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## KHURSHID DAVRON'S SOCIAL LYRICS AND ITS CHARACTERISTICS

**Abstract:** The longevity of Khurshid Davron's poetry, as well as the purposes what it serves for and enlightens the hearts of readers are reflected in his sociality. In Khurshid Davron's poetry, all objects and events become symbolic expressions and convert a battlefield for the freedom of the Motherland. Only if the human roots nourished by its past, it will pave the way for the present and future.

**Key words:** Social lyrics, image, symbolic image, historicity, sociality, humanity.

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### Introduction

In any age, the social system, no matter how just or unjust, may not be able to stabilize the thinking of the advanced intelligentsia with its political views and ideological threats. Our ancestors, who by nature needed beautiful metaphors, wisdom, and folk wisdom, verbally uttered rhyming words and proverbs, expressing their dissatisfaction with officials, administrators, and the system.

"Poetry is the social conscience of the poet" (A. Mukhtor) means that social phenomena, injustice, violence, indifference, betrayal, hypocrisy, etc., naturally disturb the feelings of the poet, upset him as a person. The poet cannot look at the events of the period as a spectator. "After all, poetry is humanism; poetry is a cuddling of a crying baby" (Kh. Davron). It is anthropology to resist the negative attitudes that hinder the freedom, free life, healthy lifestyle of every human being.

Khurshid Davron is a nationalist poet who stood for the freedom of his peoples, sang the sorrows and dreams of the nation, and managed to continue the path of his predecessors with his provocative social lyrics.

Khurshid Davron used his talent for such noble purposes as reviving the courage of the forgotten national heroes, thereby feeding the broken-hearted

people with their great roots. According to his words: "A nation ignorant of its history is an oppressed people, a nation whose history is written with lies is a doomed people." The poetic call given below also allows us to consider the poet as a successor of the work started by the devotees of the country, such as Behbudi, Cho'lpon, Fitrat, the lovers of the independence.

Shu sababmi, uyalaman men  
Paxta kabi oppoq qog'ozda  
Aytolmasam xalqim dardini  
Qilolmasam uni ovoza

Shu sababmi, uyalaman men  
Paxta kabi oppoq varaqni  
Bo'yamasam xalqim qoniga,  
Chorlamasam kurashga xalqni.

Is that why I'm not ashamed  
On white paper like cotton  
I can't tell you the pain of my people  
If I can't make it sound.

Is that why I'm not ashamed  
A sheet as white as cotton  
If I don't paint, with the blood of my people,  
If I don't call people to fight.

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In “The Glossary of Literary Terms”, the term image in the broadest sense encompasses what is described in the play, the event, the people involved, and the means of artistic expression. In Khurshid Davron’s poetry, all things and objects, events become symbolic expression and become a battlefield for the freedom of the Motherland; only if the human being’s roots nourished by its past, it can prepare the basement for the present and the future. That’s why any work on the theme of freedom and liberty depicted by the poet is inseparable from the history.

The poem was written in 1983 by poet “Men ko’ksingga boshimni quydim” / “I put my head on your chest” is a poem about the Motherland. The poet proudly mentions that the Motherland has a glory past, that steeped way is the path of the ancestors where the “Bitiktosh” is still existed. The “way” is a symbolic image here, a sign of a return to customs and traditions.

Men ko’ksingga boshimni quydim  
Sen chekkan g’am, hasratda kuydim.  
Suydim seni oqdaryongni ham,  
Hamda Qoradaryongni suydim,  
Ey, qalbimning onasi Vatan!

I put my head on your chest  
I was burnt by grief you suffered from.  
I love your “oqdaryo” (the White river)  
I loved your qoradaryo (the Black river) too.  
O Motherland, the mother of my heart!

The lyrical hero puts his head on the chest of the Motherland and first of all listens to its sorrow and grief. He considers the White River, which springs from his tears of joy, and the Black River, which flows from his sorrows, to be his past.

In both cases, there is a sense of belonging to one’s homeland. The poet thinks the future and the fame of his homeland will be formed through appreciating the past.

“Going back to your past, I will return to express your future”. As a way to give the reader an aesthetic pleasure, the names of the historical events, personalities, times and places come to his aid. This is the path of pleasure that must be brought into the hearts of the dissatisfied, half-hearted, discriminated people as a nation.

The longevity of Khurshid Davron’s poetry, as well as the purposes of its serves and enlightens the hearts of readers are reflected in his sociality. Unless your poetry shakes the hearts of your people, encourages them to see their freedom, to spread their hatred for their enemies, it is not a poem, and in the eyes of the poet it does not acquire such a written art.

Qafasdagi g’amgin qushni  
Ozod etmoq-she’r bitmoq.  
Bolalikda ko’rgan tushni

Eslamoq ham she’r bitmoq.

The release a sad bird from the cage,  
It is to create a poem.  
Remembering a dream from childhood  
It is also to create a poem.

G’azabingni yashirolmay  
Misli sirtlon, misli sher,  
Tishlaringni yovga sanchsang,  
Bu eng qutlug’, ulug’she’r.

When u r unable to hide your anger  
Like a hyena, like a lion,  
When you gnash your teeth, -  
This is the most memorable, a great poem.

In her monograph, Jumagul Suvonova quotes Usmon Azim:

“In the conditions of that time Cho’lpon undertook such a great and challenging mission as to awaken the people and the freedom of his nation as the issue of his life and death. That’s why he wrote more journalistic poems.” The same idea can be said about Khurshid Davron. Khurshid Davron’s poetic duty to his peoples is not much different from the goals and ideas put forward by the Jadids in the 1920s and 1930s. For example, the poet said, “A poet is a herald of the truth. He must always feel deeply responsible for the growth of his courage, and he must be steadfast and faithful in this endeavor. In order to bring up the real struggling citizens of the homeland, we need only the word of faith, the fighting poems created in honor of courage.” The poet lives feeling all this deep in his heart.

In his poem “Uyg’on qishning xira tongida”. (“Wake up, on a dim winter morning”) the poet raises an important social issue. The feeling of fear in a person is one of the negative habits that destroys a person’s psyche, prevents him from becoming a whole person, starts to fatal things, and leads him to destruction.

Uyg’on, qishning xira tongida  
Va entikib quloq tut –  
Songgi bo’ri uvullar tongda.

Wake up, in a dull winter morning  
And listen carefully –  
The last wolf howls in the morning.

The poem is written in free rhyme. The demand for poetic meaning fits this rhyme. It excites the reader’s heart not with its own tones, but with broken sentences, metaphorical combinations, and eloquent appearances of words and verses, giving aesthetic pleasure to readers’ feelings. Do not be afraid of the howling wolf says the poet, the howling wolf is the last wolf. In fact, it is not the last wolf. It can only be the last if you can show courage and perseverance.

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Because the power that destroyed one can destroy the other. The lyrical protagonist encourages himself: "You are not one, behind you is a whole nation, the forces of goodness. If a wolf bites your neck, they will come to you for help". Because you are not the last person. There is no death for heroes.

Otlan. Bu yo'l so'nggi yo'l emas.  
Otlan. Tong ham so'nggi tong emas,  
Otlan. Bolalaringni o'pish shart emas  
Shart emas xotin bilan xayrlashmoq ham....

Qo'rqdingmi?  
Qo'rqdingmi? Qo'rq...  
Endi tingla, qo'rqib quloq tut...  
Uvillaydi yana bir bo'ri...  
Uvullaydi bo'rilar...

Grass. This is not the last way.  
Grass. Morning is not the last morning either,  
Grass. You don't have to kiss your kids.  
You don't have to say goodbye to your wife...

Are you scared?  
Are you scared? Fear ...  
Now listen, listen in fear ...  
Another wolf is howling ...  
Wolves are howling...

For the man who is ready to defend his nation from the wickedness this way is not the last one. Those who go to war against the enemy, who is disturbing their peace, do not have to kiss and say goodbye to their children. Only a person who does not believe in his return and has no courage can do so. For the sake of the homeland, for the sake of realizing the dreams of his children, he throws himself into the fire, saying that he will return. "In poetry the semiotic center is usually falls into explosive last verse or stanza of the completions,"-

A. Rasulov writes. Indeed, in this poem the social problem is solved at the end. The spirit of the enemy rises. You listen to the wolves in fear and excitement, don't you hear the howl of the wolf, the howls of the wolves!? The metaphorical thinking of the poet concludes with the idea that the homeland will be defended by those who are brave, courageous, fearless, who have sacrificed their lives for true justice.

While the historian thinks about the events that took place, the poet thinks about the events that is going to take a place. The poet can see the future of his nation because he is one step ahead. Poet cares for the future, happiness of the country. That is why a sage would not have written: "If the country is ruined, do not be upset with the king, in the eyes of the people the truth it is the sin of the dervishes, the scholars."

Болангизни белаб қўйинг туш пайти,  
Толлар беланчакни учирсин қўкка.

Аммо сиз бошида аллалар айтинг,  
Ватан туйғусини солинг юракка...

Тобут узра йиғлаб аллалар айтинг,  
Айтинг инқилобий курашлар аро.  
Токи қалбимизда жўш урсин туйғу  
Фарзандлар қалбида берсин акс-садо

Pick up your baby in cradle at noon,  
Let the strings swing to the sky.  
But you sing lullaby for him  
Putting a sense of homeland in his heart

Sing a lullaby crying over the coffin,  
Say between revolutionary struggles.  
So that the feelings in our hearts  
Let resonate into the children's hearts.

Although the poem tells the story of the plight of our women who worked hard in the cotton fields, there are no lies in the poem and it has become a social expression calling for the honor of its peoples, homeland. Swinging child is revered by Mother Nature, the wind shakes it. Nature does not leave its particle without an owner. For his last departure sing a lullaby for him on his coffin, honor his feat in defense of the Homeland so that the feeling of pride in your heart will shake the hearts of the children.

Literary critic Ulugbek Hamdam, speaking about the poetry of the XX century, draws attention to the following views: "Uzbek poetry, which has become radically socialized in the 20th century, is divided into two in terms of the level of art: the first is that the problems of the period are artistically reflected, the pain of people has become the pain of the poet, that is, the pain of society has become the pain of the individual, personalized poetry. The poetry of such poets as Cho'lpon, G. Gulom, Askad Mukhtor, Abdulla Aripov, Erkin Vahidov, Omon Matjon, Halima Khudoiberdieva, Shavkat Rahmon, Usmon Azim, Khurshid Davron is an example of this". The poems of the same kind, that is, the poem "The Word of Afrosiyob", which has become a social pain, belongs to the type of executive lyric poetry. In this case, the lyrical experience is expressed by another person.

Saratonda kelsang, changimni yutasan,  
Changlarga aylangan odamlar xokini –  
Yuragin, qo'llarin, ko'zlarin yutasan.

If you come in summer, you will swallow my dust,  
You swallow hearts, hands, eyes,  
Of the people, who turned to dust.

Although the poem is written in the form of a Western poem, in the form of a tersest, but Eastern philosophy dominated in it. That is, the soil of human

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being, who has been sanctified by divinity, turned into sacredness. The soil/earth we step on can turn to the dust and make us feel someone's eyes and face in our breath. This Eastern philosophy can be found in the Omar Khayyam's quatrains. The second paragraph describes the state of catharsis. Autumn is such a season that the falling rain in this season formed by people's harmony, pain and sorrow. They will purify you. It teaches you to repent of your sins. Under that rain you feel the joy of being free from sins. You turn to perfection. If you come in winter, you suffer from the wrath of people whose hatred, revenge, and honor have become a thing of the past. Through suffering you inspect your whole life, you are spiritually cleansed. If you come in Spring, the life of my great ancestors, who have become a symbol of eternity and courage, will turn into grass and applaud you. The poem is concluded with the followings: I accept you in spite of your weakness, greatness, good and evil, because I am embodied in you.

Kel bo'tam, ag'ana, ko'ksimda silkingan –  
Maysazor ustiga, axir, sen mening  
Saratonim kuzim, qishim, bahorimsan.  
Come on baby, and over turn , shaking in my chest-  
On the lawn, after all, you are mine  
My summer, my fall, my winter, my spring

“As the style of the century and epoch changes, so the poet's principle of feeling the environment and reflecting it in his heart changes. Five hundred years ago, such themes as lovers, separation, beloved, flower, nightingale, inconstant, perfect man, were sung from the heart, in the twentieth century, the themes of independence, freedom, enlightenment, peace, justice, truth, and novelty were sung. "Because of the political and historical changes of the last century, social issues have become more intimate." When the literary critic expressed the above ideas in the example of the work of Khurshid Davron, in our opinion, he would have come closer to the truth.

In the poet's poem "Barchin momo tegrasida bolalar g'ujg'on" ("Children are thriving around Barchin momo") the social idea seems to be understood from the title. Every time Barchin momo tells fairy tales and epics to the children gathered around her. Special attention is paid to the characters who have become the epitome of folk heroes in the epics. In his tales, Alpomish restores height. Boychibor's hoof sounds are heard. The past and the history of the nation creates feelings of pride in the minds of children. History is rising. The people are waking up, realizing themselves. But the hands and feet of that waking generation, which is preparing to wear the belt of courage, are paralyzed. It is impossible to break the chains of communist ideology that are soaked in their blood. The end of living as if it is impossible is also a tragedy. Here it is worth

quoting an opinion of Abdulla Aripov: "Poetry cannot be written without need. This means that the history is not addressed on its own. The reason why the poet relies on the history, should be revealed in any line of the poem. "In fact, the poet's artistic idea is revealed in a single line. "But the hands and feet of that waking generation are paralyzed". As long as the concept of nation and homeland does not live in the minds of generations, they will give birth to paralyzed children.

Barchin momo quchog'i aro  
Ko'zlari katta-katta  
Lablari qalin  
Bir bola o'tirar va yaqqol ko'rar:  
Qor bosgan adirdan o'tgan yo'l uzra  
Bo'ron bo'lib uchib borar Boychibor...  
Yugurib hovliga chiqmoqchi bo'lar,  
Qo'llarini silkitmoqchi bo'lar,  
Suyunchilar olmoqchi bo'lar  
Ko'zlari katta-katta  
Lablari qalin,  
Qo'l-oyog'i shol bola...  
In Barchin granny's hug  
A boy with big eyes  
And thick lips  
A boy sits down and sees clearly:  
On a snowy hill  
Boychibor is flying like a storm ...  
He wants to run out into the yard,  
He wants to shake his hand,  
He wants to get a present  
A boy with big eyes  
And thick lips  
A paralyzed boy...

"The roots of the most colorful metaphors in the works of the peoples in the East can be traced back to the order of their state system. The dictatorship of the peoples, once dominated by high science and culture, who had not yet extinguished their creative potential, was subjected to mutiny; as a result, the truth was wrapped in the form of symbols. "The authors, of course, began to think through metaphors", -wrote the French intellectual Helvetius. Indeed, Khurshid Davron's poem "Turkistan" is wrapped in such symbols. Created on the basis of the synecdoche method. Although it mentions Turkestan as a region or city in the Republic of Kazakhstan, but it is clear that the flow of thought is about the great Turkestan.

In 1982 to dream about the Great Turkic Empire, to miss it, it was the same incident as hanging his neck.

Bu shaharni ko'rmaganman hech,  
Biroq doim dilimni chorlar.  
Bu chorlovlar ichida notinch –  
Qadim-qadim bitiklar porlar...

Va tongotar chog'ida meni  
Uyg'otadi o'tlar shitirlab,

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“Devoni lug’otit-turk”ning  
So‘zlarini asta shivirlab.

I've never seen this city,  
But they always break my heart.  
Troubled in these calls –  
Ancient inscriptions shine...

And early in the morning  
The grass wake me up rustling,  
Whispering slowly  
The lyrics of Devoni lug’otit-turk.

The lyrical protagonist believes his dream will come true. “One day I will definitely come. Then the plants on the side of the road (the footprints of my grandparents) also greet me with joy. At dawn, the grass (the spirit of the ancestors) wakes him up. They speak in the “Dictionary of Turkic languages”. He whispers in Turkic. It calls for identity, for the union of the Turkish people. Although the social pathos in Khurshid Davron’s poems is built on very strong tones, it doesn’t give aesthetic pleasure to the reader, and the passion does not acquire artistic perfection. It is a lack of eternal human pain, experience, poetic love that shakes the spiritual world of man, that calms his soul. That is why some of the poet’s poems on historical and political themes give the impression that they have come to the end. After all, the poem turns to be out of use when the thirsty soul satisfies the thirst for social justice and truth and when the journalistic problem is solved.

However, the poet has such eventful poems (most of his poems on historical themes are poems of this series), in which the artistic idea is combined with the theme of the Motherland and acquires a lifelong meaning. For example, the poet’s poem “Jangchi haqida rivoyat” “Legend of the Warrior” is immortal in its essence. The warrior is wounded by bullets in battle. It falls down. It bleeds the grass. Then the mother comes and asks him to be resurrected and to

continue the fight. The warrior cannot stand. Similarly comes his wife, his father. It does not give him strength. Then the child will appear.

- Ota, sag‘ir qolishim emas,  
Qo‘rquv emas – dilni qiynagan.  
Hali yoshman, hali vujudim  
Hatto bir bor sovut kiymagan.

Father, I'm not afraid of being an orphan."  
It's not fear - it's heartbreaking.  
I'm still young, I'm still alive  
I didn't even wear armor once.

Hali qo‘lda qilich dastasin  
Mahkam qisib yelmadim otda.  
Hali bir bor o‘lim nafasini  
Tuymaganman yuzimda, ota.

Still not holding a sword in my hand  
I didn't ride a horse yet.  
Even once I didn't feel yet  
The breathe of death on my face, Dad.

Turgin, ota, qara naq tuman  
Dushman kelar sarhadma sarhad.  
Sen ketishdan oldin xalq, Vatan  
Uchun jangga kirmoqni o‘rgat...  
Get up, father, look  
Thousands of the enemies  
Is coming to the frontier.  
Before you leave  
Teach me to fight for People, for my Motherland.

This poem, based on folk legends, is a poetic conclusion of the philosophy that the homeland cannot be left to anyone but a child. So, from the above analysis and interpretations, it is clear that the poet can hold a high position in Uzbek literature as a fighter for independence.

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