



## VARIETY OF GENRES IN OGAHI'S WORK

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### Annotation

This article provides information about the work of the poet, historian and translator Muhammad Reza Ogahi, who lived in Khiva in the 19th century, creating works in various genres of literature. It is not a secret that the poet created in 14 genres such as ghazal, rubai, mukhamas, mustazad, musaddas, musaman, masnavi, chistan, qita, tuyuq, tarji'band and qasida. It is also about the description of Ogahi's works not only in poetic, but also in prose. It is analyzed that the poet pointed to the shortcomings of the political policy of that time and the good and bad qualities of people's character through his work.

**Keywords:** Literature, Ogahi, Munis, genre, poem, prose, nickname, ghazal, rubai, mukhammas, chistan, kit'a, historic, Khorezm, classic, mirab.

### Introduction

When it comes to the literary environment of the 19th century, it is impossible to pass without mentioning such literary manifestations as Furqat, Nadirabegim, Ogahiy, Muqimi, Zavki. One of these is the poet Ogahiy, who shook the swing of Uzbek literature with his examples of multifaceted creativity. "Muhammad Reza Erniyozbek oglu Ogahi is one of the major figures of the Khorezm literary environment of the 19th century and one of the poets who wrote the most "numerous" poem after Navoi."

Full name Muhammadrizo Erniyozbek's son Ogahi. Ogahi is not only a poet, but also a great historian scientist, translator, as well as a mature political figure of his time. The poet is born on December 17, 1809 in the village of Kiyot near the city of Khiva, in the family of mirab. We can understand that another reason why Ogahi is a great talent is that he was orphaned early from the father and brought up in the hands of his uncle Shermuhammad Munis Khorezmi. Because Munis is also a bright figure in the literature of his time, his service is immeasurable in the formation of Ogahi as a skillful poet. At this point, we can also dwell on the poet's nickname:

Ne tong ogoh bo'lsa, Ogahiy, ishqing siridin kim,

Onga behuda ermas osmondin bu laqab paydo.

When Ogahi is aware of the secret of love,

This nickname was not given to him in vain from heaven





The pseudonym Ogahiy means “warn, I am alert”, indicating that he is always sympathetic in his love for God, as he came in the above verse. Especially the fact that Ogahi perfectly mastered Turkish, Persian and Arabic, and therefore turned more than 20 masterpieces of world literature into Uzbek, was also a big factor for the creation of the school of translation studies. The poet died in 1874 at the age of 65.

### Main

As a 19th-century lyric poet, Ogahi gained the affection of his admirers by waving pen in almost all genres of classical literature. The works of the poet in such genres as ghazal, ruboi, mukhammas, mustazad, musaddas, musamman, masnawi, chistan, kit'a, tuyuk, tarjiband, ta'rikh, poetry and kasida are still in love. This is reported by the Ogahi himself in one musamman:

Ish manga bo'lmish ul oy konida maskan aylamak,  
Dardli g'abyot o'qub, holimg'a shevan aylamak,  
Husni vasfmi g'azal birla mubayyan aylamak,  
Masnaviy ichra g'ami, ishqin mubarhan aylamak,  
Ogahiy yanglig' ruboiy san'atin fan aylamak,  
Fikr ila dilkash muxammaslar muzayyan aylamak,  
Lek emas erdi hadim nazjni musamman aylamak,  
Bo'Idi bu jur'atg'a bois hukmi sulton, ey ko'ngil.

A significant portion of the ghazals of Ogahi express their love and affection for God by glorifying his love for him. It is this phenomenon that can be observed even in the first stanza of gazel, which is presented below:

Ey yuzing shavqi tanimdin oldi jon, bir bo'sa ber,  
Vay labing zavqi ichimni qildi qon, bir bo'sa ber.

The verse describes God's permission as coming out of the body of the soul that charmed him so much, and wanting to reach his visor faster by asking for a kiss.

"In his lyrical work, Muhammad Rizo Ogahi gives a remarkable account of the festival of Navruz. In particular, the poet noted that on the day of Navruz, visiting people for whom fate is testing hard is rewarding. The Navoi and Ogahi tradition was later continued in the works of Muqimi, Furqat, Chulpan, Oybek, Hamid Olimjan."

Ogahi's ruboias, written on extremely thoughtful, comprehensive, including domestic subjects, skillfully illuminate the ugly indignities of the time in which he lived, as well as the humiliation of intellectual people. Some rubois, on the other hand, reflect such criteria as indirect thinking, upbringing, morality.

Qilmoq bila parvarish tikan gul bo'lmas,  
Ham tarbiyat ila zog' bulbul bo'lmas,



Gar asli yomong'a yaxshiliq ming qilsang,  
Yaxshiliq oning niyati bilkull bo'lmas.

From the time of the above-mentioned ruboi Ogahi to the present day, it has not lost its relevance. In ruboi, the poetic art of tanosub was also skillfully used. The poet gave such a beautiful likeness that by the example of the fact that with a thousand cares, the thorn does not turn into a flower, and no matter how much you teach, the beast cannot sing like a nightingale, it is emphasized that a person with bad intentions will never change either. Indeed, as proof of vital views, it is reflected that doing good to people with bad verbs does not give a positive result. In ruboi, it is this topic that is revealed with beautiful analogies.

During the reading of the Ogahi's qit'as, we will witness that he is also very effective in this genre. The qit'as were written, mainly in a satirical way, in a monand way to criticism, condemning hypocrisy, bribery – in a word, the disgusting vices of the officials of that time.

Ey ko'ngul, kimsakim seni sevmas,  
Qoch, oning tegrasiga aylanma.

Ki nasihat qilurda o'tkanlar  
Dedilar: «Sevmaganga suykanma».

This qit'a encourages people to move away from, from the circle of people who do not like you. The four mention the folk-language proverb “do not approach the one who does not love you” through the art of the parable of proverb.

In the work of Muhammadrizo Ogahi, the genre of chistan also plays a very important role. Because Ogahi created his social, moral-educational, philosophical chistons, having received a template from the chistons of Navoi and Uvaysi, who lived before him. The “coin” chistan, presented below, also stands out as a riddle on a socio-philosophical topic.

Bu ne dilbarkim tani siymin ulub,  
Badr yangliq suratu siymosidur.

Xat butub ikki yuzida sarbasar,  
Ziynat afzoyi ruhi zebosidur.

Jussasi tirnoq yuzi yangliq kichik,  
Lek ulug'lar ishqining rasvosidur.

Vaslini istab jahon bozorida,  
Olam ahli boshida savdosidur.

Ham faqiru, ham g'ani devonasi,  
Ham qariyu, ham yigit shaydosidur.

Topsa har adno visolin nogahon,





E'tibor ichra ulug'a 'losidur.

Etsa har avloga gar hajri oning,

Jumla adno xalqining adnosidur.

Topmasa gar iltifotin har kishi,

Xordur, garchi jahon donosidur.

Each sentence of chistan refers to a coin. The shape is as small as the face of the nail, but it is everyone's desire, the poor - he is rich, the young - he is old is his devil. The most fundamental aspect is that chiston also promotes a certain philosophical idea in itself. In the last stanzas it is noted that a person, even if he is a sage, will be humiliated without a coin. Ogahi was able to express the path leading to chistan's response with the most necessary analogies.

Ogahi joins the line of writers who have made significant work in the prose direction as well.

It can be said that his experience of creating in the same style was originally conceived in the process of completion as a perfect example of artistic-historical prose, continuing the "Firdavs-ul-iqbol", which his uncle and mentor Shermuhammad Munis began to write. For almost a century and a half, "Firdavs ul-Iqbal has attracted the attention of literary scholars, textualists and historiographers on a global scale. Academician Muhammadjan Yoldashev writes in his study "Feudal land ownership and state structure in the Khiva" that after the confiscation of the Khan's Palace in 1873, rare manuscripts and archival documents in it were brought to Tashkent. Orientalist A.L.Kun, who accompanied Russian troops on the trip to Khiva, introduced a doklad document to the Governor-General of Turkestan Kaufman, and as a result of the confiscation, 300 books of Oriental manuscripts, 129 of which are historical manuscripts of 140 volumes, devons of Oriental poets of 30 volumes, 40 legal and religious works of 50 volumes are collected. L.Kun 1873-year-old "Turkestanskiye vedomosti" publishes an article on these manuscripts, including "Firdavsul-iqbol" [Kun 1873]. Two unique manuscripts of the work were thus taken to St. Petersburg. The German scientist S., who got acquainted with these manuscripts at the Asian Museum of St. Petersburg. Seleman is also known to have published an article about this [Seleman 1894: 274-280]. Turkish scientists Nejip Asim and Abdulkadir Inan also published some samples from the work. Finally, the American Orientalist Yuri Bregel published a scientific-critical text of "Firdavsul-Iqbal" based on an autograph copy and other base sources in St. Petersburg [Bregel 1988]. Also Russian scientists A.N.Samoylovich, V.V.Bartold, P.P.Ivanov, B.V.Lunin, Uzbek scientist Qavomiddin Munirov, also expressed an opinion on this work in the studies of Nafas Shodmonov, to which it was referred as a source.





In particular, the works of Muhammad Rizo Ogahi on history are reflected precisely in the prose direction.

As a scientist, Ogahiy historynavis created a valuable series of historical works in the study of the history of Central Asia, especially Khorezm. As a poet, he made the perfect devon. As a translator, he translated a number of historical and literary works into Uzbek. The part of "Firdavs ul-Iqbal" that narrates the events from 1813 to 1825, works entitled "Riyadh ud-davla", "Zubdat ut-tavorih", "Jomi ul-voqeoti Sultani", "Gulshani davlat", "Shahid ul-Iqbal" belong to the pen of Muhammad Reza Ogahi.

Analyzing ogahi's work, we will once again witness that the works he created were written with a vivid and high mind. One of the important aspects is that Ogahi regarded Nawai as a mentor to himself, as well as the results of his conclusions from Nawai's works, which led to the rise of his own creation. For nothing, they do not show Ogahi as the most skillful representative of classical Uzbek literature after Navoi. The poet's ability to prove each stanza with simple metaphors discovers a special sincerity for the reader reading it.

The great poet Heydar Khorezmi also recognizes the work of Ogahi:

"Ulki ogahlarning ogahidur.

Fahmu donish sipehrining mahidur.

So'zi ortiqdur guhardin ham,

Fazlu donishda olam ichra alam.

So'zni har necha qilsa bozori

Bordur olamda bir xaridori".

Even today, interest in the study of Oghahi creativity is growing every day. The magnificent statue, erected in the "Adilar Xiyoboni" of the capital as a tribute to the memory of Ogahi, is also a clear example of the tribute to the memory of the poet. His examples of prolific creativity serve as a big school for the next generation.

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