

**AGAHI – THE SUCCESSOR OF THE  
TURKISH POETRY TRADITION****Literature**

**Keywords:** tradition, Turkish poetry, Rabghuzi, Khorazmi, Sayfi Saroyi, Kutb Khorazmi, Haydar Khorazmi, Atoy, Sakkoki, Gadoi, Lutfi, Navoi, Mashrab, Bobur, Agahi, divan, genre, theme, idea, image, peculiarity.

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**Abstract**

In this article of Dilshod Gayipov it was spoken about the creators who contributed to the development of Turkish poetry. In particular, the role of the historical services of Nossiriddin Burhoniddin ugli Rabghuzi, Khorazmi's gazelles and the book "Mukhabbatnoma" in Turkish poetry are taken into account. There is also a brief summary about the beautiful Turkish poems by poets such as Sayfi Saroyi, Kutb Khorazmi, Haidar Khorazmi, Atoy, Sakkoki, Gadoi and Lutfiy. This article emphasizes that Alisher Navoi's creation is the highest stage of Turkish poetry. And it was illustrated that after Navoi, poets such as Bobur, Muhammad Salih and Boborahim Mashrab contributed to this poetry worthy. In this article, we can see that Muhammad Rizo Agahi made a great contribution to the development of this poetry in the 19th century. There were offered information that the poet created poems in 22 forms and genres such as gazelle, mustazod, mukhammas, musaddas, murabba, musamman, tardjiband, kita, quatrain, tuyuk, mulamma, riddle poem, musove ut-tarfain, muammo, masnaviy, bahri tavil, ode, elegy, fard, sakiynomai murabba, question-answer of lover and beloved. There was paid attention to the fact that Agahi continued such traditions in Turkish poetry as divon making, debocha writing, classic literary genres, continuation of existing themes and ideas.

It is well known that Turkish poetry has a rich history. The first examples of the Turkish gazelles are met in the creation of Nosiriddin Burhoniddin ugli Rabghuzi, who lived in the late 13<sup>th</sup> and the first half of the 14<sup>th</sup> century. His work "Kissasi Rabghuzi" (1310) is the first example of a large-scale Turkish prose. The gazelle, which is in the composition of Yusuf's story, is acknowledged as the first example of the Turkish gazelles. Rabghuzi writes:

Kun hamalg'a kirdi ersa, keldi olam navro'zi,  
Kechti bahman zamharir qish, qolmadi qori, buzi.

Kun kelu ming ko'rki ortib, tirilur o'lmush jahon,  
Tong badizlab naqshi birla bezanur bu yer yuzi.

Tong otarda esnayur to'rt bulungdin shamol, ziyo,  
Kun tuzar kindik yipor, yizmanur yobon yozi [9, p. 103-104].  
(meaning)

When the day came into attack, came navruz of the world,  
Cold winter passed away, with its snow and ice cold.

The sun has raised the dead and asleep world,  
The earth, with a beautiful sunrise, beautifully decorated.

In the morning, there are winds blowing from four sides,  
The sun is shining and summer is the summer.

The poet gave the perfect example of the spring landscape in Turkish language. Besides this gazelle, there are poetry fragments of Rabghuzi that are embodied in the composition the work and they can also be called the examples of Turkish poetry. In some cases, the poet used the poems to describe the prophets and sometimes to express his attitude to the events in the work.

Another creator Khorazmi also contributed to the development of Turkish poetry. The years of life and even the name of this creator who said with pride: “I’ve got the world with a sweet language,” is unknown. Only his nickname Khorazmi is familiar. It is supposed in the science of literature that the poet had written gazelles before besides his work “Mukhabbatnoma”.

In particular, there is a Turkish gazelle belonging to Khorazmi in the composition of the manuscript of Sadiy Sherozi’s work “Gulistan”, which was translated by Sayfi Saroyi and being kept in the Leiden University Library. Gazelle begins as follows:

Soldi niqob chehratin ul turki hovariy,  
Bo’ldi yana jahon yuzi oynatek oriy.

Tun nafasig’a urdi quyoshing shuoi o’t,  
To’ldi aning nasimi bilan ko’k mijmari [7, p. 188].

The poet uses his nickname either at the end of the gazelle. This gazelle of the poet and also his book “Mukhabbatnoma”, which is considered to be the first example of “name” genre, is a worthy contribution to the development of Turkish poetry. It is true that names 4, 8, and 11 were written in Persian-Tajik language and the rest parts were written in Turkish.

The creators as Kutb Khorazmiy, and Sayfi Saroyi were also successful in the creation at the end of the 14<sup>th</sup> century. In the first half of the 15<sup>th</sup> century, Haidar Khorazmiy, Atoyi, Sakkoki, Gadoi, and Lutfiy continued the traditions of Turkish poetry worthily. Haidar Khorazmiy was famous for his gazelles, translation work, dastan “Gul va Navruz (Flower and Navruz)”. The simple, playful poetry of Atoyi, gazelles and odes of Sakkoki took their place in the Turkish literature. Gadoi’s peculiar poems, especially Lutfiy’s beautiful gazelles have become the “corolla” of our Turkish poetry.

The second half of the 15<sup>th</sup> century is honored as the period of Alisher Navoi in the history of the Uzbek classic literature. Babur, Muhammad Salih in the sixteenth century and Boborahim Mashrab in the 17<sup>th</sup> century became known in Turkish poetry. Especially, Alisher Navoi’s creation became a lesson for next period poets.

It is known that the end of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century is characterized as an evolutionary continuation and a new stage of centuries-old Uzbek literature. During this period, the artistic tendency of the people, the tendency of justice became more

intense, the diversity of themes and genres expanded, translation and historical and prose works increased considerably. These features are unique to the Khorezmian literary environment and the samples of artistic creation, created here, have been added to the literary works of the Uzbek literature as a peculiar contribution. In particular, the rapid development of music, calligraphy, history and translation studies has expanded the horizons of artistic creativity [2, p. 8]. In fact, this period was raised as development stage of the Khorezm literary environment. Abdurauf Fitrat's research work "A Look at the Uzbek Literature after the 16<sup>th</sup> Century" is very important when the speech goes on about the literal atmosphere of this period. The aforementioned features of this period are peculiar to the Khorezmian literary environment of the 19<sup>th</sup> century: "1. From the second half of the 17<sup>th</sup> century to the literature of this period, there is the influence of uguz dialect, especially Fuzuli. 2. Particular attention was paid to historical works during this period" [4, p. 61]. Fitrat further noted that the tradition of composing divans was worthily continued. Indeed, poetry developed in the late 18<sup>th</sup> and 19<sup>th</sup> centuries. "Munis ul-ushshaq" of Shermuhammad Munis and "Tavizzu-l-oshiqin" of Agahi became a great literary event. And so, the poetic heritage of such artists as Rodjiy, Komil Khorazmiy, Feruz, Bayoniy, is also worthy of pride. During this period, the center of literary atmosphere was basically a palace. "The palace literature does not look like a very despicable and strange property, as it has been explained to us. It seems hard to study literature separately out of a single national literature. One or two articles or a book is not enough to study the palace literature of all periods of the history and its writers' works. Let us travel safely and sincerely to the palace atmosphere" [6, p. 7]. A literary environment was organized in the palace the khans of Khiva as Muhammad Rahim the 1<sup>st</sup>, Ollokulikhan, Sayid Muhammadkhan, Muhammad Rahimhon the 2<sup>nd</sup> – Feruz. Although the literal atmosphere during the period of Muhammad Rahim the 1<sup>st</sup>, Olloqulikhan, Said Muhammadkhan was not more comprehensive than of the Feruz period, only the names of Munis, Agahi determine the degree of the literary environment before Feruz. Indeed, the literary heritage by Munis and Agahi became a great experience school for the next generation of writers.

The brightest man in the literary environment of this period was Muhammad Rizo Erniyozbek ugli Agahi (1809-1874).

Muhammad Rizo Erniyozbek ugli Agahi was a poet in many poetic genres and forms. The literary critic A. Abdughafurov classified the quantity of poems in his collection of poems "Tavizzu-l-oshiqin" as follows: "Gazelles – 447, mustazods – 3, mukhammas – 90, musaddas – 5, murabbas – 2, musammans – 3, tardjibands – 4, kitas – 7, quatrains – 80, tuyuks – 10, mulammas – 1, riddle poems – 4, muammos – 80, musove ut-tarfain – 1, masnaviys – 4, bahri tavil – 1, odes – 19, elegies – 2, fards – 2, sokiynomai murabba – 1, response of a lover and answer of beloved – 1; Persian poetry: gazelles – 23, muhammas – 5, musammans – 1, munojot – 1, tarikhs – 20 [1, p. 60-61]. The quantity of poems by F. Ghanikhodjaev, a literary critic, who created a scientifically-critical text of the divan and who studied handwritten and stone printed copies of "Tavizzu-l-oshiqin" comparatively, is as follows:

Gazelles – 447, mustazods – 3, mukhammas – 84, musaddas – 5, murabbas – 2, musammans – 3, tardjibands – 4, kitas – 7, quatrains – 80, tuyuks – 10, mulammas – 1, riddle poems – 4, musove ut-tarfain – 1, muammos – 80, masnaviys – 4, bahri tavils – 1, odes – 19, elegies – 2, fards – 2, sokiynomai murabba – 1, response of a lover and answer of beloved – 1. These are the poems in Uzbek language.

Gazelles in Persian – 23, muhammas – 4, musammans – 1, munojots – 1, tarikhs – 20 [5, p. 89-90].

Indeed, Agahi's poetry is worth noting not only in terms of ideas, artistic skill, but also on productivity.

Gazelles take the main place in the poet's creativity. The number of poems created in this genre is 447 in Uzbek and 23 in Persian. The main theme of the poet's gazelles is love. He also worked on educative, social, philosophical, nature and hunting descriptions. In short, he raised the gazelle genre to a new level from thematic and ideological view point. There were given "musammat"s in the divan after the gazelles. The poet's mustazads, muhammases, musaddases, murabbas, musammans also occupy a prominent position in the divan. Agahi has three mustazads and they were created with a great skill. The first mustazad in the divan is on a romantic theme. It starts as follows:

Vah, ne menga qahr etib ul qotili bebok sanam, berodur zahri jafo,  
Iltifot aylabon ag'yorg'a, tinmay bir dam, tutudir jomi jafo [3, p. 297].

(meaning)

Oh, Allah, why that beauty-killer gives poison to me,  
She is always kind with cheers to an enemy.

Ruthless of sweetheart, her kindness for an enemy, difficulty of love were taken as the basis for mustazad. When a beautiful sweetheart is described, she is compared to a beautiful woman. If not, there cannot be so much coquetry in the creation of a human being, the poet says. At the end of the mustazad, he writes that he would be expecting good will from the sweetheart and that her generosity would destroy all grieves.

The 2<sup>nd</sup> and 3<sup>rd</sup> mustazads in the divan are famous with their melodiousness, extremely sensitive expression. The second mustazad was recognized as "a perfect example of mustazad" in Uzbek literature. It is noted that there was no mustazad like this in the poetry till Agahi. The poet writes:

Ey yor, sango ushbu jahon bog'i aro gul, bir oshiqi hayron, diydoringga shaydo,  
Bir po'yiftadur kokuli mushkinga sunbul, bir holi parishon, ham boshida savdo (Page 298).

In this mustazad, Agahi added another half line to the half line which should be written according to rule of writing the poem. More precisely, he made one half double lines. Thus the poet made a new way in the form of mustazad.

The third mustazad of Agahi is considered as a product of high artistic skill. At the night of separation the lover narrated his response from the moon to open her face like the sun does and she must rebuild his house of soul with vivid revelations which had been destroyed by the grief as in the follows:

Hajring tunida qolmisham och, ey mohi tobon, xurshid kabi yuz,  
Ko'nglim uyini seli g'aming ayladi vayron, vaslingdin oni tuz.  
Yaldo shabidek shomi firoqing uzoq o'ldi, subhidin asar yo'q,  
Kulbamg'a kelib ayladi xurshidi duraxshon, qilg'il oni kunduz (Page 299).

This mustazad is so rich in such artistic findings that they managed to be real news in our classic literature. In our classic poetry, the sorrow of a lover was compared to the fire. Agahi wrote this in his own words that managed literal inventions by saying “the sparkles of my sorrow seemed to be seen everywhere and it is not a star, or time will leave a mountain of sorrow alone like Farhad did”.

In short, the mustazads of Agahi are considered as examples of high art.

F. Ghanihojaev shows the number of Agahi's mustazads as 84 and A. Abdughafurov indicates this number as 90. Agahi wrote mukhammases to the great Navoi's gazelles (31) along with writing his own mukhammases (10) enjoying his poetry, his genius. He drank water from the Fuzuli's glass and his sad voice, gentle music and colorful poems in the poet's lyrics were deeply ingrained in Agahi's heart (8). Also, he wrote mukhammases to the gazelles of Munis (8), Dilovar (2), Feruz (9), Amir (1), Khan (1), Vazir (1) and Ghazi (1) [5, p. 80-81].

The mukhammases of the poet suggest that he wrote a worthy response to the artistic findings of Navoi, Fuzuli and Munis, the great poets of the East. In the ideological direction, he was also able to express ideas at the level of great teachers. His independent mukhammases are distinguished by its notional depth and are considered as great examples of art.

There are not many works which are supposed to be musammat in the creation of Agahi: there are only five musaddases (36 couple lines), two murabbas (24 couple lines), three musammans (27 couple lines). In them, the poet expresses his lyrical feelings either. The repetition at the end of the lines helps to emphasize the basic criterion that the poet seized. In this respect, the poet's musammats were written in a special style. They are closely linked to one another by repetitions and therefore they are more like tardjibands [5, p. 81]. In the divan, there were offered musaddses beginning as “Necha davron sitamidin yer uzra past bo'lay”, “Jahd etib emdi havas bandidin ozod o'loli”, “Ey avji adolat uzra xurshid”, “Bazm tuzdilar nogah bir necha

sumanbarlar”, “Do’stlar, mahvashim husnu safosini ko’ring”. The first and second musaddases were with wine mixed divine sense. The third one in socio-philosophical, the fourth, and fifth were written in love sense.

Agahi has two murabbas. One begins with “Jamoling shavqida yoqti falakni o’tlug’ afg’onim” and the second one begins with “Ul parivashkim, dilu jonimda ishqi dog’idir”. Both murabbas’ rhyme rules are the same: a-a-a-a, b-b-b-a. Murabbas are bigger in size. The first consists of 15 and the other consists of 9 couple lines.

The number of the poet’s musammans is 4, one of them is in Persian-Tajik and the other three ones are in Uzbek language. It is known that musamman is a form of a poem in Arabic, Persian and Turkish poetry that each couplet should contain eight lines. Agahi also demonstrated his skill in this form of poetry.

The first and third musammans in the divan are in a romantic sense and the second is about that the world is temporary; the life is costly, not to follow the world’s enthusiasm and no one will succeed with diversions:

Berma ko’ngilni bu jahon mahfili bebaqosig’a -  
 Kim, g’amu navha mundarij mutruining navosig’a,  
 Yo’q asari vafo dame soqiyi xushnamosig’a,  
 Zahri halok mumtazaj bodai jonfizosig’a,  
 Ayshu noshoti arzimas mehnatiyu balosig’a,  
 Ishrati jovidon tilab, qo’yma qadam fazosig’a,  
 Bilki, bu ko’hna dayr aro kajravish zamonadin,  
 Komig’a yetmadi birov ishrati jovidonadin.

The poet applies to himself and says if you want to be glad in the world, you should be vigilant and shouldn’t give yourself up to enjoyments in the world every day and every night such as sweethearts, vine, etc. even if you are in the disposal of yourself and you have reached all your targets in the world. These poems refer to the sense of the poet’s pseudonym.

Agahi showed his skill in the great genre of poetry as tardjiband. He contributed to the development of this lesser-used genre. Continuing the tradition of the great poets, he enriched the thematic field of the genre and managed to create a special unique in the repetition. “Tawizu-l-ashikin” of the poet consists of 7 kitas, 80 quatrains and 4 riddle poems.

Agahi’s tuyuks meet the requirements of this genre in terms of a form. He made a novelty in this genre, creating a six-lined tuyuks. 6 of the poet’s tuyuks are in a romantic touch and some of them with ideas on Sufism. The other four tuyuks are fully dedicated to Sufism. In them the

speech goes on about “Kanoat”, “Ghayb Asrari”, and “Nafsi sarkash”. Agahi was able to show the secrets of his skill in this genre either.

There is one mulamma in Agahi’s “Tavizu-l-ashikin”. It’s as follows:

Ko’ngling joyi to dar otashi ishqad maqarrar shud,  
Chiqa olmay ul o’tdin yak nafas hamchun samandar shud.

(meaning)

If your soul is full with love, you cannot go out of this passion even for a breath.

It’s known that mulamma is writing poetry in two languages. Agahi’s above mulamma was also written in Uzbek and Persian. Agahi’s skill is evident In this form either. The poet says that his heart was in love and he became samandar for a while. It is an artistic discovery that burned lover heart is likened with samandar.

Agahi wrote 80 muammos (problems). The muammo is one of poetic arts which means “hidden”. Muammo, which often consists of one or sometimes two couple lines, resembles the arts as “tarikh” and riddle poem with hiding a certain name and various abstract ideas through different rules. In muammo, some word or often a proper noun is hidden on the basius of word game whereas in tarikh, there is hidden the year or history of a certain event and a certain object or event is concealed in riddle poem [8, p. 146].

The poet also did a great job of enriching the poetic genres and forms in our classic literature. Our idea can be approved by the product of ASgahi’s art – musove at-tarafain:

Ul sho’xi	ochildi	xatti	ruxsori
Ochildi	rayoxinda	yuzi	gulnorui
Xatti	yuzi	besabru qarori	manman
Ruxsori	gulnoori	manman	zori

The same expression appears when we read the lines in this poem from left to right, from top to bottom. This is a result of a real skill.

Four masnaviys were included into Agahi’s divan “Tavizu-l-ashikin”. Their total size is 451 couple lines. The first masnaviy begins as “Dahki bir bog’I musaffodur”, the second “Kelib, ey soqiyi xujasga liqo”, the third “Do’stlar kulbama keeling bu kun” and the fourth “Bu shirin qissag’a surg’oq qalamni”. There are also eight smaller (miniature) masnaviys at the beginning of the divan. In 1998 A. Pirimkulov defended his thesis on the theme “Agahi’s masnaviys”. In this research, the masnaviys in the poet’s divan and historical works were analyzed.

There are 19 odes in the Agahi’s divan. Their total size is 1002 couple lines i.e. 2004 lines. There were given a description of the khanate rulers. Especially, his ode, called by literary critics as “Ogohnoma (Awakening)”, is noteworthy.

In the poet's divan, there is 1 bahri tavils, 2 marsiyahs, 2 fards, 1 soqiynomai murabba, 1 lover's question-beloved's response. These poems are the product of the poet's artistic talent. Agahi's lover's question-beloved's response consists of quatrains and contains 96 couple lines. Each question and answer consists of 8 lines.

Lover's question:

Ey malaksiymo parivish dilrabo,  
Yo'qturur misling sening olam aro.  
Dilkusho qadding na yanglig' sahl erur,  
Kim angodur jonu ko'nghim muhtalo.

The lover says to the beauty that she is incomparable in the universe and that he is so delicate to her fine and well-developed figure. And the beloved answers in the following way:

Ey hama oshiqklar ichra sarafroz,  
Ishq aro paykon ishi ajzu niyoz,  
Bil, yaqinkim qomatim sahli erur,  
Bog' umidingda butgan sarvinoz.

She applies to her lover as joy man among all of her lovers. The function of an arrow in love is to show the way and give hope. She did a favor saying that her body had been grown and developed in his garden of hope. Thus, the poet could create a beautiful image through words.

Having studied genre and structural composition of the Agahi's "Tavizu-l-ashikin", the following conclusion is to the point. The large poetic heritage of the poet is a great example of art. He enriched our literature with a new form and content. He perfected the existing genres and forms and became a great word artist.

As it is seen above, Agahi continued the traditions of Turkish poetry in a worthy way. He developed traditions such as divon making, debocha writing, writing poems in various genres of classical literature, continuing themes and ideas in the poetry of Turkish creators. At the same time, he managed to go beyond his originality from the tradition. Agahi expanded the thematic field, ideological direction and world of images in the Turkish poetry. He enriched traditional themes with social, philosophical content. In short, Agahi became one of the greatest representatives of Turkish poetry.

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