

## **A Few Thoughts on the Lyrical Poems of Zullisonain Literature - Dilshodi Barno**

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**Abstract.** *It is a pity that the works of many poets and writers of our classical literature have not been properly explained. And even the name of some of them is not known to today's reader, but studies have determined that familiarity with them is only for the benefit of work.*

**Key words:** *researcher, immigrant, sabot, siege, shiroza, womanizer, novice, detailed.*

### **Introduction**

Therefore, the sweet-spoken poetess Dilshodi Barno is known only to a few researchers and literary experts. Until now, no researcher or scholar of literature, except Ahror Mukhtorov and Mahbuba Kadyrova, has produced valuable material about his writings. In fact, except for a few of the poet's own writings in the "History of Immigrants" and a few scattered verses, it is difficult to find accurate and detailed information from any source. and Uzbek are available, it is possible to understand the heart of a beautiful bilingual lady. Therefore, first of all, we should find a brief information about the life and times of the poetess, her social situation it allows to get acquainted with the inner world of the poetess and to better understand the content and meaning of her work. It is worth noting that the level of culture, the greatness of the era and its spiritual position in relation to women are determined in the literature of the East. That is, respect for women is respect for society and respect for society is respect for the future. This heritage is even more valuable to us because we treat women with oriental respect. In fact, a woman is the strength, power, pride and creator of the nation. In addition to this, women are considered the most precious and delicate nature of the universe, they are priceless and great.

Dilshod, the daughter of Rahimqul Sufi, who wrote in Uzbek and Tajik literature under the pseudonyms Dilshod Otin, Barno, Dilshodi Barno, was born in the beginning of the 19th century, more precisely in 1800, in the family of an intellectual man in Uroteppa, Istaravshan, Tajikistan. He was recognized as one of the prominent representatives of bilingual writers, a poet and an educator of his time. He received his initial literacy from his father.

During the capture of Uroteppa by Khan of Kokand Umar Khan in 1810-1822, Dilshod Barno was brought to Kokand among the prisoners. Here is a fragment of the "History of Immigrants" prepared by Ravshanroy, which will help to solve some of the problems of his life, sides and aspects of his life, as well as to understand the brain of his poems and several other issues:

"In the history of 1232, in the autumn season, when the people returned from the garden to the cities and villages and were focused on repairing and destroying the houses, the war of Amir

Umar Khan began. they surrounded the city, built a tent and camp in the Kallamanora area, and were waiting for the surrender of Uroteppa.

From time to time, a terrible commotion and smelly dust spread to the city, which was caused by shelling and destruction of the city.

Three years ago, my mother died of cholera and my father was lost (in the war), and his head was left in Callamanora like a hat. In our house, I lived with my grandmother, who was ninety years old, spinning carpets.

After pretending to enter the city, the army of invaders - soldiers, nobles and emir's relatives went from house to house and looted people's property and tools. All the prisoners were brought to the Chahorsu square. I did not know what happened to my grandmother. I did not know anything else when they arrested me. Rumors among the people reported that on that day thirteen thousand and four hundred people were captured and gathered in this square, now Ibrat.

The emir of Ferghana himself, i.e. emir Omar Khan, despite being a great scientist and poet, had no grudge against any scientist and poet of this oppressed region.

After the sunrise, countless horsemen came from the south side of the city, which is called "Ghoza Bazaar", and surrounded the area of the asylums, and two horsemen were shouting.

After the massacre of 100 begs, whose names I heard in the same place of execution, the remaining thirteen thousand prisoners became tyrants on foot. Crying, moaning and groaning, we walked through the plains of Navganda, Bekat, Kurkat and Mahram, which were named by the prisoners. I tripped over stones and thorns in the field, and my feet, like others, were covered in water and had bloodied and small nails. When all the captives were standing in the wide flat field of Khokand in anxiety and trembling, the people of that city also looked around with a look of regret and regret, and were angry with the Khan's army with a thousand sorrows and hatred. Men were brought into the garden from the east gate and women from the south. Under the arch, three girls were separated from the weak and sent to the harem. I still remember the names of those girls, one was called Izzatoi, the other was called Hurmatoi.

Khan, tall, with eyebrows, black eyes, beard, open face, spoke politely to me after the meeting. Despite his politeness, the emir seemed to me to be a violent and bloodthirsty king in the field of execution. He used to say to me: "Come, girl of the Tajik ghazal Khan..."

After that conversation and question-and-answer and inquiry by name, Amir demanded that I sing a ghazal in honor of Pomegranate. At that time I said:

In this world I saw the dome of the sky,

I saw him full of sadness.

They have silk curtains on their eyes.

I saw blood in my heart, wet eyes.

Under the blade of the tyrant ruler Umar Khan,

I saw the heart of every girl.

When this poem came to this verse, the amir was shocked. Mahram entered. He said: "Take this cut-throat to prison!" and pointed to that close eye. But I didn't know what the sign meant...

... And this sheikh said again in Persian: "O Ajiza, get up, go with this man until he leads to a house." Be quick, time is short. If you slow down, the mullah will say the call to prayer, after that there is no choice for women to go outside"... Then I greeted the faith, entered the house and saw an old woman who was approximately 80 years old. He met me with a straight figure, a radiant face, and he looked familiar, but I did not understand what he was saying. After he found out that I was Persian, he spoke in a bad Persian language. After twelve days of residence, I was engaged to the son of Ajuza, named Tosh Makhdum, by fate and the consent of Kamina. Tosh Makhdum was the imam of the nearby mosque and their mother was a school teacher for the girls.

I served my mother for about thirteen years, after that I mastered the Turkish dialect perfectly and started studying. At that time, our mother, at the age of ninety-two, taught girls and sewed without glasses. After seven years of my schooling, that is, when I was ninety-nine years old, my mother died, when I was thirty-seven years old. I saw eight children from Makhdum. Two of them stayed.

Makhdum lived more than twenty years after their mother and died at ninety. My interlocutors and companions were intelligent girls and poets. I have been a school teacher for fifty-one years, I had about twenty-thirty students, and I educated a total of eight hundred and ninety-one girls, almost a quarter of them were girls with a poetic temperament, poets and intellectuals of the time. As I mentioned my twenty-four poets at the end of the page, the girls named Khairiniso, Bahriniso, Anbaroi and Toutikiz were my best students and among the followers of Hafiz and Navoi and Bedil and Fuzuli.

After the surrender of Khokand to the Russian ruler and the possibility of traveling with a fire chariot, he traveled twice to his city - Uruateppa, on the way he was surrounded and suffered the prisoners of Uruateppa, who had traveled a long way on foot, and the terrible suffering of the road and the uproar of the battlefield from The view of the fireplace became a mirror of the world.

Thanking God for the kindness of the skillful Russian road builders, I sent a thousand curses to those past rulers of Bukhara, Mongols, and Kipchaks, and for the incompetence and the slave of the dog's ego. After those observations, I was able to draw a conclusion that the current condition of the people is a thousand times better than the condition of the ancient Muslim city of Istaravshan. At least I have written several pages and margins about my condition."

It is also appropriate to say that Dilshodi Barno is also the teacher of the famous Uzbek poetess Anbar Otun, who studied at her teacher's school since the age of seven. Dilshodi Barno himself wrote about this: "I worked to raise her until she was ten years old. I always hoped that this girl would certainly become a well-known poetess. Even from her youth, Anbaroi stood out among the women of the neighborhood with her subtle vision and intelligence..."

The creations of Dilshod Barno were discovered after the sixties of the last century. In this regard, a separate study was conducted by the distinguished researcher Ahror Mukhtorov. Also, Uzbek scientist Mahbuba Kadirova has done research on this. From Dilshod Barno, apart from the work "History of Immigrants", separate pieces of poetry have come down to us. In "History of Immigrants" events and incidents related to the historical, social and political life of the 19th century in Kokand are reflected. In this work, he included interesting information about the extortions and murders of Amir Umar Khan, the events of the conquest of Central Asia by Tsarist Russia. In his works, he called women for enlightenment, justice and equal rights. Also, the work contains useful information about more than 30 poets and poetesses who lived and created in Uroteppa and Kokand. The manuscript of this work is preserved in the Institute of Oriental Studies under the Academy of Sciences of Uzbekistan (inv. No. 1207). This work was published in Tajik and Uzbek languages.

It should be noted that Dilshod Barno's poems are very different from many poets of his era, including his contemporaries Nadirabegim and Uvaisiy, with their simplicity of expression and manner of expression, as well as with their cheerfulness and spirituality, sincerity and philanthropy. If in the poems of Nadirabegim and Uvaisiy we feel the spirit of Navoi's poetry and the highest literary emotions, the special features of the weight of the dream, the poetic mood, this is not the case in the work of Dilshod Barno. She is a folk poet with her own style. And according to his own words, he spent a long time working in Otun and raising girls. These aspects are reflected in her poetry. At the beginning of the 19th century, in the Kokand household, she was at the forefront of educating women and girls compared to other households. In such a

disproportional period, teaching girls the ancient Turkish alphabet, which was established by Dilshodi Barno, was considered a huge responsibility.

Dilshodi Barno, like Mohlaroyim, was not educated by professional poets, but he was educated and matured among the people. It can be emphasized separately that in the 19th century it is not known that a historical work was written by a woman. She is the first woman who created the historical-artistic work "History of Immigrants" about the life of the people of this period.

According to information from Dilshod Barno, 91 poems in Uzbek and 51 poems in Tajik, 3 manuscripts in Tajik and Uzbek languages and his historical works "History of Immigrants" ("Tazkirai Barno", "Sabot ul-Bashar Maa History of Immigrants", "Human Courage and History of Migrants" ", "Barno's Selected Poems") have reached us.

The inter-khanate wars, the social condition of the people, living conditions and many other social and political events are reflected in them. The poetess was a very sensitive woman. He was also ahead of his contemporaries in the issue of the occupation of Tsarist Russia, and he was well aware of the unpleasant consequences of this occupation. It is in this respect that his poem reached the level of an artistic chronicle of the fate of the people. Despite all this, the poetess was an optimistic person. He believed that good times and good times will come sooner or later for his people. Therefore, through his poems ("This tyranny of the tyrant is certainly temporary...", "Ferghana", etc.), he encouraged all the people of Turkestan to think and understand each other ("People go...", "History of the Siege", etc.) .

Dilshod Barno's poems have some distinct advantages with their own strengths. In other words, he is not limited to the theme of love in his poems. On the contrary, he also introduced social and political contents into it. Since at that time he understood some of the inconsistencies of the occupation of Tsarist Russia, therefore he called people to mutual understanding and unity and to behave rationally and thoughtfully. Also, in his works, the content of advice and advice to young men and women can be seen. It should also be emphasized that even in his own days, he understood well that, in fact, young people are the leading force of society, and he acted from this point of view in their education.

Dilshodi Barno wrote his poems both in the Tajik and Uzbek languages directly in the simple vernacular. Expressing love, social, political and economic content by choosing simple rhymes was one of her unique styles. In her lyrics, the themes of love and loyalty, differences and happiness, the issue of freedom of the country and man are connected and complement each other. Dilshodi Barno, by studying the classical literature of the East, moved to educate the moral virtues in young people, and in order to spend his educational activities in a fun way, he tried to write chistons and simple words. He closely helped his students to acquire good morals, high virtues of humanity, love and generosity. With his efforts, he was able to place a sense of optimism and hope for a bright future in the hearts of his students.

In her Uzbek poems, the poet mostly followed A. Navoi and Fuzuli, and in her Tajik poems, Hafiz Shirozi. He even answered the famous ghazal of Navoi, which begins with the following text, in a way that is like this:

God is kind,

"Yor aksin mayday kur," he said.

Dilshodi Barno verse is presented in the following way:

This is the cup of love.

"Yor aksin mayday kur" came out quietly.

It is self-evident that the second stanza of Dilshod's verse has been brought to Nava'i verses by way of correction. This indicates that even though Dilshodi Barno did not study poetry under poets, he was well aware of the rules of poetry and artistic arts.

Or in another verse, although he did not go on the Hajj journey, he writes in the description of the Hajj circumambulation:

A friendly pilgrimage made Uzbek to Arab,

This is a wonderful time of pilgrimage,

(meaning: Hajj has made the Uzbek people friends with Arabs, Hajj is amazing and it was progressing in this way at the time).

Apart from this traditional theme, advice and advice also occupies a prominent place in Dilshodi Barno's creativity. When creating such works of advice and advice, you can see proverbs, sayings and folk customs in their background. Farazan, he wrote the folk wisdom "goodness is not good, good manners are good" in a poem:

A person is only blessed with happiness,

If you don't have a good heart, this prayer is invalid.

(translation: the beauty of a person's makeup is the beauty of his face, and if his inner self is not decorated, this beauty is useless).

Such wise verses enriched the content of his works and increased the tone of their speech. In the same way, in another place, he gives an admonishing tone to the wisdom "there is no truth to the truth" and emphasizes that there is no truth to the truth, and you, my friend, do not want to kill the people:

Truth is an immortal sucker, know

Do not destroy your people, my friend.

(translation: know that there is no delay in truth, and don't rush to follow the destruction of people!)

Therefore, it is clear that Dilshodi Barno was also a skilled pioneer in knowing the meaning and content of the previous teachings. He literally strengthened the subject of admonition and decorated them in an artistic dress. He summed up the saying "goodness is the beauty of man" as follows:

Goodness in the world is an ornament to a person's face,

If it grows, it's too late.

(translation: in this world, goodness is the adornment of a person's face, and if he forgives you, know his injury and avoid all evils).

There is no doubt that she used these kinds of advice a lot when she was teaching girls at school. Since Dilshodi Barno is a Zullisonai writer, it is possible to notice the influence of two languages in the style of creating his verses during the creation of his poems. He himself proudly mentions the fact that he was born in Istaravshan in his poems and is proud of his knowledge of the Turkish language. Knowing two languages has created a wider space for her creativity. Also, it made it possible to create poems in the form of "milk and sugar", the content of one of which is as follows: (translation: O friend, let your beauty become the subject of a slogan, let your height become the season of spring in my country, I said your eyebrow in Persian, and if I say your eyebrow, two green paths will become in the middle of the garden, your eye in Turkish If I say it in Persian, let it be a daffodil in the stable, it will be funny to see you at night, if I say it in Persian, it will be a novake, and it will line up like a guard in my garden, even if I praise your qualities, my friend, my daughter-in-law will become apples and pomegranates in the garden. If I speak in Persian the praise of your teeth, your beauty will become a chapter of honor in your soul, you will not count the strands of my hair in your hands, the year of Barno's life will be revealed).

It is possible to find several words and phrases from this ghazal alone, which are expressed regarding the strengthening of two languages. For example, the words and phrases "the theme of the slogan", "spring season", "your eyebrow", "eye of the stable", "novak", "girdogird",

"zanakhdon", "sheroza", "dandon", "year of Baron's life" , all of which are purely Tajik, give a fresh shine and freshness to the spirituality of the verses, and are understandable even to an Uzbek reader. Similarly, in some of his verses, its reflection is also visible.

It is necessary to mention here one more thing that we have not found in any source so far. In the last stanza of this verse, it is clear that Dilshod Barno is aware of the subject of history. He used it very successfully in creating his ghazal. If we determine the word "darkness" from the face of the Abjad calculation, the year of Hijri will be 1270, and by itself "the year of Barno's life" corresponds to 1891 AD. That is, this ghazal was created in this year AD.

In conclusion, the following points can be made regarding the study of the aspects of bilingual literary creativity: Dilshodi Barno not only used the Tajik language in his ghazals and poems, but also kept the same style in his Uzbek works. Since she is a simple and optimistic poet, her works have fans. The simple way of using image tools and artistic arts, such as simile, allusion, metaphor, irony, symbol, etc., has been used. At the time of writing poems, he replaced the characteristic style of the people with his fresh and pleasant beauty, and ensured his fluency, maturity and eloquence.

In this way, Dilshodi Barno is known in Uzbek and Tajik literature as a talented poetess, the first female enlightener, a powerful historian of her era among women. As a simple poet, her poems can be included in the textbooks of Tajikistan and Uzbekistan.

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