

**Review Article**

**IMAGES OF LOVER, SWEETHEART AND OPPONENT IN AGAHI'S POETRY**

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**Abstract**

This article focuses on the ideological and artistic features of love, sweetheart and opponent images in the poetry of Muhammad Riza Erniyozbek ughli Agahi. It is emphasized that the lover image of the poet is a leading figure. It also reveals that a truly lover man is described as aware of divine knowledge. It is noted that the lover, about whom Agahi wrote, is an educated person who holds the crown of maturity. The article describes beautiful examples of how a lady can be described as beautiful, sometimes kind, and sometimes cruel. It is revealed that Agahi was able to skillfully portray the inner and outer world of sweetheart. Here the fact is emphasized that the sweetheart in the poet's description is erudite and well-educated does not appear in other creators. The article also shows the opponent image. It has been analyzed that the image of a competitor is inextricably linked with a lover's and sweetheart's image, which helps to enhance the poetic performance. It is also revealed in the literature of mysticism, lust is also viewed as an opponent. In short, Agahi's skills in creating love, sweetheart and opponent characters have been widely analyzed in this article.

**Key words:** Agahi, poet, divan, image, lover, sweetheart, opponent, tradition, peculiarity, ideas, literality, educated, inner world, outer world, science-education, mysticism, lust, literal skill, analysis.

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**INTRODUCTION**

Muhammad Riza Erniyozbek ughli Agahi is a skillful poet, historian and translator lived in Khiva in the years 1809-1879. He occupies a great place in the Oriental literature with his rich literary heritage. The poetic legacy of Agahi is collected in his divan "Tawwiz-ul-oshiqin", which contains poems in 22 genres and forms. As a great poet, he promoted universal ideas. As a wise man, philosopher and well-educated poet, he contributed to the development of Oriental poetry.

Agahi was also a zullisonain (tradition of bilingual) poet. He created his works not only in Turkic – Uzbek, but also in Persian. The poet's work, called "Ash'ori Farsi (Persian poem)", which contains about 1300 misras (two lines of a poem), was created on Persian poetry traditions.

Agahi also carried out his great creation as a historian. He continued the historical work "Firdavs ul-iqbol" by Shermuhammad Munis. He also wrote five more historical works. They are the works "Riyazu-d-davla", "Zubdatu-t-tavorih", "Jome ul-voqeoti sultoni", "Gulshani State" and "Shahidi iqbol". These historical books are one of the primary sources of the history of Uzbekistan.

Agahi was also a great translator. He skillfully translated 19 priceless masterpieces of Oriental literature. These works are considered as good examples of translation literature. Agahi's artistic skill is reflected in the images of his works.

**MATERIALS AND METHODS**

In Agahi's poetry there are several images of Oriental classical literature. They found a special glow in Agahi's creations. The poet's works reflect the traditional and original images. It is well-known that in the broader sense, the phenomenon image covers landscapes, details, objects, things, animals, artistic means etc beyond the image of a human being. When applied narrowly, only the artistic scenes of human life are understood[1]. Indeed, in Agahi's poetry, the concept of image is broad and narrow. Rahmat Majidiy, who has done scientific research on the lyrics of Agahi, focuses on the images of lover and sweetheart, rind, zahid, nosih in the poet's poetry[2]. Literary researcher T. Matyakubova researched traditional images in Agahi's poetry[3]. This research analyzes the mythological meanings of the poets, such as Hizr, beauty,

dev, dragon, dog, Prophets like Jesus, Joseph, Noah, Solomon, Ayub, historical-literal heroes as Karun, Iskandar and Majnun, who are particularly important in Agahi's poetry.

As we observe Agahi's creations, we come across traditional images of classical literature. In spite of the traditionalism of poetry, the images often differ in their essence and potential. The images that are often come across in Agahi's poetry are love, sweetheart and opponent. It is well known that the image of lover is created together with the beloved. In many instances, the image of the opponent with them is also mentioned.

**RESULT AND DISCUSSION**

The law of love of the poet is unique. In Agahi's view, a person who drinks a drink of love will achieve his goal. The person who is in love is com, that is, drunk from the target vine. For those whose love has ruined their country, the two worlds will be prosperous.

Bu mahfil ichra kimga ichirsa sharobi ishq,  
Aylar murodi nashasidin komyob ishq.  
Bo'lg'usi kom bodasidin sarhush ul kishi,  
Kim, bag'rin etti shavq o'ti ichra kabob ishq.  
Ikki jahon mamoliki ma'mur bo'lg'usi,  
Qilg'an kishiga kishvari jonin xarob ishq[4].

The poet tells us that love suffering is a pleasure. It can be called Agahian news. Since, in our classical literature, love has been interpreted as an inexhaustible pain. In this point, Agahi thought differently and touched the new side. He called love as pleasure through truth.

Bilgil ani haqiqat aro rohat, ey ko'ngul,  
Har nechakim yetursa sanga ko'p azob ishq[4].  
In Agahi's divan "Tawwiz-ul-oshiqin", there is a gazelle "Oshiq (Lover)". This gazelle was considered as the requirements for the lover, as well as, instruction manual of the lover by the poet and it is appropriate.

The poet writes:  
Mani bedil sango to bo'lmisham, ey dilrabo, oshiq,  
Bori ushshoq aro yo'qtur meningdek benavo ishq.  
Ne tong gulshanda gul chok etsa har yon ko'sini ulkim,  
Sangadur necha dardu g'amgqa bo'lgan muftalo oshiq[4].

The poet calls himself an inimitable lover between lovers. This can be considered as a kind of pride.

Agahi thanks a hundred thousand for the suffering of love. It is a mistake to complain about love victim. The aim of the lover in the eyes of the poet is to do any work with the consent of the sweetheart.

Qilurman yetsa sandin har jafou javr yuz-ming shukur,  
Ki, qilmoqdur imkoniyat yor javbridin xato ishq.  
Agar javr et, vagar ehson, na qilsang komim uldurkim,  
Rizoyi yorsiz hech ishni qilmas muddao ishq[4].

More importantly, the lover of the poet is generally not the lover with his own dreams. This is a true awareness of Agahi's love, a unique finding of Agahi. It is well known that according to the doctrine of mysticism, lust is the source of all evil. Therefore, it is natural that Agahi did not interpret to be selfish:

Qilur fosh Ogahiy dardu g'amin maqsudi uldurkim,  
Sanga har nafsparvar bo'lmagay olamda oshiq[4].  
In short, Agahi's gazelle "Oshiq" can be described as a charter of love.

The lover image of Agahi's poetry is far superior to that of the legendary Farhad, Majnun, and is able to endure all calamities. The lyrical hero of the poet is more of great endurance of love. Agahi writes:

Boshimg'a yoqqan g'am toshi mingdan biriga bo'lmag'ay,  
Gardun agar ming Besutun yog'dirsa Farhod ustina[4].

or:

Garchi yo'qdur ul paridek dilbari Ofoq aro,  
Lek bu Majnun kabi ham bedili ushshoq aro[4].

or:

Ne jur'at ila Ogahiy ochg'ay og'iz so'z dergakim,  
Yuz xayli g'am qilmish hujum ul zoru nishod ustina[4].  
A lover, whom Agahi wrote about, is like destiny-mates in the poetry of teacher creators. While the poet writes beautiful poems through the art of takrir, he is inspired by the great Uzbek poets. In particular, Zahiriddin Muhammad Babur's poetry contains a beautiful rubai (quatrain), in which one calls himself as a slave.

Bobur writes:

Sen gulsenu men haqir bulbuldirmen,  
Sen shu'lasen, ul shu'laga men quldurmen.  
Nisbat yo'qdur, deb ijtinob aylamakim,

Shahmen elga, vale senga quldurmen[5].

When Babur said of his destiny to the people that he was a king to the nation and a slave to the sweetheart, Agahi wrote to the sweetheart that she was a king and he was a slave.

Erur san shahu man qopungda kamin,  
G'ulomu g'ulomu g'ulomu g'ulom[4].

The lover expressed in this poem of the poet expects much compliment from the sweetheart. He sends greetings to his beloved, writes that his body was finished in the fire of love, wishes his beloved to be healthy and assures her that his greatest status is to be among her dogs. This is a result of his poetry skills:

Qachon itlaring ichra bo'lg'ay manga  
Maqomu maqomu maqomu maqom.  
Manga sensizni xob roxat erur.  
Xiromu xiromu xiromu xirom[4].

While the poet was describing the condition of the lover, he was capable of both in new thought and in expression.

The lover in the description of Agahi is a well-educated person. He acquired knowledge. This is one of those lovers who also teach love science to legendary heroes. The poet writes:

Ishq darsin Vomiqu Farhod mandin o'rganur,  
Kasbi ilm etsa netong atfol ustod oldida[4].

Agahi was inspired by another Turkic poet Fuzuli, he was influenced by his image world and wrote a resemblance to the teacher creator. In fact, the lover is described as a person

ready to give up his life, body, eyes and faith in love in this gazelle. Obviously, such qualities are only true of those who love.

The poet writes:

Oshiq o'ldung, ey ko'ngul, joning kerakmasmu sanga,  
O'tga kirding jismi uryoning kerakmasmu sanga.  
Istabon ul yuz tamoshosini ko'zdin dam-badam,  
Qon to'kusan, chashmi giryoning kerakmasmu sanga.  
Har dam etkung orzu kofir ko'zi nazzorasin,  
Qil hazarkim, naqd imoning kerakmasmu sanga[4].

From the foregoing, it is clear that lover image in Agahi's poetry considers love as blessing to make the two worlds prosperous. He claims to be the most wretched of all lovers. He also considers sweetheart as a king and himself as a slave. Most importantly, he is well-educated in divine knowledge. This lover encourages us not to be selfish in love. He is an educated lover understanding that lust is the worst enemy. He considers himself as capable of teaching love lesson to a Farhad, Majnun and Vomiq. The poet in the views of the poet is an arif person who has reached the peak of perfection. He is a real lover who has fallen in love with the beauty of the beloved.

The character of the beloved plays a key role in Agahi's creation. In many cases, the lover declares his love to her and complains of her unfaithfulness and cruelty. In some cases, the beloved's inner world is tried to be revealed and the image of her spiritual world is presented. In many cases she is described as cunning, joyful, arrogant, neglectful and unfaithful.

Agahi addresses the sweetheart with the following qualities: hey beauty, hey charming, hey sultan of housewives, king of housewives, hey king of beauty, hey flower faced, hey joy of life.

Most of the time, the lover complains from the heat of love, he moans in the suffering of love.

The pretty face of the beloved is beautifully illustrated with bookish art in the work of the poet. This is also one of the factors in the poet's artistic ability. Agahi writes:

Jong'a orom berur jonda alifdek turishing,  
Ko'nglum oromin olur ruhi ravondek yurishing.

In Arabic script the word "jon (soul)" is written with the letters "jim" -, "alif" - and "nun". The Agahi likens the body figure of beloved to the "alif" in the word and he describes the peace of mind through her figure with unrepeatable similes.

The beloved is sometimes described as faithful and in some cases oppressive. Sometimes she is portrayed as a bashful and diffident sweetheart.

There is offered the description of her with the poetic art "Tajohuli orifona":

Bazmim ichra kecha tug'qan oymu,  
Yohud ul ruhsori bazm oroymu...  
Obihayvonmu tanimga berdi jon,  
Yo'q esa ul la'li ruh afzoymu[4].

The beloved expressed by Agahi is a source of joy and energy to the soul. Shee gives life to the dead lover, as Jesus did. The poet describes the sweetheart with such beautiful descriptions that the qualities and merits of her are reflected in the exaggeration. Agahi describes the sweetheart as the king of the world, the water of life, the light of darkness, great Solomon, the sultan of the state. While Agahi was describing the sweetheart in his "Keldimu" gazelle, he managed to create a beautiful example of poetic art "Tajohuli orifona". The poet writes:

Shodlig' topdi ko'ngul, bilmonki jonon keldimi,  
Yeti quvvat notavon jismim aro jon keldimu?  
O'lmish erdim hajr dardidin bu dam topdim hayot,  
Lutf etib man hastag'a lsoyi davron keldimu[4]?

Agahi has such gazelles in which the sweetheart is portrayed by the most beautiful images. They do not have any negative tone towards the sweetheart. This is a beautiful sweetheart that symbolizes the perfection in Agahi's view. The poet praised her as you are my life, my Jesus token, my bloomy land with open flowers, my king, my merciful, my present Solomon, my sweetheart, my soul.

In some places, there are such lines of poems in which sweetheart is compared to a murderer trying to kill her lover:

Mushkin qoshining hay'ati ul chashmi jallod ustina,  
Qatlim uchun nas keltirur nun eltibon sod ustina.

The sweetheart's eyes, eyebrows, words and even pictures are portrayed in different ways by the poet. They were instrumental in showing the sweetheart's character. Agahi was such a master of art that he was able to create artistic designs from small to small tools in the image of the sweetheart. In particular, the look of the beloved and the wink of her eye made the image look beautiful:

Soldi o't ko'nglumga o'g'rin boqishing,  
Oldi jonimni qarab qosh qoqishing.  
Qolmag'ay kul bo'lmayin boru yo'qim,  
Gar bu ersa ishva o'tin yoqishing.

The expression in the image of the sweetheart who burns lover's soul through her stealing look, obtains the lover's soul by winking eyebrows, burns the lover's all things by burning the love fire is the result of Agahi's artistic skill.

Agahi was not limited with describing the beauty of the sweetheart in his gazelles. She was described as having a wealth of knowledge, a love for science, and even divine knowledge. Lots of creators don't have such full gazelles depicting the beloved with such enlightenment. Agahi writes:

Ul malak siymoki borcha ilm bo'lmish yod anga,  
Ro'zu shab darsu saboq takroridur mu'tod anga.  
Ilm tahsili suluki ichra solik bo'lg'ali,  
Aql piridin damodam yetkusi irshod anga.  
Srafu nahvu mantiq ichra toki sa'y etti ayon,  
Sibavayh ruhi qilur tahsinu ham imdod anga[4].

This gazelle dedicated to the description of the sweetheart's spiritual world in the poet's divan proves Agahi's exceptional skill in creating images. This can be a novelty in our classical literature. Because, in our classical literature, there are lots of works describing the beauty, whereas it is difficult to find gazelles with the description of the knowledge and enlightenment of the sweetheart.

From the foregoing, the image of the sweetheart plays a key role in Agahi's poetry. Many poems depict a love declaration towards the sweetheart. Sometimes the kindness and sometimes the cruelty of the sweetheart are mentioned. Through various literal arts, Agahi was able to skillfully portray the inner and outer world of the sweetheart. It is noteworthy that by describing the sweetheart's science, enlightenment, and spirituality, he managed to create novelty in classical literature.

The literary researcher Sayfiddin Rafiddinov said: "The poetic images in the divan of Atoy, in spite of the traditional nature, often solemn in their essence and freshness"[6]. Indeed, these words about Atoy's poetry can also be applied to Agahi's creations. Many traditional images in the poet's poetry have acquired new meaning as a result of Agahi's skills. One of these images is an opponent. This image is often referred to in our classical literature. It is also called with other names as enemy, strange and alien. It has always been seen as an enemy to the lover.

Agahi's works include a gazelle "Ra'iq (Opponent)". In this gazelle, the poet reveals the opponent's actions. He narrates bad characters of the enemy. The poet writes:

Oshkor ayab ul oy olida yo'q aybimni,  
Qilg'usidur hunarim borini maktub raqib.

Na husumat aydikim, har vdam ochib shikva tilin,  
Do'stim olida aylar mani mazmum raqib[4].

In the next lines, the image gets even stronger. The poet states that if he holds a bowl of cabbage to his lover, his opponent will be in great grief and will swallow a hundred glasses of venom from the grief.

The poet uses the word "muddai" instead of the word "opponent". It is understood from the essence of the poems that these two words have one image.

Besides:

Daqr di ishqing muddaiyg'a garchi achchdir base,  
Xasta jonimg'a va lekin keldi darmondin laziz[4].  
And the word "ag'yor (enemy)" is used in the following lines:  
Tuzib ag'yor ila suhbat, ichib tong otkucha sog'ar,  
Mani sarmastlikdin bir nafas oyilmay o'turdi[4].

In the first poem, there was written that the love of sweetheart is bitter to the opponent whereas in the second poem there was reflected that the sweetheart talked to the opponent till the morning drinking wine. In this point, the fact that the sweetheart is faithful for the opponent and shows torture to the lover is among traditional descriptions. Here appears a question. Is the sweetheart really unfaithful? Is she honest to the opponent? It is worth noting one thing here. As it is well known, lover and beloved characters are leading images in classical poetry. The enemy is also ready there where they are. Poets, in general, want to ignite the flame of love through the image of the enemy character. The "pleasure" of sweetheart towards the opponent is a test of love and jealousy of the lover. This trio – the compositional integrity of lover, beloved and opponent – makes the work more impressive.

Literary scholar Ibrahim Hakul says: "As a competitor, we are used to thinking about the image of a negative person. However, in the mystic literature, the ideas of "opponent" and "enemy" are all about the lust"[7]. If we consider that mystical ideas were put forward in Agahi's poetry, it is necessary to interpret that the ideas about the opponent in the poet's poetry were sometimes directed to the lust. From above, it is evident that the opponent's image was skillfully portrayed by Agahi.

I.V. Stebleva, a literary critic, writes: "The images in the gazelles must, in any case, show the beauty of the beloved or show the affliction of the lover (lyric hero) in every case. In other words, the image that is created in any situation should give the soul its attractiveness, subtlety, beauty and charm, as well as other similar causes and features. The lyric hero's image also has many facets: you will miss, suffer, cry, despair, dream, trust, aspire, etc. The image of a lyric hero is created in interrelationship with his beloved image"[8]. Indeed, the works of our classical poets depict the interconnected images of love, sweetheart and opponents. In the poetry of Agahi, all three images were often referred to. The poet managed to create innovation rather than in traditional description of images.

## CONCLUSION

The following conclusion can be drawn from our observations of lover, beloved and opponent characters in the poetry of Muhammad Riza Agahi. Agahi was influenced by the traditions of the great poets in creating these images and continued them. In the poet's view, the lover with true love will achieve his goal. As Agahi explains, love is a pleasure within the truth. It is also important that the lover in Agahi's creation is not a lover with lusts. He is a perfect man who overcame his lust. The poet considers himself as a real lover. He writes such a pride that the legendary Vomiq that Farhod learns from him. This is also an artistic finding of Agahi.

The beloved sweetheart described in the poet's poetry is incomparable in beauty. She is also rich in spiritual knowledge. The novelty of Agahi in the creation of a sweetheart character is that before there had not been a gazelle in which the beloved's knowledge is described or image of a sweetheart

with knowledge. The poet's artistic ability is that he was able to show both the knowledge and the outer world of the sweetheart.

Agahi also frequently addressed the image of the opponent. The opponent is an opposite person to the lover. He is the enemy of the lover. At the same time, he is a character that strengthens the lover's affection. The poet's purpose in creating this image is to enhance the image of the scene through the contradiction in the work. In the mystic poems of Agahi, the opponent is also understood as lust. In short, Agahi showed that he was a talented poet in artistic, poetic expression through his lover, sweetheart and opponent images.

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