

EXAMPLES OF THE RUBAI AND QASID GENRES DEDICATED TO THE RULER IN  
OGAHIY'S WORK "ZUBDATU-T-TAVORIX"

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**Abstract :** This article analyzes examples of the rubai and qasid genres in the work "Zubdatu-t-tavorix" by the poet, historian, translator, and statesman Muhammad Riza Ogahi.

**Key words:** Ogahi, rubai, qasida, lyrical genres, hazaj, akhrab, husni matla.

**Annotatsiya:** Ushbu maqolada shoir, tarixchi, tarjimon va davlat arbobi bo'lgan Muhammad Rizo Ogahiyning "Zubdatu-t-tavorix" asaridagi ruboiy va qasida janri namunalari tahlil qilinadi.

**Kalit so'zlar:** Ogahiy, ruboiy, qasida, lirik janrlar, hazaj, axrab, husni matla.

**Аннотация:** В статье анализируются образцы жанров рубай и касид в произведении «Зубдату-т-таворих» поэта, историка, переводчика и государственного деятеля Мухаммада Ризы Огахи.

**Ключевые слова:** Огахи, рубай, касида, лирические жанры, хазадж, ахраб, хусни матла.

**Introduction.** Ogahi is a creator who combined his poetic mastery with his skills as a historian. It would not be inaccurate to state that the lyrical genres in Ogahi's historical works are equal in artistic value to the poems included in the poet's collected works. Ogahi's "Zubdatu-t-tavorix," which chronicles the reign of Rahimqulixon, is also significant as a literary source due to the volume of lyrical genres it contains (2,316 verses). The work "Zubdatu-t-tavorix" consists of 31 chapters, in which we encounter numerous poetic forms. Some of these adhere to strict poetic characteristics of specific genres, while others are presented under general terms such as "nazm," "bayt," "manzuma," and "she'r." In our article, we analyze examples of the rubai and qasida genres found in this work.

Another lyrical genre mentioned in "Zubdatu-t-tavorix" is the rubai. A number of studies have been conducted on the rubai in Uzbek literary studies[1-20].

*The work "Zubdatu-t-tavorix" contains 7 rubais, all of which are dedicated to Rahimquli Khan. The rubais are composed in the akhrab branch of the hazaj meter.*

*In some instances, the reasons for the creation of rubais are also described in detail:*

*... "Most often, when I attended the honorable assembly of His Majesty, if the fruits of my nature produced witnesses of various qasidas, ghazals, and rubais that shone in the arena of manifestation, I would adorn them with the ornament of writing and present them to his blessed gaze for perusal. I would be honored with more favor and gifts than others, gaining distinction among scholars and poets. ... Offering gifts to his heavenly assembly, benefiting from special favors, I would find sweetness in receiving boards of tea and plates of confectionery as gifts..."*

*... And this is the rubai that is recorded:*

- Ey xoki daring toki erur joy manga,
- Farqi sharaf o'ldi charxfarsoy manga.
- Madhingni demakda bo'lamen shirinkom,
- Lutfu karam ayla **qand** ila **choy** manga[2-39]"

Another lyrical genre featured in the work "Zubdatu-t-tavorix" is the qasida. Several scholars have conducted research on the nature of the qasida genre, its poetic characteristics, and its place in Uzbek literature [5-16].

"A qasida should have at least twenty-seven lines or fewer, and its maximum length is not specified," writes Sheikh Ahmad Tarazi. "They compose it with whatever rhymes are available and express whatever purpose is intended." [3-32]

The work "Zubdatu-t-tavorix" contains a total of 5 qasidas consisting of 454 verses.

Sheikh Tarazi specifically highlights four characteristics of the qasida genre. The first is *husni matla'*, meaning the beginning of the qasida should consist of perfectly flawless and elegant words. The second is that the justice and fairness of the praised person (*mamduh*) must be described. Third, the courage of the praised person should be extolled, and fourth, their generosity should be praised. "And beyond these four qualities, whatever else is described is at the poet's discretion" [3-33].

Professor Nurboy Jabborov's assertion that all qasidas in "Zubdatu-t-tavorix" fully meet the requirements of this genre as outlined by the theorist of Turkic poetry is significant [3-17,18]. For instance, the opening of the first qasida in the work, as mentioned in "Fununu-l-balogha," is considered an exceptional example of the art of *husni matla'* (beautiful opening):

*Shahekim, ostoni ila topmish avji iste'lo –*

*Ki, gardun yastonib tufroqig'a bir hovush adno* [3-28].

According to Atoullah Husayni, who referred to "Husni matla'" as "the beauty of the beginning": "It is such that at the commencement of speech, one constructs pure, pleasing, and robust phrases using elegant and gentle words that are closely balanced in delicacy and fluency, as well as their opposites in firmness and resilience. This ensures that there are no flaws in conveying the meaning, allowing a sound mind to swiftly grasp the intended message. One should maintain harmony between word and meaning, neither expressing profound ideas with simplistic language nor the reverse. Furthermore, one should preserve a relationship between the two lines of a verse or two parts of prose, ensuring they are comparable in elegance and eloquence, with neither being superior nor inferior to the other. One should strive for the integrity of meaning, ensuring it is free from incompatibilities, contradictions, improprieties, unconventionalities, and the like..." [4-250,251].

The opening verse of this qasida fully conforms to these theoretical principles in every aspect.

The second characteristic emphasized by Sheikh Ahmad Tarozi - the lines describing the justice and fairness of the praised one - are also present in Ogahi's qasida. Specifically, the poet writes:

*Bahori adli andoq fayz etkurdi jahon ichra –*

*Ki, bo'ldi arsai olam ulusg'a jannatu-l-ma'vo.*

*Tutub ovozai adliki etti aflok ayvonin,*

*Malak taslimgo 'yu ham duogo 'ydur hazrati Iso.*

*Third - in this ode, the courage of the praised one is also described with deep meaning and unique artistry:*

*Aning zoti humoyunini kilki kotibi qudrat*

*Yozib sohibqironlig' daftari unvonida tug'ro.*

*Zihi sohibqironekim, qiron xasm ahlig'a solib,*

*Sipohi qahri yetkurdi zalolat mulkiga yag'mo.*

Fourth, the Khan's generosity is also extolled with eloquence and rhetorical mastery in the qasida. The following lines of the qasida further substantiate this notion:

*Xaloyiq naqdi ehsonidin oldi komin andoqkim*

*Gadoi benavo ahli g'anog'a qildi istig'no.*

*Atovu baxshishining xonidin mahzuz o'lub doim,*

*Duoi davlatig'a ochdi til ham piru ham barno.*

While describing these four virtues of the khan, Ogahiy portrays the praised one's perfection in the realm of knowledge and virtue, depicting how he has achieved the level of being "distinguished and exceptional in every field of science of the era" as follows:

*Kamoli borcha ilm-u fazl aro ul yerga yetmishdur –*

*Ki, har fan ichradur davron aro mumtoz-u mustasno.*

It is also specifically mentioned in the qasida that Rahimquli Khan's ascension to the throne of Khiva was not accidental, and that his ancestors "held the seal of Khwarazmian kingship in their capable hands." This is expressed in the verse: "Na tanho dahr favqida hasab birla nasabda ham, Sarosar xonu xoqondur anga ajdod ila obo" [2-29].

*From the above examples, we can see that Ogahi's qasidas are masterful works that fully meet the poetic requirements of this genre. Furthermore, the fact that all the rubais in the work "Zubdatu-t-tavorix" are dedicated to praising the ruler, and that Ogahi conveyed thoughts he could not express directly in the rubais through artistic embellishments, further proves that Ogahi was a talented creator.*

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