

THEME OF LOVE IN ORZU URGANJIY'S LYRICS

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Abstract. The theme of love has always been one of the main themes of classical literature. The emergence and development of the ghazal genre goes back to the need to express people's feelings and express their love. Romantic ghazals are among the creators such as Atoyi, Lutfiy, and Navoiy, and Orzu Urganji is a leader in the creative legacy that has reached us. The article focuses on the poet's romantic ghazals and places where love is described and analyzed with examples.

Keywords: love, dominance, divine love, lyrical hero, exaggeration, classical literature, figurative love, ghazal.

Classical literature, which has been formed and developed over centuries, covers many topics. Among the theme of the homeland, the expression of people's pain, comic, moral and educational themes, the theme of love is the leader. Because the inspiration that puts a pen in the hand of a poet often comes from love. In particular, the emergence of the term "ghazal", one of the most used and still dominant genres, is related to love, and it is no coincidence that this word, in fact, means "flattering women". Ghazals on the theme of love occupy a great place in the work of the pillars of our poetry, such as Lutfiy, Atoyi, Navoi, and also have their importance in the work of Orzu Urganji, which we intend to analyze. Although the poet focused his attention on advice and wisdom, in his lyrics there is also a special place for the hymns of related topics such as love, separation, definition of home, emigration, visal. In his work "Mahbub ul-Qulub", Alisher Navoi divided love into three types and called them "common love, special love, and sincere love" [1,52]. If we look for the dictionary meaning of the word Ishq, this word is derived from the

Arabic word "ashqa", and ashqa is a plant that grows like a weed. This symbolic meaning means that love is wrapped around the human heart like a blanket. According to Ghazali, the highest level of love is called love. And Yassavi says that love is both pain and medicine, both pain and pleasure." [4,43] From the point of view of classic literature, romantic ghazals are analyzed in two ways: divine love and metaphorical love. Divine love expresses the love of God by its name, and the love of a slave to a slave is called metaphorical love. In Orzu Urganzhii's work, we can see beautiful examples of ghazals describing metaphorical love. Different poets described the feeling of love in different ways. Hazrat Navoi, while talking about love, said:

*If there is no love, there will be no two worlds,
So there are two worlds, no soul. [3,143]*

Definitions have changed over time. Each poet expressed love in his own way. Orzu Urganji, who has sufficient knowledge of classical literature, followed a unique path in his romantic poems. We can witness the hymn of love not only in his ghazals, but also in his poems. In particular, in the following stanza, the poet describes love as pain:

*Love doesn't know the pain, it knows the pain,
He is dying every moment without a soul left in his body.*

*I asked for a cure for my pain: a wise doctor said:
The pain of unknown love is possible, although Luqman will come. [2.64]*

The fact that we can understand a simple image, event and conclusion in a stanza consisting of two stanzas shows the artistic skill of the poet. Writing 4-6 stanzas and reflecting the spirit of admonition in it is a characteristic style of His Holiness Navoi, and we can see a continuation of this in Orzu Urganji. And among the didactic texts typical of the poet, the one we mentioned above stands out. In fact, in order to understand what kind of pain love is, one must first become a lover of it.

In order to treat a disease, doctors do not need to suffer from it themselves. With their skills and knowledge, they can be the cause of healing for patients. But the pain of love is so severe and incurable that it cannot be cured even if Luqman comes. Here we can identify an example of the art of talmih-"referring to historical figures" by the name of Luqman. This person has been mentioned in many works as the strongest of healers and a wise person. Using it, Urganjiy was able to realize his artistic goal more effectively.

Orzu used many references in his lyrics. The lyrical hero describes his situation by calling out to yor, sometimes to sabo. The poet also used beautiful examples of addressing the yor, in one ghazal he calls his lover "O mahvashi faithful", in others he uses addresses such as "ayo dilbar", "nigoro", "ey moh", "ayo gulchehra", "ayo sarvi ravon". With this, he expresses his loveliness in a unique way. In the poet's ghazal "Iltijo", the lyrical hero turns to "Sabo", tells him his pain and asks him to help him. This description inadvertently reminds us of Furqat's work. Furqat, who is described as the first Uzbek journalist, has beautiful references, but Urganji's ghazals are not inferior to him in terms of artistry. The ghazal begins:

*Sabo, tell me that I have a heart and a heart,
Always say that you are sick because of your excitement. [2.38]*

Both in the continent we analyzed above and in this ghazal, the state of obesity is compared to obesity. During the ghazal, the situation of a lover who cannot reach his lover is compared to the situation of a long-term patient. And the doctor recommends to this patient to reach yor visoli as a cure. In this way, the lover's state continues stanza by stanza with the description of the shore, and the poet's speech ends with the hope that he will reach the shore.

In Orzu Urganji's romantic ghazals, the definition of yor prevails. In each ghazal, a special place is given to the qualities of the lover, who is the symbol of beauty, and we can even find ghazals dedicated to the description from head to toe. Let's pay attention to some stanzas of his "Aylagach" radiative ghazal:

When I woke up, a fairy appeared,

I didn't have any courage left when Zulfin became confused.

*In the words, life is on the tip of the tongue,
If an immortal person takes one bite, it will turn a deaf person into a
fool.[2,14]*

In classical literature, the confusion of the tongue and the likening of the lips to the tongue have become a tradition. But in Urganji, we see an original adaptation of this same tradition: the beauty of the beautiful river, i.e. zulfi, makes the lyrical hero swoon, and his lips, like a precious red stone-lily, free him from death, like the water of eternal life. We can find a similar description of the beauty of the land in the ghazal "Hanuz":

*Bow brow, arrow eyelashes, executioner or two eyes,
When you look at it, I still have no life left in my body. [2.30]*

In recognition of the signs of beauty, comparing the eyebrow to a bow (because of its curvature), comparing the eyelash to an arrow, and comparing the eyes to the blackness and impudence of an executioner has become a tradition in our classic literature for thousands of years. It is common for poets to use traditions while making innovations in their work, and we experienced such a situation in Orzu Urganji. In the next verse, it is mentioned that because of these signs of beauty, the body of the lover fell into pain and became weak. Therefore, in Urganzhii's work, there are almost no artificial expressions that do not complement each other, do not explain, and are imposed by the requirement of rhyme or weight. The talent of poetry was able to adequately cover the art of painting.

It is not without reason that any poet writes about love, when love occupies the heart, it makes a person busy with poetry. That's probably why even the most serious people who fall in love end up writing a few lines and become poets. It is not for nothing that the poet who, with the help of didactics, called people and his students to morals and enlightenment, wrote unrepeatable verses about love. He has

expressed the traditional and at the same time unique expression of love in cast lines.

Orzu Urganji's lyrics live forever in hearts because they express sincere feelings.

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