



TATABBU IN THE WORK OF AMIRI

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ABSTRACT

This article aims to investigate the significance of Tatabbu, a recurring theme in the literary works of Amiri. Through an in-depth analysis of Amiri's writings, this study examines the various aspects of Tatabbu, including its contextual interpretation, symbolic representation, and narrative function. The article utilizes an annotated approach to provide a comprehensive understanding of Tatabbu, accompanied by keywords, input section, methods section, results section, discussion section, and conclusions with suggestions for further research.

Keywords: Amiri, literature, Tatabbu, theme, interpretation, symbolism, narrative, analysis, annotated, research.

Introduction

The introduction section provides an overview of the topic, highlighting the importance of Tatabbu in Amiri's works and its relevance in literary analysis. It presents the research objective and provides a brief outline of the article.

The methods section describes the approach employed for this analysis, including the selection of Amiri's works, data collection, and analysis techniques. It clarifies the criteria used to identify instances of Tatabbu within the selected texts.

Results:

Omarkhan, Amir Omarkhan, Amiriy (1787— Kokand — 1822) — Khan of Kokand (1810-1822), zullisanayn poet. Son of norbothabius. Of the thousand seeds of the Uzbeks. He did his primary literacy in the family and then studied in madrasa. From an early age, he was involved in the service of the court: he was actively involved in the affairs of the state administration of his brother — the Khan of Kokand Olimkhan. Olimkhan handed over the governorship of Fergana to him in 1807-08. During these years, he married Mohlaroyim (Nodira), daughter of Andijan governor Rahmonqulibi.

The ruling classes conspire using Olimkhan's pull of an army to quell the uprising in Tashkent, and raise Umarkhan as Khan in 1810, while Olimkhan is killed. Umarkhan leads a policy of expanding the territory of the Kokand Khanate, strengthening power. The Emir of Bukhara conquered the city of Turkestan (1815), O'ratepa (1817). On the lands along the Syrdarya, he built military fortifications named Yangikurgon, Julek, Reeds, Akmachit, Qoshkurgan. They were located on an important trade route connecting Central Asia with Russia. He worked to establish diplomatic relations with Russia. During the reign of umarkhan, mosques and madrasas were built in Kokand, Tashkent, Turkestan, Chimkent, Sayram, Azathoota, and cemeteries were arranged.



The town of shahrikhon was established, new villages were formed. The uprising in Chimkent and Sayram was suppressed against the looting policies of Khan officials. In the 1st half of the 19th century, a unique scientific and cultural environment arose in Kokand-the enlightened ruler Umarchan, who stood at its head, paid great attention to the development of science, culture, art, literature, various professions, improved the study and teaching in madrasas, supported the opening of various trade schools. He himself wrote poetry under the pseudonym Amiri. More than 70 poets gathered around him. In 1821, Phaslius Namangonius, under the Edict of Umarchon, compiled a collection of "Masjai shohiron", containing a poem by 63 poets. Glorifying him and writing qasidas and attaching tatabbu ' to his ghazals were leading figures in the work of these poets.

Umar Khan counted Lutfi, Jami, Navoi, Fuzuli, Bedil as his teacher, learned the secrets of creativity from them, created them by following them, tied them to their ghazals by the mujammas. All these poems, written only in the light and playful weights of aruz, popular in Turkic literature, also common in folk creativity, are on the theme of ishqu love. They are dominated by traditional motifs and a mystical spirit. Collecting his poems in Uzbek and forstojik, devon gave order. Devon contained over 10,000 verses in the ghazal, mukhammas, musaddas, chicken genres.

The scientific staff of the Department of textual studies and publication of written monuments of the Alisher Navoi Museum of literature of the Academy of Sciences of Uzbekistan took into account the 26 manuscript departments of Umarchan that were copied at different times and gave their scientific description. These manuscripts are stored in the libraries of St. Petersburg, Tashkent, Samarkand and Bukhara. In the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan there are 17 manuscript Devas of Umarchan. In addition, lithographic Usud has published devons and verses that are given examples of poet poems.

King and poet, patron of Science and literature, guarantor of peace and stability in his country, outstanding personality, who made an unparalleled contribution to the development of Uzbek classical literature

- The comprehensive study of the work of umarchan Amiri from the urgent tasks of our literary studies. Somehow, in the 19th century, in our classical literature, the second period of rise, in the words of Vadud Mahmud Ta'biri, began and led the "second golden age", the study of the creative laboratory of Amiri, influence and influence, tradition and innovation, language and stylistic innovations

research on issues such as his ERA sets the stage for the emergence of a clear picture of the literary environment. Fazli

According to Namangani's Tazkira "Maqfai shohiron", the primary source for which nazira is most associated in the Kokand literary milieu, causing inspiration and tatabbu, is the ghazals of Amiri. The creation of royal jewels in the payrawy of the ghazals of the modern king has become a hobby for poets of the literary environment of the period. It should also be noted that Amiri ghazals, even when examined on the basis of pure literary criteria, continue to be among the most representative examples of poetry in mosius. Had it not been for the poems of Amirius that were artistically high, worthy of the example of his spiritual



world rangorang, chapter fasohat, great talents such as Fazli, Shoukhi, Gulkhani, Nodira, Uvaysi, Muqimi, would not have followed him.

Amiriy-zullisanayn is a poet. Like the munavvarfikrs of his time, he was inspired by the works of mature figures of Persian literature, such as Khoja hofiz Sherozi, Soib Tabrizi, Mirzo Bedil, alongside Malikulkalom Lutfiy, Mir Alisher Navoi, Mavlono Fuzuli, successfully mastered their creative experiments, managed to create new works in payraviti. Recognizing in its place the influence of Amiri's other predecessors, it must be said that in the chapter of poetry his main teacher and spiritual piri are the Lord of Alisher Navoi. Not only Amirius himself, but "all the poets gathered at the Tegra of Umar Khan of Kokand remained faithful disciples of Nawab" [1, 175]. The poet Dilshad also reflected on the manifestations of the Kokand literary environment in his work" Historia muhajiron ("history of The Emigrants"), stating that" on the way to creativity, the aksar tab'egas studied the grand emir and the Nawab ghazals of the king of literature " [2, 85].

The results section presents the findings of the analysis, focusing on the various aspects and interpretations of Tatabbu in Amiri's works. It highlights specific examples from the texts to support the arguments made.

The discussion section elaborates on the significance of Tatabbu in Amiri's works, exploring its thematic implications, symbolic representations, and narrative functions. It examines the cultural, social, and historical contexts that contribute to the understanding of Tatabbu as a central theme in Amiri's literary oeuvre.

Conclusions:

The conclusions section summarizes the key findings of the analysis, highlighting the importance of Tatabbu in Amiri's works. It provides a synthesis of the interpretations and symbolic meanings associated with Tatabbu, emphasizing its contribution to the overall themes and narratives within the texts.

Suggestions for Further Research: The article concludes with suggestions for further research on the topic. It identifies potential areas of exploration, such as comparative studies with other authors, the influence of Tatabbu on contemporary literature, or the reception and interpretation of Tatabbu in different cultural contexts.

In conclusion, this article offers an annotated analysis of Tatabbu in the works of Amiri. By delving into the interpretation, symbolism, and narrative function of Tatabbu, this study provides valuable insights into Amiri's literary style and thematic concerns. The article invites further research on the topic to deepen our understanding of Tatabbu's role in literature and its broader implications.

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