

The Harmony Of Alisher Navoi's Traditions And Local Features In The 19th-Century Kokand Literary Environment

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Abstract: This article examines the harmonious combination of Alisher Navoi's traditions and local features in the literary environment of Kokand in the 19th century, as well as the role of poets and poetesses in the formation of literary schools.

Keywords: Tradition, literary environment, literary school, mukhammas, divan, "Collection of Poets"

In the 19th century of Uzbek classical literary studies, a literary school known as the "Kokand literary environment" was formed, and under the material and spiritual leadership of the talented lyric poet Amir Umar Khan, a creative group consisting of nearly one hundred poets emerged. The Amiriyy period is remembered as the initial peak of the development of the Kokand literary environment. According to Vadud Mahmud, the literature of the Amiriyy period represents the second golden age of Chagatai literature. Abdurauf Fitrat, describing this period, states: "During the time of Umar Khan, literature rose anew."

Divan literature, historiography, and tazkira writing developed as the main directions of this period. Fazliy's tazkira "Majmuai shoiron," consisting of an anthology of poems, was a novelty for Uzbek literature.

High-level use was made of such traditions of classical Eastern lyric poetry as tatabbu', tavr, takhmis, and mushoira, which formed a spirit of healthy creative competition in the literary environment. Ghazal, mukhammas, qasida, and masnavi were widely used as leading lyrical genres. Epic works such as Nodir's seven-part "Haft gulshan," Hoziq's "Yusuf and Zulayho," and Uvaysiy's historical epics "Karbalonoma" and "Voqeoti Muhammadalixon" were created.

Academician Aziz Qayumov, reflecting on the features that distinguish the Kokand literary environment from other literary environments of the region, emphasizes that one of these features is the leading position of the Uzbek language in this environment: "...it was precisely in the Kokand literary environment that the Uzbek language gained leadership among other official regional languages—Arabic and Persian-Tajik. Many Uzbek poets matured here and composed divans in their native Uzbek language, rightfully led by Amiriyy and Nodira."

One of the main characteristics of artistic literature is traditionalism, because tradition is one of the important components of literary development. This is especially evident in classical literature. In classical Eastern literature, including Uzbek classical literature, particularly in the Kokand literary environment, strong and rich traditions with deep roots are clearly observed.

The Kokand literary environment continued the traditions of Alisher Navoi in Uzbek classical poetry and, by introducing local features—especially folk spirit, realistic depiction, Islamic ideas, and the unique natural landscapes of the Fergana Valley—into poetry, breathed new life into classical literature and served to enrich literary language and genres through poets such as Amiriyy, Nodira, and Uvaysiy.

In Fazliy Namangoniyy's tazkira "Majmuai shoiron," the main source most frequently responded to with nazira, inspiration, and tatabbu' in the Kokand literary environment is considered to be Amiriyy's ghazals. Amiriyy was inspired by the works of the most prominent representatives of Persian literature such as Malikulkalom Lutfiyy, Mir Alisher Navoi, Mavlono Fuzuli, Khoja Hafez of Shiraz, Saib Tabrizi, and Mirza Bedil. He successfully mastered their creative experience and created new works following their path.

Although Amiriyy acknowledged the influence of other predecessor poets on his work, it should be emphasized that Alisher Navoi was his main teacher and spiritual guide in the world of poetry. Abdurauf Fitrat, in his works, describes not only Amiriyy but also states that "all the poets gathered around the Kokand khan Umar Khan became faithful disciples of Navoi." The poetess Dilshod also, in her work "Tarikhi muhojiron" ("History of the Migrants"), discussing the representatives of the Kokand literary environment, notes: "Most poets on the creative path studied the ghazals of the great amir and king of literature, Navoi."

While describing his ghazals, Amiriy humbly expresses that they are merely drafts compared to Navoi's ghazals through the line:

"This ghazal is but an exercise beneath Navoi's notebook."

When examining the mukhammas created as "zermashq," we observe that takhmis based on Navoi's ghazals occupy a leading place in Amiriy's divan. The fact that 24 of his Turkic mukhammas are directly based on Navoi's ghazals demonstrates Amiriy's love for Navoi's poetry, who "conquered lands from China to Khorasan with his pen."

In rhyme as well, Amiriy follows Navoi. For example, in Amiriy's Turkic divan, in the third stanza of the mukhammas beginning with the line "Tushti savdolar boshing'a, xattu xolingni ko'rub," the word "quyosh" used by Navoi is rhymed with purely Turkic words such as "yosh," "qosh," and "bosh." In the fifth stanza, however, Amiriy considers it appropriate to apply an Arabic rhyme system to the word "takallum" used by Navoi:

Moni' o'ldi yoshima, vasling tarahhum ayladi,
Shomi hijrondin quyoshdek raf'i anjum ayladi,
Gah itobu noz aylab, gah tabassum ayladi,
Nargising afsun, gulbarging takallum ayladi,
Aqli kul topti firib, ul makri oliyni ko'rub.

Another poetess who actively created during this period and followed Navoi was Jahon otin Uvaysiy. In Uvaysiy's works, the traditions of Navoi, Fuzuli, and Mashrab were consistently continued. Tatabbu' and takhmis based on Navoi's ghazals occupy a significant place in her poetry. Uvaysiy's tatabbu' such as "Isi," "Kokuling," "Gila," and "Tushdi o't" are connected to Navoi's ghazals, in which she was able to creatively develop Navoi's traditions in content and form. In general, the symbol of wine in the poetry of Navoi and Uvaysiy is of particular significance.

La'ling zakoti may tutub tirguzmasang, ey mug'bacha,
Dayr ichra men bir hastani ranji xumor o'lturgusi.

Just as the plea of the sick-hearted lyrical hero asking the mug'bacha (the wine-pouring boy) to "offer wine" is vividly reflected in Navoi's line, the same image appears in Uvaysiy's ghazal as follows:

Uvaysiy tashnalig'din etti jon beziga, ey soqiy,
Dag'i mayxonani och, dayr piridan olib ruxsat.

The heroes of both poets are Sufis who have realized the necessity of benefiting from divine knowledge in order to look at life with sober eyes. Therefore, asking them to "pour wine" is natural, as it is essential to drink the "wine"—the wine of love—from the hand of a perfect guide (mug'bacha, saqi, pir) and surrender to intoxication. What was not understood in sobriety is realized in intoxication, and through the generosity and grace of the saqi, new ideas and truths of love and knowledge are attained. Wine is the light of knowledge, and true love is its "drink." A person who loses reason through this wine is the true knower of Truth who looks at the world with the most sober and profound gaze.

Among the creators of the Kokand literary environment, Huvaydo greatly benefited from Alisher Navoi's works and learned mastery from them. Inspired by Navoi's ghazals, he composed numerous tatabbu', continued Navoi's imagery and metaphors, and discovered new dimensions. Huvaydo composed tatabbu' to a number of Navoi's ghazals such as "Bo'lmasa," "Aylab," "Oqibat," "Hanuz," "Topmadim," "Arz," "Keldimu," and "Qilg'il." However, these tatabbu' are distinguished by their originality and freshness.

Couplets and lines depicting the reflection of the beloved in wine are very common in Navoi's poetry. This is because, in mystical poetry, the beloved symbolizes God, wine symbolizes love, and the cup symbolizes the heart. The purer the cup, the clearer the wine appears. Likewise, divine light manifests in a heart purified from worldly dust. For this reason, in the very first ghazal of the divan "Khazoyin ul-maoniy," Alisher Navoi writes:

Ashraqat min aksi shamsil-ka'si anvarul-hudo,
"Yor aksin mayda ko'r!" – deb, jomdin chiqti sado.

In several couplets of Huvaydo, we also witness an artistic interpretation of the same mystical truth. In particular, the following lines resonate harmoniously with the opening couplet of his predecessor's first ghazal:

A voice arose from the cup: "See the beloved in the wine,"

“You will not be able to see,” it said, “until you purify the wine.”

According to literary scholar Y. Is’hoqov, the mukhammas is “the most frequently created lyrical genre after the ghazal in Uzbek classical literature.” In the divans of poets created in the 19th-century Kokand literary environment, one can encounter numerous takhmis composed in response to the ghazals of earlier and contemporary masters of words. These facts testify to the level of development of mukhammas composition.

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