

## AMIRI AND ZAVQI

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### Annotation

In this article, the works of Amiriy and the poet Zavkiy, who founded the literary environment of Kokan, are studied. Attention is paid to the issues of literary influence, originality and skill of poets.

**Keywords:** influence, literary, ghazal, art, verse, art, ghazal, lover, friend, beauty, flower

"Tradition is the result of an inextricable silvery phenomenon in poetry and practical experiments that have passed a certain historical period. Among the exponents of our classical literature, we cannot meet any creator who has not passed this stage, whose predecessors have been cut off from their rich heritage. But any similar image, image, which arises from creative influence, will be imbued with a kind of novelty in the idea. That is, innovatorism is an evolutionary improvement of tradition" [5, 8]. Looking back on history, even the rarest masterpieces of our classical literature are examples of new creations that arose on the basis of a certain creative influence. Alisher Navai's works such as "Hamsa", "Lison ut-tyre" are among them. There is a creator who lived after the Lord Nawab, to whom he received a following, and to whom he kept vows. Amiri and representatives of the environment, who built the basis of the Kokand literary environment, were not only influenced by the creativity of the predecessors, but also admired each other's examples of creativity, created *tatabbu-yu Taurus*. For this reason, in the Kokand literary environment, we saw the links of literary followers between Amiri and Zahid, the spheres of influence of poets, to be investigated.

"...The meeting of poems with worthy continuation of the poetic traditions of benazir poets, such as Navoi, Lutfi, Hafiz, Fuzuli, Amiriy in the work of *zakheta*, is one of our classical heritage" [4, 35]. Indeed, among them, Amiri also occupies a special place. "The work of pleasure is not as devoid of Amiri influence as its contemporaries. *Chunonchi*, he is the *ramali musammani maqsur* weight of his predecessor:

*Ko'rsaturlar jilva birla bizlara gulzorlar,  
Nozparvarlar, sumanbarlar, chamanruxsorlar.* [1, 84]

influenced by Matla'li Ghazali:

*Nozanin dildorlar, mahbubi gulruxsorlar,  
Ikki dildori muvofiq, shakkarin guftorlar.* [2, 18]

the ghazal beginning with bayti is finished "[3, 192]. Both Ghazals are written in a loving spirit, in one weight. Amiri Ghazali 13 bytes, Haziri Ghazali 7 bytes. The quality and likeness of the Yors listed in the Ghazals has been reversed. In terms of coverage, Amiri Ghazali column. The pleasure followers were created in contrast to the ghazal, which expanded the content of the ghazal of salafi. That is, Amiri revealed a condition that occurs before or after an incident in the byte. The ghazal Matla started by revealing its proximity to each other, as we have seen above. Focusing on the following Amiri Bayti:

*Haq yarotti sizlaru bizlarni, shukr etmak kerak,  
Siz kabi gullarga ansabdur, bizingdek xorlar.*

Amiriy shakarguftor, Bud mouth, guljabin towards the Yors, you and US are created by God, to be grateful. The way Their Thorns are reconciled to the flowers, we say that lovers are in the same way for you. Why, in Beth, a lover gathered his opponents in front of him as friends, not only seeing himself worthy of yor. The reason for this is such a grace in the second stanza of pleasure:

*Zohirida ko'rinur nooshno bir-birig'a  
Olami botindadurlar oshiqu dildorlar.*

From the outside as impartial, all lovers are rivals to each other. But, if thoroughly checked from the "inside", the goal of all is to achieve one – piece. Whatever troubles a lover may have, another one is overwhelmed by the same mood. The creators, who instilled their life truths (the unity of the flower with The Thorn, the unity in the boots of opponents) in their verses, skillfully used the arts of thirst, freshness.

We imagine that the lover is going in the valley of junun: his heart has been taken by such cunning as the ohu. He would not be mad in this case, what? After all, their face is a flower, their hair is sunbul, their words are not only shahdu sugar, but the tyrant-he was berahm, the cunning ones who took the mind.

**Bayti Amiri:**

*Telba bo'lmay naylayin, ishq junun vodiysida,  
Ko'nglum oldi bir suruk ohu kabi ayyorlar.*

**Bayti Zavqi:**

*Yuzlari gul, sochi sunbul, so'zlari shahdu shakar,  
Zolim-u berahm, aqlim olg'uchi ayyorlar*

In Amiri Bayti, the words mad, ishq, junun Valley, bir suruk ohu (as a symbol), kuyul, and in Haziri Bayti the words face, hair, word; flower, sunbul, shahdu sugar; tyrant, berahm, cunning were the basis for the creation of tanosub art. In addition, a beautiful example of the art of tashbih (tashbihi mafruq) is also visible on the face of the byte.

The scene of the same lover and deer continues in the next bytes. Mohtal'at, sumanbar, eye humor, pari yor have no mercy on the lover. Compassion is inherent in the creator. Asik tells God that his condition is very difficult, that in one heart yor has so many dilemmas, and asks him to have mercy, to make it easier. The thoughts are tashbih, istiora, deeply nazmated surrounded by munojot arts:

**Bayti Zavqi:**

*Rahm etmaslar **parilar** oshiqi bechorag'a,  
Mohtal'atlar, sumanbarlar, ko'zi xumorlar.*

**Bayti Amiri:**

*Rahm qil yo **rabki**, ahvolimga cho'q mushkil erur,  
Manda bor bir ko'ngul, ammo muncha dilozorlar.*

The lovers have exhausted the amount of ash'or according to the deer. Now let the Yors follow the label picture and give love to the lovers. After all, although the owners of the two sides get equal.

**Amiriy bayti:**

*Xatm o'ldi bazm aro uchtag'a bu shah g'azal,  
To muvofiq tushsin ul gullarg'a bu ash'orlar*

**Zavqiy bayti:**

*Yorlik rasmin bajo aylab, yana mahublar,  
Aylasun mehru vafolar ul pariruxsorlar.*

In conclusion, the treasury of pleasure is a truly literary example of influence, a new work that has achieved the expansion of ideas, States. Our teacher – Abraham Haqqul is really important and interesting to know with all the details of the artist's biography, Life pages, as they evaluate his work.

But the life of a true penciller, the fundamental essence of his life was the fact that his works in his work were moved into his bosom, the same in pleasure, they had argued that even this feature would be brighter. In fact, pleasure took over from the line of creators who gave his poetry a place in his bosom. The works were also sealed to eternity!

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