

<p>THE RHYTHM OF THE LITERARY IMPACT</p>		<p>Literature</p> <p>Keywords: influence, ghazal, tatabbu, muhammas, skill.</p>
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Abstract

In the article the influence of the art heritage of Amiriy on the creative work of Agahiy according to the analyze tatabbu and tahmis by Agahiy for the ghazals by Amiriy. The creations of the greatest Uzbek word art representatives like Yusuf Hos Hojib, Alisher Navoi, Munis, Agahiy, Uvaysiy, Nodira were directly dependent on the environment of the palace. the governors like Husayn Boyqaro, Zahriddin Muhammad Bobur, Ubaydiy, Feruz not only created a number of works but also were patrons of the development in science, culture and literature. The main part of the Uzbek peculiar literature was created in the palace or dependently written on it. The poetry of Amiriy had a great influence on Khorezm literal environment. he fact that Agahiy, who followed Amiriy to write several ghazals, two Uzbek and two Persian ones shows that the founder of the Kukan literary media was popular in the Khorezm literary one and a popular poet of Agahiy.

Herat literary environment, Kokand literary environment and Khorezm literary environment are of special importance in the history of Uzbek classical literature. It is known that during the period of khanates and emirates literature and art developed in the capital cities and the most talented people gathered in the khan's palace. In particular, this phenomenon can be seen in the history of the Timurids. In particular, Hussein Baikaro and Alisher Navoi played a significant role in the formation of Herat's literary environment. A similar phenomenon can be seen in the life and work of Amiriy and Nodira in the formation of the Kokand literary environment. Feruzshah, Agahi and Munis played an important role in the formation of the Khorezmian literary environment. In general, kings and poets Hussein Baikaro, Zahiriddin Muhammad Babur, Amiriy and Feruzshah played an important role in the development of Uzbek literature and its development. In particular, in the formation and development of the Kokand literary environment the life and creativity of the Emir and his reign are of great importance. Much of the Uzbek classical literature has been underestimated by the vulgar sociological view of the work of kings and poets in the Soviet literature. As a result of independence, views on the life and work of Babur, Amiriy, Feruz were radically changed. The beautiful poetry of Amiriy, the great representative of Kokand literary environment, influenced Khorezm's literary environment. Therefore, this article explores the influence of Amiriy's creativity on Khorezmian poets' creativity.

"Amir Umarhon's palace and the literary circle around it were leading in the creative process of the period. Therefore, this literary environment can not be conceived without a thorough study of the work and his companions" [15, p. 20]. In addition, "In general the palace literature played a huge role in the emergence, formation and development of Uzbek literature and literary language.

The palace poets did not described the king's portray in their poems , in particular, in their ode, but they preferred to exaggerate such qualities which he did not have and emphasize justice, generosity as well as aspiration in various ways" [1, p. 174].

“Amiriy was the mentor of poets and scholars and the famous poets of that period grew up under his care and patronage” [9. p. 196] – said Sadridin Ayniy. Fitrat emphasized so “A lot of poets gathered around the palace at the period of Umarxon. There were the most experienced ones among them like Fazliy, Hoziq, Hijlatxon” [10, p. 59]. O.Sharafiddinov said: The Khans of Fergana tried to revive the tradition which was in the period of Amir Temur. [11, p. 179]. Besides them, V.Zohidov paid attention to this: “They played a great role in the history of the Uzbek literal language and the development of this one” [4, p. 172]. Pulaʼtjon Domulla Qayyumov gave his opinion that at time of Umarxon’ sovereignty people belonging to literature and well-educated ones could find protection in his palace. They came to Kokand from other regions and had great honor [12, p. 108]. T.Jalolov continued that Umarxon created poetry of his own age, collected things in porcupine, made remembrance works and inherited them to the next generation. [3.]

The scholars like V.Abdullaev, I.Muminov, A.Qayumov, M.Qodirova, A.Abdugafurov, H.Homidiy conducted a degree of research on the topic, acknowledging the role of the Kukan literal environment.

A.Qayumov first analyzed widely the life and creation of the representatives in that field in his great research named “The Kukan literal environment” This scientist, who learned the creation of the poets like Goziy, Hozik, Maxmur, Madan, Nodira, Uvaysiy, Mahzuna, Nodir in the separated chapters, could not analyze the poems of Amiriy because of the restrict at that time. However, he emphasized his capability so “he was, no doubt, a talented poet and created sensible lyric poems” [13, p. 58.].

Any poet could not create the collection in the past. It is for no reason to remember Amiriy because he was a creator of the collection. The poets, who made a collection, were leading representatives influencing certainly on literal process. Amiriy created equally in both Uzbek and Persian-Tajik and his collection consisted of works written in both of those languages. The more he was inspired with works of the great poets who lived before him the more he influenced on ones living after him. We can see the influence on a lot of poets’ creations, from Nodira to Hamza.

In addition, uniting more seventy poets around himself, creating and sponsoring a great literary school in the history of Uzbek literature under the guise of “the Kokand literal environment” is an invaluable service of Amiriy to our culture.

The Oriental word art is characterized by a high level of traditionalism. That's why many poets failed to break that solid mold and stuck it in the shell. Only the most talented people gained originality and innovation within those traditions.

The literary tradition is a fragment of creative experiences accumulated by the literature of the past, a part that has been continuing to be an everlasting value. Every generation is on attitude selecting the best ones, takes an active creature approach to it and contributes to the implementation of the artistic aesthetic mission of its predecessors [14, p. 12].

Actually, tradition is not something that is completely stiff but a moving phenomenon. It is not a revolutionary way, but a path of gradual progress. The uniqueness of tradition is also reflected in the fact that many great talents have been brought into the world literature. In this regard, I.Haqqulovs' following points are worth noting: "Classical poetry was the art of speaking in the traditional language. For centuries, it led artistic activity and the laws of traditionalism that dominated it allowed the original works of art, imitation, copying and singularity to take place in literature. Nevertheless, traditionalism is a great art school. The genius like Navoi, studied at that art school. It is wrong to underestimate the role of tradition in Bobur's popularity. So all things depend on talent. Literature only renews itself with true talents [17, p. 59].

It is clear that it is wrong to push aside the tradition simply because it is a tradition. Many vital springs flow through it and they do not lose their literary value even during the great revolutionary revival but they continue to satisfy the needs of classical writers at all time.

The tradition is the result of an inextricable series of poetry and practical experiences that have passed through a particular historical period. As we have passed this stage among the representatives of our classical literature, we can not find any artist who has lost his legacy. But any similar image, picture and idea that comes from creative influences will be embedded in the original. That is, innovation is an evolution of the tradition [16, p. 8].

It is known that secularism, Islamic spirit and imagination are intermingled in Oriental poetry. Expressing one idea in different meanings was the main feature of the works of classical poets. The primacy of traditionalism also led to the creation of many poems and bytes which were closely related and similar. However, this intimacy has never been an absolute imitation of any poet, on the contrary, it has given impetus to the content and formative development of the Oriental poetry.

Amiriys work, which is considered the leader of the poetry in the literary environment of Kukon, has been recognized as a master class not only for the writers of his time but also for the ones who lived after him.

Amiriy continued traditions with a few centuries of the literature in the past, enriched it with sophisticated illustrations and made a significant contribution to the development of our literature with beautiful, colorful and perfect works of art. In the grand chain of Uzbek classical literature it has become a worthy link between predecessors and the caliphs.

A number of poets like Fazliy, Gulxaniy, Uvaysiy, Fayziy, Komil, Vafoiy, Foni, Ramziy, Xijlat, Mayu's, Maknun, Manzur, Mushtoq, Mushrif, Dabir, Rindiy, Oshiq, Behjat, Hoziq, Muzmar, Ado, Mahzun, Vazir, Akmal, Sharafiy, Ma'dan, Nola, Afsus, Xotif, Latif, Nusrat, Ziynat, Xislat, Vuqumiy, Avaz, Agahiy, Hamza continued the ghazals of Amiriy, such as, the one which began these lines "Jilva qil gulshanda to shamshod zebolanmasun", "Ko'rdi nozaninlardin tugmai giribonlar", «Ey yuzing mohi malohat, nutqi jonbaxshing fasih» and with these radifs "ustindadur", "ko'rung", "biri", "bu", "o'lsun", "ichra", "et", "etti", "gapur", "toj", "talx", "qog'oz", "etmish", "tarog", "qil", "ustina", "oh", "ey to'ti", "ey qumri".

The poetry of Amiriy had a great influence on Khorezm literal environment.

The fact that Agahiy, who followed Amiriy to write several ghazals, two Uzbek and two Persian ones shows that the founder of the Kokand literary media was popular in the Khorezm literary one and a popular poet of Agahiy. In particular, he made taxmis for his ghazal beginning "Лаб уюр такалумға, зулфни паришон қил" and followed him in Persian. It is well-known that it is a rare practice in eastern poetry to follow in a second language when the ghazal was written in a one language. For example, the ghazal of Abdurahmon Jomiy which he continued to create the famous Uzbek-language one with radif called "koshki".

The influence of one poet on a second one in the Oriental classic poetry reflects in his comparison with works by his favourite artists. Agahiy continued a number of unique ghazals by Amiriy. In particular, as abovementioned, we can analyze the ghazal with radif "kun" which he continued the ghazal with one "qil". It had both tatabbu and haziji musamma solimi abtar. The ghazal consists of seven lines and tatabbu had eleven lines of poems. In ghazal there are the following rhymes: parishon, arzon, ehson, musulmon, pushaymon, qurbon, Sulaymon, pinhon. We can see these rhymes in tatabbu: durafshon, arzon, namoyon, xiromon, rizvon, ehson, Sulaymon, qurbon, pushaymon, charag'on, hayron, chandon. Five of the rhymes in ghazal were repeated in tatabbu: арзон, эҳсон, пушаймон, қурбон, Сулаймон. The other ones were unrepeated.

Lab uyur takallumg'a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil! [1, p. 218].

Boz la'li shirinaz az suxan durafshon kun,
Qimati shakar bishan, narxi gavhar arzon kun. [5, p. 596].

It is clear that the combination of the ghazal and the tatabbu is the same: When Amiriy wrote so: "So'zga labingni ochib, chochlaingni yozib tashla, nutqingning shirinligi bilan qandning

bahosini sindirib, (mushku) anbar narxini arzon (ya'ni bozorini kasod) qil!", Ogahiy expressed his comparison with that one so:

“Shirin labingni yana so'z bilan bezat va bu bilan qandning, ahosini tushirib, anbarning bozorini kasod qil!” Husn shohisan, jono, bu hazin gadolarg'a
Ko'z uchi bila boqib, xayr ila ehson qil!

Chun ba masnadi xubi shohi sohib ehsoni, Oshiqi faqiratiro naqdi bo'sa ehson kun.

Although the fifth and second lines of the comparison look similar to each other, there are a few difference in their meaning. In the ghazal by Amiriy: Ey jonon, sen hush ahlining shohisan, shunday ekan, bu hazin gadolarga ko'z uchi bilan bir boqib, bir nigoh xayru ehson qil". In the one by Agahiy: "Sen husn taxtida o'tirgan saxovatli shohsan, binobarin, faqir oshig'ingga bir bo'sa ehson qil!" When a lyric hero asked his beloved to look at him in the ghazal by Amiriy, the hero asked her to kiss him in the one by Agahiy. There are the same expression abovementioned about the fourth and eighth of the comparison:

Ehtisob uchun zohid kirs aro, soqiy,
Bir qadah bila aning zuhdidin pushaymon qil!

Komi zohidi g'ofil az vara' nashud hosil,
Soqiyo, ba yak jom az pashaash pushaymon kun.

In the ghazal by Amiriy the following expression was made: "A wine-server, if a asket enters a pub to avoid activities being conflict with Islamic religious law, pass him a goblet of wine to regret his diet. Agahiy wrote so: "a stupid asket could not be satisfied with his diet. A wine-server, pass him a goblet of wine to regret his activity" It is clear that the opinions are similar to each other but they are different and unique at a time.

Istasang ko'ngullari g'amza yoyig'a qurbon,
Qoshlaring hilolini mog'i iydi qurbon qil.

To bakay zi abro'yat mekashi kamoni noz,
Xotiram ba yak imo shod karda, qurbon kun.

In the fifth line you can read this expression: If you want to sacrifice your heart to the ghost axis, you must make your eyebrows like the moon appearing in the Feast of Sacrifice. The following opinion was expressed in the seventh line: When will you stop being capricious with your eyebrows? Do a gesture me to be happy and fall in love.

We shall compare the sixth line in ghazal with the one in tatabbu:

Sho'xshashmu navxatsan, noz dashtida sayr et,
Gardi xoki poyingni surmayi Sulaymon qil!
Xotami labi la'lat, lutf kun, ba dastmam deh,
Dar mamoliki komam to abad Sulaymon kun.

In ghazal: "You are so pretty and your eyes and teens are so beautiful that you can walk in the desert and make the dust on your foot be Sulaymon's antinomy for her beloveds." In tatabbu: Put your ring like red leprosy in my hand and make me be Sulaymon in my ambition for ever.

Husnung kamola yetti, ey mahliqo, muborak!
Oyinayi jamoling topti safo, muborak! [2, p, 175].

Agahiy created the following tatabbu with 13 lines for the abovementioned ghazal by Amiriy which consisted of nine lines

Husnung quyuyoshi tug'mish, ey mahliqo, muborak!
Jumla jahonga solmish nuru ziyo muborak! [5, p, 243].

In his analogy Agahiy tried to develop the main essence or tashbeh or create a new dimension. For example, in the following verse Amiriy wrote that one would not be a friend of an opponent and it was not worthy for a man like a devil to stand at a honest man. Agahiy said that one would not communicate with their opponent because he might lead to them in grief:

Ey yaxshilarni shohi, bo'lma raqibima hamdam,
Yoningda na munosib ul shumnamo muborak...

Kirguzma suhbatingg'a hargiz raqibnikim,
Ul shumning qudumi bor asru nomuborak.

In the ghazal by Amiriy: When you are the king of the charm throne, be loyal because the king must support everybody and the slave must pray. It is worthy for you to pray and make a donation.

To masnadi malohat sultonisan, vafo qil,
Shahdin karam munosib, quldin duo muborak.

Man bandayi muhaqqar, sen shohi lutfgustar,
Mandin duo munosib, sandin ato muborak.

Agahiy created tatabbu with 11 lines for the ghazal with radif like “sallamno” eleven lines by Amiriy:

Dedi Yusuf ko’rub yorimni: “Jononing’a sallamno!
Aning ishqig’a toqat aylag’an joningg’a sallamno!” [2, p. 44].
The abovementioned ghazal was expressed so in the sixth line of tatabbu:

Agar ko’rsa edi Yusuf malohatlig’ jamolingni,
Der erdi sidq ila ruxsori toboningg’a sallamno. [5, p. 76].

It is obvious that when Agahiy created tatabbu for his favorite ghazals, he was always in positive attitude: he not only developed the idea in ghazal and express a new dimension but also enriched with his opinion.

As we said, Agahiy wrote taxmis for the ghazal with radif “qil” by Amiriy:

Ey pari, jamolingni pardadin namoyon qil,
Orazing gulin ochib, bazmni guliston qil,
Oshiqing giriftoring ayshini farovon qil,
Lab uyur takallumg’a, zulfni parishon qil!
Qand qiymatin sindur, narxi anbar arzon qil! [6, p. 168].

It is clear that when Amiriy wrote “when you speak, spread your hair out. Let your polite speech cause the price of sweets and perfume to decrease” Agahiy said “Fairy, show your face through the curtain and let it lead everywhere to blooming. In this way make your beloved be happy.” The lines in ghazal connecting with matlai based on the line in muxammas.

Agahiy kibi ma’ni husniga berib oro,
Dilkusho iboratg’a tilni aylabon tilni aylabon go’ya,
Safhag’a surub bu dam xomayi farahavzo,
Yor la’lidan harfe ayladim, Amir, insho,
Ey ko’ngul, bu gavharni jon ichinda pinhon qil! [6, p. 169].

Agahiy continued the line of poetry by Amiriy like “I wrote a word about the lip of the beloved, my heart, hide this diamond in the soul”so “Like Agahiy before speaking find sensible words which people can get happiness. I wrote a word, my heart, hide it like a diamond in the soul”. Agahiy created a great unique taxmis for the ghazal by Amiriy which began with this line “Ul parikim, fitnai ayyom farmonidadur”:

Oy bilan kun tinmayin parvonadek laylu nahor,
Aylanib sham’I jamolingni ko’rarga bo’ldi zor,

Chun namoyon aylading mushkin niqobingdan uzor,
Ne qamardin bo'ldi zohir, ne quyoshdan oshkor
Ul tajalliykim, yuzung xurshidi tobonidadur [7, p. 123].

“Neither the moon nor the sun saw the attractive elegance of your face”. This exaggerated opinion was continued like this “Both the moon and the sun have strong desire to see your surprising beauty rolling up like a moth”. It was clear after you showed your attractive face that neither the sun nor the moon could not sparkle like your affable face. Agahiy created taxmis for the ghazals by Amiri which began these lines:

Dar in gulshan gule nashkufta chun ruxsori zeboyat,
Nashud ham jilvagar sarve chu haxli qaddi ra'noyat,
Chi sozam sarvu gulro chun naboshand hamtoyat,
Ba jon, ey gulbadan, hastam asiri sarvi boloyat,
Tuyi manzuri mushtoqon, nagirad sarvu gul joyat. [8, p. 264].

“A flower like your beauty has not grown in this garden, a girl has not been a pretty one having like your shapely body.

Why do I need to get a girl and a flower which are not the same as you? The sweetheart, I appreciate your beauty. You are the only beloved and neither a girl nor a flower can not act in your place”.

The expression in which Amiri fell in love with a girl, who the only and nobody was an example of hers, was continued with tashbeh and exaggeration. Because no girl had not had beauty and attractive body like his beloved. How could one put up with a girl who was not able to be in the place of his beloved? For that reason it was expressed that everybody was in love with that girl like him.

The last line of muxammas is so:

Zi javrat hamchu Ogahi hamenolam, namepursi,
Ba tang omad zi afg'onam hama olam, namepursi,
Tu rahm karda az idborii iqbolam namepursi,
Shudam ovarai ishq tu, ahvolam namepursi,
Bigo', bas, ey Amiri husn, juz man kist rasvoyat? [8, p. 262].

Because of your oppression I am ungrateful but you do not ask about my circumstance the whole world are tired of my fury and you say not anything. You are not interested in the cause of my misery. I fall in love with you and you do not even want to know my situation. O the queen of beauty, do you have another lunatic person with your love except me?

We can see the state like this in muxammas which was written for the ghazal with radif "Imshab"

Dar in bazm, Agahiy, az ishrati alvon chi mepursi,
Shumori shishayi jom az mani hayron chi mepursi,
Nishoti zo'hdhoyi bexudi maston chi mepursi,
Amir, az nash'ayi bazmi qadhno'shon chi mepursi,
Charog'I ayshro az otashi may ravg'an ast imshab.

"O Agahiy, why do you ask about amusement? Why do you ask about the number of the goblet of wine? Why do you ask about the joy of the drinkers who forget themselves? Wine causes everything like all happened today?"

The lines by Agahiy expressed the one by Amiriy, the description of the wine party.

With the help of analyze tatabbu by Agahiy for ghazals by Amiriy we can know that there are not the same lines in tatabbu as in ghazal, the former has an unique character to have its more lines than the ghazal which is the base for the creation of tatabbu. Agahiy developed the idea in the ghazal which was the base, enlarged it and discovered its new features. His muxammas played a great role in development of the ghazal, discovery of the reason why ghazal was written and paying attention for a new feature.

It is known that Amiriy was the great word artist who influenced largely on the creative work of Agahiy like Navoi, Fuzuliy, Bedil.

We can understand after the analyzes that themes of Agahiy and Amiriy must be studied deeply and widely in the literal tradition and the mutual influence.

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