

THE ART OF TALMEH IN OGAHI'S GHAZALS

Xudayberganov Yodgorbek Sotimayevich*

*I Stage Graduate Student,
Urganch State University,
UZBEKISTAN

Email id: yodgor_alishon17@mail.ru

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ABSTRACT

This article analyzed the art of talmeh used in Ogahi's ghazals. The aspects of Talmeh's poetic art, which are reflected in Ogahi's work in a unique and traditional style, were scientifically explained.

KEYWORD: *Ogahi Ghazals, Fine Arts, Talmeh Art, Historical Figures, Prophets, Mysticism, Symbolic Representation.*

INTRODUCTION

Ogahi Muhammad Rizo is an Uzbek writer, historian, and translator. He is the nephew of the poet and historian Munis Khorezmi. He belonged to the Hundredth Dynasty of Uzbeks. Ogahi served as a chronicler and Nairobi (water distributor) in the palace of Khiva Khans. Continuing the work of his predecessor, he continued the chronicle of Khorezm until 1872.

In his poems in Uzbek and Tajik languages, civil topics - protest against injustice and condemnation of hypocrisy - resonate. There is Ogahi's poem "Tawiz is a lover" ("Amulets of Lovers"), written in Uzbek, in which we find more poems written by the poet complaining strongly about the officials of the environment in which he lived. Ogahi's poems include odes to rulers. Ghazals, mustazad, mukhammas, and musaddas are included in this divan. 18,000 lines of poems and 83 important poems were collected in Devon, and according to the information given in its introduction, Ogahi was the author of the following historical books: "Riyaz ud-davla" ("State affairs", 1825- 1842), "Zubdat ut-tawarikh" ("The Cream of Histories", 1846-1855), "Jom'e ul-waqeoti Sultani" ("Collection of Sultans' Events", 1856-1865), "Gulshani State" ("State Flower", 1865-1872), "Shahidi Iqbal" (1872).

As a translator, Ogahi translated more than 20 works, considered rare masterpieces of world literature and culture, into Uzbek and created a school of translation studies.

Talmeh is derived from the Arabic word, which means "to cast a glance", "to glance", and "to point". Talmeh as an artistic art in our classical literature is a short, concise expression of ideas, mainly by referring to the names of famous stories, proverbs, historical and legendary events, historical figures, and heroes of famous works. This is one of the poetic arts widely used in our art literature.

Ogahi, the son of Muhammad Erniyozbek, who made a great contribution to the classical literature of the 19th century, was able to create beautiful and new expressions using this ancient

artistic art in his ghazals. For example, we can find an excellent example of the art of talmeh in the ghazal "I have no dreams left in my heart ".

Gar o‘luk jismig‘a kirsas toza jon, ermas ajab –

Kim, yetushti lutf etib Isoyi davronim bukan.

(Meaning: It will not be surprising if the soul enters my dead body again, because the respect you have given me once will be like Jesus returning to earth and resurrecting the dead.)

In this verse, we can see that the art of talmeh was created by the words of Jesus. The poetic art of talmeh does not mean simply mentioning the name of a person. The historical person whose name is mentioned is chosen according to the essence of the work. Because of the specific characteristics of the historical character, his actions or the events he experienced must be consistent with the content of the ghazal. For this, of course, it is necessary to know well the history of the persons represented in the art of talmeh. For example, let's look at the figures of prophets who are most often referred to in our classical literature. We know that every prophet who was sent to the earth had his own, miraculous qualities. In particular, the Prophet Jesus, whom we saw in the verse above, could resurrect the dead. Referring to this characteristic of the prophet Jesus in the verse, the image of a lover dreams of being resurrected with the grace of his lover.

We can also witness that the image of Jesus is expressed as the art of talmeh in the following passage from Ogahi's ghazal "The juice is delicious ".

Garchi Iso nutqidin topgay o‘luk jon laziz,

Lek jonparvar so‘zing yuz qotladur ondin laziz.

(Meaning: The dead will rise from Jesus' speech, but your word is a hundred times stronger than it.)

Here too, it can be understood from the content of the verse that the poet approached the image of the prophet Jesus in connection with the attitude of giving life to the dead. In the second stanza, the poet says that every word of the lover to the lover is life-giving, that is, life-giving. The lover's speech is so sweet that it is said to be a hundred times stronger than the breath of the prophet Jesus.

In the following verse of the ghazal "People are sad ", one of Ogahi's beautiful verses, we find a wonderful example of the art of talmeh.

Birovkim bo‘lsa xissat peshasi hukmin surub elga,

Jahon ambolini yig‘nar uyiga o‘ylakim Qorun.

(Meaning: A class of people learns a trade and serve the people, but Qarun gathers all the wealth of the world only in his house.)

One talmeh art is used in this verse. Qarun, whose name is mentioned in the second line, is considered to be a historical person who got a lot of wealth by the miracle of God, and a message was sent to him by God and he was ordered to donate a part of his wealth to the needy. But Qarun, who was given to pride and wore greed as a crown, refused God's command, insisting

that he got these riches with his knowledge and hard work. Prophet Musa got angry at Qarun's arrogance, greed, and deceit and ordered him to swallow Qarun there with the permission and power of God. In the verse, Aham refers to this greediness of Qarun, his preoccupation with wealth, without benefiting anyone. Also, in these lines, it is emphasized that contrary to the fact that Qarun is busy accumulating wealth, other pious people are serving the people with their profession and hard work.

We can see the art of time in which the name of another prophet is also mentioned in the ghazal of Ogahi, the exponent of great words, "The swaying of the cypress is not in vain".

Ey ko'ngil, osoyishi bilan bazmi visol istar ersang,

Chek baloyi hajr aylab, sabraro Ayubliq.

(Meaning: O my heart, if you want to see your friend's visage, be separated, bear hardships, be patient like Job.)

In this verse, the poet used the art of talmeh by mentioning the name of Prophet Ayub. In our classic literature, Prophet Job is cited as a symbol of patience. In our classical lyrics, we mainly meet the images of lovers, lovers, and rivals. In almost all of our classic poems, these images come together under the same plot. That is, the mistress is indifferent to the burns of the lover and shows attention to him even once. And the lover, even if months and years pass by, does not regret the sufferings of hijra and lives in pursuit of his lover. In the above verse, Agahi refers to the painstaking patience of a lover as he waits for his wife, and to win the love of his lover, it is said that the lover needs patience like that of Prophet Job. In Sufism, it is emphasized that patience is the highest quality for a person.

Another excellent example of the art of talmeh can be seen in the following verse from Ogahi's ghazal "Beware, don't look away ", which uses poetic art in an inimitable style:

Jamu Doroki mulku joh birla tuttilar shuhrat,

Emaslar bir gadoiy zoru benomu nishoningcha.

(Meaning: Jamu Darolar gained fame in the world with his property, but it is not equal to one misfortune of one gado. That is, the misfortune that Gado is more famous than him.)

In these beautiful lines, the word Jamu Doroki has created the art of talmeh. Jamu Doroki refers to Jamshid, the fourth king of the Peshdodian dynasty in ancient Iran. In classic literature, many adjectives are given to this ruler, among them; we can see that adjectives such as "Jamshid Qadahi" and "Jamshidi Joh" are mostly given. The combination "Jamshidi joh" means a high-ranking king. In the above verse, Jamshid's state, power, and fame spread to the world. But in the second line, the poet emphasizes that his fame is not equal to the grief of a gado, that is, a believer and a sad person. That is, it is said in the verse that the misfortune of a lover who has suffered a lot from his wife is greater than the fame of the king.

In the following ghazal of Ogahi "The garden is beautiful" Jamshid's name is mentioned and the art of talmeh is used.

Jomi jam ichra sharbati jon kabi xushguvor erur,

Sog'ari zar nigor aro sof mayi mug'onasi.

(Meaning: The juice of a cup of joe jam gives pleasure to the soul, it is like drinking wine from a beautiful half glass.)

In this verse, we see that the poet uses the first of the adjectives mentioned above about Jamshid, that is, the combination "Jamshidi jom" (Jamshid's cup) as a talmeh art. In Sufism, the symbol of the cup occupies a special place and is used as a symbol of the soul. Jamshid's cup is considered another symbol, that is, a symbol of eternal life. In the first verse of the verse, the idea of his eternal life is given. It is said that anything drunk from Yor's cup is like life-giving juice or drink to a lover. Of course, the word "may" in this verse means love.

While reading Ogahi's poetry, we can see that not only historical figures, and prophets, but also legendary and mythological characters, characters from folk epics, or characters from popular works are used as talmeh art in his work. we can reach

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