

AN ARTISTIC ANALYSIS OF THE EPIC “MALIKAYI DILOROM”

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Abstract

In this article, the epic "Malikayi Dilorom" by Saodat Mushtari, one of the representatives of the Kokan literary environment, is studied, analyzed and brought to the attention of scholars.

Keywords: *Mushtari, “Malikayi Dilorom”, Mushtar, penman Mushtar*

Introduction

It is no secret that many poets and poetesses created in the field of literature and art in the area of Movarounnahr in the 18th-19th centuries. The importance of the Kokan literary environment in the cultural development of this Turkic-speaking region is incomparable. The existence of the works of Muslihabegim Miskin, Saodat Mushtari and other poets, which are little known to the readership, and even becoming unknown, can be an important news for researchers. Below we analyze Saodat Mushtari’s famous saga.

If we pay attention to the general content of the epic “Malikayi Dilorom”, this work combines written literature and traditions of folk art. Accordingly, it acquires a unique appearance both in terms of content and form. “Malikayi Dilorom” saga is not very big in terms of volume. Nevertheless, the stories told in it are fast-paced, there are many conflicts, and the characters have colorful faces. The poetess did not leave any specific information about the source of her epic. Nevertheless, we can say with full reason that the poetess is familiar with examples of folk art, such as the epic “Orzigul”, which is close to “Malikayi Dilorom”.

Despite some religious tendencies in the epic “Malikayi Dilorom”, it shows that it is based on secular themes with its ideas and images. This is an original work that came out as a result of long observations and creative research of the poet who experienced the highs and lows of her life. In the epic, we can see the history of a person who has always won and lost in uncompromising struggles with the extremely difficult fate of a woman.

The poetess tried to describe the long and complicated life path of her positive hero Dilorom with all its contradictions. A foreigner will be the king in the city of Baghdad. Dilorom was the daughter of this king. She is known as a woman who left her sect and “converted to Islam”. One day, a father falls in love with his grown-up, extremely beautiful daughter. He makes plans to marry her. The king is well aware of the inhumanity of these actions. That’s why he swears to his daughter, “If she doesn’t accept my offer, I will pay a hundred bribes.” The development of the subsequent events in the play largely takes place in the process of strong conflicts and struggles between this father and his daughter.

Despite his daughter’s repeated refusals, the king does not back down from his inhuman intention. Dilorom is hanged on a gallows, thrown into a burning oven, stoned to death, tormented in a cage, bound hand and foot and thrown to wild animals in order to make Dilorom repent and follow his own path. In these episodes, which in many ways remind us of the fate of Dilorom in Navoi’s “Sabai Sayyor” epic, we can see that Saodat Mushtari, based on the motifs of the folkloric “Orzigul” epic, has managed to describe the moral highness of his hero, who has high faith and strong will, through romantic colors. Thus, on the one hand, the image of a rebellious woman, helpless in the face of a bitter fate, and on the other hand, a rebellious woman determined to fiercely fight for her personal will and humanity, appears before the reader’s eyes.

Methodology

The research methodology for this study was based on a qualitative approach, centered on the literary analysis of the epic *Malikayi Dilorom* by Saodat Mushtari. The primary data for this research was gathered from the original text of the epic, along with secondary sources such as existing scholarly articles, books, and analyses about Mushtari’s work and the literary environment of Kokand during the 18th and 19th centuries. This provided a comprehensive view of the context in which the epic was created and its significance in Uzbek classical literature. The participants in this research were literary scholars, experts in Central Asian and Uzbek literature, as well as scholars familiar with the Kokan literary environment. Although the study does not directly involve participants in the form of interviews or surveys, their works and critical assessments were invaluable in framing the analysis. The research also considered previous studies and literary critiques that examine Saodat Mushtari’s style and thematic choices in *Malikayi Dilorom*.

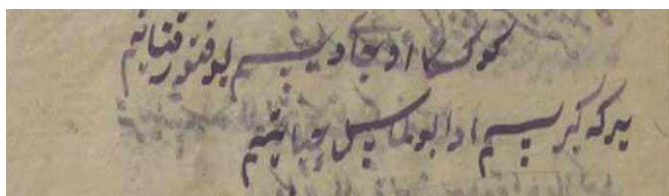
The primary instrument of the research was the close reading and comparative analysis of *Malikayi Dilorom*. A range of literary tools were employed, including textual analysis, historical contextualization, and intertextual comparisons, particularly with other works of folklore and literature from the region, such as the epic *Orzigul* and the works of Navoi. These tools helped in analyzing the narrative structure, character development, thematic depth, and the use of poetic forms like *murabba’*, *ghazal*, and *muhammas* in the epic. Additionally, the analysis incorporated comparisons with the mythological and historical references embedded within the text, such as allusions to figures like Mansur and Nasimi, whose fates parallel Dilorom’s. Data analysis was carried out through an interpretative approach, focusing on both the content and form of the epic. The research examined how Saodat Mushtari utilized various literary techniques to depict the internal and external struggles of her protagonist, Dilorom, and how she wove together the influences of folklore, history, and her own poetic style. The analysis also delved into the emotional and psychological dimensions of the text, particularly through the monologues and dialogues of Dilorom, which reflect her inner turmoil, moral conviction, and spiritual journey. The conclusions drawn were informed by

both the textual analysis and the broader historical and cultural context of the Kokand literary environment, ensuring a well-rounded understanding of the epic's significance.

Results

If the poet portrays Dilorom's portrait of a weak woman in the first conflicts with her father, later on, during the events, her eyes are opened to life, and her anger against ignorance and cruelty grows. The hero who responded to the father's hopeless and lost "love":

I don't have wings to fly to the sky,
Even if I enter the earth,
my life will not end (Mushtariy. inv.N 9922, 37).



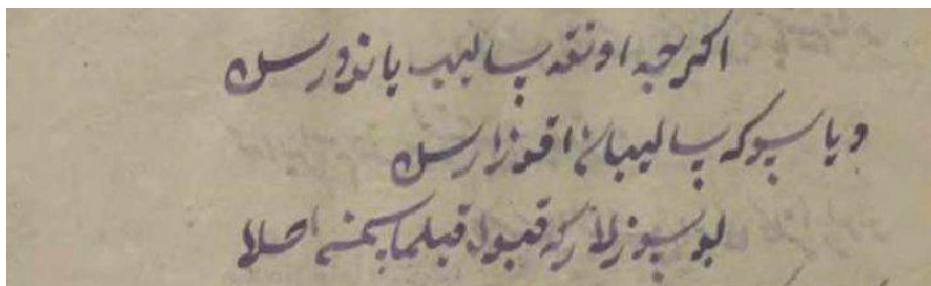
-she suffers. He hates to even look at his father's face. Regarding his offers, he answers: "If I fall into the cage, I will go down", "but I will not accept it"

I won't accept your word, father.

I won't see your face again. (Mushtariy. inv.N 9922, 25).

For Dilorom, every conflict, every dispute is a life lesson. When he was thrown into the tandoor by his father:

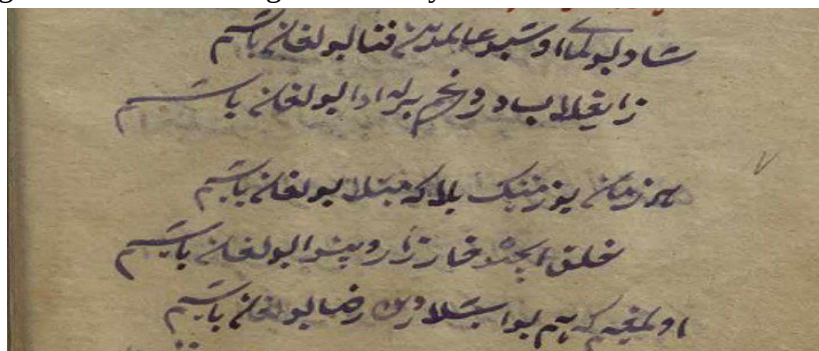
If you set it on fire,
And let it flow into the water,
I do not accept these words at all. (Mushtariy. inv.N 9922)



-She says proudly. In the epic, the series of events that demonstrate Dilorom's high humanity and rich spiritual world are written by the poetess with special skill. Saodat expertly used monologues to describe the deep psychological experiences of his character. Poems written in a murabba', ghazal, and epic way express the tragic moments of the hero in front of the reader's eyes through colorful images. Dilorom, who is in a difficult situation, suffers as if he had entered the earth, and agrees to his death:

My head, which is not happy in this world,
My head is filled with pain and sorrow.
My head, which is always plagued with a hundred thousand plagues,
I am the most despicable person among the people.

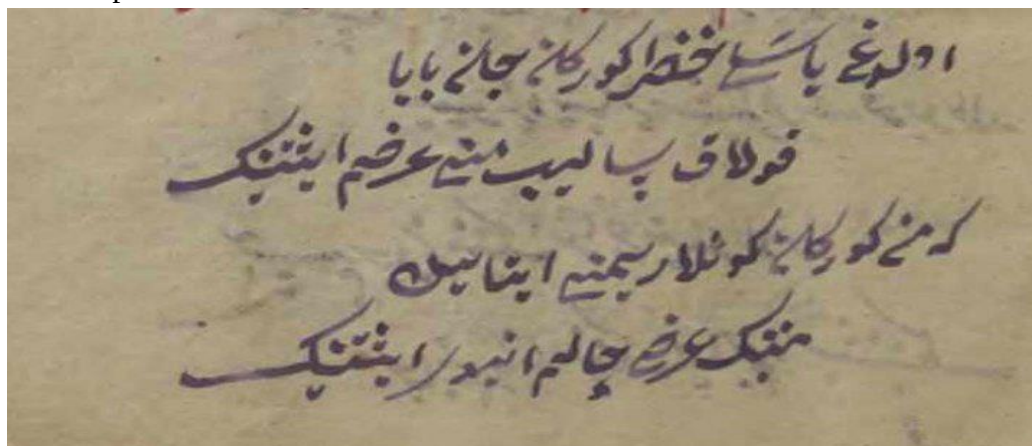
My head agreed with these things even to my death.

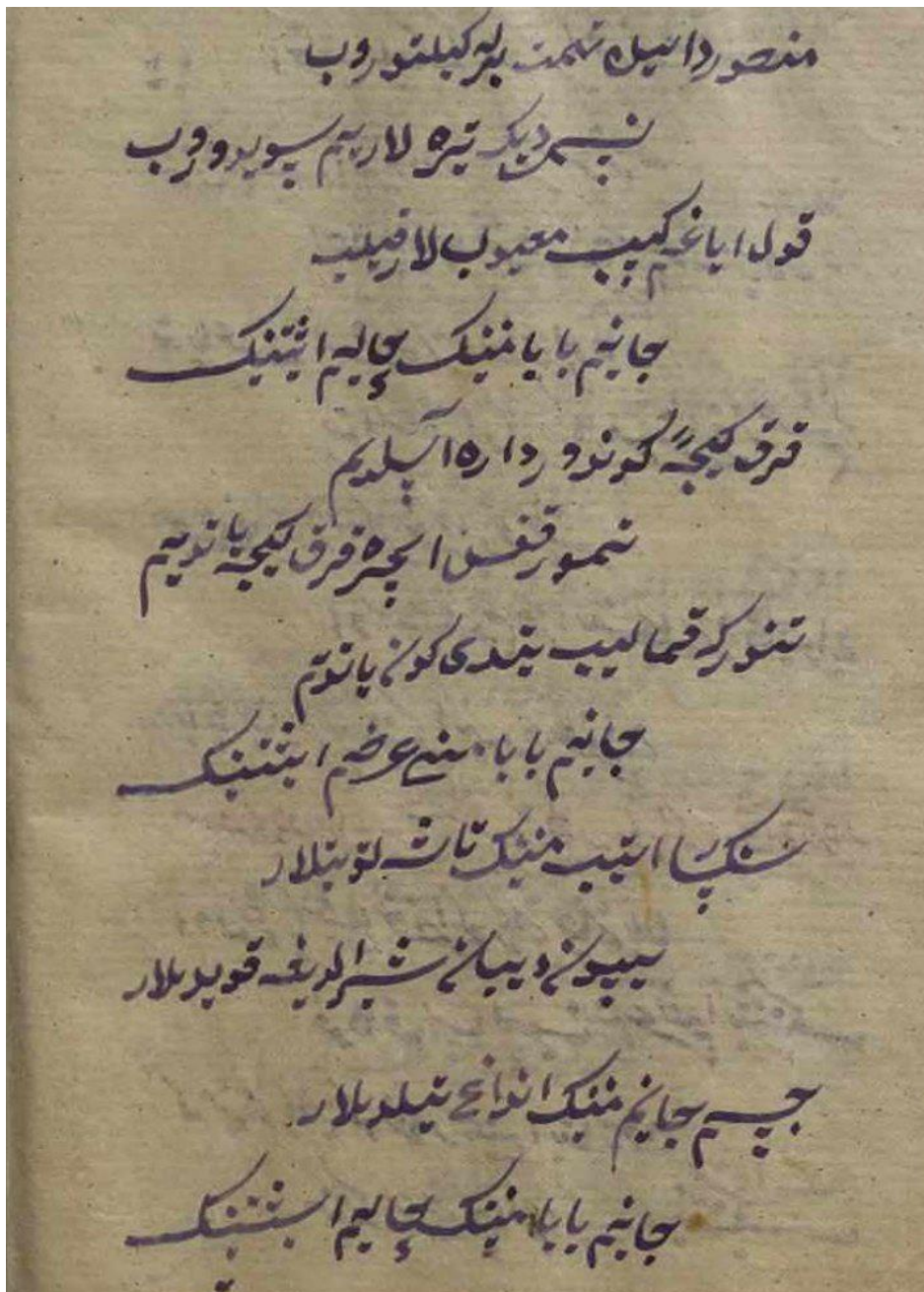


In the process of conflicts between the characters in the epic, the unjust actions of the father are justified by the poetess. Dilorom's hands and feet were tied and left in the desert was the greatest "reward" that the father gave to his daughter. While describing these events, the poet refers to the historical events in order to make the story attractive. An old man who was gathering firewood reached out to save the queen, who was lying unconscious in the field with her hands and feet tied. While describing these events, the poetess describes the events that took place in history in order to make the story attractive. An old man who was gathering firewood helps the queen lying unconscious in the steppe with her hands and feet tied. In this place, the poetess wrote with great love the image of a person who lived by her own strength and was always fair and kind to "strangers and the poor" like herself. Grandfather woodcutter drips magic juice into the mouth of the unconscious princess and brings her to him. The princess tells this kind old man about her adventures one by one.

Old man Khizr saw,
Please listen listen and hear me:
Tell you the days I saw
Now listen to my pain.
Slandering like Mansur
My skin is peeling like Nasimi...
My arms and legs are cut off and mutilated.
Dear grandfather, listen to me.

They put me in front of the lion in order to eat me
They killed my body and soul
Dear grandfather please listen to me.





In the conversation of her hero Dilorom with this old man, it can be seen that the poet resembles Mansur and Nasimi, the heroes condemned to death and slandered.

Discussion

At the same time, it is very appropriate to recall the incident of Mansur, who was hanged for slander in the city of Halaf in the 12th century. Historical events related to the great Azerbaijani poet Nasimi (14th century) are also very well used in the epic. It is known that Nasimi, a great talent who was committed to the path of superstition, was beaten by the forces that opposed him. This story related to Nasimi is remembered when describing the tragedy of Dilorom, who was cut off by his father and thrown into the steppe in the epic Malikayi Dilorom. Dilorom lives not only for himself, but also for all people who keep the name of humanity like him sacred and respect individual freedom. He cannot be indifferent to the humiliation of a person by a person. At this point, the conflict between the selfish father and the pure girl rises to the highest point. Dilorom, who was insulted by the wife and son of the old woodcutter, runs away and continues on his way, where he meets a butcher who is being

beaten by many people on a gallows for a large debt. Dilorom understands the butcher as someone who is being unjustly punished and tries to help him. The image of Dilorom, who protected people by giving his last wealth, becomes clearer here. We can also see the image of a woman who showed kindness by giving her earrings as a gift in Nizami's epic "Khusrav and Shirin" in the character of Shirin. Dilorom also helps a deer whose children were killed by a hunter, and a dove whose wings are tied. As a result, like Majnun, birds and animals become Dilorom's constant companions. With this, the poetess puts forward the idea that an animal is better than the king and the people around him, who have betrayed his daughter. One of the motifs sung in our ancient legends and epics – human care for injured birds and animals – the episode of begging for food from fishermen can also be found in the work of Saodat Mushtari. Saodat Mushtari made good use of this tradition, which has been repeated in works associated with the name of Majnun in Eastern literature.

Dilorom looks at and say the grieving deer who losing its children:

You are special among deer

There is no other deer as beautiful as you

Who are you worried about so much?

Why are you crying? (Mushtariy. inv.9922)

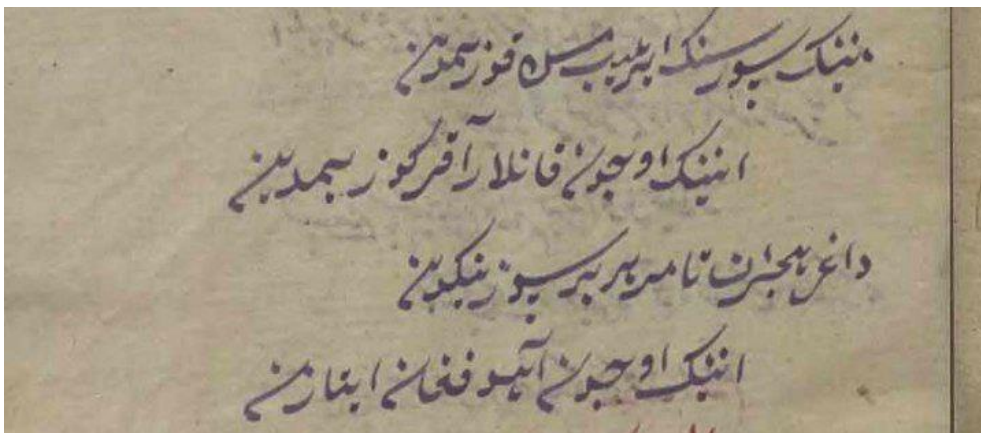
Saodat Mushtari makes dialogues very lively. Radifs, which have the same appearance, change their places according to the speech of the questioners and give a special tone to the work. Here the deer answer to Malika's questions, we can see:

If you ask me, I lost my child

My eyes are bleeding for him.

Every word I spoke was separations

I feel bad for him



The murabba', ghazal, and muhammas in the epic show that Saodat Mushtari's lyrical skills are very good. Using the style of folk songs, he achieves simplicity of language, clarity and brightness of images in poetry. It is true that some defects in the form characteristics of some lyrical works are noticeable. In the manuscript and lithographic copies of the epic "Malikayi Dilorom" we can find changed and corrected places in verses and some words. Accordingly, it is certainly not advisable to associate some defects in the form of the epic with the name of the poetess. The general spirit of the epic shows that Mushtari is a great talent.

Conclusion

In conclusion, the influence of the literary environment of Kokand in the formation of Uzbek classical literature is great. Not only poets and writers, but also poetesses played an incomparable role in the

development of cultural life in the Kokan Khanate. Saodat Mushtari, one of such artists, whose rich epics, ghazals and poems call people to kindness, humility, purity and justice, is noteworthy.

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