ghazals, strong, precise, expressive, and attractive.

MAIN PART

Agahi is a poet who writes on the theme of traditional love. He sought and found the meaning of life, vitality and beauty in this love. He believed that the joy of love and affection is to love people, to show love to people. And in this sense, he reflected in his poems the truths he saw and knew in different tones. This love made his heart acquainted with divine and heavenly feelings. It was then that he became more deeply interested in the divine mysteries and naturally turned to the world of truth. Without going too far from the subject of love, I dedicate this article to the analysis of the ghazal of the talented poet and translator Agahi, which begins, "Ey, quyosh yuzing ochgin..." The name of this ghazal is connected with the ancient religion of the Khorezm people.

The theme of the ghazal is a ghazal based on a romantic theme that expresses the feelings of the lover in exile. He embodied the image of a lover suffering in girl's pilgrimage.

Structure: yakpora ghazal - the content of each bayt is sequentially linked to the previous and subsequent bayts. The content of a single poem is formed in the process of consistent coverage of the topic raised in the text.

Poetic arts: tashxis (animate or diagnostics), tazod (contrast), tanosub (group words), mubolaga (exaggeration), tashbeh (allegory).

In the first bayt, the art of diagnostics (tashxis) is applied to the earth by saying, "Ey, quyosh". It is based on the fact that the celestial body does not have the ability to speak or hear. The words "g'am tuni and subh" used in the verse form a contrasting expression, as well as the art of tanosub (the use of group words) as an example of the art of tazod. There is also the art of tashbeh in the bayt, through the wonderful analogy of "zoringman, bemadoringman".



In the second bayt, the analogy of the lover as the "husn mulking shohi" creates the art of exaggeration. That is, there is a high degree of human dignity. In addition, the words "kulfat" and "hashmat" create an inner tazad contradiction. He also used the art of tashbeh to compare the girl to an unequal and beautiful slave.

The analogy in the following bayts is also used effectively - the art of tashbeh-allegory can be found in almost every bayt. They are mostly expressed in rhyming words. In addition, in the fifth bayt, the words "furqat" and "g'am" are all related to grief, so they form the art of tanosub. Also, the words "kecha and kunduz" create the art of both tanosub and tazod.

In the text, we can see that the word "Ogahiy yanglig" is a metaphorical art or tashbeh.

Taqte': - V - / V - - - / - V - / V - - -

Avzon: Hazaji musammani ashtari salim (mahzuf)

Rhymes: zoringman, beg'uboringman, nazoringman, bemadoringman, umidvoringman, beqaroringman, zoringman, xoringman.

Prose statement: Agahi's ghazals are distinguished by their semantic and formal maturity and their special place in the literary garden. Agahi's poem "Ey, quyosh yuzing ochgin..." is a simple gesture of natural phenomena: the sunrise, the nightfall, the climate, even though it is written about it, in its literal sense it is a description of the earth, its beauty is praised, and it is tormented by ignorance. The image of the lover is depicted in elegant lines. In particular, the reader of this poem is inspired by the purity and sincerity of the feelings of the lover, on the one hand, and enjoys the beautiful and playful tone of the poem, on the other hand. Let's look at the expression in Matla':

Ey quyosh, yuzing ochgin, g'am tunida zoringman.

Sidq ila nafas urg'on subhi beg'uboringman.

해야, 낮을 열어, 슬픈 밤에 보고 싶다.

간절하게 숨을 쉰 친절한 새벽이다.

In this bayt, as the lover is called "O sun", the lover is compared to the light that illuminates the world, and the absence of the lover is like a dark night. The fact that the lover, who is mad at his lover's work, lives with a spark of hope, breathing sincerely in the path of his vision, is compared to the purity of the lover's morning example. It is important that the words "night of grief" and "morning" idealize the image and create a contradiction.

San jamol-u hashmatda husn mulki shohisan.

Man malol-u kulfatda bandai nazoringman.

니가 곱고 아름다움의 왕이다.

내가 그 혼란에 있는 노예다.

In this bayt, the lover, who is suffering from love, is described as superior to himself, as a queen or king of the world of beauty and luxury, and as an example of a slave in misery, putting himself at a very low level. It seems that the lover is trying to say that it is impossible to reach the guardian.

Qilma ayb agar qilsam ishqing ichra ojizliq,

Qariliq yuki bosgon zori bemadoringman.

너의 사랑 땀에 실수하면 죄로 받지 말아라.

늙은 나이 때 사랑한 힘이 없는 거다.

In this bayt, the lover expresses that he has grown old day by day because of his illness, and begs his mistress to forgive him if he is weak. As a result, the lover is burning with love.

Garchi ozgalar yonliq aylay olmogim xizmat,

Lek alar qatorida bir umidvoringman.

남들을 위해 내가 이바지할 수도 있다,

다만 그들 중에 기대하는 거다.

In this bayt, it is said that a lover, although not able to serve as someone else in love, still hopes for a spouse along with other lovers. His commitment to the covenant is explained by his hope.

Necha umrlardurkim furqati gami ichra,

Yiglabon kecha-kunduz zori beqaroringman.

오랫동안 슬픔에 잠겼다,

나는 밤낮으로 우는 불안정한 거다.

In this bayt, it is narrated in verse that the lover has been weeping and mourning for his lover for many years in his sorrows. His submissiveness to the heart, not to himself, is expressed in instability.

Marhamat kozi birla holima nazar qilgil,

Koying ichra yer tutgon bir duoga zoringman.

제 상태를 좀 봐주라,

나는 사랑을 위해 지구를 삼킨 거다.

In the above verse, the lover goes to pray for salvation and begs him to look at him with a kind eye. He claims to be a man of prayer who prays to God for his vision. Here we can see that the lover's patience is running out. Istasam aziz bolmoq, tong yoq iltifotingdin.

Chunki Ogahiy yanglig' ishq ichra xoringman.

존중을 원해도 덕분에 못 받는 거다,

왜냐 어가히 니사랑의 못 때다.

In the last bayt, the creator adds his name. This is a traditional way in the East, where the artist calls himself or shows himself as an example. In the verse, the lover mentions his humiliation in the example of Ahagi.

Apparently, this poem is written from beginning to end on a romantic theme, revealing the sorrows of the lover, the pain and suffering of reaching the lover.



CONCLUSION

It should be noted that Muhammad Reza Agahi, a great representative of the Uzbek literature of the XIX century, the literary environment of Khorezm, also addressed the symbols of nature common in folklore and written literature with a certain ideological and aesthetic purpose. In the poetry of the great poet Agahi, who raised Uzbek classical literature to a new level of development, the images of morning, night and sun are very colorful, and some of their signs and features have become symbols in poetry. The study of them not only helps to understand the poet's worldview, artistic skills, unique talents, but also to understand the evolution of artistic thinking of our people, the development of folklore and literature on the basis of cooperation and interdependence. Agahi used the image of the sun to describe and describe the lover in the poem. This symbolism is also directly related to Zoroastrianism, the ancient fire-worshipping religion of Khorezm. The sun is a source of energy for the people of Khorezm, all lifestyles and plants depend on the sun. The word Khorezm itself means "sunny place". The sun is not only the face of the earth but also the symbol of divinity in this poem. In short, the poem is a perfect example of creativity.

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