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THE TRADITION AND FEATURE IN THE CREATIVE WORK OF AMIRIY

Abstract: *The creative work of Amiriy was discussed in the point of the literal view analyzing his taxmis about the ghazals by Navoiy, Lutfiy, Bobur, Fuzuliy and Bedil.*

Key words: *literal influence, peculiarity, ghazal, muxammas, tatabbu.*

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Introduction

It is known that the East speaking art is unique with its great traditional nature. For this reason writers have not been able to break this stubble and remain in the tradition of the bark. Only those great talents have been able to adapt to these traditions and create innovation. In fact, the tradition is not something that is completely stagnant, but the event in action. It is not only a revolutionary way, but also a gradual evolutionary process. The traditionally unique feature of the world literature has given a great deal of talents and it can be the brilliant proof of it. In the same sense, the following statements of I. Haqulov are considered. The poetic poetry was the art of speaking in the tradition. For centuries, the traditional laws that governed and dominated the creation of art have also made it possible for literary works, imitation, copying and agitation in literature. Nevertheless, the traditional school is great art. Navoi, the genius artist, was also trained in this creative school. It is a grave error to conceal the role of the tradition because led Babur to be a popular artist. So everything is in the psyche. Literature relies on only talents and updates itself. [13. 59].

It turns out that the tradition is not neglected because of being a tradition. There are many talented people in its bosom that during the great revolutionary renovation, they do not lose their literary value, but always support the needs of classical literature fans.

The tradition is the result of a series of poetical events in the poetry and practical experience in a particular historical epoch. Among our representatives in literature we can not find any creator who has not passed this stage and lost his rich heritage. However, any similar image, idea that has come from the creative influence is embedded in its originality. So, innovation is the evolutionary of the tradition [14. 8.]. From the same point of view to the creation of Amiriy, we are convinced that even though he created within the framework of the tradition, he was also a talented poet and he created many artistic examples of Uzbek classical poetry.

A leading feature of the creative work of Amiriy, the founder and creator of the Kukon literary environment, is the study of the grandiose figures of the Oriental vocabulary, the influence of them, their adherence to them. In particular, he learned a lifetime master class from the poets like Kamol Xo'jandiy, Lutfiy, Jomiy, Navoi, Fuzuliy, Bedil. Therefore, it is impossible to overlook the works of Amir, neglecting these great word artists. Because the poetic effects of these poetry geniuses can be seen in every line of his poems. Amiriy continued the traditions of his teachers with loyalty and he reached the highest peaks of success.

The ghazal has a leading position in the poet's collection. At the outset of the epistle, [2. 27.]. Amiriy went on the way of his teachers in writing ghazals and

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continued to do their best. He did not stay in the traditional style, he created ghazals with a distinctive sense and poetic grace. In turn, he utilized the opportunities of the Uzbek literary language efficiently and the epitaphs and adherents became a creation for his talent.

In other words, Amiriyy' poetry was formed by the lessons learned from the mastery of the Salafi School and it grew to its originality under tradition. The ghazals of Amiriyy, with the exception of traditionalism, first of all draws attention to the philosophical interpretations of the subject.

The ghazals of hell, which are devoted to express the description of the beloved's beauty have been developing over the centuries but the subject matter of the topic differs with the peculiarity of each poem. In Navoi and Bobur's ghazals, fine artistic art gained new insights into the common and vast horizons of the Persian period. In particular, Amiriyy looked at the genius of Navoi greatly. The novels, ghazals and the beautiful expressions in them the colorful and sincere rhyme created by Navoi attracted his attention.

The Oriental poetry is known to have become a mixture of secularism, spirit of soul and mysticism. Creating two-meaning poems was the main goddess of creativity of classical poets. Traditionally, the dominion of traditionalism led to the creation of poetry similar to one another. However, this proximity did not allow a poet to be an example of other poets, but rather contributed to the development of the essence and shape of the Orient ideology. Amiriyy was acknowledged as a school of skill by reading "The book of Navoi", the collection of the Uzbek poet with great care and interest. The more we learn the inheritance of the poet the better we realize that he understood the creativity of Navoi.

Alisher Navoi, of course, was the poet who had the greatest influence on Amiriyy. He created a number of muxammas about the ghazals by Navoi and wrote a lot of lines of the poetry in the influence of Navoi's creation:

Kecha kelgum, dedi, sar vaqtingga mahvashlar bila,

Keldi mahvashlar vale, ul ahdi yolg'on kelmadi. [2. 337.]

These lines nearly similar to the famous ghazal by Navoi which began "Кеча келгумдир дебон..." (the same lines: the same musammas with rama, meaning and radif but only a little difference in rhyme).

*Zohid sanga huru, manga jonona kerak,
Jannat sanga bo'lsun, manga mayxona kerak.
Mayxona aro soqiyu paymona kerak,
Paymona necha bo'lsa to'la, yona kerak* [1. 578.],

The abovementioned quatrain of Navoi was in the meaning of "rindona" and Amiriyy created a new ghazal continuing the idea, description and shape in it.

*Zohido, gar senga huru jannat ul-ma'vo kerak,
Boda bazmida menga bir sho'xi diloro kerak* [1. 176.]

In the hope of Paradise a hermit prayed vigorously and gave up all desires for opportunities. Contrarily, a recluse abandoned all the slightest distresses of the universe and only hoped the gracious of Allah. That's why Navoi and Amiriyy preferred wine and a pub to honesty and paradise. Because honesty leads to paradise. Hence, when a hermit's hope was scarce, his dwelling was paradise. When the lyric hero said that there was no need for paradise, it meant that he wished always to get drunk, look for conversation and advice of a clergyman. This is because the word "a pub" meant in sufism as the internal world of a man having full divine education. His divine world was sometimes pointed [4. 752.]. The kind of spiritual enlightenment was considered in the expression "boda bazmi".

It is well known that skillful use of the elements of life style is one of the peculiar features of Navoi's creativity. In the poetry of Amiriyy who learned the lesson of mastery, we often encounter such ambiguous analogies. It is based on the universal belief that the danger of the beloved's letter for her boyfriend led to every sorrowful person to be anxious.

Ishq javridin qachon ko'hglum xatingdin vahmi bor –

Kim, xavotirdur qarori el ko'ziga har qaro [1. 51.]

In the following lines, he told the truth that he could erect a flourishing abode and asked her to dwell in her ruinous state:

Lutf etib, ey sho'x, vayron ko'hglum ichra maskan et,

Rasmdir elga buzuq manzilni obod aylamak [1. 189.]

There is another aspect of Amiriyy to learn from the geniuses of Oriental poetry such as Kamol Xujandiy, Jomiy, Lutfiyy, Navoiyy, Bobur, Fuzuliy, Bedil. In the literary environment of his time Amiriyy who was considered as a leader of the poetry debate must strive for creativity to complete with other poets. For this reason a number of elements in poetry of the great poets abovementioned can be found in poems by Amiriyy. In fact, the line "Ayoqingga tushar har lahza gesu" [5. 228.] by Lutfiyy was continued by Amiriyy as follows: "Kokuling ne vajhdin tushmish oyog'ingga" [1. 87];

The line like "Og'zi bila beli yo'q ila borima ayting" [1. 167.]

Of course, having realized the descriptions by Lutfiyy Amiriyy could express the peculiarities creating their new dimensions. When Lutfiyy who used the hereditary sampling art, expressed the length of a beloved girl's hair with the help of this proverb "chiroq tubi qorong'u", Amiriyy compared it with a snake and the figure of hers with a flower and found this

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astonishing comparison: “Айди гул шохига чирмашкон йилон дерлар ани” He wrote a series of ghazals with the radif like "ayting", "kerak" under the influence of Lutfiy. Also, the following line of the ghazal “ro'zgorumni soching savdosi qiyrngun etdi shabi yoldodek” was an analogue of the one by Bobur like “Sochining savdosi tushti boshima boshdin yana, Tiyra bo'ldi ro'zgorim ul qaro qoshdin yana” [6. 52.]

It is known that Fuzuliy and Bedil had a great influence on Turkish and Persian literature. For example, In Movarounnahr Turkish poets followed Fuzuliy and Persian ones preferred Bedil and made a lot of creation about the works of theirs being inspired. Amiriy is also no exception. In his Turkish works we can see the influence of Fuzuliy and Bedil in Persian version. [7. 294.]

Sadriddin Ayniy wrote that the influence of Bedil was very strong in Central Asia. When his manuscripts were widely used in this country his ghazals and qutrains were learned in primitive schools. Pupils in those schools read first Xuja Xofiz, second Mirzo Bedil after learning Kuran and religious subjects. [7. 294.] Indeed, Amiriy was a brilliant thinker, governor who incorporated the philosophical works of Mirzo Bedil in the curriculum of the Kukon madrasas. [8.] In addition, Amiriy played an important role in distributing the influence of Bedil in the field of palace literature in the first half of the 19 th century. [9. 68.]

According to Ibrohim Muminov, it is possible to conclude from the works of Amiriy about Bedil, he was interested in lyric poems by Bedil. [9. 68.] He wrote in one of his muxammas about ghazals by Bedil that Bedil was an author of colorful poems, realized other's soul. he could examine his poems with the help of the creation by Bedil and he was always delighted in reading of his one:

*Amir, az she'ri rangin tarjimon medoradam
Bedil,*

*Magar oyina bahri imtihon medoram, Bedil,
Junun ovarda bar girdi jahon medoradam,
Bedil... [3. 345.]*

Not only the creation by Amiriy about ghazals of Kamol Xujandiy, Jomiy, Bedil but also his lyrics show his skill in Persian-Tajik language. For example, He closely linked ghazals of Bedil with great vocabulary and made creations about them which indicated Bedil's complementary as well as enlightening perceptions and were united with lines of his.

*Ramidan az taalluq on qadar mushkil naboshad,
Zi hud rafton ba fikri jodayi manzil nameshobad,
Jununi korvoni shavqro mahmil nameboshad,
Rafiqi vahshati man g'ayri dog'i dil
nameboshad,*

*Dar in g'urbatsaro xurshedi tanhogardro
monam [3. 343].*

The meaning of the abovementioned lines: It is not difficult to get rid of the bond that tied the world where people live. Self denial does not mean that you

will go to a destination. There is no burden on the caravan to East. My terror is nothing but distress in my heart. I look like a lone sun in the loneliness room.

According to V. Zohidov, one of the poets who had the greatest influence on Uzbek literature in the late of 18th and in the early of 19 th centuries and played a major role in the development of literature was Fuzuliy, the famous Azarbaijan poet. His brilliant vocabulary, especially, the language, style and love songs left a deep impression on almost all poets. "Kima", "holima", "xopam", "etmaz", "ulmisham", "dushdim", "nula", "ver", "chux" and others came from that creator into the creation of Uzbek poets. They wrote devotions to the poems by Fuzuliy [10. 194-195.] because he was one of the great figures of Turkic ghazal style that raised the pace of perfection. His ghazals were smooth and musical, playful and enthusiastic about the richness of the essence. [11. 102.]

It can be seen in his poems that Amiriy was a follower of Fuzuliy. He wrote a number of tatabbu' and taxmises. The poet used some words of Fuzuliy in the ghazal like “bengzatdim”, “aydukcha”, “chux”, “topan”, “bo'lan”, “chekan”, “o'lan”, “qilan”, “vor”, “ko'ran”, “kezdigidur”, “sinduran”, “sonur”, “yo'x”, “do'ndirmish”, “verub”, “edan”, “vermish”, “verdi”, “o'sonmaydur”, “verancha”, “dun”, “dushdi”, “o'sondim”, “sonuram”, “o'kush”. He created ghazals with radif “cho'x”, “do'ndurmish”. The following lines confirmed it.

*G'am ilojin may etar – aydi Fuzuliy ham Amir,
Ey asiri domi g'am, bir go'shan mayxona tut [2.
63], -*

In fact, the ghazal of the poet was written in influence on his great master:

*Ey asiri domi g'am, bir go'shayi mayxona tut,
Tutma zuhhodig muxolif pandini, paymona tut
[12. 46.], -*

Although Amiriy followed Fuzuliy in the rhyme and radif, he did not continue thoughts of Fuzuliy. He created a specific and wonderful ghazal about love. Because we see that there is no closeness or coincidence when we compare lines by lines. Even there are some distinction in the matla'I of ghazal:

*Ey xarobi chashmi maxmuring ko'ngul, paymona
tut,
Bir qadah la'ling zakotidin berib, mastona tut [2.
63].*

The following line of the ghazal does not remind Fuzuliy but Navoi:

*Ortturur har lahza nosih pand ila g'aflat menga,
El aro andog'ki, uyqu boisin afsona tut [2. 63]*
Because we can see similar line in “G'aroyib us-sig'ar”.

*Ko'zima ul vajhdin dermen yuzing afsonasin –
Kim, sevarlar uyqusizlar doimo afsonani [1.
461.].*

Amiriy remembered Fuzuliy in one of the muxammas about the ghazals by Navoi:

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Fuzuliy birla Lutfiy ofarindin aylamas tamkin... [345].

The ghazal by Fuzuliy like,
G'amzasin sevdin, go'ngil, joing gerakmazmu sango,

Tig'a urding, jismu uryoning gerakmazmu sango? [12. 27.]

was expressed in the following shape and meaning by Amiriy:

Xat chiqarding, la'li xandoning kerakmazmu sango?

Xizra verding, obi hayvoning kerakmazmu sango?

It was clear expressed in the ghazal that Amiriy followed in the way of Fuzuliy and he could describe the spiritual state of the lyric hero enormously artistically. His ghazal with radif "Etma cho'x" was nearly the same as the one by Fuzuliy in meaning and shape. We can feel the same tune of Fuzuliy in his muxammas and musaddas as in his ghazals.

The muxammas by Amiriy was full of the creatures of his master, their enthusiasm, the deep philosophy of content, the aspiration to life and excellence and lust for greatness.

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