

Husayniy and Amiriy

Dilmurod Asqarov

The Uzbek Language, Literature and Folklore of Uzrsa

Doctoral Student of the Institute

ABSTRACT

This article analyzes the lyrical heritage of the reigning artists Husayniy and Amiriy, especially the great writing skills. From the manuscripts, bayozs and devozes, important points were identified and analyzed. The skill of using words, topic and continuation of the content is shown.

KEYWORDS: *devan, bayaz, literary environment, following, tradition, mukhamas, tatabu, classical literature*

The role of the rulers of the period in the development and prosperity of classical literature is incomparable. Where a literary environment was established and gained its place, it was due to the support of the ruler of that time. It is true that Timurid rulers organized literary gatherings in their palaces and created necessary conditions and opportunities for learning in the central cities. In particular, Amir Temur, Mirzo Ulugbek; Sultan Husayn Baigaro, Zahiriddin Muhammad Babur, rulers who were also engaged in creativity at one time; Shaibani Khan, Ubaidullah Khan, Amir Umar Khan, Muhammad Rahim Khan II and other rulers are among them. In the 15th century, a literary environment was created in Herat under the leadership of Husayn Baigaro and Alisher Navoi. In the words of Zahiriddin Muhammad Babur: "The time of Sultan Husayn Mirza was a strange time, the people of Fazl and Benazir were full of Khurasan, especially the city of Hiri. "Everybody had a job to do, and I had a lot of effort and ambition to complete that job."

At the end of the 18th century and the beginning of the 19th century, another literary environment appeared in Kogan, which left a deep mark on the history of our literature. The environment was created in the palace of Umar Khan Amiri, the ruler of his time

Hosseini Baygaro created under the pseudonym Hosseini, and Amir Umar Khan under the pseudonym Amiri.

S. Ayniy, B.V. Bartold, Y.E. Bertels, A.Y. Yakubovsky, O. Sharofiddinov, V. Zohidov, Hodi Zarif, B. Valikhohjhayev, Hamid Orasli, S. Ganiyeva, A. Erkinov contributed to the study of Husay's work. contributed. From the point of view of textual studies, Khusnigul Dzhurayeva defended her candidate's thesis on the topic "Husayni's literary heritage, sources and textual research" in 2018.

Husayn Boygaro, who created under the pseudonym Hosseini, is a creator who wrote unique examples of lyrics in genres such as ghazal, mukhammas, rubai, kita, fard. The ghazal genre dominates Hosseini's lyrics. Hosseini created the most popular types of ghazals with five, six, seven and eight verses. Some researchers - "Study of the composition of Husayni's ghazals shows that most of the ghazals in the divan are ghazals in confusion. In this type of ghazals, there is not enough organic connection between the verses. However, the basis of the poet's poetry is ghazals with a plot. If the matla of the ghazal begins with the image of the beautiful face of the

yor, the praise ends with the expression that this face shames the moon. On the contrary, if the ghazal begins with the image of the figure of the beloved, the praise ends by showing that she is a virgin, superior to all other things: cypress, shamshad, tobi, ar-ar, etc.

The scholar who studied Hosseini's divans also explained the composition of the genres of the poet's lyrical heritage in manuscripts, bayaz, collections. Manuscripts No. 1117, 6967, 7709, 1942 stored in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan were studied and researched. If we pay attention to the literary form of mukhammas directly from the composition of genres, it was found that there are 2 mukhammas in manuscripts No. 1117 and 6967, and 3 mukhammas in manuscripts No. 7709 and 1942. Khusnigul Djurayeva mentioned in her research that 2 mukhammas belong to Hosseini's work, and 1 mukhammama is Alisher Navoi's mukhammama connected to Husaini's ghazal.

Zebokhon Qabilova, who studied Amiri's lyrics, wrote in her candidate's dissertation, "Most of the bayaz and collections composed in the 19th century included many poems of Amiri as a famous poet. Most of them are kept in the fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan and the Kokand Literary Museum.

Both ruling artists loved literature and were able to contribute to its development. Studying the manuscripts of the divans of the two artists, the researchers mentioned that they created in the following genres.

	Husayniy		Amiriy	
1	Ghazal	202	Ghazal	465
2	Muhammas	2	Muhammas	59
3	Rubai	7	Musadas	6
4	Fard	7	Epecially	5
5			Closed	16

Alisher Navoi strongly influenced Persian and Turkish literature after him. In particular, in Turkish literature, there is no pen that did not consider this great word artist as a guide in the way of creation, did not learn skill lessons from his artistic works, did not write poetry, did not write poems in his ghazals it can be said that the people themselves do not exist. We can see the bright traces of this influence in Uzbek literature, from Zahiriddin Muhammad Babur, Muhammad Shaybani Khan, Ubaydis to the poets of the Khiva literary environment such as Andalib, Munis, Ogahi, Tabibi, Kamil, Roji, from the poets of the Kokan literary environment such as Nadira, Uvaisi, Muqimi, Furqat, to poets such as Zavqi, to the great representatives of our modern poetry such as Cholpon, Habibiy, Charkhi, Chusti, Gafur Ghulam, Erkin Vahidov, Abdulla Oripov, Jamal Kamal, Amon Matjon, Matnazar Abdulhakim.

In addition, Husayniy and Amiriy also wrote poems in harmony with Navoi in the lyrics, and connected them with praises. Both muhammas of Husayni and 24 takhms of Amiri are connected to Navoi's ghazals.

It is mentioned in the sources studied during the period when the artists lived and after that, that he, as a ruler, strengthened his authority through artistic creation and its propaganda, and left a rich lyrical legacy as a fine poet.

When talking about the personality and activities of Hosseini and Amiri in tazkira and bayaz, it is noted that, along with the richness of their lyrical heritage, they skillfully used unique techniques and artistic arts, as well as being well-versed in the science of aruz and rhyme. The proof of this is that he was able to write harmoniously and decently while having a perfect knowledge of poetry in connecting tatabbu, nazira and mukhammas.

Famous Russian orientalist A.N. Samoylovich writes: "I realized that there is a strong harmony between Navoi and the creators of the new era, representatives of the Khiva and Kokan literary environment, compared to his contemporaries Babur and Husayni." In this regard, "Literary environment of Alisher Navoi and Koqan" is one of the important and major topics of Uzbek literary studies, which is waiting for comprehensive and deep study. The influence of Navoi's personality and poetry on Amiri's work is the main part of this big topic.

The theme, rhyme and weight started by Navoi were adequately continued in the estimates written by Hosseini and Amiri. Both creators were not alike, they were able to connect the magic in their own way within the framework of tradition. In terms of number, Amiri tied more. In our opinion, the reason for this is that in the 15th century, mukhammas did not develop to that level. An example of this is the fact that Navoi himself wrote 10 great poems. However, at the end of the 18th century, artists paid more attention to their own ghazals and to the ghazals of other artists. As a result of this, it can be said that all chief devans were ordered from mukhammas. Mukhammas is one of the most actively used forms in the history of Uzbek literature. It has developed as a productive genre like ghazal and rubai, which is convenient for expressing thoughts and feelings.

Both Hosseini and Amiri attached takhmis to Navoi's romantic ghazals. Love is the core theme of the classical literature of the peoples of the Muslim region. Over the centuries, examples of poetry created by great poets, especially ghazal, have been inspired by this eternal theme. Both creators skillfully tried to enrich this topic and were able to show their skills.

Khizr and Masih talmeh are often found in Navoi's lyrics. In both talmehs, the lover is saved from death by a single breath or water held from his hand. The creators who are connecting Mukhammas have shown the relationship between a lover and a lover, revealing this situation in depth.

Husayni's problem:

It's a surprise, you don't know this secret -
Who, erurmen lali shavkidin is waiting for death,
Every time you take a breath, it's cold.
Don't be confused in the journey of darkness, O Khizr,
I'm fed up with my life, what about the animal?

If we pay attention to the verses linked by Husayni, we can see that the water held by Khizr cannot give hope to the

lover waiting for death to return to life from the words of the lover. In the verse, Navoi shows that the lover's condition has reached such a level that the poor reason is fed up with life, and now he does not even need the life-giving water of Khizr. Husayni, having developed this condition, says that if you hold a hundred cups of your water of life on me with every breath, I will be harmed. A lover's ruby lips should be a sign of life. But not saying a word to a lover was a death sentence. Nothing can deprive the lyrical hero of the execution of this sentence. A metaphor emerges through the words "deafness and darkness". Due to the use of the image of Khizr, the words "mute" and "water" were used, and an attempt was made to deepen the content and reveal the topic.

Amiri problem:

Soulful la'lidun, there is no morning, let the dead do it,
At the time of the water, there are waves of seventy waves,
Chin-u-Mochin can't find this delicacy together,
No, keep your mouth shut, don't be like me,
Even if every particle of the sun turns into a Messiah.

Amiri also paid attention to the image of Christ used in the verse and chose words based on its content. In fiction, the fact that Christ gave life to the dead through his breath is alluded to and alluded to. In the theme of the verse, a word from the lips of a lover that gives life to a lover, or a drop of life-giving oil is given to him, for example, he pointed to the fact that every ray of the sun is like a Christ to the world.

We know that classic literature sheds tears in love with the oppression of the world. Sometimes it turns into red tears from the abundance of youth and repeated oppressions, and bloody tears show how difficult the situation in love is. The skill in linking is to add 3 lines that try to reveal the meaning of the stanza. In this case, the creator should be able to maintain weight and rhyme without leaving the general theme.

Javr - he turned the darkness into my soul again,
Yoshurub and the moon changed my life,
Oh wow, please make me happy
He was made into a liver pargola
Make my weak heart sad by saying happy seven.

As can be seen from the picture, the condition of the lover suffering from the pain of love is serious. Love is like a thorn stuck in a volunteer. He torments the lover with every breath. Not everyone can withstand such pain. These sufferings turn the tears into brown and bloody. Their hearts are broken by the tears. Husayniy was also able to skillfully use the words javr, zhulm, oh, voh, vovailo to deepen the general theme in the elaboration of the paragraph. He was able to embody the lyrical mood of a lover.

He must walk over the mountain of sorrow,
It's not easy with a thought, let sweet lips ask,
Husn barqidin may fire to the people of love,
I burned, I died until I was hungry, will you burn the people?
You set fire to my hand, but the fire fell on me.

In this paragraph, by mentioning Kohkan in classical literature, the lover's love is not less than Farhad. An example of grief and pain caused by love is a mountain. A lover wishes to listen to his lover's words, but even with his thoughts, he knows that this is not an easy task. Because of Yor's love, fire falls on the people of love. I was also burned by this fire, and when you showed your face that you burned the people with your anger, I perished, I died. As long as you pay attention to me, your love for the people will not fail to

fall on me as well. Amiri developed the fire of love started by his teacher, the lover setting fire to the whole country because of her lust, according to the theme. He tried to prove that his love is stronger than the lovers on the path of love.

Both artists were able to demonstrate their excellent tying skills. The presence of two examples of muhammas in Hosseini's lyrics shows that the artist has artistic taste and is a connoisseur of poetry.

In the example of Amiri's work, we have already seen above that in the late 18th and early 19th centuries, the writing of muhammas increased to such an extent. When writing a poem in this form, it is a great skill and ability for the artist to be able to choose from all sides mature and thorough examples of creation, to be able to write them in an artistically mature form. Amiri, the founder of the Kokan literary environment, mastered this skill well. He became a worthy student of his teachers. This is shown by the ghazals, tatabs and mukhammas written in Navoi.

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