

AMIRI: TRADITION AND INFLUENCE

Hilola Raimova
1st Stage Basic Doctoral Student at FarSU

Abstract

This article presents ideas about Amir Umar Khan and his role in the organization of the Kokan literary environment. The subject scope of Amiri's work and the fact that it influenced not only the literary environment of Kokand, but also the literary environment of Khorezm were emphasized.

Keywords: Amiri, literary environment, devan, romantic ghazals, artistic interpretation, silsila, tatabbu, rhyme.

As we know, oriental poetry is distinguished by its centuries-old tradition and originality. Only the truly talented have been able to create their own new creative worlds while keeping this tradition. Some of them, unable to break through that age-old tradition, remained under the label of "the same". Amiri is also a product of the great art school based on this tradition. The result is a new word artist who has created his own language and style.

Amiri, who worked diligently for the creation and development of the literary environment of Ko'kan, which is a special phenomenon in the history of our classical literature, is considered the first owner of the environment he created. The ghazal created by the poet uses words to such an extent that it is certainly permissible to call him a "word connoisseur" [1.13]. If we call words a garden, Amiri picked the best flowers from there and made a bouquet. The flowers are the lyrics of the poet, the bouquet is considered his "Devon". We know that there are several copies of the poet's book. Devon consists of genres such as ghazal, mukhammas, musaddas, tuyuq. Among these genres, ghazal and mukhammas occupy the main place in Amiri's work. Amiri's ghazals are mainly written in a romantic direction. How is love sung in Devon? Amiri cites and substantiates the love of man for man, man for God, and man for the external environment with unique evidence. In the poet's lyrics, there are ghazals with a mystical and educational content, which at first glance we learn not in their original meaning, but in connection with the material world. When you look outwardly, you will see a beloved land, a beloved song. But inwardly, the issues of attaining divine guidance, the attributes of the Supreme Truth, and its vision are put forward.

Learning the secrets of word polish from the best representatives of the Eastern art of words, being inspired by them, and following them, writing tatabbu to his ghazals, adding takhmis are among the characteristic features of Amiri's work [2,77] O'. Amiri, on the other hand, was able to influence his contemporaries as well as the poets of the next generation and even representatives of a different literary environment.

In 1821, under the order of Fazli Namangani Umarkhan, he compiled the collection "Majmuai shairon" containing poems of 63 poets. Writing odes in praise of him, attaching tatabbu to his ghazals took a leading place in the work of these poets. This thing did not leave Khorezm artists indifferent. One of the main reasons for interest in Amiri's work, and for ghazals attached to his ghazals, is the beauty and uniqueness of his work.

Amiriy, the founder of the Kokan literary environment, mentored a number of artists in his time. He gave guidance on poetry. Amir Umar Khan's poetry and teaching activities laid the groundwork for the formation and development of the Kokan literary environment.

Amiri had a significant influence not only on the creators of his region, but also on the literary environment of Khorezm. For example, if we look at the works of Avaz O'tar, we can see that he was inspired by Amiri, considered him his teacher, and admired some of the poet's ghazals.

There is a ghazal with the rhythm "Mubarak" in Amiri's work, and this ghazal is distinguished by its artistic excellence. The ghazal is written in the rajazi musamli salim of the aruz weight. That is, mustafilun-fauvlun-mustafilun-fauvlun

(- - v- / v - - / - - v - / v- -) was formed from the originals.

Hus has reached maturity, O blessed creature

Oyinayi Jamalin has found a good quality [3,175]

In this ghazal, the poet enumerates all the positive qualities of the mistress and describes her as beautiful in every way. Husn-u prays that he is unequalled both in kindness and compassion, and that he will be generous in giving grace to others in a manner worthy of these qualities. Describing how Amiri tall girls have grown up and become a creature, he emphasizes that their beauty is like a mirror and that it is extremely pure.

Avaz O'tar follows Amiri's footsteps and sings this ghazal with "Mubarak" rhythm. Amiri's ghazal consists of nine verses, while Avaz O'tar has a seven-verse tatabbu. In both ghazals, the weight is the same, the radif is exactly repeated, and the rhymes are similar.

You have found perfection, O blessed creature.

Bermish is blessed to be the light of the world. [4, 105]

In Avaz O'tar, the first verse of the matla is repeated exactly, and in the second verse, it is reported that the beautiful beauty of her lover is even spreading to the whole world. Avaz O'tar gives the same meaning with the phrase "spreading evil to the world". It illuminates the meaning expressed by Amiri in a different way.

It is in this verse that we can see that Avaz O'tar effectively used the art of mubalaga'.

The second stanza of Amiri's ghazal is as follows:

It's okay, you're dying, you're young,

Oh shokhi mohi talat sharm-u haya mubarak.

In this verse, the word "mirror" means the world, the world, and in this place it is known that the earth is hiding its face from the world. The lover rejoices at the dream of the moon-faced mistress. Another noteworthy point is that the metaphorical love expressed in this ghazal seems to have gained divinity in this verse. That is, the poet emphasizes that this work was good by saying, "You have made your orazing young, and you have made it younger", and here he points to the Creator, that his beauty is hidden from all mankind. Amiri is a unique talent, one of the creators who was able to combine kingship and poetry and was able to do both. That is why, as a statesman, we are witnessing that he glorified his life in high curtains. Through this ghazal, we can learn how Amir Omar Khan became a king.

Avaz O'tar expresses the second stanza as follows:

Adorned with the beauty of your artificial hair,

Oh man, blessed is the cleanly dressed rose.

In this stanza, the poet praises his lover in such a way that it is as if the jewelry reveals not the lover, but the beauty of the lover.

Amiri:

You smoked cotton to the face, you spilled my blood,
Happy flirting, nigoro, hino mubarak.

In this verse, Amiri creates a beautiful necklace of the art of proportion through the words "goza", "hino", "face", "hand". The lover's adornment and make-up aggravates the situation of the lover. Yor's flirtation doubles the lover's pain.

Avaz O'tar:

Oh, full of love and faithfulness,
Come and open your face and have a good time.

Avaz O'tar, while explaining that his wife is loyal and loyal, emphasizes that it will be like a holiday when he leads her to love.

Amiri:

Always show me your peace,
Good luck to your rivals.

And in Amiri, the mistress only oppresses the lover. At the same time, treating opponents well fills the lover's place.

Avaz O'tar:

It's a bad night because of you,
He is blessed by the grace of the king.

In Tatabdu, Avaz O'tar's mistress surprises the lover and gives a favor to the lover, so that the lover's head reaches the sky.

Amiri feels the meanings of words very delicately and skillfully uses them in his poems. Such a poet in one stanza

"You are the sultan of masnadi malohat, obey,
Shahdin karam is worthy, kuldin dua mubarak"

He begs the lover of the land, which is the owner of a number of beauties and the sultan, to make an exon for once. In this place, we can see that the words "king" and "slave" have been used effectively. That is, when the creator addresses his mistress saying "Be faithful", it is as if he is advising all mankind through his mistress, "Shahdin karam is worthy, kuldin dua mubarak" Amiri, as the ruler of the country, by emphasizing the need to be fair and kind to the people, seems to be giving advice to the princes as well. At the same time, the metaphor turns love once again towards the divine. Emphasizing that he is a servant, that is, a slave, he tells Allah that he is the king of beauty, and that kindness and generosity are qualities worthy of a king.

Verse with this meaning in Avaz O'tar:

Javru jafa rusumin leave this evening
It's a beautiful picture.

In Tatabuda, the mistress gives up the habit of torture for one night and gives grace to the yor. This action of the mistress makes the lover very happy.

Amiri:

I became a captive of a friend,
The sale came to my head, may God bless him.

In this stanza, Amiri explains that he has fallen in love with a playful charmer, and congratulates himself with this terrible trade that has happened to him.

Avaz O'tar:

It's a good day, it's a holiday,
Be a good friend and always bless me.

Avaz O'tar informs that in Tatabbu there is a Visol holiday, just like the Eid holiday, and that he is looking forward to this holiday. In this place, we can see that the poet turned to the art of tashbeh.

In praise:

Amir essay, you made a dream about it.

Peace be with you

He emphasizes that it is the best decision for a lover to think about his wife, to think about him. With such a thought, the lover blesses himself.

On the other hand, Avaz O'tar seems to hint that such a lover will remain only a dream for a lover. For example:

Don't look at this face for a while, my dear

It is not auspicious for a lover to see this moment.

As you can see, Avaz O'tar imitated Amiri's ghazal, but he wrote it simply like an ordinary person. In Amiri, the feelings of humility and generosity are noticeable even when she is embodied as a lover.

Avaz O'tar Amiri, continuing the series started by his predecessors, made a very beautiful analogy to the ghazal created by Avaz O'tar Amiri, not only his work, but also the literature of the literary environment of Khorezm, a new work of art. enriched with But as you can see, compared to tatabbu, the ghazal itself is distinguished by its artistic beauty.

In his ghazal, Amiri uses Arabic like "mahliqo", "hayo", "hino", "wafa", "dua", Turkish like "safo" qaba" and Persian like "shumnamo", "Khudo", "raso". formed a rhyming chain of words. Avaz O'tar, while keeping the words "wafa" and "qabo" in tatabdu, introduced Turkish words such as "ziya", "aro", "ato", "mango" as a new rhyming system. The views of the creator as a person, that is, as a ruler, are clearly manifested in the meanings expressed in Amiri's ghazal. That is, when the creator addresses his mistress as "O king of the good", it is as if through the mistress he is admonishing all mankind, "Shahdin karam is worthy, kuldin dua is blessed".

In Avaz O'tar's ghazal, the situation of the lover is as humble and pitiful as the fate of the poet. That is, "It is not good for a lover to see Diydorin's eyes."

This ghazal is written from beginning to end in the spirit of appeal. That is, if the poet refers to the world as "O creature" in the 1 stanza, then in the 2 st stanza he addresses it as "O shokhi mohi tal'at". In stanza 3, he glorifies Yori through the word "nigoro". The poet continues to appeal and in the 6th stanza raises his lover to heaven saying "O king of the good".

Avaz O'tar also returns to these urgent appeals in the song, and Amiri continues his appeals, glorifying the lover by saying "O creature", "O friend", "O loyal".

Amiri very impressively expressed the sufferings of a lover thrown into hijran, his complex emotions, his desire for a beautiful lover and his hope for a wife through a number of artistic means. In particular, almost all poets have situations such as a lover being sleepless and awake until dawn due

to the oppression of his lover. The description of such situations is vivid: on the one hand, the faithful lover lives day and night with his imagination, on the other hand, the careless state of the mistress. On the third side, struggles in the human psyche, their strengths and weaknesses are revealed. The poet explains this through clear images.

The Khorezm literary environment, like the Kokan literary environment, was established by the Yanglig ruler, and Muhammad Rahimkhan-Feruz is the founder of this environment. Following the example of Amiri, Feruz gathered poets and writers around him and worked diligently to develop knowledge in the country. Among the representatives of the literary environment under the leadership of Feruz, Munis, Ogahi, Kamil Khorazmi were also inspired by Amiri and created beautiful ghazals following him.

References

1. Hamidjon Hamidi. Ancient eastern dargahs. "Movaraunnahr" publishing house, Tashkent - 1999.
2. Zebo Kabilova. Amiri's poetry. "Fan" publishing house, Tashkent - 2010.
3. Amiri. Devon. Roof 1. Uzbek poems. "Tamaddun" Tashkent - 2017
4. Avaz O'tar. Don't be elected. Literary and art publishing house named after "Gafur Gulom". Tashkent - 1984.