

## ANALYSIS OF POETIC SERIES DEDICATED TO KHUDOYORKHAN

Sayfiddinova Gulnoza Ulugbek qizi  
TashDO‘TAU Basic Doctoral Student  
mehrsabriya.@gmail.com

### Abstract

This article analyzes a series of poems dedicated to Khudoyorkhan (1831-1882), the last ruler of Kokand. Several poetic series were created by the creators of the period in connection with the Khan's accession to the throne, his abdication, as well as the magnificent palace built by the Khan, and through the works of the authors, their individual approach to the issue of the Khan's fate, worldview, and expressive image elements were examined. Issues such as the main idea and content of the poems, composition, interrelationship of the poems, unity of style, harmony of rhythm and melody, the poet's artistic skill, and the expression of inner feelings were scientifically covered.

**Keywords:** Series of poems, poetics, image of the khan, symbol, symbol, artistry, skill, genre, individuality, theme, poetic style, poetry, detail, aesthetic form, creative worldview, poetic arts, compositional harmony.

### Introduction

The ocean of literature is endless. Every being in it is a sign of creative talent. In our time, which is improving and developing today, the role of literary studies is incomparable. The reason is that there are many works that have come into the world as a result of various evolutions of the human psyche, and their content and melody, rhythm, and boundless love for life are reflected in the reader's heart. The character of the images becomes a mental outline. Whether in history or in this period, literature has been developing and renewing itself poetically. Along with socio-political and economic life, there have been growth and changes in cultural and literary life. Poetry and fiction have developed. Ode to the rulers, poems and historical works appeared. At the end of the 19th and beginning of the 20th centuries, representatives of Kokand literature also created poems dedicated to the last ruler, Khudoyorkhan. And these poems were united into a common category. They described the events of Khudoyorkhan's accession to the throne and his abdication. Poems about Khudoyorkhan's palace served to complete the category. This category of poems is of particular importance in terms of historical and artistic value.

### Literature Analysis

The peculiarities of the Kokand literary environment during the period of the National Revival have been extensively interpreted by scholars. In particular, G. Karimov's book "History of Uzbek Literature", which reflects the literary period from the second half of the 19th century to the beginning of the 20th century, briefly touches upon the category of poems that emerged in democratic literature and their artistic features. He expressed his views on the emergence of a new style close to the people and the fact that this new style is distinguished by the clarity and clarity of thought, the simplicity of language, the originality of artistic means of depiction in



poetry, and most importantly, its vitality. The 2nd volume of Pulatjon domla Qayyumi's "Tazkirayi Qayyumi", which covers the period of the Kokand literary environment [Qayumov P. 1998.], and A. Qayumov's scientific work "Qayumov Literary Environment" provide valuable, consistent information about the Kokand literary environment in the first half of the 19th century and the life and literary activities of its creators [Qayumov A. 1961]. They focus on the genres in which the poets worked and their importance in the literary process. The section "Sympathetic verses to Khudoyorkhan" in Professor Sharif Yusupov's book "Khudoyorkhan and Furqat" provides extensive information on this topic [Sh. Yusupov. 1995: 34]. Dissertations and ongoing studies on the artistic skill and poetics of the creators of this period confirm the scientific significance of our topic.

### Research Methodology

The article discusses the criteria for the creator's individual approach to the subject, as well as the issue of artistic skill, in the series of poems dedicated to Khudoyorkhan written in the Kokand literary environment of the period of national revival. The emotional state, emotional experiences and relationship of the poets to the khan were analyzed in these series of poems. The analysis substantiated the fact that writing series of poems in higher education is one of the important features of this period from the point of view of the period of national revival. The article also used formal, comparative, and analytical methods.

### Analysis and Results

Poetry has always been one of the most delicate and aesthetic forms of literary creation, embodying the personal worldview, spiritual experiences and artistic thinking of the creator. Especially in the series of poems, the poet seeks to reveal different aspects of one topic. In this process, of course, an individual approach comes to the fore. Series of poems are usually created within the framework of one topic (Homeland, love, nature, historical figure, events in social life) or one mood expression (longing, happiness, suffering, sadness, pity), as well as one image object (image, image, symbol). The poet's worldview and social position are also reflected in the choice of topic. But this is worth noting that each poet interprets the same topic differently. The series of poems in the Kokand literary environment of the National Revival period that we are analyzing is distinguished by the fact that they are dedicated to the same topic. In particular, the form of approach to the topic, artistry, poetic skill, and series of images are clearly visible in the series of poems dedicated to the last ruler of Kokand, Khudoyorkhan. Series of poems allow each creator to cover the same topic from various angles, as well as to express his spiritual experiences more deeply. The poet's individual approach to the work is revealed through the choice of topic, system of images, stylistic means, and spiritual and philosophical interpretations. The poem "Demish Khan", which was included in Zavkiy's "Selected Works", prepared for publication by Doctor of Philology Hoshimjon Razzakov in 1958, was written in connection with the abdication of Khudoyorkhan. The poem expresses the khan's longing and spiritual experiences:

I am a khan who is suffering from longing: I have lost my city Khoqand,  
I have lost my brother Sultan Muradbek, I have lost my beloved.  
I have lost my beloved prince, Ki Nasriddin,



I have lost my beloved Ormonbek,  
I have lost my beloved son,  
I have lost the crown on my head and the belt around my waist.

The poem consists of seven stanzas and thirty-five lines, and each stanza describes the khan's inner feelings. In addition, due to the sharp creativity of Zavqi's pen, each event is approached objectively in the poem. Also, "The realistic depiction, irony, sharpness, propaganda and propaganda in relation to contemporary realities, satirical and humorous approach to socio-political topics, critical and analytical assessment of colonial reality, comic attitude to vices, defects, and impurity in the activities and nature of a person were the leaders in Zavqi's work" [Sh. Karimova. 2018: p. 23]. The author of another mukhammas with the radix "Ayrildim" dedicated to the khan is Usmonkhodja Zoriy, and in D. Abdullayeva's research this poem is presented in its full version as "Afsusnomai Khudoyorkhon mukhammasi Zoriy" [D. Abdullaeva. 2005: ]. In the mukhammas, which begins with the lines "Khudoyorkhon demishlar, shahri Farghonimdin ayrildim", Zoriy khan describes the details of the events he experienced in his own language. The events of the work and the image of the khan are vividly depicted. Through the narration of the verses, the reader feels pity for Khudoyar Khan, sorrow, and a sense of solidarity with his pain and sorrow. At one point, the description of the khan's oppression and tyranny towards the people arouses hatred for him, as in "From my own actions, salt and evil have descended on the land," while at another point, it expresses goodwill: "I have made a stream, I have made a stream, I have made many deserts fertile, I have become rich, many people were happy." Such a description, the perfection of the image, demonstrates another side of the poet's talent. At the same time, the reader is confronted with a feeling of pity for the khan and anger at him. The sharpness of the poet's pen is felt here. He leaves the conclusion to the reader. As a result of scientific research, literary critic Rustamjon Tojibayev determined with the help of A. Madaminov that the mukhammas about Khudoyorkhan, published by N. Ostroumov in the 2nd volume of the 3rd issue of the newspaper "Zapiski" published in 1888, was written by Zoriy [R. Tojibayev. 1994. 22 April issue]. As a result of the research, another copy of Zoriy's mukhammas became known to science. Another poet of the period, Havaiy Umidiy, wrote a five-part poem "Maktubchai Khan" about Khudoyorkhan. The large-scale poem is written in the form of a masnavi. Professor Sharif Yusupov, in his book "Khudoyorkhan and Furqat", discusses the differences between this poem and the poems dedicated to the khan, including the fact that the date of writing of the work is clearly indicated and that it presents a truly artistic depiction of the massacre of the false Pulat Khan, who received the nickname "Zahhoki Soniy". "[Sh. Yusupov. 1995: 148]. The fact that the work was completed in a short period of time, that is, in three weeks, is clarified by the text of the poem.

In the year one thousand three hundred and two and a half hijra,  
The picture of the adventure of the Khan was written.  
At the beginning of the month of Jumadul Awwal,  
I wrote it in the book of the matla  
It was completed in twenty-two

The inspiration of the Almighty was divided into two parts.  
So, the work began at the beginning of the month of Jumadul Awwal of the Hijri year 1302 and was completed on the twenty-second day of this month. According to the synchronous table, the



month of Jumadul Awwal of the year 1302 entered on February 5, 1885, and the twenty-second day of the month of Jumadul Awwal, when the work was completed, corresponds to February 26 of the same year. [Sh. Yusupov.1995:48]. There is a large poem of nineteen stanzas by the poet Mulla Siddiq Kotib from Kokand, written in sympathy with the khan. The work was published in Russian in the VIII volume of the "News of the Oriental Studies Department of the Russian Archaeological Society" for 1892-1893 under the title "2nd poem about the former Kokand khan Sayid Muhammad Khudoyor" a was published with a full translation. The full text of the Mukhammas was first presented to literary criticism by Professor Sharif Yusupov [Sh. Yusupov. 1995, 52].

Muslims, brothers, has the time come for us?

We have lost Khudoyorkhandin, and the hajri died badly.

The Mukhammas, which begins with verses, describes the last period of the Khan's reign and the tragedies after his overthrow. Professor Sh. Yusupov, who noted that this Mukhammas was published at the initiative of Furqat, notes that he himself wrote a work about Khudoyorkhan entitled "Mukhammas Muhammad Khudoyorkhan tilidan". The work was originally published in the 8th issue of the "Newspaper of the Oriental Studies Department of the Russian Archaeological Society" in 1893. According to the introduction by N. Ostroumov, the work was written after the death of the khan. In the 14-line, seventy-line poem "Where is he?", Furqat presents Khudoyorkhan as the subject of the image. The work is important because it is written in the khan language from beginning to end. In the twelfth stanza of the poem, the poet expresses the khan's painful suffering by quoting the following lines, and writes that "where is he" those who turned their backs on him in his bad days:

Those who boasted that if something happens to you, we will give you a head,

Those who saw the pleasure of the state and the state.

Those who, perhaps, better than me, have destroyed my pride,

Those who broke the covenant, turned away from me in the day of evil those who have studied.

Where are those who appear to be false, who are false?

These lines seem to echo in harmony with the second verse of the Zoriy mukhammas mentioned above:

In my service, the deputy commanders were helping me,

Who were the chiefs, the sergeants, the soldiers.

A few more mahrams, the good charmers,

My own deeds have fallen on the land with salt and evil,

The martyr princes have lost their kokulparish.

If the poet Zoriy Khan is forced to say "I lost", in Furqat this is expressed with the phrase "where is it left". In both mukhammas, the use of the possibilities of the genre in a superior position is noticeable.

### Conclusion

The poetry of this period is characterized by socio-political life, the formation of the enlightenment paradigm, freedom, understanding of national identity, realistic assessment, and a critical approach to events. is characterized by poetic series reflecting ideas. In addition, the genre of series poems came to the fore in lyric poetry. Poets wrote about the misfortunes that



have befallen and are befalling the people, the pain of ordinary people who are affected by certain events. The socialization and active position of literature emerged. Literature became not only a manifestation of an aesthetic phenomenon, but also a platform for social thoughts. The article analyzes all the works of poets dedicated to Khudoyorkhan and their general and specific aspects. Such poems, along with enriching historical information, serve to form aesthetic poetics. The issues of analysis of series poems formed as a result of research on the literary environment of Kokand during the National Revival, the biographies of its creators and rare works, as well as the scientific and practical significance of the literature of the period.

### References

1. Arastu. Poetika. Axloqi Kabir. Ritorika. – T.: Yangi asr avlodi, 2011.
2. Каримов Ғ. Ўзбек адабиёти тарихи. Учинчи китоб. – Т.: Ўқитувчи, 1987. – Б. 58.
3. Pardayev Q. “Muqimiy she’riyatining matn tarixi, tahriri va talqini” f.f.d.diss.(DSc). – T.:2020.
4. Абдуллаева Д. “Усмонхўжа Зорий ҳаёти ва ижоди” Фил.ф.ном...дисс. –Т.2003.
5. Yusupov Sh. Xudoyorxon va Furqat. –Т. 1995. –В.48
6. Qayyumov P. Tazkirayi Qayyumiy, 2-jild. –Т. 1998.
7. Karimova Sh. “O‘zbek mumtoz she’riyatida poetik mazmun va shakily izlanishlar” –Т. 2018.
8. Qayumov A. Qo‘qon adabiy muhiti. –Т.:Fan, 1961.
9. Tojiboyev R. O‘zbekiston adabiyoti va san’ati. –1994, 22-aprel.
10. Northrop Frye. Anatomy of Criticizm. –Princeton: Princeton University Press, 1957.

