

## ARTISTIC INTERPRETATION OF THE FLOWER SYMBOL IN OGAHIY'S POETRY

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One of the most prolific poets in the history of Uzbek classical literature is Muhammadrizo Ogahiy, who left a rich legacy, standing out from other creators with his vibrant, lively, and meaningful poetry. Ogahiy is a lyric poet, a talented translator, and a historian. By observing the poet's lyrical artistic skill, we can clearly see how masterful a poet he is and how sensitively he portrays human inner experiences.

In this regard, let us examine the analysis of his ghazal with the radif "gul" (flower).

The ghazal is written in the meter ramali musammani mahzuf (-v/--/-/-v-) foilotun/foilotun/foilotun/foilun.

*Qistiribdur / mu boshi at / rofig'a jo / nona gul,*

*- V - - / - V - - / - V - - / - V -*

*Yo magar rux/sori sham'i/g'a erur par/vona gul?*

*- V - - / - V - - / - V - - / - V -*

In this couplet, the poet employs the artistic device of tajohuli orifona (feigned ignorance), as if asking without knowing: Has the beloved tucked a flower around her head, or is the flower, like a moth, circling around her candle-like radiance, her luminous face? The beloved is like a lamp, and the flower on her temple is its moth. This artistic depiction reflects the poet's unique style of expression, and comparing the flower to a moth is a rare simile for classical lyric poetry. From the couplet, we understand that the beloved is so beautiful that even the flower becomes a moth to her beauty.

*Ne uchun yuz chok qilmishdir yaqosin, ey pari,*

*Gul yuzing ko'rgach agar bo'lmabdurur devona gul?*

In this couplet, the artistic devices of apostrophe, personification, metaphor, and allegory are used. The flower tore its own collar into a hundred slits because, upon seeing the beloved's face, it went mad. That is, the poet connects the beauty of the beloved with the opening of the flower. Usually, one slits their collar. So, the beloved's face is so captivating that the flower, unable to bear it, went mad and tore its collar. According to a folk legend, anyone who sees a fairy once goes mad; madmen typically walk around with torn collars, disheveled. The poet exclaims, wondering if the flower, too, having seen the beloved's beauty (like a fairy), has gone mad. In this couplet, the poet repeatedly uses the word "flower" to intensify and praise the beloved's level of beauty. From the very first couplet, the poet implicitly compares the flower and the beloved. Throughout the comparison, the flower first becomes a moth, then a madman before the beloved's beauty. Reading this, the reader begins to imagine the beauty of that beloved who has driven the flower to such a state. These ideas are developed in subsequent couplets.

*Jismi sartosar yonib o'tlug' uzoring tobidin,*

*Sadqa aylar boshinga o'zini yona-yona gul.*

The third couplet is a logical continuation of the previous ones, further refined using the devices of repetition (takrir), personification (tashxis), and harmony (tanosub). The flower's entire body burned from head to toe due to the heat of the beloved's face, and in this burning state, it

sacrifices itself at the beloved's head. The flower became a moth and a madman, and now it burns and offers itself in devotion to the beloved.

*To tamoshoi jamoling nash'asidin oldi kom,  
Surxro'lig' birla aylar xandai mastona gul.*

Now the lyrical hero addresses the beloved: only when the flower, by watching your beauty, finds pleasure, does it laugh drunkenly with its red face. When the beloved smells the flower, the flower becomes delighted by the beloved's beauty and reddens even more. The beloved does not hide their beauty but shows it, which is why the flower is bright red. The couplet uses personification. Now the flower's state has changed. The flower, whose body had burned, now begins to laugh drunkenly.

*Gulshan o'ldi gul yuzi vaslidin elga shonasi,  
Bilmadim, topg'ay qachon bizning buzug' koshona gul.*

Even the comb benefits from the union with the beloved's flower-like face. Therefore, the lover laments, "I do not know when the flower will find our ruined mansion." He calls his heart a ruined mansion. The heart is a mansion, but in ruins. It has fallen into this wretched state due to pain and sorrow. Only when the pain goes away will that mansion be restored. For its restoration, it needs the flower, meaning the beloved. Here, the word "flower" is used in the meaning of "beloved," creating a metaphor. In this couplet, Ogahiy uses traditional methods of depiction. The word "gul" (flower), which appears as the radif in the ghazal, carries different meanings in each couplet, serving beautiful artistic expressions and ensuring the logical and conceptual completeness of the couplets.

The next couplet is as follows:

*Tut g'animat necha kun aysh-u tarab ayyomini  
Kim, na bulbul qolg'usi bu bog' aro, jono, na gul.*

Now the lyrical hero addresses himself: seize the days of pleasure and enjoyment as an opportunity for a few days. In time, neither the flower nor the nightingale will remain in this garden. The words garden, nightingale, and flower carry symbolic meanings. In classical literature, the nightingale symbolizes the lover, the flower symbolizes the beloved, and the garden symbolizes life. Because the garden flourishes. Here, the poet's philosophical thoughts about life emerge. He subtly hints at the transience of this world. The flourishing garden will eventually become barren when autumn comes. Therefore, one must appreciate the blessing of being alive while it lasts.

*Dema shabnam, bog' arokim bevafoilig' dardidin,  
Sochg'usidir har sahar ashkini dona-dona gul.*

Do not think the droplets on the leaves are dew; rather, know them to be tears scattered drop by drop from the flower's pain of unfaithfulness. Thus, the poet considers unfaithfulness as pain. It ultimately brings suffering and sorrow to its possessor.

*Yor ila hamsuhbat o'lsang, gul kelturma bazm aro  
Kim, bu xilvat ichradur nomahramu begona gul.*

In this couplet as well, we can see the poet's ideological intent expressed in a highly unique manner. According to him, if you are going to converse with the beloved, you should not bring a flower, because the flower is a stranger and uninitiated in this solitude. The lyrical hero is so jealous of the beloved that he considers even the flower a stranger to them. Being jealous of the beloved even because of the flower is an expression of cherishing them to the highest degree.

*Kelmasa kulbanga yoring, Ogohiy, yo'qtur ajab-  
Kim, qachon qilg'usi bulbul oshiyoning xona gul.*

In the concluding couplet, Ogahiy says: If your beloved does not come to your cottage, do not be surprised; when has the flower ever made the nightingale's nest its abode? This address contains the humility characteristic of a lover.

Overall, the ghazal has a unique internal artistic structure. It is a perfect work in terms of external artistic features – rhyme, radif, as well as verbal and spiritual artistry. In the ghazal, words like jonona (beloved), parvona (moth), devona (madman) are rhymed. According to the composition up to the raviy (the main rhyming letter), these are murdaf rhymes.

Ogahiy's ghazal with the radif "gul" is the product of great skill. As we have observed, a number of formal and artistic methods have their unique role in bringing out the content and charm of the ghazal. The poet's artistic power was honed and polished in the school of Navoi. His verse shows traces of learning from Navoi, devotion to the great artist's influence, and the interpretation of the master's various ideas and expressions in new ways. In conclusion, one of the most fundamental characteristics of Ogahiy's lyric poetry is its profound sincerity and high artistic quality.

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