



STRUCTURAL CLASSIFICATION OF THE LITERARY HERITAGE BY FIRAQI KHUQANDI

Submission Date: November 05, 2022, **Accepted Date:** November 15, 2022,

Published Date: November 28, 2022

Crossref doi: <https://doi.org/10.37547/philological-crjps-03-11-12>

Journal Website:
<https://masterjournals.com/index.php/crjps>

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Salimakhon N. Eshonova

Phd, Senior Researcher Head Of Department Of Classical Literature Beruni Institute Of Oriental Studies Academy Of Sciences Of Uzbekistan

Durdona S. Zokirova

2nd Year Ma Student Of The Tashkent State Tashkent State University Of Oriental Studies Uzbekistan

ABSTRACT

As one may know, in the literary milieu of Kokand, the traditions of Uzbek classical literature were very developed, in particular, kasidanavi, gazelles of famous poets, tatabbu, tahmist, written divans, which were later continued by a number of poets back in the 1920s. One of these followers, Dostmuhammad Firaki (1891–1965), who lived and worked in Kokand, wrote a divan in Uzbek and Persian. These divans are currently kept in the personal library of his daughter Mastura Nazirova. Some of his poems are also available on scattered pages in the personal archives of Charkhi and Firaki of the Kokand Literary Museum. All manuscripts have a special meaning in their writing. Also, poems and stories published in the newspaper Yangi Fergana (1960-61), an anthology Tree of Eternity (1989), and some poems published in Tazkira-i Kayumi (1998) have survived in prose to this day.

The article talks about the life path of Dostmuhammad Firaki Hkukandi, his literary heritage, their brief description, the theme of his poetry, genre features. The role of the literary heritage of the poet in the Kokand literary milieu and in classical literature in general is clearly shown.

KEYWORDS



Literary milieu of Kokand, Amir Umar-khan, Dostmuhammad Firaki Hkukandi, autograph, Kokand Literary Museum, "Yangi Fergana", "Tree of Eternity", "Tazkira-i Kayumi".

INTRODUCTION

The Kokand literary milieu means the milieu created by the initiative of the ruler of the Kokand Khanate, king and poet Amir Sayyid Muhammad Umarkhan (1787–1822; reigned 1810–1822). During his rule, Amir Umar Khan supported poets, historians, people of science and art from all sides, translated many works in Arabic and Persian languages into Uzbek, and had copied them in a decorative form. The literary heritage of many talented artists belonging to this milieu environment has taken place in the history of Uzbek literature. In the first half of the 19th century, in the Kokand literary circles, the traditions of writing *divan* (collection of poems by one or more poets of the East. The poems in it are arranged by genre, in alphabetical order of the last letters of rhyming words), *tazkiranavis*, *naziragoy*, *qasidagoy* (here *qasida* is the "highest" and most stable genre of Arabic and Middle Eastern lyrics), epic writing, historiography, *zullisonayny* (bilingualism) were successfully continued [14: 7]. Many artists were not only poets, writers, but also historians. Poems written from the second half of the 19th century onward along with classical traditions also reflect the political and social changes during the time of Tsarist Russia and the Soviet system [14: 7–8; 2: 113]. The development of printing, especially the publishing of newspapers and magazines, which started from this period, opened a new era in literary life. In their articles

and poems, the relationship of creators to social life, social artistic activities are expressed, and they are also sources that inform about the spirit of the time, literary trends [14: 8].

Main Part. The direction of enlightenment, which began to appear in the works of representatives of the Kokand literary milieu such as Muqimi (1850–1903), Zavqi (1853–1921), and Furqat (1858–1909), became stronger in the 20th century. The activity and creativity of *Jadid* literary figures such as Ibrahim Davron (1874–1922), Abdulla Avloni (1878–1934), Munavvarqori Abdurashidkhan ogli (1878–1931), Mirzo Khoqandi (1880–1943), Hamza Hakimzada Niyoz (1889–1929) took its development to a new level.

Dostmuhammad Haji Muhammad (Hojimatov) Firaqi Khuqandi, who was brought up in this environment, was also a great poet. The first information about him is given in the works by Poladjon domla Qayyumi (1885-1964) "Tazkirai Qayyumi". According to him, Dostmuhammad who was of high moral standards, owner of kindness, loving, cheerful and eloquent one, was born in 1891 in the family of Mulla Haji Muhammad, who belonged to the village of Chust. After finishing primary school, he studied at the Zanjirli madrasa in Khoqand. He thoroughly mastered not only the science of Sharia, but also the sciences related to oriental classical literature, and also mastered the art of calligraphy. At the madrasa, he met Maulana Zarra and learned the art of writing



poetry from him [6: 643]. The eldest of the children in the Firaqi family had two brothers and one sister. After graduating from the madrasa, he went to Almaty by fate. There, in 1925, he started a family with a girl named Robiyakhan. Returning to Kokand in 1933, he lived on Yangi Hayot, Tashkandlik neighborhood, Sarmozor block of the city, and began to make a living by his father's profession as a butcher. Later, he lived at his place on Kengash Street, Qalandar neighborhood, and died on February 25, 1965 at the age of 74 [5].

His contemporaries Yori (1853–1944), Nasimi (1866–1941), Garibi (1877–1961), Charkhi (1900–1979), Chusti (1904–1983), brothers Javdat (1905–1964) and Sabir (1905–1972) Abdullah were friends with poet, established creative bonds. He dedicated a number of poems to his teacher Hamza Hakimzada Niyazi, and after his tragic death, together with his friends Chustiy and Charkhi, they wrote dirges for his teacher [1: 17; 4:8].

According to Firaqi's daughter Mastura aya Nazirova, poetry recitals and bahri-bayts were often organized in her father's house, and many poets and well-known hafizs participated in them. Firaqi also took part in creative circles held in "Furqat Bog'i" in Kokand with his poems and was in the center of the circle. His poems "Kamdan-kam", "Taronayi bayot", "Dostlar" were set to music and performed by hafizs such as Komiljon Otaniyozov, Arif Alimahsumov, Erkaqori Karimov and these songs still are very popular among our people [5].

Results and Discussions. Dostmuhammad Khuqandi, in addition to Firaqi, also wrote under

the penname Farhat [1: 17; 17:8]. He wrote in Uzbek and Persian languages. In the years 1925-1964, he wrote a separate collection of his poems in both languages. These divans are currently stored in the private library of his daughter Mastura aya Nazirova [3]. There are poems in the personal archives of Charkhi and Firaqi of the Kokand Literary Museum. All his manuscripts are of special importance with their signatures. In addition, some of his poems were published in the newspaper "Yangi Ferghana" (1960-61), the anthology "The Tree of Eternity" (1989) and "Tazkira-i Qayyumi" (1998) [3; 8–13].

Firaqi's Turkish divan is written in black, red, blue, brown inks in a beautiful calligraphy on the checkered pages of the stamp album. The text is arranged horizontally and diagonally in 1, 2, 4 columns of 10-20 lines per page. All poems are titled. Titles are not separated by other ink. Autograph. Pages are paginated in Arabic numerals. Poygir (?) not available. Page 01 is entitled "Devony Firaqi" in blue ink. Most poems are followed by the date of writing in Cyrillic, sometimes Roman numerals. The poet collected in his divan his poems written between August 1925 and November 1964.

Brown cover with modern hardboard. In the lower part of the left cover, the sentence "Albom dlya marok" - "Album for the stamp" in Russian is embossed in bas-relief in Cyrillic script. There is a stamp inside indicating the price of the album with an inscription: "1 ruble 50 kopecks" - "1 soum 50 tiyins".

It is known that the genre of ghazal takes a leading place in the tradition of creating a divan. Usually



the divan consists of preface (if any), ghazals arranged in the order of the Arabic alphabet, and then poems of other genres. However, in some divans, there are copies where the poems are in alphabetical order, but mixed in terms of genre or not in alphabetical order at all [7]. In some divans composed in the 20th century, not only aruz, but also poems written in barmaq (finger) strophe are found [14].

Although the poems in Firaqi's divan are written in Aruz Bahr, they are not in alphabetical order. Poems are arranged in chronological order according to the date they were written. The

poet's divan called "Devoni Firaqi" mainly contains poems written in Uzbek, but there are also Persian poems. It contains 175 poems of the poet in the genres of ghazal, masnavi, mukhamas (a term in Turkic-speaking classical poetry) is a five-line poem, takhmis (five lines, in which three original lines are added to each bayt of someone else's ghazal), musaddas, fard, chiston, poetic narrative. 149 of them are written in Uzbek, 26 in Persian. Structural classification of poems in the divan by Firaqi

| No. | Genre | Amount & language | Amount of Nazira/Takhmis/Mushoira & language |
|-----|-----------|-------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| 1. | Ghazal | 90 81 in Uzbek, 9 in Persian | Ghazal - munojot 1 in Uzbek, Ghazal - nazira 3 in Uzbek, Ghazal - mushaira 7 in Uzbek, Ghazal - marsiya (dirge) 2 in Uzbek |
| 2. | Masnavi | 7 in Uzbek | |
| 3. | Mukhammas | 26: 25 in Uzbek, 1 in Persian | |



| | | | |
|----|-----------------|--------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 4. | Takhmis | 37 24 in Uzbek, 13 in Persian | Salman (1 in Persian) Navoi (2 in Uzbek) Khisrav (1 in Persian) Amiri (6 : 4 in Uzbek, 2 in Persian) Fazli (1 in Uzbek) Mahjur (5 in Uzbek) Mavzun (1 in Uzbek) Shahi (2 in Persian) Mirza (1 in Uzbek) Afgan (1 in Persian), Nodirkhan (1 in Persian) Kamil (1 in Uzbek) Muqimi (1 in Uzbek) Furqat (1 in Uzbek) Huzuri (1 in Uzbek) Hamza (1 in Uzbek) Yusuf (1 in Uzbek) Khoti (1 in Persian) Shaydo (1 in Persian) Javdat (3 in Uzbek) Qassab (1 in Persian) Charkhi (3 in Uzbek) |
| 5. | Musaddas | 1 in Uzbek | |
| 6. | Qit'a | 5: 3 in Uzbek, 2 in Persian | |
| 7. | Fard | 7 in Uzbek | |



| | | | |
|----|------------------------|------------------------------------------|--|
| 8. | Chiston and commentary | 1 in Persian | |
| 9. | Hikaya | 1 in Uzbek - Persian | |
| | Total | 175 : 149 in Uzbek, 26 in Persian | |

All the scattered pages in the personal archives of Charkhi and Firaqi of the Kokand Literature Museum are empty and without lines. Poems are copied with blue, black (1 poem in black pen) ink in the nastalik letter in columns 2, 3, 4, and mainly in italics. A total of 26 poems of the poet are stored in these archives. Firaqi's personal archive contains 11 ghazals (8 Uzbek, 3 Persian), 1 masnavi (in Uzbek), 1 mukhamas (in Uzbek) and 10 takhmis related to the Uzbek ghazals by Navoi (1), Amiri (1), Muqimi (1), Furqat (1) as well as ghazals in Persian by Khati (1), Yusuf (1), Afghan (1), Hamza (1), Charkhi (2), totaling 22 poems. 16 of the poems were written in Uzbek and 6 in Persian.

In the scattered pages of Charkhi's personal archive, 4 takhmis by Firaqi were copied related to ghazals by Muqimi (1 in Uzbek), Yusuf (1 in Persian), Afghan (1 Persian), and Hamza (1). 2 of the poems are written in Uzbek, 2 in Persian, and they are the same as the copy in Firaqi's personal archive, i.e. repeated, and in some of them it is noted that they were copied for Charkhi.

Structural classification of Firaqi's poems on the scattered pages kept in the Kokand Literary Museum

| Genres | Scattered pages of Firaqi's archive kept in the Kokand Literary Museum KP No. 6768 1934, 1958-60 | | | | Scattered pages of Charkhi's archive kept in the Kokand Literary Museum KP № 5419-5420 1937,1958-59,1964 | | | |
|--------|--------------------------------------------------------------------------------------------------------|-----------|------|------------|----------------------------------------------------------------------------------------------------------------|-----------|------|------------|
| | No. of genres | Bayt Qty. | Band | Misra Qty. | No. of genres | bayt сони | Ббан | Misra qty. |



| | | | | | | |
|------------------------------------------------|----|-----|-----|---|----|-----|
| Ghazal: 8 in Uzbek, 3 in Persian | 11 | 142 | 284 | - | - | - |
| Takhmis: 8 in Uzbek, 3 in Persian | 10 | 56 | 280 | - | - | - |
| Amiri (Uzbek) | 1 | 4 | 20 | - | - | - |
| Muqimi (Uzbek) | 1 | 6 | 30 | 1 | 6 | 30 |
| Khoti (Persian) | 1 | 5 | 25 | - | - | - |
| Navoi (Uzbek) | 1 | 7 | 35 | - | - | - |
| Furqat (Uzbek) | 1 | 5 | 25 | - | - | - |
| Afgan (Persian) | 1 | 6 | 30 | 1 | 6 | 30 |
| Yusuf (Persian) | 1 | 7 | 35 | 1 | 7 | 35 |
| Niyazi (Uzbek) | 1 | 5 | 25 | 1 | 5 | 25 |
| Charkhi (Uzbek) | 1 | 3 | 15 | - | - | - |
| | 1 | 8 | 40 | - | - | - |
| Masnavi (Uzbek) | 1 | 22 | 44 | - | - | - |
| Total | 2 | 220 | 608 | 4 | 25 | 100 |

Now, let's pay attention to the composition and classification of Firaqi's poems in the publications. In the newspaper "Yangi Fergana" (1960-61), the anthology "Abadiyat darakhti" (1989) and "Tazkirai Qayyumi" (1998) the poet published 4

ghazals, 2 muhammas and the muhammas related to ghazals by Niyazi (1), Charkhi (1), Mahjur (1), a total of 9 poems were published. All of them are written in Uzbek.

Structural classification of Firaqi's published poems

| Genres | Poems published in 1960-1998 |
|--------|---------------------------------|
|--------|---------------------------------|



| | Total no. | Bayt | Band | Misra qty. |
|---------------|-----------|-----------|------|------------|
| | | СОНИ | | |
| Ghazal | 4 | 40 | | 80 |
| Mukhammas | 2 | 9 | | 45 |
| Takhmis | 3 | 19 | | 95 |
| Total: | 9 | 68 | | 220 |

Structural-classification comparison of the publication of Firaqi's poems

| Genres | Yangi Fergana 23.01.1960 No. 10(6984) | | Yangi Fergana 11.10.1960 No. 121(7095) | | Yangi Feregan 7.02.1961 No. 17(7146) | | Abadiyat Darakhti 1989 й. | | Tazkira-I Qayyum Vol. III. 1998 | |
|---------------|------------------------------------------------|-----------|-------------------------------------------------|-----------|-----------------------------------------------|-----------|---------------------------------|-----------|------------------------------------------|------------|
| | Genre | Misra | Genre | Misra | Genre | Misra | Genre | Misra | Genre | Misra |
| Ghazal | - | - | - | - | 1 | 28 | 1 | 10 | 20 | 32 |
| Mukhammas | - | - | 1 | 20 | - | - | - | - | 1 | 25 |
| Takhmis | 1 | 20 | - | - | - | - | 1 | 25 | 2 | 70 |
| Total: | 1 | 20 | 1 | 20 | 1 | 28 | 2 | 45 | 5 | 127 |



When comparing the edition of these poems, it was found that there are differences or repetitions between bayt/band and misras.

The takhmis attached by Firaqi to the radif ((from Arabic literally “sitting behind the horseman”) - in oriental poetry, the repetition of one or more words after the rhyme at the end of each line) ghazal "Yakhshi" written by Hamza Hakimzada, one of the Jadid leaders of Kokand under the pen-name Niyazi, was published in the 1960 issue of "Yangi Fergana" newspaper (No. 10(6984)) and in the anthology "Abadiyat Darakhti", 1 band (5 verses) of the takhmis was omitted from the newspaper. This same takhmis is called "A mukhamas to Hakimzoda's ghazal " (DF - Devoni Firaqi: v. 24a) [1: 19, 15; 3]. The texts of the takhmis attached by Firaqi to Mahjur's radif ghazal "Mayliga" published in "Tazkirai Qayyumi" are different from those in Divan [6: 648]. The ghazal "Hakimzadaga" has 18 bayts (36 misra/lines) in the manuscript of the divan, the copy published in the

February 7, 1961 issue of the "Yangi Ferghana" newspaper consists of 14 bayts (28 misra), 4 bayt (8 misra) are missing, the text of 4 misra in the publication is completely different from the copy of the manuscript [11].

Since the above tables show the classification of manuscripts, scattered pages and poems in publications, in order to facilitate the work compared to the general classification of research sources, we chose the autograph book stored in the personal library of Firaqi's daughter Mastura aya Nazirova as a base source because it is complete, and marked it with the conditional letter A. We summarized Firaqi's poems stored in scattered pages in the personal archives of Charkhi and Firaqi in the Kokand Literary Museum named after Gafur Ghulam, summarizing them with the letter V (Cyrillic B in the original), and summarizing the published poems with the letter S (Cyrillic C in the original), and classified them as auxiliary sources.

A general structural-classification comparison of Firaqi's poems

| | | | | | | | | | |
|--------|--------------------------------------------------|----------|--------------|--------------------------------------------------------|----------|--------------|-------------------------------------------|----------|--------------|
| Genres | Basic source: DF - A | | | Б (B) | | | С (S) | | |
| | Kokand, personal library of M.Nazirova 1925-1964 | | | Scattered pages at the Kokand Literay Museum 1934-1960 | | | Poems in publications 1960-61, 1989, 1998 | | |
| | No. of | Bayt No. | No. of Misra | No. of | Band No. | No. of Misra | No. of | Bayt No. | No. of Misra |



| | | | | | | | | | |
|------------------|------------|-----|-------------|-----------|------------|------------|----------|-----------|------------|
| Ghazal | 90 | 860 | 1720 | 11 | 142 | 284 | 4 | 40 | 80 |
| Masnavi | 10 | 116 | 232 | 1 | 22 | 44 | - | - | - |
| Mukhammas | 26 | 400 | 800 | - | - | - | 2 | 9 | 45 |
| Takhmis | 37 | 252 | 1260 | 10 | 56 | 280 | 3 | 19 | 95 |
| Qit'a | 5 | 19 | 3 | - | - | - | - | - | - |
| Fard | 7 | 7 | 16 | - | - | - | - | - | - |
| Poem-prose story | 1 | | 2/52 | - | - | - | - | - | - |
| Total: | 175 | | 4099 | 22 | 220 | 608 | 9 | 68 | 220 |

Judging from this structural-comparative table, a total of 175 poems consisting of 4099 verses were collected in the collection called Turki by Firaqi, of which 149 were written in Uzbek and 26 in Persian. Poems were created during 1925-1964. 22 copies of these poems, consisting of 608 verses copied by the poet, are stored in the Kokand Literary Museum. 16 of these poems are written in Uzbek, 6 in Persian. All 9 poems of 220 verses published in the press are in Uzbek. There are inaccuracies in the composition, arrangement of verses, number, words and phrases of the copies of poems. They will be compared in further studies.

Conclusion. Firaqi was educated in the spirit of literary principles formed in the late 19th and early 20th centuries. He also witnessed the changes of socio-political system such as Hamza Hakimzada Niyazi, Garibi, Yori, Charkhi, Chusti. Naturally, these changes were reflected in his poems. In his

poems, the themes are diverse, traditionalism and creativity, old spirit and events in social life are reflected. His poems were written on the themes of metaphorical and divine love, moral-educational, social and love for the country.

From the attractive verses created by Firaqi, it can be seen that he has thoroughly mastered the secrets of Eastern poetry, especially that he has a special talent in tying takhmis. It should also be noted that the poets belonging to the literary milieu of Kokand mainly attributed more to the ghazals of Navoi, Fuzuli, and Amiri. The fact that Firaqi could attach mukhammas to, not only these poets, but also the ghazals of Persian classics such as Salman Sovaji, Shahi, and Khisrav, was able to develop the spirit, style and content of them shows his high literary skills.

In the history of Uzbek literature, the works of many authors who flourished in the Kokand



literary environment of the 19th-20th centuries were studied during the period of independence. The presence of a poet like Dostmuhammad Firoqi, the son of Mulla Haji Muhammad, who was neglected for some reasons, shows that we should study this period more. Because, for the first time, the literary heritage of Firaqi, which is being put to scientific use as an object of research, is particularly important as an important source in illuminating the complex literary and political processes of the 20th century, filling in the history of the literary milieu of Kokand and Uzbek classic literature.

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