

ARTISTIC INTERPRETATION OF TRUTH IN THE DIVAN

"TA'VIZ UL OSHIQIN"

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Abstract: The roots of Uzbek poetry are deep. The poetry that benefited from these roots and eventually became one of the adjacent roots to them is Ogahi's poetry. Muhammad Rizo Ogahiy, who spent his life in great hardship - separated from his parents early and was raised by his uncle, the enlightened Munis, and later worked as a water manager in the Khan's court, fell seriously ill before reaching fifty. He endured the hardships of this illness until the end of his life. But the poet did not abandon his optimistic dreams. As before, he lived with these dreams. Searched. He wrote a poem. He completed his historical works. To convey the works of the great scholars of the East to the Turkic-speaking reader, he pressed his pen tighter. The endless pain and suffering that befell him created a new life in his big heart - a life with dreams, regrets, happiness and unhappiness, the color and tone of his love. This was life - his poems. These poems can be called the biography of the poet's soul.

Key words: Muhammad Rizo Ogahiy, "Ta'viz ul-oshiqin" ("The Amulet of Lovers"), "Ash'ori Forsi."

Ogahiy is more popular among the people as a lyric poet. His lyrical collection "Ta'viz ul-oshiqin" ("The Amulet of Lovers," 1872), compiled in his final years, has reached us in its entirety. The divan is structured in the traditional order, consisting of 470 ghazals, 3 mustazads, 89 mukhammas, 5 musaddas, 2 murabbas, 4 musammans, 4 tarje'bands, 7 qit'as, 80 rubais, 10 tuyuqs, 1 mulamma, 4 chistans, 2 muammos, 4 masnavis, 1 bahri tavi, 1 munojot, 1 oshiq and ma'shuq question-answer, 20 ta'rix, 19 qasidas - a total of 18000 lines. The divan also includes 1300

verses of Ogahi's poems in Persian under the name "Ash'ori Forsi." The theme of love is at the center of the content of the works in the divan[1]. The thematic scope of Ogahiy's work is broad. But no matter what topic he turns to, he cannot bypass love. Love in his pen is the main artistic means of illuminating the theme, promoting the idea; in his poetry, love is a symbol of faith, belief, homeland, intelligence, the thought, activity, worldview of the lyrical hero. The depiction of time and contemporaries also occupies a large place in Ogahi's divan. When the poet skillfully artistically summarized the complex period in which he lived and created, when expressing and evaluating the time and its people, he approached it from the point of view of humanism and love for the people. Ogahi took a creative approach to the possibilities of the genre and improved them: he brought the previous order of writing a ghazal of 7 - 8, 10 - 12 bytes to 23 bytes, discovered a new form of the mustazad genre with double-added verses[2]:

O beloved, to you, in this garden of the world, a rose is a lover, bewildered, captivated by its sight.

There's a beauty in your troubled locks, both scattered and with madness on her head.

The poet used many meters of aruz. His ghazals harmonize with all the melodies of the Shashmaqom and correspond to the Khorezm folk tunes. The poet named his divan "Ta'viz ul-oshiqin" - "The Amulet of Lovers" and wrote the following about it in the preface: "If my work fell into the hands of people of love and pain, they would hang it on their necks like a ta'viz, protect it with honor, and by reading it, they would find a cure for the illness of love from the medicine of the content of your passion. In connection with this, I named this blessed divan "Ta'viz ul-oshiqin..." The poet, who revealed the secrets of love in his poems and

wished these poems to be a cure for lovers' pain, believing they would become their talisman, writes in the praise of one of his ghazals[3]:

*If you wish to know Ogahiy's state in love,
With a spring of wisdom, look at my divan with your pain.*

These verses involuntarily came from Hazrat Navoi's:

*O Navoi, who said to preserve the nature of love,
Let him abandon all work and preserve our divan, -*

reminds of the maqta' verse. During the years of Ogahiy's creative work, Turkic literature had achieved a certain status, and the traditions initiated by Alisher Navoiy had already been established in Turkic poetry. If we look at it from the point of view of the high criteria of artistic mastery, after Navoi there is no creator equal to Ogahi in terms of artistic perception and skill. The secret was, on the one hand, Ogahiy's talent, and on the other hand, the works he enjoyed. While translating the works of Nizami Ganjavi, Muslihiddin Saadi Shirazi, Abdurahman Jami, and many other poets and writers, Ogahi benefited from the traditions characteristic of major literary schools. He recognized the issues of traditionality and originality of Eastern poetry. However, no one could influence Ogahiy as strongly as Navoiy. He also followed his predecessor in compiling and naming the divan. Many verses or ghazals in the divan, their radifs, involuntarily remind one of Navoi[4]. However, Ogahi's poems are never evaluated as poems written in imitation, because they are all poems with renewed feelings. New poems. The important issue of traditionality and originality, characteristic of Eastern poetry, which not everyone can fully understand and comprehend, can be studied in the example of the ghazals of Ogahi, created in the tradition of poets such as Navoi: Dahr boği gullari ranginu dilkashdur base, Hayfkim, mehr-u vafo bo'yi erur noyob anga, - writes Ogahi. In Hazrat Navoi's ghazal, this

theme is perfected in this way: If infidelity did not understand from the garden of time, Why did the narcissus weep from the tears of dew?! The poet, who wrote naziras and takhmis to Navoi's ghazals, was well nourished by this great root and was influenced by it. In particular, in the second couplet of the ghazal of Ogahi, which begins with the line "Dardi dilim ango dedim, dema ani mango dedi...":

*Two narcissuses on your face, oh what black thing I said,
He said there are two black troublemakers who take away your
soul from your heart*

The verse involuntarily appears in Hazrat Navoi's:

*What has become of your eyes?
Who has become a black curse to the soul, -*

reminds of the matla'li couplet. However, there is no imitation here. Why? Because pain and feelings belong to Ogahiy - only to him. In poetry, this - the truthfulness of feelings - is important. Indeed, the poet himself:

*May your poem be, Ogahiy, cold as ice for the people of love,
If there's no pain, move to meaning, -*

says. Indeed, if there were no pain - the fire of love's pain in its content, if it hadn't intervened, Ogahiy's poems would have remained a cold imitation. The poetry of Ogahi was influenced by Fuzuli, Munis, and many other poets[5]. But Ogahi does not imitate them. However, being raised in their school - their poetry - he doesn't distance himself from them, stays close to them. Therefore, we recognize Ogahi as a major poet after them. From this perspective, Ogahiy was a poet who learned much from Navoiy. The evolution of thought in the ghazals reveals the unique world of the two poets. The connection of Ogahi's dozens of mukhammases to Navoi's ghazals shows the significance of Navoi's lessons in his creative school. Ogahi also followed Navoi in the use of

poetic varieties: ghazal, mukhammas, musaddas, musamman, tarje'band, qita, rubai... Also, using jam, he wrote meaningful poems and, tirelessly conducting formal research, presented a beautiful example of Musawatarafayn to Turkic-speaking readers. In all respects, Ogahi was a poet who had seen a great school of literature and had his own words and voice. There is a certain order in Ogahi's divan "Ta'viz ul-oshiqin." The order of the human psyche. Mental order. There is the opposite of perceiving the world in a certain order. Artistic reflection. Truth - being - people, more precisely, the order of harmonious perception of Allah, the universe, and man. This order was transferred to his poems and divan. The poet, speaking about the creation of the world and its cause, goes on to the creation of the universe. From it, he moves towards man, towards the human essence of man. In particular, in his first ghazal with the content of praise:

How you made the world beautiful with your unmatched beauty,

How many patterns have appeared in this mirror, -the poet writes.

The idea that the world is a mirror to the incomparable beauty of the Truth and the beautiful patterns in this mirror - the colorful world is a reflection of this beauty, on the one hand, makes one think that the world is valued because it is a mirror to the beauty of the Truth, and on the other hand, and mainly because it is a reflection in the mirror, indicates that its value is not so high. In many of the poet's poems, views related to this second aspect occupy an important place:

The palace of the world, which is truly ruined forever,

Whoever wishes to make it their dwelling is insane.

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