

THE USE OF ARTISTIC MEANS IN THE HISTORICAL WORKS OF AGAHI

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ABSTRACT

This article discusses the poetics of Agahi's historical works. The lyrical genres in Ogahi's historical works, which aim to draw the listener's attention and strengthen their sphere of influence by referring to poetry in the prose narrative of historical events, are no less artistic in value than the poems in his poetry collection. Some of them have strong poetic features as a genre, while others are given as general terms such as "nazm", "byte", "manzuma", "poem".

KEYWORDS: *alliteration, poetic phonics, anaphora, epiphora, tautology.*

INTRODUCTION

The Khorezm school of historiography was founded by Abulgazi Bahodirkhan.

While observing the historical chronicles of the Khiva literary environment, in particular the works of Ogahi, the historian made direct reference to artistic expressions in the realization of his ideological intention. Because the artistic means of depiction have a special place in the definition, interpretation, description of the object, event, concept and character characteristics of people. This case clearly demonstrates Ogahi's artistic mastery.

We encounter many poetic forms in historical works. Some of them have strong poetic features as a genre, while others are given as general terms such as "nazm", "byte", "manzuma", "poem". The emergence of such terms may have been carried out by the secretaries who copied the work.

Agahi is a creator who is able to subject form to meaning in the realization of his artistic goals. When we look at the historical works of the poet's pen, we see the sajj, similarize, epithet, exaggeration, contrast from the means of artistic representation; in poetic passages we encounter excellent examples of syntactic means (repetition, anaphora, epiphora, radif, hajib, tautology, tardi-aks) associated with repetition, syntactic means associated with poetic phonics (alliteration, musalsal, assonance, dissonance). Because the poetic skill of the historian did not go unnoticed in prose either.

Sajj plays an important role in the description of events:

"Ўзга оломон машаққати бекарон ва сүүбати фаровон била аксари кемаларга миниб, баъзиси шино дастёрлиги била дарёдин убул қилдила; [1]

"...хилоъи хуршидишоъ ва албисаи гаронбаҳо инъоми била ўз акшо ва ашбоҳлари орасида қуёш янглиг мумтоз ва сарафроз қилдилар" [2]

"Остони фалакошиён мулозамати шарафига истисъод топдилар ва ул ҳазрат оларни навозиши подшоҳона ва авотифи хисравонасига машмул ...етиб, ...сарафроз қилдилар". [3]

The poetic fragments quoted in Agahi's historical works are not inferior to the poems quoted in the poet's divan in terms of artistic perfection. Below we focus on the art of some poetic passages:

Alliteration is a phonetic-stylistic method based on the repetition of the same sounds in poetic speech, in part, in prose works. [4] Alliteration is also referred to in classical literature as *tavze*.

*Куёш зотида бор эди **ч**ун зиё,
Чиқиб ердин этти фалак узра жо.
Чу Юсуфда бор эди сидқу тамиз,
Чиқиб **ч**оҳи зиллатдин ўлди азиз. [5]*

Alliteration provides the melody of poetic works, a unique rhythm is created through the repetition of certain sounds.

***Б**арқ ёнглиз **б**одиполарни суруб,
Бир-**б**ирисига синонлар еткуруб.
Ҳамлалар **п**айларда **т**ор**п**тиб наъ**р**алар,
Ё**р**илиб аҳли фалакка зух**р**алар. [6]*

Tabligh is an expression that is mentally believable and can happen in life (not always).

*Бу янглиз эди барчага иштигол,
Тонг отғунча эрди сипаҳга бу ҳол. [7]*

Igroq – is the exaggerated depiction of a character or action in a way that is impossible to happen in life, even if it is mentally believable.

*Ўйла ханжарлар адудан кести бош,
Ким ўқулди тоғдек юз ерда лош. [8]*

Анафора – Anaphora is one of the strictly systematic manifestations of artistic repetition, in which the word or phrase at the beginning of a verse in a poem or verse is exactly repeated at the beginning of other verses.

***Биров** қизлар огушидин ком олиб,
Биров тугмалар хизматиға солиб.
Биров зар била комронлиғ топиб,
Биров мол ила шодмонлиғ топиб. [9]*

An epiphora is formed as a result of the repetition of sounds, words, and compounds at the end of a poetic verse. Unlike the *radif* in national poetry, this poetic phenomenon has the task of emphasizing meaning, not just creating melody. [10]

*Суронлар солиб ҳою-ҳу **айлабон**,
Муборизлар тилаб жустжу **айлабон**...
... Бедавлар бўлуб гарм жавлон **аро**,
Қиличлар сочиб барқ майдон **аро**.... [11]*

Radif – (arabic رديف – rider, follower, follower) is a word or phrase that is repeated exactly after the rhyme in classical poetry. Radifs will be aimed at emphasizing the specific idea of the poem, as well as the poet's attention to the idea, while ensuring the melody and musicality of the poem.

*Жаҳон файз топиб сафоси била,
Улус комин олиб ҳавоси била...
Ўюн неча турлук намоён қилиб,
Туман ақлни бири ҳайрон қилиб. [12]*

Hajib – (arabic **حاجب** – doorman, pardador) is a word that is repeated before the rhyme in the verses of the poem. The hajj may consist of one or more words.

*Мундоқ яна неча қушни солиб,
Мундоқ яна неча овни олиб...
Нечаси анинг шоҳу шаҳзодалар,
Нечаси анинг беку озодалар.
Бари Рустамосойилу номдор,
Бари уйлаким бози душманишикор.
Юруб шоҳ кейнида айлаб ҳужум,
Қуёш кейнида ул сифатким нўжум. [13]*

Tautology - (derived from the Greek word tauto - which literally means logos - the word) is the repetition, overuse, repetition of the same idea, the same content, through another word or words.

*Хароб эттилар хонумонини ҳам,
Бори масканин ҳам, маконин ҳам. [14]
Суруб гоҳ кўҳ-у биёбон аро,
Гаҳи беши, гоҳи найистон аро. [15]*

Tardi aks – is an Arabic word (**تردعكس**), meaning "to repeat in reverse". The essence of this verbal art is to replace the two words or phrases given in the first verse by substituting them in the next verse. The purpose of this is not to emphasize these words or phrases again, but to renew their meaning and improve the content of the verse. [16]

*Биров қолмайин комини олмайин,
Биров комини олмайин қолмайин. [17]*

Musalsal (arabic **مسلسل** – chain, that is, connecting in a loop) - a method of linking the verses of a poem to each other by means of artistic repetition. This method is called triple bonding (stik or simploka) in modern poetry. [18]

The peculiarity of this art is that the last word of the verse (byte) of the poem is exactly repeated instead of the first word of the next verse (byte). This method is used both in works of small poetic genre and in large-scale epic works.

*Тўфанг ўқи ҳар сори паррон бўлуб,
Адув хайлига қосиди жон бўлуб.
Бўлуб ханжари тездам жилвагар,
Қилиб чок аъдо танин сарбасар [19]*

We can observe some of the arts in the following byte:

Киши қолмайин неча бош олмайин,

Киши неча бош олмайин қолмайин. [20]

In the verse, the words *қолмайин - олмайин* in the line are musajja, and the words *олмайин - қолмайин* at the end of the verse are rhymes. The art of takrir (*Киши - Киши*), tardi aks (*қолмайин неча бош олмайин - неча бош олмайин қолмайин*) was also used effectively in the byte.

One of the main means of ensuring the artistry of a historical work is exaggeration. It is based on the **exaggeration** and reinforcement of certain features of a person, thing and event. In the theory of art, eloquence is studied in three types, such as **tabligh, igroq, and guluvv**.

1) **Tabligh** is an expression that is mentally believable and can happen in life (not always).

Бу янглиз эди барчага иштигол,

Тонг отгунча эрди синаҳга бу ҳол [21]

In this byte, which reflects the state of preparation for the next battle, the historian exaggerated the figurative expression a little too much.

Exaggerated images are very common not only in poetic places, but also in prose:

“Ва ул навоҳидаги фуқар ва масокинга, хусусан, ҳамул остонаи беҳиштнишонанинг мужовир ва шайхларига садақа ва назр расми била ададсиз зар ва ҳадсиз сийм инъом этиб, қўнгуллариға хуррамлиғ ва шодкомлиғ еткуруб, дуойи ижобатфаржомларин олди”. [22]

2) **Igroq** – is the exaggerated depiction of a character or action in a way that is impossible to happen in life, even if it is mentally believable.

Ўйла ханжарлар адудан кести бош,

Ким ўкулди тоғдек юз ерда лош. [23]

In this byte, in which the image of the battle is described, the poet exaggerates and exaggerates the figurative expression. Even if we imagine the corpses in the battlefield lying like mountains, it will not be exactly like a mountain in life.

Чиқиб қўкка анингдек ер губори –

Ки, гўёким ер учти чарх сори. [24]

This byte is also exaggerated in the image of the battle. The mighty warriors gallop to the battlefield so fast that the dust rising in their footsteps covers the sky. It is as if the earth flew into the sky, the poet quotes an exaggerated statement of his thoughts. The byte also skillfully used the art of rhyme.

3) **Guluvv** is the art of exaggeration, which is unbelievable and impossible in life. This type of expression is also called hyperbole, grotesque, extreme. [25]

Бориб қонлари селдек ҳар тараф,

Бўлуб жонлари жисмдек бартараф... [26]

Оқиб қон муз устида дорё мисол... [27]

Тушуб сайл ичра бошлар тош ёнглиз,

Эзилиб ҳар тараф хаиҳош ёнглиз. [28]

Agahi combined his poetic skills with a mixture of historiography. But this does not overshadow the prose account of historical events. Maybe it just ensures the success of the creator. Although there are several well-known historians in the Khorezm school of

historiography, there are differences in their style, in particular, Ogahi did not deviate from the criteria of justice in the objective coverage of events, but used this criterion as the main tool in achieving the goal. The lyrical genres in Ogahi's historical works, which aim to draw the listener's attention and strengthen their sphere of influence by referring to poetry in the prose narrative of historical events, are no less artistic in value than the poems in his poetry collection.

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