



## Interpretation of the Topic Labor in the Ghazal "Firoq Namunasi" By Sidkiy Khandayliqi

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**Abstract:** the article presents a general analysis of Sidqi Khandayliqi's ghazals. In addition, the author's ghazal "Firoq namunasi" was analyzed in depth, and the theme of labor in the ghazal was fully covered with the help of examples.

**Keywords:** ghazal, labor, Turkestan, "Firoq namunasi", piri komil (teacher), lyrical hero.

### I. Introduction

It was not for nothing that Munavvar Qori said about the 1916 labor mobilization, rebellion and uprisings: "He opened the eyes of the Muslims of Turkestan and included them in the ranks of forced libertarians." Our great writer Abdulla Qadiri wrote the following words in his "Tarjimayi hol (Biography)": "Especially after the 1916 rabachi issue, I also had a strong hatred for the tyranny that arose among the workers of Turkestan."

### II. Literature review

Sidqi Khandayliqi was also one of the clever creators of his time. The hatred of tyranny was very strong among Turkestan workers. Even labor has become a leading theme of fiction. It led to the writing of Sidqi Khandayliqi's "Rabo(t)chilar namoyishi" (1917) dedicated to the same topic. The work was published on March 19, 1917.

### III. Analysis

The social topic poem "Firoq namunasi" in the book "Rabo(t)chilar namoyishi yoxud Vatan qahramonlari" is dedicated to the incident of labor, which caused great hardships in the lives of the people of Turkestan. This ghazal was created under the influence of the radif ghazal "Adashganman" by Zakirjon Khalmuhammad Furqat, and the word "Adashganman" appears as a radif in the ghazal of Sidqi Khandayliqi called "Firoq namunasi".

*Dema holing nechuk, sharhi bayonidan adashganman,  
Qarini<sup>1</sup> dardu g'am, shodi jahonidan adashganman.*

[Don't worry, I'm confused by the description of the review.

I am lost in the world of pain and sorrow and joy].

In the first stanza of the ghazal, it is said from the language of the hero who is working: "Don't ask me how I am doing. When I explained my situation, it made me weak and weak with pain and sorrow. Because I am a lost servant who is far from worldly joys". The pain and grief have made him such that when he is asked about his condition, he does not even have time to explain his condition. Since the lyrical hero is far from the joys of the world, he is completely surrounded by sadness.

2.1 <sup>1</sup> Qari-keksa, chol, zaif qarín –yaqín, yaqínlashgan.

*Agar bir piri komil iltifoti tutmasa ilkim,  
Tamanno<sup>2</sup> manzilin rohi ravonidan adashganman.*

[If an elder does not receive a perfect compliment, first,  
I got lost because of the address of Tamanno].

In this verse, if the *piri komil* (teacher) does not hold my hand, *tamanno* - I will get lost from the smooth path of my hopes. In order for a person to find his place in life, he needs the help of a teacher (be it his parents or someone else). A person who has lost his way needs a teacher more than ever. The hero lost his smooth path and felt the need for perfection.

*Yuzum sarg'arg'oni holi dilim bir-bir bayon aylar,  
Magar bu hol ila bir dilsitonidan<sup>3</sup> adashganman.*

[While my face is yellow, my tongue tells me one by one,  
Maybe I'm wrong in this case].

The yellowness of my face reveals my heart one by one. With this state, I have lost my charmer. We know that in classic literature, the saffron on the face indicates pain, sadness and grief, the suffering of a lover. The saffron on the poet's face in this stanza is a sign of the seriousness of his situation. In the second stanza, it is stated that the poet is desperate for a lover who can understand him, unfortunately, there is no one with whom he can open his heart.

*Falak zulmi, zamona gardishi bag'rimni qon etti,  
Bu yanglig' qahri foniy shodmonidan adashganman.*

[The tyranny of the heavens, the ravages of time have bled my heart,  
I was lost in the joy of this false anger].

In these stanzas, the hero who is in labor cries out that "the tyranny of the heavens and the reversal of time made my heart bleed."

It is not for nothing that the President said: "People can tolerate everything, but they cannot tolerate injustice."<sup>4</sup> Indeed, extreme injustices and oppression break the human spirit. Although the life of tyranny is short (the hero knows this), there is no place for joy in the bosom filled with blood by tyranny.

Rahmatilla Maqsdov's reaction to the same events is explained as follows in the source, which consists of the memories of the participants of the 1916 uprising in the Fergana Valley: "...By 1916, such a severe calamity had fallen upon the suffering citizens that it caused poor people like me to rise up openly against the oppressors. This calamity consisted of a message about taking labor from the Uzbeks..."<sup>5</sup>. Falak's oppressions like other Uzbeks did not leave Sidqi indifferent, and the poet expressed his hatred of oppression in verses. For this reason, in the ghazal, the cries of the patriot Sidqi, the representative of the oppressed people, and the working masses fed up with oppression, sound like a comment.

*Nedin qumrisifat faryod ila man hamnafas bo'lmay,  
Nazokat bog'ining sarvi ravonidan adashganman.*

[I can't keep up with Nedin's cry,  
I got lost in the cypress rhubarb of the Nazokat garden].

2.1 <sup>2</sup> Tamanno-xohish, istak, umid.

2.1 <sup>3</sup> Dilsiton – dilni oluvchi, ko'ngilni o'ziga asir qiluvchi; mahbuba, ma'shuqa.

2.1 <sup>4</sup> Мирзиёев, Шавкат Миромонович. Миллий тараккиёт йўлимизни қатъият билан давом эттириб, янги босқичга кўтарамиз. 1-жилд – Тошкент: “ Ўзбекистон “ НМИУ, 2018. – 592- б.

<sup>5</sup> Зиёев Х. Тарих – ўтмиш ва келажак кўзгуси: ( Тарихнинг долзарб масалалари ). – Т.: Ф. Фулом номидаги Адабиёт ва санъат нашриёти, 2000. – 288 б.

#### IV. Discussion

We know that in classical poetry, a lover is depicted as a nightingale. Sidqi continues this tradition in his own way, and assigns the motive of sociality to the "faryod" of the "qumrisifat" hero. Because he lost the "cypress rhubarb" of the "nazokat bog'i (garden of femininity)". The garden is a symbol of the Motherland. The poet's love for his beautiful motherland is evident in his description of the homeland as a "garden of femininity". The trampling of this "garden" caused the lyrical hero to lose (get lost) from the "cypress rhubarb".

In the previous stanza, our hero said, "*Bu yanglig' qahri foni shodmonidan adashganman* (I have lost my way from the mortal joy of the wrath of this ignorance)." Those who were taken to labor, really lost, i.e. lost, *shodi jahonidan* (first stanza), *rohi ravonidan* (second stanza), *dilsitonidan* (third stanza), *sarvi ravoni*.

*O'zum nodonlig'im boshimg'a yetti, kambaho bo'ldum,  
Shariat bahrining<sup>6</sup> durri<sup>7</sup> garonidan<sup>8</sup> adashganman.*

[My own ignorance has caught up with me, I have become poor,

I got lost in the security of the sea of Shariat].

This ghazal was originally published in the book "Rabo(t)chilar namoyishi yoxud Vatan qahramonlari". In the book "Navbahor" published in 1984, the sixth stanza mentioned above was omitted. It is given in full in "Tanlangan asarlar (Selected works)" of Sidqi Khandayliqi. The word *garon* given in the second verse is used in the meanings of heavy, restrained and valuable<sup>9</sup>. So, the poet emphasizes that the hero was worthless due to his ignorance and lost the valuables of Sharia rules, that is, he lost them. There is only one reason for inferiority - one's ignorance.

*Ko'ribon gungu lol ayb aylamangiz, do'stlar, hargiz,  
Xazon fasli chu bulbul gulsitonidan adashganman.*

[Don't blame me, my friends,

I got lost in the nightingale flower of the hazan season].

"Friends, don't be surprised to see me, and don't accuse me of being a fool, I am a nightingale that has lost its way from its flower bed in *hazan* (autumn) season." it's worth it. It is not for nothing that the nightingale turns into a flower bed. The poet refers to the tyranny of the time, the sufferings that are inflicted on people through *hazan* - the autumn season, and asks his friends not to blame him for this situation. After all, he thinks that the times are to blame for his becoming like this.

*Bilolmasman na yerg'a borishimni telbarab, Sidqiy,  
Ki bul kun ixtiyorimni inonidan adashganman.*

[I don't know where to go, Sidqi,

That today I lost my will].

In byte Sidqi, I am wandering around like crazy, not knowing where to go. Sidqi, who took the word "adashganman" as a radif, used this word repeatedly at the end of each stanza, and this repetition played an important role in revealing the essence of the poem. The lyrical hero is mistaken, and this mistake can be seen even in the fact that his choice to surrender his will to trust turns out to be wrong. When a person entrusts his will to a close person as much as he trusts himself, it is no worse if he no longer trusts that "closer". One does not know what to do in such situations. The hero is also stunned by this situation, and because of this, he wanders, not knowing where to go.

2.1 <sup>6</sup> Bahr-katta, azim daryo, dengiz.

2.1 <sup>7</sup> Durr-dur, yirik marvarid, inju.

2.1 <sup>8</sup> Garon – 1. Og'ir, vazmin. 2. Qimmatbaho, qadrli.

2.1 <sup>9</sup> Алишер Навоий асарлари тилининг изоҳли луғати: 4 томлик. 1-том. – Т., "Фан", 1983.

The poem expresses the sufferings and endless longings of the laborers who were forcibly taken away from their homeland. In Sidqi's ghazal "Firoq namunasi", a feeling of longing blows. The reason for "getting lost" as radif is the person's homesickness and distance from the Motherland. The oppressions that befell the lyrical hero, so to speak, "black" days are directly related to being lost in foreign lands. In this ghazal on the social theme, the poet Sidqi highlighted the situation of people who are "lost" in foreign lands in labor. However, this mistake, i.e. mobilization for labor, was not accepted by the masses, on the contrary, angry people threw stones at the officials, saying, "We will not go for labor." The police and thousands of people shot at the crowd and began to beat people..."<sup>10</sup>, said Rahmatilla Maqsudov, a participant in the 1916 uprising in the Ferghana Valley. Living as a mute to someone caused protests among the Uzbek people, but as we have seen, these protests were suppressed by force, and those who raised their heads were "treated" with a club.

## V. Conclusion

In short, the event that happened in these years prompted the introduction of the topic of labor in literature. This is directly related to the unity of history and literature. Thank goodness Uzbekistan gained independence. This was the result of many years of struggle of independence fighters. We are more or less aware that it was not easy to achieve independence, and how many brave children of the Uzbek people died on this path. As the first President I.A. Karimov said: "Self-awareness begins with history... For a person, separation from history is separation from life." Therefore, even though it was difficult, the years 1916-1917 are a part of the history of our country, it means the difficult path that our ancestors walked.

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