



# ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

**KHOREZMSCIENCE.UZ**





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**REPEATABLE IMAGES IN OGAPI'S POEMS ABOUT SPRING****Sohibova Zarnigor Nusratilloevna****Basic doctoral student of****Uzbek literature department****Bukhara State University****[sohibovazarnigor@gmail.com](mailto:sohibovazarnigor@gmail.com)**

**Annotatsiya** – Muhammad Rizo Ogahiy ijodida peyzaj lirikasining alohida o'rni bor. Ushbu maqolada shoirning bahor haqidagi she'rlari tahlilga tortilgan. Ogahiy ijodida ko'klam tasvirini berishda takrorlanib turuvchi bir qancha obrazlar mavjud bo'lib, maqolada ularning o'ziga xos ma'no qirralari haqida so'z boradi.

**Kalit so'zlar:** Ogahiy, bahor, jannat, Iso Masih, obraz.

**Аннотация:** Пейзажная лирика занимает особое место в творчестве Мухаммеда Ризы Огахи. В статье анализируются стихи поэта о весне. В работе Огахи в изображении весны присутствует ряд повторяющихся образов, и в статье обсуждаются их специфические смысловые аспекты.

**Ключевые слова:** Осознание, весна, небо, Иисус Христос, образ.

**Abstract** – Landscape lyricism has a special place in the work of Muhammad Riza Ogahi. This article analyzes the poet's poems about spring. In Ogahi's work, there are a number of repetitive images in the depiction of spring, and the article discusses their specific semantic aspects.

**Key words:** Awareness, spring, heaven, Jesus Christ, image.

**Introduction.** In the history of Uzbek classical literature, Ogahi's work has a special place with its weight, deep content, colorful themes, and unique meanings. The closeness of Ogahi's lyrics to the heart is due to the fact that the image of nature is given a special place in its vitality and poems. There are many poems about the seasons of nature in the poet's work, the study and analysis of which play an important role in revealing the creative personality.

**Literature review.** The following views of the literary scholar Ibrahim Haqqul in this regard confirm our views: "Ogahi made a worthy contribution to the enrichment of the realistic principle in poetry with the expression of various natural phenomena, individual landscapes from early spring to harsh winter, and, accordingly, with images of uplifting and sometimes sad human moods. [1, 12]".

When we get acquainted with Ogahi's lyrics, the poet's poems about the seasons not only reflect the traditions of classical lyric poetry of the East, but also adorn it with beautiful artistic findings and bring poetry closer to the life of the people of his time. Spring and winter are especially addressed in his work.

**Analysis.** In Ogahi's poems about spring, the heart shines brightly, with a thirst for life and beauty. As the poet writes about spring, he quotes several images to give the image of spring complete. The first of these is to make the spring landscape look like heaven, that is, the image of heaven:

O'yla yetkurdi jahong'a ziynati oro bahor





Kim, bori yer yuzin yetti jannatul ma'vo bahor [3,177]

It was a beautiful spring

Who, in the spring of the seven heavens of the earth.

Spring adorns the world with its splendor so that with its arrival the earth becomes like paradise. In another ghazal, the same meaning is given in a different way:

Keldi yuz fayzu tarovat birla ayyomi bahor,

Ayladi ro'yi zamin safosin oshkor[3,200]

[Spring has come with a hundred interest and bewitchment,

His face revealed the purity of heaven on earth].

Or in the ghazal "Navro'z" (the poet has several ghazals with the line "Navro'z") the beauty of spring is compared to heaven:

Jahon sarto qadam fayzu safoda,

Bo'lub jannatga ta'n andoz navro'z [3,222]

There is no limit to the beauty and freshness of the Earth in this season. The beauty of the earth in the spring is the envy of the people of Paradise:

Ro'yi zamin sarto qadam andoq tarovatlar topib –

Kim, rashk o'ti tobi behisht ahlig'a toqat so'z erur [3,175].

If we look closely at Ogahi's poems about spring, the poet does not simply compare the beauty of spring to heaven. He substantiates his ideas, introduces in his poems the most important aspects and places of paradise mentioned in the divine books. It connects them with the spring. In this regard, the following points in the poet's ghazal "Mujda keldi (The Gospel has come)" are noteworthy:

Mujdakim keldi bo'lub haq lutfig'a mazhar bahor,

Yer yuzin qildi bihisht oso safo parvar bahor[3,180].

[The good news is that spring has come,

The earth was made into a paradise spring]

Bo'stonlar ichra aylab har taraf suvlar ravon,

Ravzai jannat aro ul nav'kim kavsar bahor[3,180].

The news has come that spring has been blessed and has turned the face of the universe into a paradise-like place of bliss. The rains he brought are as lively and pleasant as the waters of the Kavsar spring in paradise. In the verses, such as "Haq lutfi", "mazhar", "Kavsar" are similar to the word paradise. These concepts were the most widely used themes in classical poetry, and Ogahi was able to infuse them with new meanings related to spring [6]. Elsewhere, the spring rains are likened to the Kavsar spring in heaven:

Rayohin uzara suvlar oqibon kavsar kibi har yon,

Emas firdavsdin fayzu tarovat ichra kam sahra[3,84].

Or the incomparable Garden of Eden in Paradise will not be left out of the poet's view:

Bahor ayyomi bo'lmish o'ylakim bog'i eram sahra,

Yeridur sayr uchun, ey guljabin, qo'ysang qadam sahra[3,84].

In Ogahi, the resemblance of spring to heaven goes in two different directions. The first is to liken the earth to paradise, and the second is to liken the desert and the city to heaven. Apparently, in the latter, the scale is reduced, but the content is retained.



It should be noted that one of the most widely used concepts in the embodiment of the spring landscape is the image of "desert", which is addressed in a number of poems by Ogahi about spring. The poet remembers this motif not only in the form of ghazals, but also in a special ghazal with the radif "Sahro", which is one of the best poems about spring in his work. In the following verse, the poet describes the concepts of spring, heaven, and desert in a semantic line:

Shahr ila sahroni purfayz ayladi firdavsdek,  
Qilg'oli mahzun ko'ngillarni farah gustar bahor[3,180].  
He made the city and the desert pure,  
Spring is a time of great joy for sad hearts [3,180].

In linking religious ideas and concepts with spring, the poet also refers to the images of Jesus Christ and Hizr.

In doing so, he emphasizes the vitality of spring to inanimate beings and the greenery of spring. The use of these images in poetry as a tradition is common in the works of poets before Ogahi. Ogahi, on the other hand, ties them to spring and enriches them with new artistic meanings:

Esib har soridin bo'stonlar ichra ruhparvar yel,  
Masiho mo''jizidin har nafas urg'usi dam sahero[3,84].

Or:

Toza jon yetkurdi sar-tosar rayohin jismig'a,  
Jonfizo yel esturub har yon Masih oso bahor.

Apparently, both bytes have the soulful scent of spring and the motif of Christ. Using the art of talmeh appropriately, the poet refers to a popular narration among the people about the virtue of vitality bestowed on Jesus by Allah [7].

In the first two verses, the "spiritual hand" of spring gives life to the desert, while in the next verse it "breathes pure life" into the being attributed to man. Elsewhere, the poet puts the vitality of spring above the prophecy of Jesus Christ:

Esti ofoq ichra har sori havoyi ruh baxsh,  
Jonfizolig'da dami Isoni aylab sharmsor[3,200].

[The air in the sky is breathtaking,  
In Christianity, the taste of Jesus is a shame].

Or in another poem, the poet writes that the spring, which gave life even to the martyrs, "embarrassed Jesus" with his miracle:

Zindalik berdi shahidlar xokida fayzu safo,  
Mo'jiza aylab Isoni sharmsor, keldi bahor[5,132].

[Fayzu Safa, who was imprisoned,  
The miracle of Jesus' disgrace came in the spring].

It is clear from the content of the examples that in the poet's views, the vitality of spring is higher than the miracle of Jesus. These lines of Ogahi are reminiscent not only of classical traditions, but also of twentieth-century poetry. For example, in Tora Sulayman there are lines "Giyoh bilan qoplanmish ko'hna qabr boshlari (Ancient tombstones covered with coca) [8]". Abdulla Aripov, in his poem "Ibtido (Genesis)", echoes the above verses of Ogahi, such as "Bahor ayyomida qazo nojoiz (It is not permissible to die in the spring)." Many such examples can be found in modern Uzbek poetry.



**Discussion.** There are a number of commonalities in Ogahi's spring poems that we have analyzed [9].

1. The grace, beauty, splendor of nature that stands out with the arrival of spring. This idea is expressed in the first and second bytes of the gazelles [10].

2. In poems about spring, the beauty that envelops the Earth is compared to heaven.

3. The vitality of spring is explained on the basis of a reference to the myth of Jesus Christ, a talmeh commonly used in classical poetry.

4. In the gazelles depicting spring, the spring rain and it's pleasant, vitality is emphasized.

5. Desert and steppe, they have the image of traveling with a beautiful companion.

6. The transience of spring is indicated by the spoils of life and opportunity, of youth.

A careful study of Ogahi's work shows that he had his own views on the seasons, especially spring, and that the poet had created a well-known and artistic system in this regard [11]. This is seen in the concepts close to the content used in his poems and in the common artistic findings. The intellectual harmony in the analyzed gazelles strengthens our thinking.

**Conclusion.** In conclusion, there are a number of repetitive images in Ogahi's poems about spring. Of these, the images most often addressed by the poet are the images of heaven and Jesus Christ. These images are a peculiar aspect of giving the image of spring in the poet's poetry. In addition, Ogahi's lyrics contain a number of recurring detailed images of the spring landscape, such as deserts, tulips, may, birds, and unusual flowers, which also require special research and analysis.

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