



Comparative Analysis of Nazirases Completed in “Kerakmazmu Sango” Fizuli for the Sake of Flea Ghazali

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Annotation: In this article, prominent representatives of the Khiva and Kokand literary environments Shermukhammad Munis, Muhammadrizo Ogakhi and Amir Umarkhon – the famous Azerbaijani poet of the emirate Muhammad Fuzuli dedicated to Nazira "kerakmazm sango" by radifli Ghazali. In addition, using the example of these nazirs, the involvement of Khalafs in a centuries-old literary dispute with their predecessors is analyzed in such a way as to identify similar, different and dominant sides.

Keywords: Fuzuli, Munis, Ogakhi, Amiriy, taj-khuli Orif, nido, pride, wanderer, literary influence, literary controversy, intellectual community.

Introduction. If we look at the history of our world and national literature, we can often observe that even the most masterpieces were written under the influence of some unique work. Great Word artists have always benefited from the creative examples of their predecessors and contemporaries.

In classic literature, this kind of mutual "shoulder-holding" corresponds to the concept of literary influence. To be more specific, we can cite many examples of how several ghazals, muhammas, and musaddas appeared under the influence of one mature ghazal. For example, "Born in 1240, XIV century

Yunus Emro, who died in his 20s, has a famous saying "Ustina". A century later, Maulana Lutfiy "Ustina" radifili 2 ghazals end. Under the influence of this, the poems of Husaini (3 ghazals), Navoi (2 ghazals, 1 musaddas), Ogahi, Mulla Mahmud Hoyibi, Uvaisi, Feruz, Niyazi, Jamal Kamal, Hamid Nasrullaev have been created in Uzbek poetry.

As the radif named "Ustina" was "traveling" among many artists, Muhammad Fuzuli's ghazal with radif "Kerakmazmu sango" was admired by dozens of poets, in particular, the bright representatives of the literary environment of Khiva and Ko'kan - Shermuhammad Munis, Muhammarizo Ogahi and Amir Umarkhan - Amiris.

So, first of all, let's turn to the ghazal, which is the basis of the verses:

Ғамзасин севдинг, кўнгил, жонинг керакмазми санго,

Тиға урдинг жисми урёнинг, керакмазми санго?

Оташин оҳим-ла айларсан манга таклифи боз,

Бозбон, гулбарги хандонинг керакмазми санго?

Ела верма догидуб ҳарён, аёқлардан кетур,

Эй, пари, зулфи паришонинг керакмазми санго?



*Эй камонбру, рақиб ва верма гамзангдан насиб,
Ўқ отарсан тоша, пайконинг керакмасми санго?*

*Ёндириб жоним, жаҳонсўз этма барқи оҳими,
Осмон, хуришиди рахшонинг керакмасми санго?*

*Куфри зулфидан мани манъ айламак лойиқмидир,
Сўфи, инсоф айла, имонинг керакмасми санго?*

*Туталимким ашк селобина йўқдур эътибор,
Эй Фузулий, чашии гирёнинг керакмасми санго?¹*

This ghazal consists of 7 stanzas and is written in mahzaf (foiltun, foiltun, foiltun, foilun) weight. Also, in each stanza, the artistic arts of "tajhuli arif" - knowing and not knowing and "nido" - addressing are used.

Although Fuzuli knows very well that a person who enters the path of love loses his soul and body, the lyrical hero says to his heart:

"Oh, heart, you loved the look of the yor with tenderness, don't you need your soul, or did you become a shield against his (eyelash) blade, don't you need your body?" he asks.

In the same way, during the ghazal, the poet asks a question to the "gardener", "fairy" to the quality, "kamonabro" to the bow, "the sky" to the future, to the "sufi" and at the end to himself. Even more precisely, the author leaves it to the discerning reader to find answers to his questions, and in this way he achieves to increase the mystery and attractiveness of the ghazal.

Naturally, such a charming ghazal finds its fans and impresses not only at the time it was written, but also centuries later. Хусусан, Хоразм адабий муҳитининг атоқли вакили **Ш. Мунис** мазкур ғазал таъсирида қуйидаги назирани битган:

*Истадинг, эй, дил, кўзин, жонинг керакмасму санга,
Куфри зулфин севдинг, иймонинг керакмасму санга?*

*Дарду гам сели била буздинг кўнгул кошонасин,
Эй малоҳат ганжи, вайронинг керакмасму санга?*

*Жамъ этиб ўтлуг кўнгулларни, муқайяд айладинг,
Халқаи зулфи паришонинг керакмасму санга?*

*Тийри гамзанг муддаий кўнглига зоеъ қилмаким,
Ул ҳадафдур хора, пайконинг керакмасму санга?*

*Сарсари оҳимни, эй гардун, қилурсан тунду тез,
Машъали хуришиди рахшонинг керакмасму санга?*

¹ Расул Х. Фузулий М. Асарлар. Икки жилдлик. Биринчи жилд. Девон. – Тошкент: Ғафур Ғулом номидаги бадиий адабиёт нашриёти, 1968.- Б. 43.



Эй, гул, айларсан жафо хорин уруб, Мунисга жавр,

*Андалиби дилкаш, илхонинг керакмасму санга?*²

This verse is 1 verse less than the ghazal, i.e. it consists of 6 verses, and it is also written in the mahzuf (foilotun, foiltun, foiltun, foilun). In it, from the art of "tajhuli arif" in every verse, but from the art of "shouting" 1-(oh, heart), 2-(oh malohat ganji),

The 5th (hey, gardun), 6th (hey, flower) stanzas are used in 4 stanzas in total.

At the same time, Munis used 3 words mentioned in Fuzuli's ghazal (soul, faith, paykon) and 3 Persian additions (kufri zulf, zulfi parishan, khurshidi rakshan).

As can be seen from the above factors, Munis of his ghazal

With the expressions used by Fuzuli in stanzas 1, 3, 4, in stanza 2 he addressed Yor in a unique way (hey, malohat ganji - oh, treasure of beauty) and in stanza 5 he addressed fate (hey, gardun) according to tradition, only unlike his predecessor, he called himself "Andalibi dilkash, ilkhan", i.e., the sweet nightingale (of the poetry garden), and used the art of honor.

"This ghazal created on the basis of Fuzuli's influence is so unique and original that even Munis's followers are attached to it," literary critic Nusratulla Jumakho'jaev admits in his work "Munis's ghazal".

In fact, under the influence of this unique ghazal, a number of fusilivor mukhamas, naziras were written. In particular, the famous nephew of Munis, one of the great poets of our classical poetry, M. Ogahi has this view:

Ошиқ ўлдинг, эй, кўнгул, жонинг керакмасму санга,

Ўтга кирдинг – жисми урёнинг керакмасму санга?

Истабон ул юз тамошосини кўздин дамба-дам

Қон тўкарсан – чашми гирёнинг керакмасму санга?

Ҳар дам эткунг орзу кофир кўзи наззорасин,

Қил ҳазарким, нақди иймонинг керакмасму санга?

Лутф этдинг хаста кўнглумдин дариғ, эй, шоҳи ҳусн,

Бу гадоийи зору ҳайронинг керакмасму санга?

Ўзгаларга илтифотинг айладинг махсус, бу

Мустаҳиқи лутфу эҳсонинг керакмасму санга?

Сели гамдан хонавайрон ўлдиму ёд этмадинг,

Айтким, бу хонавайронинг керакмасму санга?

Огаҳий ҳолин кўриб, доим тагофил қилгасен,

*Шоири донои давронинг керакмасму санга?*³

² Мунис, Огаҳий. Мушкин кошонинг ҳайъати. Тўплам. – Тошкент: "O'zbekiston" нашриёти, 2013.- Б. 10.



The volume of this verse is equal to the basic ghazal - 7 bytes. According to the condition, it is also written in the main weight - ramali mahzuf (foiltun, foiltun, foiltun, foiltun), and in all verses the art of "tajhuli arif", in verses 1-(O, heart), 4-(O, Shahi Husn) "exclamation" art was used.

Also, like his uncle Munis, Ogahi mentions 1 word (Jon) and 3 Persian suffixes (jismi uryan, chashmi giriyan, naqdi iman) used by Fuzuli in his opinion.

In this work, we can observe the words and additions that Ogahi learned not only from Fuzili, but also from his teacher Munis.

In particular, Munis:

Дарду ғам сели била буздинг кўнгул кошонасин,

Эй малоҳат ганжи, вайронинг керакмасму санга, яъни, “Эй, гўзаллик хазинаси – Ёр, сенинг дарду ғаминг сели кўнглим кошонасини бузди, энди вайрона ҳолидаги қалбим сенга керак бўлмайдами?” деб ёзғирса,

Огаҳий:

Сели ғамдан хонавайрон ўлдиму ёд этмадинг,

Айтким, бу хонавайронинг керакмасму санга, яъни, “Ғаминг селидан хонавайрон бўлдим, бир бора эсламадинг, айт-чи, мен каби хонавайронинг сенга керак эмасми?” дея ҳаммаслагига ҳамдард бўлади.

Бундан ташқари, Огаҳий мактаъда худди Мунис каби:

Огаҳий ҳолин кўриб, доим тагофил қилгасен,

Do you think you don't need the wise poet of the age?, that is, seeing Ogahi in a difficult situation as love, tell me, don't you need the wise poet of the age - Ogahi, he praises himself, using the art of honor.

This ghazal of Fuzuli resonated as much in the oasis of our country as it was popular and popular in the valley, that is, in the literary environment of the Kokand Khanate. In particular, the following mature verse of Amir Umar Khan, the founder and literal patron of this literary environment, can be a vivid example in this regard:

Хат чиқординг, лаъли хандонинг керакмасму санго,

Хизра вердинг, обиҳайвонинг керакмасму санго?

Тоза қилдим ноҳуни ғам бирла кўксум догини,

Ёд қилмассен – гулистонинг керакмасму санго?

Бир итингман, дарғаҳингдан қувмагил агёр учун,

Эй, некулар шоҳи, дарбонинг керакмасму санго?

Келди вайрон кўнглума ул ой хаёли ёшурун,

Пос тут, эй дийда, меҳмонинг керакмасму санго?

Жавр айлаб, кечалар ёндурма оҳим ўтини,

³ Мунис, Огаҳий. Мушкин кошонинг ҳайъати. Тўплам. – Тошкент: “O‘zbekiston” нашриёти, 2013.- Б. 146.



Эй фалак, бу қасру айвонинг керакмасму санго?

Боқма, эй, ойина, ул ой оразига, бўлма сув,

Интизори чашми ҳайронинг керакмасму санго?

Зинҳор агёрлар базмида лаъли шавқидин,

Эй, кўнгил, дам урмагил, жонинг керакмасму санго?

Барқи оҳим анжуминг жамъиятин айлар табоҳ,

Жавр этарсан, чарх, осмонинг керакмасму санго?!

Орази шавқида бир ўтлиг сўз айдим, эй, Амир,

Солмагил дафтарга, девонинг керакмасму санго?⁴

The size of Amiri's verse is 2 bytes more than Fuzuli's ghazal, i.e. it consists of 9 bytes. According to tradition, the weight is written in mahzuf (foiltun, foiltun, foiltun, foilun). Also, if the art of "Tajhouli Arif" is used in all verses of the poem,

3-(oh, the king of Nekular), 4-(oh, didyda), 5-(oh, sky), 6-(oh, mirror),

Verses 7-(oh, heart), 8-(charx), 9-(oh, Amir) use the art of "Shout".

If we look closely at the above basic ghazal and the related verses, there are moving images. For example, the image of "heart" and "soul" is first used in Fuzuli:

Ғамзасин севдинг, кўнгил, жонинг керакмазми санго, шаклида келса,

Мунис улуғ озарий устозига эргашиб:

Истадинг, эй, дил, кўзин, жонинг керакмасму санга, деб ёзган.

Огаҳий ҳам:

Ошиқ ўлдинг, эй, кўнгил, жонинг керакмасму санга, he said, following the example of his two teachers, he finished his ghazal matla in this way.

In each of the verses, the lyrical hero turns to his heart, worried that he might lose his life because of love.

But in this regard Amiri:

Зинҳор агёрлар базмида лаъли шавқидин,

Эй, кўнгил, дам урмагил, жонинг керакмасму санго?, яъни, “Эй, кўнгил, рақиблар базмида ёр лабининг шавқи ҳақида чурқ этмагин, акси бўлса, қизғанишдан жонинг чиқиб кетади-ку”, abandons the above traditionalism. More precisely, in Amiri's interpretation, it is stated that the soul does not come out of the pain of love, but from the pain of jealousy.

⁴ Америрий. Қошинга теғузмағил қаламни. Ғазаллар. – Тошкент: “Шарқ” нашриёт-матбаа акциядорлик компанияси Бош таҳририяти, 2008.- Б. 60-61.



Among the main ghazals and some verses, there are other such "circling" images - "heaven" and "oh". For example, Fuzuli's lyrical hero "O sky, tell your sun not to make my burning soul hotter."

Otherwise, if Ohim's lightning strikes, it can turn the entire world into ashes.

*Ёндириб жоним, жаҳонсўз этма барқи оҳими,
Осмон, хушиди рашонинг керакмасми санго?*

Analogous to this content, Munis writes, "Эй, гардун – осмон, менинг оҳимни (кучли шамолдай) тезлатма, йўқса, у қуёшининг машъалини ўчириб қўйиши мумкин" as follows:

*Сарсари оҳимни, эй гардун, қилурсан тунду тез,
Машъали хушиди рашонинг керакмасму санга?*

There is no verse in this regard in Ogahi's ghazal. Amiri devoted not one but two stanzas - stanzas 5 and 8 - to this topic:

*Жавр айлаб, кечалар ёндурма оҳим ўтини,
Эй фалак, бу қасру айвонинг керакмасму санго?*

ҳамда:

*Барқи оҳим анжуминг жамъиятин айлар табоҳ,
Жавр этарсан, чарх, осмонинг керакмасму санго?!*

In the 5th stanza, Amiri went on the path of his enemies and said, "Oh, heaven, my fate is eternal, don't make me suffer and burn the burning fire inside me at night, when I can't bear it and sigh - there won't be a trace of your castle porch that held you" in his own way in the 8th stanza

"Oh, wheel, it's no wonder that lightning will burn and destroy all your stars in the universe, so if you don't stop suffering - you will lose your whole sky!" expresses the state of the oppressed lover more effectively. Also, in this verse, Amiri uses the words "wheel" and "sky" side by side, and he leaves it up to the discerning reader to find the subtle difference between them. That is, without referring to the "heaven" used by Amiri Fuzuli, referring to the Creator as "wheel" and the creature as "heaven", Khaliki refers directly to the power, not indirectly.

Another important point is that Amiri was able to write exceptionally elegant verses in the 6 stanzas of his 9 stanzas - 5th, 7th and 8th stanzas, where he "intersects" with Fuzuliy, and in the remaining 6 stanzas, he was able to write exceptionally elegant verses with the necessary weight, rhyme, and radif. .

Let's take for example the first verse of nazira matla:

Хат чиқординг, лаъли хандонинг керакмасму санго...

In our classical literature, it is praised that the thinner and almost invisible the lips are, the more beautiful they are. In this regard, hundreds of masterpieces can be cited from our poetry. For example, in this verse, Amiri's lyrical hero looks out from his tongue and says: "Around your lips letters - thin hairs fluttered." A small lip (like a dot) disappeared among the feathers. Is it because of these hairs that we now have the visage of "la'li khandan"?! makes it questionable and creates a bright example of high artistry.

In conclusion, it can be said that Munis and Ogahi's verses use more words and Persian additions than those used by Fuzuli and were generally influenced by "following the footsteps" of the basic



ghazal. In Amiri's opinion, it was clearly seen that verses of completely new content and more artistic perfection were written within the spirit, form and style taken from Fuzuli's ghazal.

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