



## Classification Of Poems In The Collection “Gulshani Dilafgor”

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### ABSTRACT

This article classifies some of the poems in the “Gulshani Dilafgor” collection. Most of the poet’s poems are in sync with the lyrical works of poets such as Furqat, Muqimi, Hamza, Khislat, Kami, imbued with the ideas of nationalism and enlightenment. The classification of lyrical poems in the collection of the poet “Gulshani Dilafgor” shows that Dilafgor could not avoid the themes that accompanied the poets in Uzbek classical poetry. He, too, relied on the progressive ideas of his time in continuing the traditions of his predecessors.

### KEYWORDS

Gulshani Dilafgor, ghazal, dewan, nat, poem, literary criticism, source studies, textual criticism, classification, collection, lyrical works.

### INTRODUCTION

The literary heritage of enlightened artists who lived and worked in the late 19th and

early 20th centuries is preserved in many libraries around

the world. The Manuscripts Fund of the State Museum of Literature and Folklore of Uzbekistan is one of such sacred places. In addition to the Middle Ages, the museum has a large number of sources on various fields of science and literature created in the XIX - XX centuries.

It is natural and customary for any researcher whose case is related to the past to come across information here that is not yet known to anyone.

Our encounter with “Gulshani Dilafgor” was one of such “ordinary” cases. Dilafgor's poems “Gulshani Dilafgor” were first published in book form in 1914 in Tashkent by Yakovlev, and then in 1916 in the Gulomiya printing house. Both editions repeat each other. “Gulshani Dilafgor” includes poems of the poet in the genres of ghazal, murabba, muhammas, musaddas, qasida, masnavi, qita and chiston. The poems were not placed at the request of the dewan. At the end of the book, the author explains this situation as follows: Insha'Allah, he hopes that we will be able to recite the second verse in the same way, that is, in the same alphabet and under the name of “Devoni Dilafgor” [1, p. 48]. Does this collection meet the literary requirements and legal requirements specific to the dewan?

### THE MAIN FINDINGS AND RESULTS

What should Devon be like? As we know from sources and scientific literature, the dewan often begins with a preface (introductory part). In it, the author provides information about the reasons for writing this collection of poems, its name, the spiritual or material support in its writing (of course, if they exist). There is no prose or prostration in Gulshani Dilafgor. Toshbosma (Printing industry):

Zihi shohi arab, mohi ajam, ul sayyidi barno,

Xudo Qur'onda aydi vasfinga “Yosin” ilan “Toho”.

“Gulshani Dilafgor” began with the glorification of the Prophet (S.A.W).

Naturally, after the successive ghazals in the dewan, there are no examples of such creative types as “mustazad”, “muhammas”, “tarjiband”, “tambandband”, “masnavi”, “qasida”, “qita”, “problema”, “chiston”, “rubai”, “tuyuk”, “fard” in “Gulshani Dilafgor”.

But the poet's literary heritage has not been studied as a separate object of study based on primary sources. One of the urgent scientific tasks is to study the lyrical works in Dilafgor's collection “Gulshani Dilafgor” on the basis of the latest achievements of literature and literary sources and textual studies.

There is not much information about Dilafgor's biography and creative heritage. The available sources are also in the form of brief reports on the activities of this artist.

As a poet, Dilafgor created more lyrical works. He, too, was inspired by the masters of the word art in his work, wrote parables to them, and tied tahymes to his poems. He wrote poems similar to Fuzuli's. Poets such as Yassavi, Mashrab, Khislat, Hazini, Muqimi, Furqat, Zavqi, Miskin, Kami tied muhammas to their works.

When the poetry of the poet Dilafgor is classified by subject, it is possible to observe how the writer's aesthetic ideal grew. The collection “Gulshani Dilafgor”, published by the poet at his own expense, includes 23 ghazals, 20 muhammas (1 muvashshah), 3 musaddas (1 tarje'band), 1 chiston and 2 fard.

The following statements of Adham Mamatkulov and Jaloliddin Juraev, who prepared Dilafgor's poems for publication, are true: "Certain poems of Dilafgor are written in traditional genres and themes formed in classical literature. They are influenced by the works of Ahmad Yassavi, Suleiman Bagirgani, Fuzuli, Huvaydo, Hazini [2, p. 7]. Indeed, Dilafgor was a true Muslim child and followed his predecessors as a poet.

"Dilafgor's poetry is close to Hazini's poems", wrote Polatjon Qayyumi, noting which representative of our classical literature had the greatest influence on the poet's work. This conclusion can be attributed to the following factors:

Ishqing o'tig'a, jono, bag'rimni chu  
dog'larman,

Tig' ostida o'lmog'ni Tohir kabi chog'larman,

Hajringda Dilafgordek vaslingni so'rog'larman,

Naylayki ilojim yo'q, har ko'chada yig'larman,

Tor o'ldi Haziniyg'a Farg'ona tong otg'uncha.

I love you, my dear, I will stain my heart,

I will die under the sword like Tahir,

I will ask you, like a madman in your  
pilgrimage,

I can't help crying on every street,

The roads in separation were narrow, Fergana  
until dawn.

First, this gazelle was very popular in its time. It is no coincidence that even Mirzakalon Ismaili called his novel "Fergana until dawn". It is possible that Dilafgor's muhammas in Hazini's ghazal "Until the dawn of Fergana"

motivated Polatjon Qayyumi to come to the above conclusion. In addition, the following conclusions of the publishers of the collection "Gulshani Dilafgor" confirm our opinion:

"Undoubtedly, the literary conversations with the participation of poets such as Muqimi, Khislat, Kami were the basis for the formation of Dilafgor's worldview and diversity in his work. In particular, in his works we find verses that are in harmony with the humorous Muqimi, the nationalist and enlightenment ideas of Khislat and Kami" [2, p. 7].

While studying the lyrical works in "Gulshani Dilafgor", we witnessed that the poet was a madrasa student, a man of knowledge of poetry, and was able to show his talent and potential in his works. Dilafgor could not avoid the themes that accompanied the poets in Uzbek classical poetry. He, too, relied on the advanced ideas of his time in continuing the traditions of his predecessors, who had shaken the pen before him. The range of themes of the poet's poetry is wide and varied. Most of Dilafgor's lyrical works are ghazals, which also vary in form and subject matter.

It is known that the period of Dilafgor's life is called "the period of national awakening" in the history of our literature. Of course, in the work of each artist, the period in which he lived, the environment is reflected in some way. We can see this in Dilafgor's work as well. Accordingly, the lyrical works of the poet can be divided into the form of poems that express the mystical spirit and content, religious-enlightenment, science-enlightenment, love songs, social problems.

Dilafgor prayed for forgiveness of his sins while believing in the Creator:

G'aribmen, benavoman, g'am bila qadim duto,  
yo Rab,

Junun dashtida yotgan muztarib holim  
tabo(h), yo Rab.

Karamlik podshohim, sendin o'zga takyagohim  
yo'q,

Tilab matlabni keldim dargahingga men gado,  
yo Rab.

I am a stranger, I am mad, I am bowed down  
with sorrow, O Lord,

Lying in the wilderness of Junun, O Lord.

King of generosity, I have no other support  
than you,

I have come to you, O Lord.

Dilafgor created a series of several prayers.  
The poems of the poet, like the works of  
classical literature, have a number of qualities.  
One of these characteristics is that a person  
goes to the real world by faith:

Tavba qildim, tavbai maqbuli hidoyat aylagil,

Fazli ehsoning man osiyg'a inoyat aylagil,

Bul munojoti Dilafgorni ijobat aylagil,

Rabbano, fag'firlano, ey Xoliqi har du jahon,

Aylasam rihlat bu olamdin, yiborg'il boiymon.

I repent, repent, and be guided,

Be gracious to those who forbid charitable  
giving,

Let Dilafgor answer this prayer,

Lord, forgive me, O Creator of both worlds,

When I think about it, I am free from this  
world, I am proud of it.

It is well known that in the Muslim East, it has  
become a tradition to finish works based on  
the wise sayings of the four chapters. For  
example, the poet-thinker Alisher Navoi,  
inspired by the work of Hazrat Ali  
(caramallahu wajhahu) "Nasru-l-laoli",  
collected his word "Nazmu-l-javohir". Dilafgor  
also linked the prayers of Hadrat Abu Bakr  
Siddiq. This verse begins with the verse, "Kech  
gunohimni bahaqqi Hazrati Odam xalil-  
Forgive me for my late sins, Adam", and  
sounds like the poet's sincere repentance,  
supplication, and sincere supplication to God.

Since Dilafgor is a true ummah to our Prophet  
Muhammad (saas), he dedicates a worthy  
naat by dedicating his head to the universe.  
The ghazal begins with the following verse:

Zihi shohi arab, mohi ajam, ul sayyidi barno,

Xudo Qur'onda aydi vasfinga "Yosin" ilan  
"Toho".

It is natural that Dilafgor's work is nourished  
by the samples of our classical literature, and  
it should be noted that Mashrab's poetry also  
nourished him. It is known that Mashrab  
created in a unique direction in the history of  
our literature and is one of the founders of the  
"Kalandariya" leech. It is well known that  
Mashrab's work is a poem that sings of divine  
love. His:

Har kishining dardi bo'lsa yig'lasin yor oldida,

Qolmasin armon yurakda etsin izhor oldida,-

Let everyone weep when they are in pain,

Let the wish remain in the heart before the  
confession, -

Dilafgor composed the following verse:

Telba ko'nglum ko'z tutar, fursat topib yor oldida,

Aylasam hijron g'amin fil-jumla izhor oldida,

My crazy heart is watching, taking the opportunity to stand in front of you,

When I turn around, I am in front of an expression of grief.

O'rtanib kuysam tong ermas, rashkdin ahboblar

G'ayrlar bazmi Skandar tuzsa dildor oldida.

When I wake up, it's not morning, jealous people

The party of the non-believers is in front of the lover if Scandar composes.

Vah nechun o'lmay tiriklay, shomdin to subhidam,

Bo'lsalar doim raqib eli chamanzor oldida.

Wow, why don't you live and die, from dawn to dusk,

If they are, the opponent's hand is always in front of them.

Har zamon etsam tavoze', yer o'pub qilsam salom,

Bir kalomi xush eshitmayman vafodor oldida.

Whenever I am humble, when I kiss the ground, hello,

I do not like a word in front of the faithful.

Dil havas aylar ani la'li labidin bo'sa,

Aql aylar beadam andisha bul kor oldida.

When the moon kisses the labyrinth,

The mind is in front of the blind for months.

Aytingiz, ahboblar, rahm etmasa holim ko'rub,

Hajrida qilsun shahid qonim to'kub yor oldida.

Please tell, what's the story of them big puppy's ....

May my martyr shed his blood in front of me.

Kuymasunmu notavon joni, Dilafgor, ohkim,

Suhbat etsa doimo ul sho'x ag'yor oldida.

Won't you burn, poor soul, Dilafgor, ohkim.

He is always in the forefront of conversation.

Dilafgor's works, like the poems of his contemporary poets, play a special role in shaping the sense of nation. In particular, his poems about the nation are in harmony with the poetry of Hamza, Abdullah Avloni on this subject:

Tun-kechalar choyxonada aytib hamisha safsata,

Ko'k choy ichib, shilqillashib hyech ish qilolmaymiz hanuz.

It is always nonsense to tell in the cafe at night,

We still can't do anything by drinking green tea and sneezing.

Or in another poem he states that he will not be left out of the progress that science holds:

Simsiz havoda teligrof yurguzdi ilmu fan ilan,

Biz bodparak, bedonadin o'zga bilolmaymiz hanuz.

A wireless telegraph carried with science,

We still don't know anything other than the wind.

Ul Yo(v)rupo odamlari ilm yo'lig'a aylar jadal,

Bizlar chafan, ko'krak ochuq, mahram bo'lolmaymiz hanuz

The European people have been on the path of science for months,

We're a robe, the breasts are open, the couple can't be honest yet.

In this ghazal one can observe the harmony inherent in Hamza's poems. It is known that in several socio-political poems of Hamza Hakimzoda it is noted that Europe is progressing due to science. In particular, the poet's poem "Address to my compatriots" written in 1914 reads:

G'aflat uyqusidin ko'zung och, boq zamona,

Ilm ila maorif tutuni to'ldi jahona,

Soldi hama millat bu maorifga xazona,

Biz millat etub or ila nomusi bahona,

Na maktaba ilm o'ldi, na bozorda tijora,

Xushk o'ldugimiz boisidin bo'ldi kasolat [4].

Open your eyes from the sleep of ignorance, look at the time,

The world is filled with the smoke of knowledge and education,

The whole nation treasures this education,

We are an excuse to honor the nation,

Neither school science died, nor trade in the market,

We died because of the drought.

It is known that Hamza, like other Jadids, aimed to awaken the nation from ignorance and ignorance, encouraged the people to look at the world with open eyes, to enjoy knowledge and education.

Although most of Dilafgor's lyrical legacy consists of romantic poems, in time the poet turned to other genres.

It is no exaggeration to say that the advent of photography in the early twentieth century enriched the ghazal genre with a number of innovations. When the lyrical protagonist's heart was full of love, the image of beloved one inspired him even more:

Iltilof aytab yubormishsan, nigoro, surating,

Yaxshi soatda kelib tegdi, diloro, surating.

Compliment, face, picture,

Arrived at a good hour, in my heart, take a picture.

Sirri asrorim nihon erdi ko'ngil ganjidakim,

Boz qildi ishqimi el ichra ifsho, surating.

My secret was hidden in my heart,

Reveal your love in the hand, take a picture.

Ro'zu shab Haqdin tilar erdim sani ko'rmaq uchun,

Hosil o'ldi nisfi matlab, emdi holo surating.

I wanted to see the number of fasting nights,  
Half of the crop died and looked at the picture.

The lyrical protagonist finds it difficult to breathe even a single breath. He always lives with his imagination. In particular, the poet's radiant ghazal "Without You" is distinguished by its playfulness and light reading. The text of the poem is as follows:

Motives of divine love and Sufi love are also sung in the poems of the poet. Although the poet in most of his poems seems to refer to the beauty of the earth, he is in fact expressing his love for the Creator. Of course, it should not be forgotten that this is "Al-Majazu Qantaratul-Haqiqat" ("Majaz is the bridge to the truth"):

Darig'o, umrim o'tdi, ey pari, hajringda jono deb,

Qarong'u bo'ldi olam ko'zlarimg'a, sho'xu barno deb.

Bo'libman misli Majnun, kil tarahhum, yori jononim,

Yutay tokayg'acha qon laxta-laxta, oh Laylo, deb.

Qo'yibman ostonangg'a boshimni, ey jafopesha,

Jahon mahvashlaridin sen pari paykarni a'lo deb.

Dariga, my life is over, O beautiful one, that you are alive in your sorrow,

It was dark in my eyes, like a spring.

I was like a madman, my song, my sweetheart,

How long will the swallowing blood clot, oh Layla?

I put my head on the threshold, O tormentor,

You are the best in the world.

As we have seen, Dilafgor's verses on "figurative divine love" are numerous. Another of them begins with the following matla:

Arsai olamda, jono, orazing chun oftob.

Lam'ai anvor aksing ko'kda go'yo mohtob.

In the history of our literature, there is probably no Turkish-speaking writer who did not enjoy Fuzuli. Once upon a time, it was customary to write ghazals in Fuzuli's language due to his sweetness. People's poet of Uzbekistan Erkin Vahidov also acknowledged Fuzuli's genius: He wrote,

Mening shoirligim yolg'ondir ammo,

Fuzuliy she'riga oshiqligim rost, -

My poetry is a lie but,

It is true that I am in love with Fuzuli's poetry,

Dilafgor, like his predecessors, wrote fuzuli poems and continued this tradition in a sense. In particular, the poet's ghazal, which begins with the following verse, is similar to Fuzuli's:

Go'zal mahvashlar ichra sen kabi hurliqo bo'lmaz,

Qiyomingla nechun tashbih qilam tubo raso bo'lmaz.

Rikobing bo'sa etmazmi, go'randa har nuchuk odam,

Ayo, ey ofati davron, saningla podshoh bo'lmaz...

Xaloyiq bir-birina so'ylashur husnung ko'ran hola,

Duoya qo'l ochib bo'yla jahonda dilrabo bo'lmaz.

Iki ohu g'izolon ko'zlaring hajrin chekanlar der:

Go'zallar bo'lsalar ham bo'ylakim chashmi siyoh bo'lmaz.

Nigoro, la'li nobing vermayam men Xizri hayvona,

Hayotim ketdukinda g'ayri la'ling hyech davo bo'lmaz.

Dami nozu tag'oful qildug'ingda men Dilafgora,

Na deb hijroning bul xasta ko'ngul oshno bo'lmaz.

## CONCLUSION

To sum up, although the publishers of the collection "Gulshani Dilafgor" came to the conclusion that the influence of poets such as Muqimi, Khislat, Kami was strong in Dilafgor's work, in fact, the scope of the poet's poetry is much wider. This is evidenced by the fact that Dilafgar, as a true Muslim child, linked the prayers of Hadrat Abu Bakr Siddiq. Motives of divine love and Sufi love are also sung in Dilafgor's poems. Although the poet seems to address the beauty of the earth in most of his poems, in fact he expresses his love for the Creator in them.

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