

Poetic Account Of The Andijan Earthquake In The Uzbek Literature Of The National Awakening Period (Based on the Poetry of Nuriy, Rojiy, Karimbek Kamiy, and Ibrat)

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Annotation: This article explores how the details of the earthquake that struck the Andijan region in the early 20th century were reflected in the poetry of Fergana Valley and Tashkent poets during the National Awakening period. It analyzes the lyrical works of Nuri, Khujakhon Khoja Roji Margilani, Karimbek Kami, and Iskhokkhon Ibrat, highlighting their shared ideological perspective on the causes and consequences of the disaster. The study examines how these poets depicted the psychological and physical suffering of the Andijan people, employing traditional poetic techniques to express deep sympathy for the victims. Additionally, it compares their mastery of traditional imagery, use of symbolic language, and the integration of realism in their poetic style, providing a comprehensive analysis of their artistic approach.

Key words: The devastating earthquake that occurred 122 years ago, Umidjon Mamarasulov's article, the will of God, Nuri's misinterpretation in his poem named "History", imagery in Ibrat's works, Roji's loss of close relatives, literary scholar Dildora Abdullaeva's perspectives, Karimbek Kami's address to the people of Andijan and his descriptive expressions, Olim Oltinbek's view on Karimbek Kami's works, wound's Chulpon.

INTRODUCTION

At the beginning of the last century, a number of lyrical works were written dedicated to the details of a terrible event—the earthquake—that occurred in the territory of Andijan. This event was addressed as a traditional theme in the works of poets who lived and created in various parts of the Fergana Valley during the period of national awakening. In their lyrical works, alongside illuminating the details of the earthquake, the poets attempted to describe the causes and consequences of its occurrence.

LITERATURE REVIEW

Information about the Andijan earthquake is found in a number of scientific and artistic works. Along with specific explanations provided regarding the origin of the earthquake and its harmful consequences in the 5-volume Explanatory Dictionary of the Uzbek Language, the Uzbek Soviet Encyclopedia, and the National Encyclopedia of Uzbekistan, views on it are also expressed in certain literary works. In particular, the occurrence of the earthquake and certain events associated with it are described in the biographical novel Chulpon by Academician Naim Karimov, which is dedicated to the life and career of the poet Abdulhamid Chulpon; in some poems included in Sobir Mirvaliyev's book of concise literary portraits Uzbek Writers; and in Mirzakalon Ismoilii's novel Until Dawn in Fergana.

Furthermore, information is encountered in the treatises and articles of Professor Rustam Shamsutdinov dedicated to the history of Andijan, in the works of the Andijan poet Olimjon Xoldor, and in

the book titled Uzbek Literature of the National Awakening Period: Questions and Answers by Obidjon Karimov, an Associate Professor at Namangan State University.

In an article by Umidjon Mamarasulov published in the online media outlet Daryo, titled “The City Was Metaphorically Bombed”: The History of the Devastating Earthquake That Occurred in Andijan 122 Years Ago, the ominous day is described as follows: “According to historical sources, more than 650 earthquakes occurred around Andijan between 1872 and 1883. The most terrifying and destructive of them took place on December 16, 1902. At that time, the appearance of the city reached a frightening state, as if it had been bombarded [1]”.

RESEARCH METHODOLOGY

The primary methodologies utilized in this research include autobiographical, comparative, psychological, and linguistic analytical methods.

ANALYSIS AND RESULTS

A fifteen-stanza mukhammas (a poem consisting of five-line stanzas) by the poet Nuriy, one of the prominent creators of the National Awakening period, was published in the 2nd issue of the newspaper Turkiston Viloyatining Gazeti in 1903, dedicated to depicting the details, causes, and consequences of the said earthquake. While the descriptive method serves as the dominant feature in Nuriy’s mukhammas, it recounts how the population was left homeless, their cries of lamentation were heard, and the city had already turned into ruins. The poet depicts this calamity that befell the people as the divine will of the Almighty and calls upon the people to practice patience:

San o‘zing to‘xtatmasang tinmas bu yer laylu nahor,
Bu qazog‘a rozi bo‘lmay bandada na ixtiyor.
Kun tuluyi yavmi seshanba edi ziyo mushkinob,
O‘ldi “g‘arqob” Andijon vallohu a‘lam bissavob.[2]

(Prose interpretation: If You do not stop it Yourself, this earth will not find rest day and night; the servant has no choice but to accept this divine decree. The sun rose on a Tuesday with musk-scented light; Andijan became submerged in calamity, and God knows best what is right.)

Regarding the final stanza of Nuriy’s mukhammas, there are scholarly contentions indicating a confusion in the numerical calculations based on the abjad system, implying that the recorded time of the earthquake’s occurrence does not align with the year 1902. Specifically, D.Abdullayeva, a professor at Andijan State University, writes that if the term “darig” is substituted for the word “g‘arqob” presented in the poet’s historical chronogram (tarix), it aligns with historical reality: "This chronogram corresponds to the Hijri year 1320 (1903 AD), and Nuriy provided an explanatory note at the end of the mukhammas stating 'the 16th of the holy month of Ramadan, 1320'. However, in the reading textbook (Samples of Old Uzbek Writing. Tashkent: O‘qituvchi, 1994. – p. 38), the word “g‘arqob” is designated as the chronogram, erroneously suggesting that an earthquake occurred in Andijan in 1303 AH (1885 AD). In reality, the words “Andijan” and “darig” constitute the chronogram matter, and if the letter 'alif' in the first word is omitted, it yields the year 1320 AH (1902 AD)”[3]. Following this explanation, she cites the final stanza of the mukhammas:

Sorsalar tarixini Nuriy, ne bergaysan javob,
O‘zani o‘n oltisi erdi, dedilar, shayxu shob,
Kim tuluyi yavmi seshanba erur, ey mushknob,
O‘ldi g‘arqob Andijon vallohu a‘lam bissavob,
Andijon boshini sorsang ham yomon bo‘ldi darig‘...

(Prose interpretation: If they ask for its history, Nuriy, how will you answer? The young and old said it was the sixteenth of the month. The sun rose on a Tuesday, O fragrance of musk! Andijan became submerged in disaster, and God knows best what is right. If you ask about the fate of Andijan, it was terribly wretched, alas...)

In the creative heritage of Xojajon Xo‘ja Rojij Marg‘iloniy, one of the bright representatives of the Margilan literary environment of the National Awakening period, there is also a poem written in the Persian language within the tarix (chronogram) genre related to this theme. In his chronogram, the poet perceives the cause of the earthquake as a warning or divine retribution from the Almighty, attributing it to the

proliferation of sins among the inhabitants of Andijan and the gradual disappearance of piety and integrity among human beings:

1320 hijriyda ramazon oyida Andijon shahrini zilzilasi voqe' bo'lib ajib dahshatli zilzila ko'ruildi. Zilzila asnosida Andijonni bir mavzeida bir kichkina tepalik joy o'rnidan ko'chub bir muncha joyga borub chappa bo'lub tushganligi marviydur. Tarixi zilzila budir:

Uhlikat kam min quro qahran bi-osomil pabid,
Ya ayyuhal mujrimin astag'firullohal Majid.
Jurmi Madyan bo Samud afzun shavad on Jabrili Haq,
Sayha zad to in du qavm az larzaash shud nopadid. [4]

(Prose interpretation: In the Hijri year 1320, during the month of Ramadan, the earthquake of the city of Andijan occurred, and an extraordinarily terrifying tremor was witnessed. It is narrated that during the earthquake, a small hill in a certain area of Andijan shifted from its place, moved a considerable distance, and overturned. The chronogram of the earthquake is as follows: How many cities were completely destroyed by wrath due to persistent sins! O you sinners, seek forgiveness from God the Glorious. When the sins of Midian and Thamud multiplied, the Gabriel of Truth let out a cry, so that these two peoples vanished from its shaking.)

Certain historical sources preserve information stating that the poet wrote this chronogram while grieving the loss of his paternal and maternal uncles, as well as close relatives in Andijan who had played a significant role in his education and literacy: “Rojiy did not forget the virtues of his paternal and maternal uncles who closely aided him in receiving his education. This is evident from his subsequent maintenance of kinship ties with their descendants. In the earthquake that occurred in the city of Andijan in 1902, several of Rojiiy’s relatives in Andijan passed away. On this occasion, he composed the following quatrain:

Agar dar Andijon az agrabo mond,
Burodarzoda avlodi tag‘o monand.
Zalaf az raftagon in zor munda,
Bimond ammo qazoro muftalo mond.

Meaning: If any of my relatives remained in Andijan, they were the children of my brother and the descendants of my maternal uncle. They had remained as heirs after those who departed, but falling victim to this divine decree, they too passed away”[5].

In his poetry, the poet primarily identifies the cause of the earthquake, which came as a calamity upon the people, as the multiplication of the sins of the city's population and the gradual forgetting of the concepts of religion and faith among the people. He expresses views that align harmoniously with the descriptive style utilized by his contemporary, Muqimiy:

“The daytime of that day turned into darkness, as if the Day of Judgment had arrived; that is, human beings felt as though they were resurrected from this earthquake. Due to this earthquake, neither a mosque nor a church remained in Andijan; both new and old buildings in Andijan were ruined. The windows of the cotton factory there were also destroyed. No one saw either a mounted traveler or a pedestrian on the road. Corpses were visible beneath the ruins, and the residents of Andijan saw all their structures utterly devastated”.

In the works of Is'hoqxon Ibrat, a major representative of the Namangan literary environment, these occurrences are also reflected in harmony with the descriptive nature expressed in the poems of the poet's contemporaries. The ta'rix-musaddas (a six-line stanza poem with a chronogram) dedicated by the poet to this terrible event was published in the 9th issue of Turkiston Viloyatining Gazeti in 1903. In the musaddas, it is emphasized in several places that the sovereign provided financial aid – meaning charitable donations – for the reconstruction and prosperity of the city. While describing the details of the earthquake that recurred in the city in 1902, he narrates the condition of the population at that time:

O'ldi yana xalqni uyqusida,
Ya'ni o'shal kechani bir posida,
Ba'zi sarir ba'zi bolusida,
Ba'zi edi bazmni ko'sida,
Ketti bino boshi tahpo o'lub,
Tarix anga “zilzila g'abro” o'lub...

(Prose interpretation: It happened again while the people were asleep, that is, during a watch of that night. Some were in bed, some on their pillows, and some were engaged in gatherings. The tops of buildings collapsed to the ground, and its historical date became marked as a “terrestrial earthquake”...)

These tragic events find a unique expression in the works of the Tashkent enlightenment poet, Karimbek Kamiy. In his structurally large 56-line musaddas, he describes these sorrowful days that befell the people of Andijan with astonishment, characterizing that day as a period of mourning. The poet's lyrical work, titled "A poem composed in the musaddas style by the Tashkent poet Karimbek Kamiy regarding the astonishing and mournful events of Andijan," was published in the 4th issue of Turkiston Viloyatining Gazeti on January 31, 1903.

As observed in the works of his other contemporaries, this musaddas by Karimbek Kamiy evaluates the disaster as a sudden calamity that befell the people. In the final lines of each stanza, an appeal is made to the Creator, praying for the preservation of "kavnu makon" (the universe/the earth). Like other creators, Kamiy portrays the state of the earthquake through a descriptive lens in his musaddas, writing that the complexion of the people turned pale like saffron due to this terror (a feature also observed in Muhyi's poetry), and that the lands and properties of Andijan were leveled to the ground. Pointing out that this event was a sign of the end of times – the Apocalypse (as also expressed in Rojij's tarix) – he exhorts the entire populace to repentance:

Tavba deng, ahhoblar, bo'ldi yaqin oxir zamon,
Junbushi yer birla yakson bo'ldi mulki Andijon,
Jumlasi barbod bo'ldi — molu jonu xonumon,
Zoru giryon qoldilar yoshu qari, xurdu kalon,
Xavfdin bo'ldi hama el rangi misli za'faron,
Begumon bo'ldi bu voqea qiyomatdan nishon,
Al-omon, bu zilzila ofatidin, ming al-omon,
Saqla o'z lutfing bila, ey Xoliqi kavnu makon[6].

(Prose interpretation: Repent, O friends, for the end of times has drawn near! With the shaking of the earth, the domain of Andijan was leveled to the ground. Everything was destroyed—wealth, lives, and households. The young and old, the small and great, were left weeping and wailing. Due to fear, the complexion of all the people became like saffron. Without a doubt, this event was a sign of Doomsday. Mercy, a thousand times mercy from the calamity of this earthquake! Protect us with Your grace, O Creator of the universe!)

It is well known that each stanza of the musaddas, an ancient genre of classical literature, must consist of six lines. However, in the poet's work, this structural requirement altered, and the number of lines in the first stanza amounted to eight. Regarding this matter, the literary scholar Olim Oltinbek, who conducted scientific research on the life and creative career of Kamiy, elucidates with the following observations:

“The final two lines of the stanza are repeated at the end of all stanzas as a refrain (tarje' bayt). The quantity of lines in the stanza is eight, not six. The poet could not fit the poetic thought he intended to express into six lines. Consequently, the stanza expanded by two more lines. This, of course, is not a virtue, nor is it considered a mark of the poet's mastery, because the structural characteristics of the genre were violated. In fact, even if the line preceding the refrain were removed, the tragic situation the poet intended to create would not suffer much defect. In general, one can occasionally observe in Kamiy's poems a carelessness toward literary rules, artistic imperfection, and particularly a tendency to resort more frequently to established traditional 'clichés'. Such instances are more commonly encountered in his poems written for the press”.

In our view, the reason for the increase in the number of lines in the poet's musaddas is the author's overwhelming shock and emotional impact caused by the sudden devastation that occurred in Andijan. The extent to which our opinion approaches reality is further substantiated by the very title of the musaddas.

Certain data have also been preserved regarding the impact of the earthquake on the life and health of Abdulhamid Chulpon, the famous bard of liberty. Concerning this, Academician Naim Karimov writes, recalling a real event he heard from the poet's sister, Foiqa aya:

“According to the poet’s sister, Foiqa aya, who was alive until recently, the four-year-old child was at that time in a place where even kings would go on foot. At that moment, a piece of wood that suddenly shot down from the ceiling caused a swelling on his head. The Andijan earthquake of 1902 left a lifelong stamp on Chulpon’s head in this manner”.

Through the information based on these presented factual data, it can be substantiated that the unexpectedly occurring earthquake exerted a serious negative impact not only on the deterioration of the material and spiritual condition of human beings but also on their physical health.

CONCLUSIONS

A series of lyrical works dedicated to the details of the earthquake that occurred unexpectedly in the city of Andijan at the beginning of the last century was addressed as a traditional theme in the creative output of the Uzbek poets of the National Awakening period. This theme found a place and underwent refinement within the creative heritage of not only the poets of the Fergana Valley but also those of Tashkent and the oases.

In the lyrical works dedicated to the theme of the Andijan earthquake, the fact that the mastery of traditional imagery, details, word usage, and the descriptive method held an equally dominant position in the style of almost all creators served as the primary catalyst for the collective popularization of this theme.

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