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METHODOLOGICAL AND ARTISTIC RESEARCH IN THE TAJIK WORKS OF THE POET ZULLISONAYN - AMIR UMARKHON

Hikmat Hikmatov

Senior Lecturer

Chirchik State Pedagogical University

hikmatovhikmat1973@gmail.com

Chirchik, Uzbekistan

ABOUT ARTICLE

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Abstract: It should be said that the poems of great poets, who are representatives of classical literature, are not only decorated with high meaning and new content, but also acquire new expressions through artistic embellishment, acquiring a unique beauty and freshness. They also have a great impact on the taste and knowledge of their readers. If content and artistic form are combined here, it is possible to create complete literature. It should be emphasized that the word should be created in a way that can affect a person, that is, guide him to the right path.

Introduction

The widespread use of artistic expression can be observed throughout the work of classical and modern poets. Indeed, if we look at the poems of one of the famous Zullisonain writers, Amir Umarkhan, we will directly witness the widespread use of the arts of artistic speech and spirituality, namely, allegory, simile, metaphor, allegory, appeal, question-answer, diagnosis, exaggeration, irony, description, diagnosis, etc. in his works. It is worth noting that Amir Umarkhan used artistic arts almost equally in both languages - Tajik and Uzbek.

The life and times of Amir Umarkhan passed during the turbulent periods of the political and economic life of the Khokand Khanate, during the political conflicts between the khanates of Central Asia. A number of sources and sources from this period, including Qori Rahmatullahi Wazeh's "Tuhfat-ul-ahbob fi tazkirat-il-ashob", Mirsiddiqkhan Hashmati Bukharai's "Tazkirat-ush-shuaro", Abdullohojai Abdi's "Tazkirat-ush-shuaro'i mutaakhhirin", Haji Ne'matullahi Mukhtaram's "Tazkirat-ush-shuaro", Sharifjon-Makhdum Sadri Ziyo's "Tazkori ash'or", and Sadriddin Aini's "Namunai adaboti tajik" contain interesting information about Amir Umarkhan's life and work, which can serve as a reliable basis for studying and researching the poet's work. According to this information, it is clear that Amir was considered one of the most influential poets in terms of his skill in poetry, elegance, and precision, due to his genuine attention to subject matter and content. It becomes clear that he was not only an amateur poet, but also a professional poet, and that he was unparalleled in the art of poetry.

The Department of Publishing Textual Works and Manuscript Monuments of the Alisher Navoi Museum of the Academy of Sciences of Uzbekistan has 26 manuscript divans of the poet from different periods. It should also be noted that they have been scientifically interpreted. These manuscripts are stored in the libraries of St. Petersburg, Tashkent, Samarkand, and Bukhara.

A lot of scientific work has been carried out in Uzbek literary studies to study the poet's life and work. Pulodjon Kayyumov's work "Tazkirai Kayyumi" provides accurate and detailed information about Amiri's personality and his work in the Uzbek language. Another book by the same author, "History of Uzbek Literature," is also devoted to his work. Uzbek literary scholars Vahid Zohidov's treatise "From the History of Uzbek Literature" and Aziz Kayumov's books "Kokand Literary Environment" also provide useful information about Amir's work and his valuable works.

With the efforts of researcher M. Kadirova, "Divoni Amiriy" was published in Tashkent in 1972. It consists of 359 pages and includes his Uzbek and Tajik poems. The complete Devoni Amiri, compiled by Z. Qabilova and O. Davlatov, was published in two volumes in Uzbek and Tajik languages by the "Tamaddun" publishing house in Tashkent in 2017.

Amir Umarkhon, as a refined and delicately imaginative, sweet-spoken poet, is considered one of the followers and successors of the Indian style in Transoxiana. His poems in his divan confirm that he had high skills in creating many literary genres, such as masnavi, ghazal, muhammas, qutina, history, mufradat, musammat, rubai. It should also be said that the poet wrote poems of a high level on various socio-philosophical, love-philosophical and

mystical themes, which, with their multifaceted and colorful content, were completely different from the work of many poets of that time. It should be added that Amiri had a unique style and method in creating poetry. It can also be understood from the following verses and lines that the poet's ghazals are written on the themes of love and mysticism, their content is high and rich, and they directly attract the reader's interest and desire. To confirm the above idea, it is enough to cite this ghazal written by the poet in Tajik:

*Ба завқи он, ки расонам ба зулфи ёр ангушт.
Чу шона медамад аз дасти ман ҳазор ангушт.
Гиреҳ зи зулфи сиёҳат кушудан осон нест,
Касе чӣ гуна расонад ба чашми мор ангушт.
Нигоҳ ба рӯи ту кардам, гудохтам чу шамъ,
Сазои он ки ба оташ кунад дучор ангушт.
Ишорати мижаҳои ту рост мешумурам.
Агар ғалат бувад аз дасти ман барор ангушт.
Хаёли зулфи парешони ёр кард, Амир,
Ба ин сухан марасон шона зинҳор ангушт. (1:116)*

(Translation: In the pleasure of touching my finger to my lover's hair, a thousand fingers come out of my way like a comb, it is not easy to untie the knot from your black hair, how does a lover touch a snake's eye, I burned like a candle looking at you, my finger, my finger, sets it on fire, I consider the mark of your eyelashes true, if it is a lie, my finger will come out of me, Amir remembered my lover's messy hair, do not touch this word with a comb).

Created with the rhymes of "yor" and "or" and the parallel "angusht", this ghazal uses a number of artistic techniques, including similes (comb and finger (angusht)), (hair knot and snake eyes), and even a wealth of phrases that attract the reader's attention (zulfi yor, zulfi siya, zulfi parashan).

As noted above, Amiri used artistic techniques very skillfully and widely in creating his poems and ghazals, some of which we will consider below.

It is clear to the astute reader that the basis of classical Tajik literature is the art of words. The poet used words and phrases that had a strong semantic connection with each other in one verse. The reader can also consider such connections in the form of verses. Amir Umarkhon, like the successors of the oral creativity of his ancestors, sought to ensure that his poems fully met literary standards, therefore, the ratio of words expresses the essence of the beauty, elegance, and subtlety of his poetry. The use of the art of proportion in Amiri's poems can be

classified as follows: The apparent ratio of words. In such cases, the poet observed the harmony, consistency, and apparent ratio of objects and things, which served to create new and pure meanings, high and pleasant content. For example, in the following verses, Amiri used words dedicated to Navroz, the beauty of the beginning of spring: "Navroz", "tomasha", "guli ra'no", "pushida", "khilati zebo".

*Наврӯз шуд омад ба тамошо гули раъно,
Пӯшида ба бар хилъати зебо гули раъно. (2:16)*

It is worth noting that Amir Umarkhon paid close attention to the use of subject-specific terms or phrases when describing nature, the greenery of the environment, or other situations related to the environment:

*Ниҳоли қоматаш дар боғи даҳр озод мебошад,
Ғуломи қадду рухсораш гули шамшод мебошад. (2:55)*

It is evident that almost all the words in the above verse are superficially related to each other, for example, "nihol" to "qamat" and "bogh". These words are also directly related to the expressions "qadî rukhsar" and "guli shamshod". Or the word "ozod", which is the opposite of the word "ghulam", has acquired a semantic relationship in the verse. Also, the word "shamshod", which has different meanings in different cultures: an evergreen tree with small, dense leaves; a type of basil, a reference to the subject's stature. In this verse, by explaining each of its meanings, the meaning of the word is not changed, but rather strengthened in meaning. In the first meaning, "shamshod" is related to a garden and a plant, in the second meaning, to a tall plant, a garden, in the sense of stature, and in the third meaning, to a plant and a face. Thus, the poet wants to say that the slave is tall and beautiful, that is, the most beautiful, that his height and face are like those of a slave. In other words, the lover is the most charming and beautiful of all other creatures.

It should be said that in Amiri's poetry, the relationship of words, concepts and structures is based on the concept and meaning. It is clear that words are not superficially related to each other, but rather the meanings, structures, phrases, and expressions of words are strongly connected to each other. It is precisely this connection that greatly contributes to the understanding of the content of the poem and verses, as well as their expressive tone. This method of creating and presenting verses makes the theme of the poem more interesting and understandable. These words can be studied in the following verses:

*Шудам бемор баҳри нурсиши ман ёр меояд,
Масеҳо бар сари болини ин бемор меояд.*

*Камоли ишқи ошиқ мекунад маъшуқро ошиқ,
Ба завқи Кӯҳкан Ширин дар ин кӯҳсор меояд. (2:59)*

(Translation: I became ill, my companion comes to visit me, Messiah comes to see my sickbed, the lover makes the perfect lover fall in love with the beloved, Shirin comes to the taste of Kuhkan). It should be noted that in the first line of the verse, the main words "patient", "friend", "Mesekho" appear, which act as the central word, and other words are also listed in relation to these three terms. Although the words "patient", "bed" provide a harmonious relationship with each other and convey the meaning of the line from the heart, the internal connection of "patient" with the word "Mesekho" is stronger. The closeness of these two words goes back to the miraculous story of the prophet of God, Jesus Christ, who resurrected the dead with his life-giving breath. This connection stems from the lyrical story "Farhodu Shirin", and the words and structures are completely interconnected. Therefore, the logical relationship between them can be expressed as follows: Kohkan - Farhad, ashik - masukh, kamal - zawq, qarad - akyd, kuhsar - kohkan.

From the above example, it became clear that Amir Umarkhon's rich and highly meaningful work can fully meet the criteria of the traditional requirements of the Tajik poetic form from the point of view of logic, meaning and content, style and artistic art, and elements of form. In particular, the word ratio in his verses and lines and the entire poem is correctly observed.

It should be noted that in Amiri's Tajik and Uzbek works, religious, historical, mythological names, including the names of Adam Ata, Moses, Jesus, Yakub, Yusuf, Sulayman, Khizr, Ibrahim, were widely used for mystical purposes, using the art of alliteration (talmeh). Amir Umarkhon's references to the names of prophets and figures related to religious history were used to create a high meaning and new content. For example, in the following verse, he prefers the beauty of his mistress to that of Joseph, calling her the second Joseph, and his allusion is to the sale of Joseph (peace be upon him) and the riots that broke out in the marketplace:

*Туйӣ имрӯз дар Мисри муҳаббат Юсуфи сонӣ,
Зи дунё то ба уқбо шӯри бозор аст аз дастат. (2:40)*

(Translation: Today you are the next Joseph in the Egypt of love, from your hand the market of love from this world to the next is in turmoil).

Historical names in Amir Umarkhan's poems, based on their history and narrative content, played an effective role in the poet's creation of meaning and significance.

As is known, in Tajik literature, the art of hyperbole, as the essence of artistic arts, has a high value in expressing thought, explaining meaning, describing and describing, and so on, and it also occupies a special place in Amir Umarkhan's work. In one of his ghazals, in the word "shikanad", he created a poem expressing his thought, action, and poetic imagination using the art of hyperbole. As he observed in the following verse of his ghazal on the theme of love:

*Қадди мавзунат агар ҷилва кунад дар бўстон,
Сарв афтад ба замин, қадди санавбар шиканад.
Аҷабе нест гар аз фазли Худованд, Амир
Ба сарангушти хирад қалъаи Хайбар шиканад (2:52)*

(Translation: If your subject's figure flickers in the garden, the cypress falls to the ground, the cypress tree is tested by its stature, it is not surprising if, by God's grace, O Amir, the fortress of Khaybar is also broken with the thumb of reason.)

It is easy to understand that the art of hyperbole is skillfully used in the second and fourth verses. Amir Umarkhan's hyperboles, influenced by the Indian style, give new and fresh content, subtle and unique meanings.

Among the types of artistic art, the art of question-and-answer has its own unique characteristics with its own requirements. In this regard, the poetry of the poet Zullisonayn is also not without its application. In the work of Amir Umarkhan, the art of question-and-answer is clearly manifested in some of his verses. This art is a good means of expressing the poet's inner feelings, used with subtle logic and precision, and served to achieve its goal in the poem. The art of question-and-answer is used in two ways in the stories of Amir Umarkhan. Firstly, in some of the ghazals, the poet expresses his goals and intentions through this art. Such cases occur in one line or in three or four lines. For example, in the ghazal that begins with the line "Burd dil az dastı man on sanami dilfireb" (That number has taken my heart away from me), the second line uses the art of question-answer, and the poet's subsequent thoughts and reflections are expressed through this:

*Гуфтамаш: Аз ҳаҷри ту сӯхтам, эй дилрабо,
Гуфт: Туро васли ман шод кунад анқариб. (2:28)*

(Translation: I said: I am burned out by your presence, O beloved, he said: My meeting with you will soon make me happy)

Amir Umarkhon was mainly influenced by the ghazals of Kamal Khojandi in his Tajik works. That is why he has a whole ghazal, which consists entirely of question-and-answer art. The poet mixed the theme of love with artistic colors and created a new content:

*Гуфт ёр: Аз ғайри ман нӯшон назар. Гуфтам: Ба чашм,
Баъд аз ин бе парда бар рӯям ниғар. Гуфтам: Ба чашм (2:181)*

(Translation: He said, "Close your eyes to all lovers except us," I said, "Okay," and then paint me without a veil in my eyes, "Okay!")

As we have mentioned above, Amir Umarkhan had a unique style. Some of his ghazals are extremely simple and lively, and seem a bit ordinary. It seems that the poet hastily created such poems for the sake of rhyme. But in reality, this is not the case, because simplicity is also an art that can be sought in the poet's work. When compared with other examples of Amiri's poetry, these creations occupy an average level.

The art of *tachnis*, a widespread art form in literary criticism, is also clearly manifested in the poetry of Amir Umarkhan. It should also be said that this type of artistic expression in Amiri's poetry is influenced by the style and talent of Sheikh Kamal Khojandi. In his later ghazal, he used the verbal gender to diversify his language. For example, in the following verse, the words "humor" (pleasure) and "hum ar" (bring hum) are the same in the basic Arabic script, but are expressed in different meanings in the poet's speaking style.

*Набвад дигарам тоқати хамёза кашидан,
Хум ор, ки бетобиям аз дарди хумор аст. (2:43)*

(Translation: I have no more strength to yawn, bring me some humor, my impatience is from humor).

The art of allegory (simile, comparison) occupies a special place in the work of Amir Umarkhon. He widely used this type of art in both Tajik and Uzbek poetry, and it would not be wrong to say that this art is present in all his works. In our classical literature, the art of metaphor is second only to the art of simile. Because it is through this art that speakers demonstrate their high skill. It should be emphasized that in literature, metaphor is a type of artistic art used in place of a word. For example, many examples of metaphorical art can be cited from "Divoni Amirii". In this verse, the poet compares the "eye" to a drunken narcissus:

*Бо шаҳидон теғи абрӯи ту шодоб дар ситам,
Бо асирон наргиси масти ту саршори ҷафо. (2:14)*

(Translation: Your reputation is a great injustice to the witnesses, and your drunken narcissus is a great torment to the captives.)

Another artistic technique that is clearly visible in Amiri's poetry is *tazad*, that is, opposition. This art is considered the most effective of the artistic means of expression in which two ideas are opposed, in other words, the qualities and characteristics of two people or two

things are compared in a comparative way. For example, he used two contrasting words to express an idea within a line or verse. For example, in the following verse, the words "girebon" (collar) and "doman" (skirt) are used in opposition to each other, creating a subtle meaning.

*Ту бо тавқи вафо нозиву ман бо дидан гирён,
Туро гул дар гиребону маро дар доман, эй қумрӯ (2:237)*

(Translation: If you are happy with the word of loyalty, I am a scholar, if you have a flower in your hand, I am a glutton in my lap).

It should also be noted that some of Amir Umarkhon's contrasts are diverse in content and meaning, and the reader can experience them with an understanding and knowledge of the history of this or that event. He widely used contrasts from simple to complex in his work.

Since Amir Umarkhon was bilingual - Tajik and Uzbek, the influence of languages is clearly visible in his works. In his Tajik works, he mainly followed Kamal Khojandi, Jomi, Bedil, and in his Uzbek works, he followed A. Navoi, Lutfi, and Fuzuli.

In conclusion, it is enough to say that the great writer Amir Umarkhon widely and abundantly used various arts such as contrast and contrast, allegory, simile, repetition, question-answer, exaggeration in his poetry, thereby increasing the artistic quality of his works. The use of verbal and spiritual metaphors allowed him to enhance his artistic side, make the poet's speech effective and acceptable. The fact that he wrote in two languages testifies to the fact that he created such noble and meaningful poems. The fact that Amir Umarkhon possessed high oratory skills in creating such unique and unique poems indicates that he made a worthy contribution to the enrichment of Persian-Tajik and Uzbek literature. That is why his works are included and taught in both secondary school textbooks and in higher educational institutions of Uzbekistan and Tajikistan.

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