

PICTURE COMPATIBILITY IN RUBAIS OF OGAHI

Munira Kenjayeva

Tashkent State University of Oriental Studies

3rd year student of the Faculty of Korean Studies

E-mail: munirakenjayeva19032000@gmail.com

Contact number: +998977915522

ABSTRACT

A careful study of Ogahi's work shows that he has his own views on the seasons, especially spring. The poet sees a harmony between the beauty of nature and the spirit of the lyrical hero. In addition, just as the charm of spring is not eternal, it reminds the poet that human life, especially youth compared to spring, passes like the wind. In other words, it is necessary to understand not only the quality of the poet's lines as an image of nature, but also the deep philosophy of life in them. This content is hidden in the essence of Ogahi's rubai and ghazals, which are logically close concepts and common artistic discoveries. In the article, we will look at the harmony of Ogahi's work with natural landscapes.

Keywords: rubai, ghazel, nature, bahor, artistic discovery, poetry, classical literature, hossayi rubai, tuyuk.

INTRODUCTION

Scenes associated with the depiction of nature have never left the world of word art, but at all times have been in the spotlight of word artists with new facets and metaphors. In particular, in the history of our classical literature, the work of Muhammad Riza Ogahi plays an important role with its weight and deep meaning. The vitality of the poet's lyrics can be seen in his poems about nature. "Because the waves of impressions and inspirations often flowed into his heart from reality". In this sense, Ogahi's work is more about spring and winter. Agahi's "Sahro", "Bahor", "Bahor geldi", "Navruz" (the poet has several "Navruz" radical ghazals), "Qish", "Sovuq" (He also emphasized the theme of winter and cold), "Erur", radifi ghazals, "Khushtur bahor", "Chashmu humor", "Gulistan", "Mujda keldi", "Navbahor ayyomi bolsa" in addition to his poems, he also left a number of rubai as a great legacy.

Rubaiyat has a special place in literature and poetry as one of the most convenient forms of expression of thoughts and feelings. important. The views expressed in these studies can serve to create a holistic view of the rubai genre and its development. But literature is constantly evolving, evolving and changing step by step with time and space, with man and his life. As a result, there are formal and thematic updates in the art of speech. Each period has a unique approach to each subject, to the literary genre that serves as a vehicle for the coverage of this subject, and the study of these peculiarities is an important task. The same can be said about the lyrics of Ogahi, one of the great representatives of Uzbek classical literature, especially the rubai. It is worth noting the research of such scholars as R. Majidi, V. Zohidov, K. Munirov, S. Dolimov, I. Hakkulov, who enriched the pages of Uzbek literature. Nevertheless, Ogahi's work, a major figure in Uzbek classical literature, can be a source of new research.

Ogahi's lyrics include mature examples of poetic genres such as ghazal, rubai, muhammas, masnavi, tuyuk, qasida, chiston, and qita. The weight of the poet's poetry cannot be imagined without his rubai. The rubai plays an important role in his work. In his preface to the Ta'wiz-ul-Ashiqin, the poet states: "...dressed in colorful costumes, I would show them to the people with heartfelt pictures, and from the spectacle of the color of each of them, and of the musk, I would bring them to the status of captivity and captivity of the martyrs of the people of pain and suffering. I used to recite English ghazals and sermons and love poems, rubais and attentive masnavis and bazmoro muhammas and ruhafzo musaddas, and recite a few pieces of paper. These words in the preface somewhat describe the subject of the Agahi rubai.

Agahi's lyrics are full of genres depicting the beauty of nature. "The affirmation of positivity and the idea of vitality also come to the fore in his poems on the themes of spring, Navruz, Eid al-Fitr and Eid al-Adha in Agahi's room. Such examples abound in the poet's legacy. It is appropriate to include in this group ghazals, rubais and masnavis in the definition of flowers and nightingales as symbols of life, spring and beauty".

The description of the pleasing qualities of spring, the call to enjoy the bountiful gifts of nature, and the artistic promotion of the ideas of vitality in this process can be seen in Ogahi's other poems, including the rubai. takes place. In these examples, spring, as in their poems, is described as a new life for beings and a season that brings joy to people. For example, the verses of the poet, which begin with the verses "Yetkurdi safo yer yuziga fasli bahor", promote the idea of enjoying the pleasures of life and the beauties of nature.

Yetkurdi safo yer yuziga fasli bahor,	봄은 대지에 순수함을 가져다주었고,
Ochildi gulu, lolau nasrin bisyor,	활짝 핀 꽃, 튜립이 풍부하고,
Kelgilki, chamanlar ichra bazm tuzub,	덤불에서 파티를 하자
No'sh aylagali tarab mayini, ey yor.	내 사랑, 이 사랑의 포도주를 마시자.

It is determined as hossayi rubai, and in the a-a-b-a rhyme, the Persian-Tajik words such as bahor, bisyar, yor have been rhyming with each other. Rhyming words are absolute rhymes, which are incompletely hungry rhymes due to the sound content. Young and old alike look forward to spring. Even with the onset of spring, the grass begins to turn green. Trees rush to bud. Spring brings warmth to the hearts of people all over the world. As a proof of such thoughts, the poet summarizes his thoughts in the rubai, which begins with the verse "Yetkurdi safo yer yuziga fasli bahor". With the arrival of spring on the earth, the arrival of spring, the opening of flowers and tulips, the people of the world are invited to celebrate in the meadows and flower beds to rejoice. The feast encourages the reader to love life by drinking the wine of joy and reverence.

Each of the poet's poems on various topics has its own beauty. Each rubai has the ability to convey the goal of the poet to the reader, and even though so much time has passed, Ogahi's works have captured the heart of the poet.

REFERENCES

1. Poetry of Ogahi. –Tashkent, 1983. www.ziyouz.com library.
2. Nosirov O., Jamolov S., Ziyovuddinov M. Genres of Uzbek classical poetry. –T.: Teacher, 1979, pages 154-166; Haqqulov I. Rubaiyat - in the sea of meanings. In the book: Azamov A., Hakkulov I. Responsible word. - T .: 1987, pages 171-188; Ochilov E. Blessed springs. - Tashkent: Teacher. 1997.
3. Haqqulov I. Agahi's personality and poetry. In: Life, Literature, and Eternity. Tashkent: Tafakkur, 2019.
4. Ogahiy M. Works. 4-volume. Volume 1 Tashkent. Literature and Art named after Ghafur Ghulam, 1971.
5. Abdugafurov A. Ogahlar ogahi. In the book: Muhammad Riza Ogahi. Ishqahli's tumor.T .: 1999.