

HURŞİD DEVRAN ŞİİRLERİNDE ÖZBEKİSTAN VE MİLLÎ KİMLİK

UZBEKISTAN AND NATIONAL IDENTITY IN THE POEMS OF HURSHID DEVRAN

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ÖZET

Hurşid Devran 20 Ocak 1952 tarihinde Özbekistan'ın Semerkant şehrinde dünyaya gelmiştir. H. Devran; destan, şiir, drama, tiyatro, hikâye ve tercüme türünde yazdığı eserleriyle Özbek Edebiyatı'nın önde gelen şair ve yazarlarından biri olmuştur. Şiir sahasında yazdığı eserlerde vatan, millet, bayrak, dil, bağımsızlık, tarihî şahsiyetler, şair, şiir, bahar, güz, tabiat vb. temalar sıklıkla yer almıştır. Bağımsızlık Dönemi Özbek Edebiyatı'nda kaleme aldığı eserlerinde Özbek halkında millî bilincin oluşması amacıyla Özbekistan'ın tarihî, coğrafi ve kültürel özelliklerini sık sık vurgulamıştır. Bununla birlikte Kâşgarlı Mahmud, Alishir Nevâî, Zahiriddin Muhammed Babür, Musa Aybek, Maksud Şeyhzade, Mirtemir, Osman Nasır, Abdülhamid Süleyman Çolpan vb. tarihî ve edebî şahsiyetlere şiirlerinde ağırlıklı olarak yer vermiştir.

Çalışmada Hurşid Devran'ın vatan, millet, dil, bayrak, bağımsızlık hakkında yazdığı şiirlerinde işlediği Özbekistan ve millî kimlik kavramları değerlendirilmiştir. Bunun yanı sıra H. Devran'ın yaşadığı coğrafyanın kültürel özelliklerini ve tarihî şehirlerini anlattığı şiirlerinin detaylı bir şekilde incelemesi yapılmıştır. Aynı zamanda şairin eserleri edebiyat kuramları ve üslup özellikleri açısından tahlil edilmiştir. Bu çalışmadan hareketle, sanatkarın hayatı ve içinde yaşadığı toplumun yapısıyla ilgili ayrıntılı bilgilere ulaşılmıştır.

Anahtar Kelimeler: Hurşid Devran, şiir, vatan, millî kimlik.

ABSTRACT

Hurshid Devran was born on January 20, 1952 in Samarkand, Uzbekistan. H. Devran; he became one of the leading poets and writers of Uzbek Literature with his works written in epic, poetry, drama, theatre, story and translation. In the works he wrote in the field of poetry, homeland, nation, flag, language, independence, historical figures, poet, poetry, spring, autumn, nature etc. themes are often included. He frequently emphasized the historical, geographical and cultural characteristics of Uzbekistan in order to create national consciousness among the Uzbek people in his works on Uzbek Literature of the Independence Period. However, Kashgarli Mahmud, Alisher Nava'i, Zahiriddin Muhammed Babur, Musa Aybek, Maksud Shehzada, Mirtemir, Osman Nasir, Abdülhamid Süleyman Cholpan etc. He mainly gave place to historical and literary figures in his poems.

In the study, the concepts of Uzbekistan and national identity that Hurshid Devran used in his poems about homeland, nation, language, flag and independence were evaluated. In addition, a detailed analysis of H. Devran's poems in which he describes the cultural characteristics of the geography he lived in and historical cities was made. At the same time, the poet's works were analyzed in terms of literary theories and stylistic features. Based on this study, detailed information about the life of the artist and the structure of the society he lived in was obtained.

Keywords: Hurshid Devran, poetry, homeland, national identity.

INTRODUCTION

He was born in the village of Chordara, in the city of Samarkand, Uzbekistan. Born on January 20, 1952, poet and writer Hurshid Devran has works written in the genres of epic, poetry, drama, theatre, story and translation. The artist, who is descended from Naqshbandi, graduated from Tashkent University, Department of Journalism in 1977 (Delibalta Gürbulak, 2017: 70).

Although he has many works that he wrote in the Soviet period, his works in the Uzbek Literature of the Independence Period are more. In his poems, the country, nation, flag, language, independence, historical and literary figures, the inner world of the individual, morality, goodness, evil, etc. topics are included. Hurshid Devran also drew attention to the historical, cultural and geographical importance of the country he lived in in his poems about the Uzbeks and Uzbekistan.

Sherif Aktash stated in his book titled "Style in Literature and Its Problems" that the subject of style is examined in two ways, namely "descriptive style" and "constitutive style". The study of descriptive style examines the values of language elements that are responsible for expressing a concept, an idea, a feeling or a state. In other words, it consists of researching and revealing the emotional, aesthetic and instructive values that shape the meaning of the text or expression (Aktaş, 2014: 59).

The study of constitutive style arises from the effort to research the main feature or features of the individual who embodies the work or text. It is accepted that the work is formed around an essence, and the various elements in it take shape according to this essence and complement each other. But this essence is hidden. To find it, it is again necessary to pay attention to deviations from the norm. The characteristic of deviations at the image, sentence, language or structure level paves the way for us to discover this essence (Aktaş, 2014: 93).

Hurshid Devran has written works on historical figures since the nineties. He has many works such as Sahipkiran Emir Timur, The Dream of Samarkand (1989), Sahipkiran Grandson (1995) (Açık, 2010: 173). Hurshid Devran takes it upon himself to tell the history and introduce his ancestors to the youth. He says that artists have great duties to make up for the lost time, especially with the gain of independence. The love of the country and the nation should be explained to the fullest, and their ancestors and their successes in history should be shown as an example to the young people who need to take strong steps in order to be useful to their country (Delibalta Gürbulak, 2019: 8).

In this study, the subject of homeland and national identity in Hurshid Devran's poems has been examined in terms of reflection theory and stylistic methods from literary theories. In reflection theory; art reflects the world of phenomena. In the artist's work; presents the world, objects, people, a cross-section of life to the reader as it is (Moran, 2016: 19).

It formed its own ideology after Uzbekistan gained its independence on August 31, 1991. For this purpose, the historical heritage has been used extensively and it has been attempted to create a national identity for its citizens to be proud of. The history of Uzbekistan, from the most distant past to the present, has gained importance as an area that will raise the national pride of the Uzbeks (Gürbüz, 2019: 295). For this purpose, many writers and poets in the period of independence frequently mentioned the history of Uzbekistan and literary figures in the classical period in their works for the formation of national consciousness.

Hurshid Devran's poems in which he refers to the concepts of Uzbekistan and national identity can be exemplified as follows:

*“Kelib ketdi necha dunyolar,
Kuldi hayot, yig'radi o'lim.
Sen deb qurbon bo'ldi bobolar,
Ular ketdi, sen qolding, tilim.*

*“Many worlds have come and gone,
Life laughed, death cried.
The ancestors sacrificed for you,
They're gone, you're left, my tongue.*

...
*Samarqanddan Bobur ketarkan,
Dilda bo'g'ib hasrat sasini,
Olib ketdi ona yurtidan,
Turkiy tilim, birgina seni”.*

...
*From Samarkand, when Babur goes,
Drowning in tongue the voice of longing,
Took it away from his homeland,
My Turkish language, just you”.*

(<https://kh-davron.uz/ijod/sherlar/xurshid-davron-ey-elim-ey-tilim-ey-ona-tuproq.html>).

Hurshid Devran pointed out the importance of his mother tongue in his poem “Ona Tilim” (My Mother Tongue). He drew attention to the fact that the mother tongue, that is, Uzbek, will remain in place forever in the lands where many ancestors who willingly gave their lives for the country were martyred. In this poem, H. Devran referred to both the ruler and poet Zahiruddin Muhammed Babur, the founder of the Babur State. When Zahiruddin Muhammad Babur founded the Babur Empire, he determined the city of Agra, which is located within the borders of today's India, as its capital. For this reason, Babur had to leave Samarkand. The poet emphasized that the ruler concealed his longing in his heart when he left Samarkand, but he did not leave his mother tongue and always took care of it.

At the same time, in this poem, in order to emphasize the permanence of the mother tongue, life is presented in its ordinary course by keeping the mortality feature in the foreground. It is stated that many civilizations have come and gone and that the ancestors sacrificed their lives for the sake of independence in every era. By emphasizing the ephemerality of life and the permanence of the mother tongue, the possibilities of the art of contrast were utilized. By describing his mother tongue as Turkic, the poet emphasized that Uzbek is actually a major Turkish language.

It is also stated in the poem that life laughs and death cries. Life and death, laughing and crying is a sign that you are very rich in the art of contrast. In the two quatrains above, it can be stated that the poet presents a certain section of history by making use of the theory of reflection.

*“Ona tilim, omon bo'l mangu,
Sen borsan-ki men ham o'lmayman,
Tildan qolsam, seni Oybekday,
Men ko'zlarim bilan so'ylayman”.*

*“My mother tongue, exist forever,
If you exist, I won't die either,
If I can't say with tongue, like you Aybek,
I will say with my eyes”.*

(<https://kh-davron.uz/ijod/sherlar/xurshid-davron-ey-elim-ey-tilim-ey-ona-tuproq.html>).

In the stanza in the continuation of the poem, the poet stated that he would not die if his mother tongue lived forever. The author, who wrote his works with national feelings in Soviet Literature, referred to the novelist Musa Aybek. He emphasized that like Musa Aybek, he also made it his mission to create awareness of the homeland and nation in Uzbeks. It can be said that in this poem of Hurshid Devran, the elements of monotheistic style predominantly take place.

*“Vatan ishqi doimo haq!
Necha zamon o'tsayam,
Ajdodimiz bo'lgan bu xalq,
Namunadir bizga ham”.*

*“Love for the country is always right!
Even though it's been a good time,
These people who are our ancestors,
It is a sample for us too”.*

(Davron, 1997: 191).

In his poem “A Piece of Place” (Bir Parcha Yer), which he wrote during the independence period, Hurshid Devran pointed out that the deep love for the homeland will never end and this feeling was inherited from their ancestors. In this poem, the poet also revealed his thoughts on the concepts of homeland and nation. In this respect, it is clear that the elements of the constitutive style are in the foreground.

The poet, who loves Uzbekistan very much and reflects this feeling in his poems at every opportunity, has many poems about the homeland. However, in his works on this subject, he mostly described the city of Samarkand, the land where he was born and grew up. Registan Square, Bibihanım, Efrasiyab etc. in Samarkand. He mentioned many historical and cultural places in his works.

*“Vatanga qaytganlar,
Qullikni tan olmas.
«Erk» bolin totganlar,
Hech qachon qul bo‘lmas.*

*“Those who returned to homeland,
Do not choose Captivity.
Those who taste the “freedom” honey,
Never be slave.*

*Qul bo‘lmas hech qachon,
Jaholat, xo‘rlikka:
Hech kimga ishonmang,
Ishoning hurlikka!” (Davron, 1997: 74).*

*Never be slave,
To ignorance, to humiliation:
Don't believe anyone,
Believe in freedom!”.*

Hurshid Devran emphasized in his poem “There Is No Homeland For You” (Siz Uchun Vatan Yo‘q) that people living in their homeland would never accept captivity. At the same time, the poet also stated that the nation that has come to the realization of independence cannot be under the yoke of any state. Based on the expressions in the poem; it can be concluded that ignorance and ignorance will never be allowed in the geography of Uzbekistan, where important historical figures such as Ebu Reyhan Biruni, Ibni Sina, Ahmet Yesevi, Alisher Nava‘i grew up. In addition, it is pointed out in the poem that one should not be a slave to any state, and only the importance of independence.

Hurshid Devran drew attention to the concept of freedom in this poem so that Uzbekistan lived under the roof of the Soviet Union for a long time and gained its independence after the injustice, persecution and oppression experienced at that time, and so that the painful experiences of the people would not be repeated. It can be said that this poem, which he wrote in a simple language, has constitutive stylistic features due to features such as the traces of the poet’s life and the fact that the content elements are in the foreground.

*“Ko‘chalari bir-birin tinmay,
takrorlaydi misli aks-sado.
Olislardan kelgan kemaday
qalqib turar Registon tanho”.*
(Davron, 1997: 87).

*“The streets, one by one, without stopping,
it was like an repeating echo.
Like a ship from far away
gets up and stops Registan secluded”.*

The poet, who is from Samarkand and was born there, expressed his love for this city in many of his poems. In his poem “Samarkand”, which he wrote in 1980, consisting of parts called “Day”, “Night” and “Tan”, Hurshid Devran; he depicted certain intervals of Samarkand during the day.

*“Olib chiqar nurga ko ‘milib,
bobolarga qirq qari zina
Va ertakning nuqtasi bo ‘lib
qotib turar tund Shohizinda.”*
(Davron, 1997: 87-88).

*“Take it out and get buried in the light,
forty old stairs to ancestors
And the point of the tale
it hardens in his stern Shahizinda”.*

At the same time, he described the geographical beauties and historical places of this city. In his poem named “Kunduz” (Day) given above, H. Devran; he depicted the Registan Square in Samarkand, which was built during the reign of Emir Timur. He stated that the streets of Samarkand are always in a state of flow and that Registan looks like a ship coming from far away in this flow. It can be said that the above quatrain contains descriptive stylistic features.

*“Shohizinda qabrlarida
uxlab yotar yuz-yuzlab shahar.
Biroq, unda endi hech qachon
tun cho ‘kmaydi, oqarmas sahar”*
(Davron, 1997: 88).

*Shahizinda in their graves
hundreds of cities sleep.
But, there now never
the night does not fall, the dawn does not break”.*

In the continuation of the poem, he drew attention to the fact that the ancestors lay under the historical staircase consisting of forty steps in Shahizinde. In the last stanza of the poem, he stated that people from hundreds of cities lay in the graves in Shahizinde and time stood still in those graves. It is possible to say that Hurshid Devran created this poem by making use of the theory of reflection and the elements of constitutive style.

*“Yulduzlarga boqib sarmast
shovillaydi chorbog ‘lari,
Shahar tomon oqib tushar
Afrosiyob so ‘qmoqlari.*

*“Look at the stars ecstatical
the gardens were roaring,
Flows towards the city
the roads of Ephrasiap.*

...
*Hamma uxlar, faqat shamol
daraxtlarning sochin tarar.
Uxlamasdan qo ‘riqlaydi
Samarqandni minoralar”.*
(Davron, 1997: 88).

...
*Everything sleeps, only the wind
combs the hair of trees.
Protects without sleeping
minarets protect Samarkand”.*

In this poem called “Tun” (Night), in which he describes the beauty of Samarkand, Hurshid Devran explained that he looked at the stars with ecstasy, that the vineyards were roaring and that there were Efrasiyap roads leading to the city. In the other stanza of the poem, the poet; He stated that while everything was sleeping, the wind combed the hair of the trees and the minarets in Samarkand protected the city. It can be said that the wind combing the hair of the trees and the protection of the minarets in Samarkand, the transfer of human characteristics to the wind, a transfer from the inanimate to the living. Again in this poem, he used the descriptive stylistic features by describing nature as a movement.

*“Va kuz mehri chulg ‘agan bog ‘da,
ona shahrim, seni o ‘yladim.
Kexsa bog ‘lar uyg ‘ongan chog ‘da
tongga singib ketdi o ‘ylarim”.*
(Davron, 1997: 89).

*“And in the garden of autumn tenderness,
my home city, I thought of you.
In the vineyard where the old bonds awaken
to daybreak my thoughts sank”.*

In his poem “Tong” (Dawn), he described the reflections in Samarkand, which he described as the main city of the autumn season. The poet likened the sight of gardens and the fading of nature to an old person in the autumn season. He also emphasized that he was thinking about Samarkand and that he was meditating on this chapter until the morning.

It can be said that Hurshid Devran creates the aesthetic structure and harmony of this poem by utilizing its descriptive stylistic features.

<i>“Samarqand - za’faron tiramoq, Buxoro - qirmizi saraton. Tosh shahri - sovigan kahrabor, Turkiston... Turkiston... Turkiston...”</i>	<i>“Samarkand, saffron wand, Bukhara - summer red. Stone city, cold amber, Turkistan... Turkistan... Turkistan...”</i>
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<i>Xiva «Xayr» kalomi. Sukunat, Sahroda yangragan qo’ng’iroq. Qo’qon - bog’. Vatan deb jon bergan Yigitlar qonini ichgan bog’”.</i> (Davron, 1997: 165).	<i>Khiva “benefaction” word. Tranquility, Bell resounding in the desert. Kokand, the garden. who died for the homeland The garden that drank the blood of the braves”.</i>
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Hurshid Devran in his poem “Samarqand – Za’faron...” (Samarkand – Saffron...”; he described the ancient cities of Uzbekistan, Samarkand, Bukhara, Khiva, Kokand, Shahrisebz, Tirmiz and Andijan, with the characteristic features of those cities with his own unique images that he designed in his mind.

In this work, H. Devran identified Samarkand with the color of saffron. He associated the city of Bukhara, located in the south of Uzbekistan, with the redness of the summer season. He compared the stone city for the city of Bukhara and the amber for Samarkand. In the last line of the first stanza, he described these cities as Turkistan. He described Khiva as “the word of goodness, tranquility, the bell ringing in the field”. On the other hand, he likened Kokand to a garden watered with the blood of brave soldiers who were martyred for the sake of the country.

<i>“Shahrisebz kabutar patidir, Zangori ranglarga bo’yalgan. Termiz - ko’r xattotning xatidir, Zamonlar zarbidan tuyilgan.</i>	<i>“Shehrisebz is a pigeon’s feather, Painted in blue and green colors. Termiz - is the letter of the calligrapher, Heard from the blow of times.</i>
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<i>Boburning ko’zyoshi - Andijon, Marg’ilon - ming yoshli qizaloq. Turkiston... Turkiston... Turkiston... Dashtdagi qon rangli qizg’aldoq...”</i> (Davron, 1997: 165).	<i>Babur’s tears, Andijan, Margilan, a thousand-year-old girl. Turkistan... Turkistan... Turkistan... The blood-colored weasel in the desert...”</i>
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In the continuation of the poem, Shahrisebz is likened to a pigeon’s feather dyed with blue and green colors. Tirmiz, on the other hand, is expressed as the handwriting of a blind calligrapher heard from the blow of time. In the last stanza, the poet likened the city of Andijan to the tears of Zahiriddin Muhammed Babur. Throughout the poem, the depiction of the ancient cities of Uzbekistan is explained by making use of its stylistic features.

*“Bibixonimning yerga qulagan toqi,
Tunda chaqmoq urib qulagan terak,
Bobolarning yerga qo‘yilgan xoki
Ko‘ksimizda tirik yashashi kerak.*

*“Bibihanım’s dome collapsed to the ground,
The poplar that flashed and fell in the night,
Ancestor’s body left on the ground
He must live in our chest.*

*Vatan, - bu dildagi quvonch, qayg‘u, shasht, Uni tirik saqlar yurakdagi sas.
Vatan, - bu yagona quyoshga o‘xshash. Vatan ham odamdek oladi nafas”.*
(Davron, 1986: 132).

*Homeland, this heart's joy, anxiety, desire,
The voice in the heart keeps it alive.
Homeland is like this only sun.
Homeland also breathes like a human”.*

Hurshid Devran in his work titled “Homeland” (Vatan) written in 1980; He emphasized that even though the dome of the Bibihanım Mosque, which was built by Emir Timur for his wife Bibihanım, was destroyed, even if the bodies of their ancestors were soil, these values should always live in the hearts of the Uzbek people and be aware of history. He used the art of contrast in this poem. In the other stanza of the poem, he emphasized that the love of the country will live in the heart. In addition, the poet likened the homeland to the unique sun and the breathing human being. The poet also benefited from the descriptive style features in this poem.

*“Samarqand, - bu bir hovuch qayg‘u,
Bir qultum baxt, bir hovuch armon.
Samarqand, - bu qadim qayig‘u
Suzib borar kelajak tomon.*

*Samarkand – that a bunch of worries,
A pinch of luck, a handful of unfulfilled desire
Samarkand - this ancient concern
It leaks out towards the future.*

*Samarqand, - bu O‘zbekistonning
Ostonasi, birinchi so‘qmoq.
Biroq uni anglamoq uchun
Shartdir butun Vatanni o‘tmoq”.*
(Davron, 1986: 137).

*Samarkand - this Uzbekistan’s
The gateway, the first way.
But to understand it
It is a must cross the whole country.*

In the first stanza of the poem “Samarqand - This A Bunch of Worries” (Samarqand, - Bu Bir Hovuch Qayg‘u...), the poet symbolized the city of Samarkand as anxiety, luck and unfulfilled desire. At the same time, he likened this ancient city to an old boat sailing into the future. In the second stanza, the artist describes Samarkand as the entrance and first road to Uzbekistan. He emphasized that the whole country must be seen in order to understand him. In this poem, the poet has benefited from the descriptive stylistic features while describing Samarkand.

CONCLUSION

In most of the works written by Hurshid Devran, it can be said that the USSR, which existed between 1917-1990, tried to create the Soviet homeland and people’s ideology and tried to create their own identity for the Uzbeks.

In this study, the stylistic features of the poet’s poems, in which the concepts of Uzbekistan and national identity are at the forefront, are revealed by examining two methods: description and constitutive. In addition to this, his poems have been analyzed in terms of reflection theory, one of the literary theories.

Hurshid Devran mentioned the historical and geographical beauties of Uzbekistan while processing the concepts of homeland and national identity in his works. While the poet's four poems that he wrote about the concepts of Uzbekistan and national identity reflect the characteristics of monotheistic style, his eight poems have stylistic features. In both of his poems, he benefited from the theory of reflection. It can be said that the poet especially prefers descriptive elements in his works on the subjects of homeland and nation.

When we look at the works written by H. Devran during the Independence period, he wrote his works in a plain and fluent language that the public can understand in order to raise awareness and create the idea of nationalism, as in many works written in this period. However, the poet wrote his poems with the images and motifs he portrayed in his mental world.

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