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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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 Xojandiy, Lutfiy, Jomiy, Navoiy, 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
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, Amiriy’ 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 Amiriy, 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, Amiriy 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 domination 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. Amiriy 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 Amiriy. 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 vaqtinigga mahvashlar bila,
Keldi mahvashlar vale, ul ahdi yolg'on helmadi.
[2. 337.]

These lines nearly similar to the famous ghazal by Navoi which began "Кеча келгумдир дебои..." (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 Amiriy 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 Amiriy 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 Amiriy 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 quachon ko'hlum 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'hlum ichra maskan et,
Rasmdir elga bazuq manzilini obod aylamak [1. 189.]

There is another aspect of Amiriy to learn from the geniuses of Oriental poetry such as Kamol Xujandiy, Jomiy, Lutfiy, Navoiy, Bobur, Fuzuliy, Bedil. In the literary environment of his time Amiriy 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 Amiriy. In fact, the line “Ayoqingga tushar har lahza gesu” [5. 228.] by Lutfiy was continued by Amiriy as follows: “Kokuling ne vajhdin tushnish oyog'ingga”[1. 87];

The line like “Og'zi bila beli yo'q ila borima aytin” [1. 167.]

Of course, having realized the descriptions by Lutfiyy Amiriy could express the peculiarities creating their new dimensions. When Lutfiy who used the hereditary sampling art, expressed the length of a beloved girl's hair with the help of this proverb "chirom tubi qorong'u", Amiriy compared it with a snake and the figure of hers with a flower and found this...
astonishing comparison: “Айди гул шохига чирмашкун йилон дерьар амн” He wrote a series of ghazals with the radiif like “ayting”, “kerak” under the influence of Lutfiy. Also, the following line of the ghazal "ro'zgorummi soching savdosiy qiyrugan etdi shabi yoldodek" was an analogue of the one by Bobur like “Soching savdosiy tushiti boshima boshdin yana, Tiya 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 seen 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 quatrains 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 ghazals of 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 imtilon medoram, Bedil,
Junun ovarda bar girdi jahan 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 taalug' on qadar mushkil naboshad,
Zi had rafton ba fikri jodayi manzil nameshobad,
Jununi korvoni shavqro mehmil nameshobad,
Rafqi vaqshati man g'ayri dog'i dil nameshobad,
Dar in g'urbatsaro xurshedhi tanhagardo 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”, “xopani”, “etmaz”, “ulumisham”, “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 Turki ghamal 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 radiif “cho’x”, “do’ndurmill”. 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 zuh hodining muxolif pandiri, 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’ting zakotidin berib, mastona tut [2. 63.]

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

Orrturur har lahza nosih pand ila g’aflat menga,
El aro andog’ki, uyqu boisim afsona tut [2. 63.]

Because we can see similar line in “Г’аройб ус-сиг’ар”.

Ko’zima ul vajhidin dermen yuzing afsonasim –
Kim, sevarlar uyyuzizlar doimo afsonani [1. 461.].

Amiriy remembered Fuzuliy in one of the muxammars about the ghazals by Navoi:
**Impact Factor:**

| Journal | Impact Factor |
|---------|---------------|
| ISRA (India) | 3.117 |
| ISI (Dubai, UAE) | 0.829 |
| GIF (Australia) | 0.564 |
| JIF | 1.500 |
| SIS (USA) | 0.912 |
| PPHI (Russia) | 0.126 |
| ESJI (KZ) | 8.716 |
| ICV (Poland) | 5.667 |
| RID (Russia) | 0.126 |
| ESJI (KZ) | 8.716 |
| SJIF (Morocco) | 5.667 |
| OAJI (USA) | 0.350 |

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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 muqammats and musaddas as in his ghazals.

The muqammats 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.

The ghazal by Fuzuliy like, *G'amzasin sevding, 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 muqammats and musaddas as in his ghazals.