

**ANALYSIS OF POETRY VOLUMES WRITTEN IN THE KOKAAN LITERARY ENVIRONMENT DURING THE NATIONAL REVIVAL PERIOD DEDICATED TO THE ANDIJAN Uprising (DUKE ASHON Uprising)***Sayfiddinova Gulnoza**ToshDO'TAU main doctoral student**[mehrsabriya@gmail.com](mailto:mehrsabriya@gmail.com)*

**Abstract:** This article analyzes a series of poems written by poets who worked in the Kokand literary environment of the national revival period in the second half of the 19th and early 20th centuries, dedicated to the "Dukchi Eshon Uprising" that took place in Andijan.

**Key words:** Turkish poems, Dukchi Eshon, uprising, genre, literature, national revival, satire

**Introduction**

We know from history that during the colonial period, our people fought for national freedom, against oppression and violence in various forms with a bright faith in the future. These struggles sometimes found expression in uprisings, and sometimes in popular uprisings. Among them, the "Andijan uprising" led by Dukchi Eshon in Andijan in 1898, which caused heated discussions among the people, was the "Andijan uprising". After all, all this was the prelude to the movement for freedom. Of course, these processes did not leave the creative minds of the time indifferent. Writers of the Kokand literary environment of the late 19th and early 20th centuries expressed their attitude to this uprising.

**Literature Analysis**

With the change of era, innovations occur in every field. No matter what era it is, it is distinguished from other eras by some feature. The same definition can be applied to literary eras. The reason is that there is a special aspect that distinguishes each literary era from others, which is still being studied by literary scholars. The peculiarities of the Kokand literary environment of the period of national revival that we are studying have been interpreted in detail by scholars. In particular, G. Karimov's book "History of Uzbek Literature", which reflects the literary era from the second half of the 19th century to the beginning of the 20th century, briefly touches on the genres of literature that emerged in democratic literature and their artistic characteristics. He expressed his thoughts on the emergence of a new style that was close to the people and that this new style was distinguished by its clarity and precision of thought, simplicity of language, originality of artistic means of expression in poetry, and most importantly, its vitality.[1,58] Pulatjon domla Qayyumi's work "Tazkirayi Qayyumi", which covers the period of the Kokand literary environment, also touches on the genres in which these poets wrote and their importance in the literary process, in addition to valuable information about the creators. For example, Furqat's ghazal, which begins with "Fasli navbahor oldi...", Mukimi's "Sayohatnoma", Zavqi's works rich in satire and humor, and ghazals and muhammas by artists such as Zoriy and Muhyi, can be cited. In this way, an artistic form that is understandable to the people and based on accuracy came to the fore. We can see in the example of the mature works of the founder of our Turkic language, the sultan of ghazal property, the great Alisher Navoi, "no matter what the form, meaning comes first in poetry." In the literature of this period, as the great Navoi emphasized, special emphasis was placed on

content. B. Valikhojayev's book "History of Literary Criticism" also briefly touches on Mukimi's views on artistic creation and expresses the following conclusions: "Mukimi focuses on the issues of form and content and the primacy of content in literary criticism and literary and critical artistic creation of the past, and based on these, he speaks about the method of depicting life" [3,124]. He also emphasized that the literary and critical views of the later period were also based on these beliefs.

### Research methodology

The article discusses the analysis of a series of poems written in the Kokand literary environment during the national revival period, dedicated to the popular uprising led by Dukchi Eshon, which went down in history as the Andijan Uprising. In these series of poems, the individual attitudes of poets to the image of Dukchi Eshon were examined. It was substantiated through the analysis that writing series of poems in higher education is one of the important features of this period from the perspective of the national revival period.

### Analysis and results

Thus, the satires of Mukimiy "Hajvi Khalifai Mingtepa", Zavqiy "Hajvi Dukchi Eshon" (in some sources "Hajvi Yigchi Eshon"), literary critic T. Hajibayev's candidate dissertation "The Life and Work of the 19th Century Uzbek Poet Muhammad Umar Umidi" emphasizes that the poet Umidi also has a satire of the same name and that it is called "Yigchi Eshon Hajvi". [1.95]. Doctor of Philology Aftondil Erkinov's book "The Andijan Uprising of 1898 and its Leader Dukchi Eshon – An Assessment of Poets of the Period" was published in English in Tokyo in 2009. As a result of the literary critic's research, a series of poems on the same topic were made known to scholars. [2.59]. According to him, in addition to Mukimi, Zavqi, and Umidi, during this period, information is provided about Rojji Marginoni's "Sacred Tale of the Second Eshon", poems on this topic by Sidqiy Khandayliqi, Sultan Ahmad, Abd al-Ghafur Muhibb, and Mavlavi Yuldash, and the works of Asiri Khojandi entitled "Dar Mazammati Eshon Dukchi". . However, it should also be noted that Mukimi's poems with the radif "Bachchagar" and "Kurbaqalar" are known to literary studies, and until now there were views that these satires were dedicated to Dukchi Eshon. However, as a result of subsequent research conducted in literary studies, these two satirical works found their scientific results. The research conducted by Professor Kuldosh Pardayev in this regard provides us with valuable information. That is, the professor, who emphasized the need to approach these satires based on historical criteria, said, "Further research confirms that the satirical poem with the radix "Bachchagar" is not dedicated to Dukchi Eshon, but to Muhammad Musaboy, the head of the "Hazrat" madrasa where Mukimi lived. This is also confirmed by the sixth verse of this poem:

There is no one in the world who is a fool, after all,  
I am afraid to challenge Hazrat, Bachchagar" [9.158.]

So this scientific information indicates that Mukimi's satire with the radix "Bachchagar" is not dedicated to Dukchi Eshon. "As for the poet's satirical work "Frogs", as noted above, it is observed that this poem was edited due to the strong pressure of the Soviet ideology. The 5th, 7th, verses of the satire appear in all editions of the collection of the poet's centuries in the following version:

Hoh-nohoh Mingtepa oyyal kylursiz zikri jahr,  
Even in the time of the pond, even the drunken pawns were frogs.  
In the past, Oyimkishlok, Mukimiy, emdi haif,  
Bachchalar white-hooded thick-bellied frogs.

In Mukimiy's own manuscript, numbered 13-25 (page 121a), the original text is:

Or even for Russian-like creatures, this day is a holiday,  
Even in the time of the pond, even the drunken pawns were frogs.

In the past, Oyimkishlok, Mukimiy, emdi haif Alas, young frogs in the pond instead of the children.

It seems that the verses “Huh-nokhoh Mingtepa oyyal qilursiz zikri jahr”, “Bachchalar aq du‘ppilik karin yo‘ghon kuraqalar” – which caused objections from experts – were consciously edited according to the ideology of that time. The worst thing is that the poem was interpreted in relation to Dukchi Eshon, contrary to historical truth.”[9.159.] Based on this valuable information, a basis was created for analyzing poetic series dedicated to Dukchi Eshon (Muhammad Ali). It is known that by this period, works written by different authors on the same topic raised poetry to another level. As a result, poetic series emerged. “A poetic series is a unique system, its content and the interrelationship of the works that make up the series create a series. The elements that make up a series also perform aesthetic, expressive, and structural functions”[3.19]. Indeed, as the literary scholar correctly explained, there is a single idea that unites the poems in poetic series in terms of content and logic. And all the content and essence unite around this idea. Zavqi, following in the footsteps of Mukimi, begins the poem as follows: The world is full of noise and noise, this trading eshan [5.32].

The content of both works seems to be very close to each other. Both reflect the attitude towards the leader of the uprising. It is said that countless places were destroyed because of him. However, these two satires differ from each other. Because Zavqi approaches the topic of the eshan differently. This can be explained as follows. In fact, it is no secret to literary people that these poems were written in accordance with the dominant views of that time. In particular, through the article “Secrets of Hired Literature” by Professor Hamidulla Boltaboyev, it becomes clear that Mukimiy did not write a special work exposing the Dukchi eshan, which is substantiated by scientific evidence. “The fact that the pure name of Mukimiy is mentioned as the initiator and creator of the “Dukchi Eshon Cycle” contradicts both historical truth and literary logic is evident from the poet's satirical legacy, which initially directed its criticism against the tsarist officials and military who introduced a policy of aggression and colonialism into the country” [6.3]. In addition, this article makes it clear that the poems on this topic were written on the basis of a special order from the government, and Zavqi scientifically concludes through facts that this was no exception. His satirical works such as “Hajvi Yigchi Eshon”, “Uy Puli” and “Pashshalar” also provide information about the fact that they appeared on the stage in the series of these orders. And through this, it proves that Mukimi had nothing to do with such tasks. In the first verses of Zavqi's satire, the Eshon is evaluated from the outside, but throughout the verses, it is described that as a result of his rebellion, the entire Fergana region was destroyed and the people suffered greatly:

You did the work, the poor people became adults,

You ate the gozani, the bozchi, the bangi, or the Eshon [8.32-33].

Another important aspect of the literature of this period is that the works created in it are in harmony with the folk language, are written simply and fluently. We can see a clear example of this in the above poems. The event is reflected in all its details in Zavqi's satire. The poet writes that the people of Fergana were in a difficult situation because this uprising spread so quickly. This fame, it is said in the poem, attracted everyone like a plague. The poet expresses his deep sorrow for the ruined and devastated Mingtepa. If we pay attention to the analysis of this series of poems, only in the satire written by Zavqi is it reported that Eshon was captured by the chieftain Kadirguli and hanged. This is another proof of Professor H. Boltaboev's

information that the denunciation of Dukchi Eshon was actually written by Zavqiy on a special order from the tsarist government.

How many people died, how many people were taken captive,

The Shar' ruling: you are a guarantor of satisfaction, oh eshan.

If you do not hold back, the commander of the Kadirguli, if you do not hang yourself,

You would have been a month at this time, the Mahdi claim, eshan [8.32-33].

In his twenty-bayt (forty lines), Zavqi's humor describes eshan's behavior as "I did not like your behavior at all, you poor eshan... Your appearance is corrupt, your character is corrupt like a cunning dog." Zavqi was also distinguished by his unique way of thinking, and his works, unlike other writers, were imbued with a critical view and determination. It is worth noting that, due to the literary influence, the sharp irony, bitter sharpness, and approach to socio-political issues in Mukimi's work were also prominent in Zavqi's work. Another important aspect of the literature of the period is that poets made new artistic discoveries without departing from tradition. Thus, new images, similes, and poetic expressions emerged in our renewed literature. We learned about Rojiy Marginoni's poem "Humour about the Second Stage" on this topic through the scientific research conducted by Professor Aftondil Erkinov. This poem consists of seventeen verses, and like the poet Zavqi, Rojiy also expressed his thoughts about the stage in a poetic way. The difference is that in the satire written by Rojiy, the main attention is paid to the details of the uprising. Because the similes and descriptions in the lines clearly prove this. How and how the uprising took place and how much loss the people suffered as a result are expressed in strong colors: He left his place, took a white rag in his hand, Raised his spear, and conquered the world... He saw, opening his eyes, his troops fled, Other people scattered, and he cried out in amazement [2.82].

The poet Rajiy describes this uprising as a conspiracy, and rather than harsh thoughts about the eshan, he pays more attention to the process of the uprising, from its occurrence to its disaster. This is precisely where its difference from the Mukimiy and Zavqiy's satires comes into play. Because in the above satires, the state of the eshan and its shortcomings are mainly exposed. In Rajiy's satire, the details of the battle are described so vividly that it serves to enrich the imagination of the uprising. In the stories of Zavqi and Raji, we also find lines that are similar in meaning: While Zavqi refers to the raw plan of the eshan and describes its situation by saying, "A strange custom: you cooked soup without firewood on the roof," Raji further enriches this content and explains it as follows: "He put fire under the ground and boiled the pot on the roof" or "Some animals, unaware of your trick, knew the soup cooked on the roof, a sign of miracle." While Zavqi refers to the eshan's work being without a plan, Raji also refers to the plan made on the roof. At the end of the story of Mukimi, he quotes the lines: "O Mukimi, do not let anyone harm you, If you have an enemy, you will not even say that you are a bachchagar," thereby showing his objective approach to the uprising. In Zavqi, "If anyone asks about this uprising in Fergana, Zavqi says: the soul has left, the history of the treasonous eshan." It seems that Zavqi criticizes the eshan at the end of the poem. Raji concludes the satire by saying, "He became a disgrace among the people and died under the gallows."

Originally from Margilan, Muhammad Umar Umidi, the author of the work "Maktubchai Khan" (1884), whose creative activity began in Fergana in the second half of the 19th century, also has a poem on this topic, "Yigchi Eshon Hajvi", which consists of two parts, and the first part of this poem consists of twenty verses [1.95]. The poem describes how Dukchi Eshon managed to gather people through cunning and cunning, and how his fame spread everywhere:

The fire that was kindled by Misvagidan is the fame of a bachchagar, You do great things, you are a sure claim, Eshon [1.95].

The second part of the satirical ghazal-style satirical criticism is added to the satirical section. Eshon is accused of colluding with the devil in a plot. The first part also contained a similar line: The cunning devil appeared with a plan, Eshon... In the second part, the content is expressed more exaggeratedly, and the second part complements it as a continuation of the first part: Or in the plot of the devil, this devil is Eshon... In the first part, the names of Muhammadkhan Qazi, who gave the Eshon the title, and Sarmsaq Khoja, who had a conversation with him and supported him, are given. Eshon, who sent them gifts and greetings, is severely criticized. In the second part, the verses express how many people were imprisoned, their homes destroyed, their property lost, and ultimately the Eshon was destroyed. It is important to note that the poet Umidi's thoughts, like Zavqi's, are based on criticism. This indicates that the artists of that period approached every event with observation and insight.

Tashkhodja Asiri Khojandi also has a poem called "Dar Mazammati Eshon Dukchi" consisting of eighteen verses. All of these poems not only reflect the situation in the environment of that time, but also testify to the individual approach of the creators to any event taking place in the life of society. In particular, the jokes about Dukchi Eshon are satirical in nature and reflect bitter laughter. Thus, a series of poems dedicated to Dukchi Eshon emerged. "The fact that the poems in the series are independent works is evident in the topic chosen for each poem, in the title given, in the presence of its own poetic images, in its independent content, in the depiction of experience or in the presence of a separate plot line" [3.19]. Indeed, one of the main features of series of poems is that they are united around a single theme. The creation of group poems with a unified content and the participation of a single lyrical hero continued in this period in a form full of innovations in accordance with tradition. As the literary critic O. Fayzullayeva noted in her research, group poetry is also one of the artistic forms that has gone through its own development, and in it a tradition that has continued for centuries is also observed. The unanimity in group poems is evidence of this idea.

### Conclusion

It can be said that by the time, poetic series reflecting the socio-political life of Kokand came to the fore. The reason is that representatives of democratic literature sang the pain of ordinary people affected by the misfortunes that have befallen and are happening to the people, various events. Poems dedicated to the Andijan uprising enrich and supplement historical information. The studies that have been conducted and are being conducted on the works of the creators of the Kokand literary environment of the period of national revival, as well as on the issues of the analysis of poetic series, show the scientific and practical significance of the literature of this period.

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