

ON THE PUBLICATIONS OF THE COLLECTION “NATIONAL POEMS  
FOR NATIONAL SONGS” BY HAMZA HAKIMZODA NIYOZIY

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**Abstract**

This article analyzes the thematic scope and genre characteristics of the poems included in Hamza Hakimzoda Niyoziy's collection “National Poems for National Songs.” In addition, the study discusses the sources of the poems included in the 1980 edition of the “Complete Works”, as well as the manuscript and lithographic copies and their publication features.

**Key words:** collection, Hamza, “National Poems for National Songs”, copy, publication, lithograph, 1980, Solkashon, “Hurriyat”, “Kengash”.

One of the prominent representatives of Uzbek literature, the playwright, educator, composer, poet, and public figure Hamza Hakimzoda Niyoziy (1889–1929) played a significant role in the development of Uzbek culture and spiritual life through his rich literary heritage. He initially studied at the old school and madrasa in the Solkashon neighborhood (1896–1906), and later continued his studies for a short time at a madrasa in Namangan (1908).

In 1909, the writer worked at a printing house in the city of Kogon. Later he came to Tashkent, where he became acquainted with the educational programs of Jadid schools. Inspired by these ideas, he opened such schools first in the Qashqardarvoza neighborhood (1910), then in the Hojibek district of Kokand (1911), and later in Margilan (1914).

During his subsequent life and career, Hamza worked in various positions. For instance, he served as a teacher at a Russian-native school in Kokand, a clerk in the food department of the “Shuroyi Islam” organization, an editor of the journals “Kengash” and “Hurriyat” (1917), an employee of the cultural and educational department of the Fergana region (1918), a director in the political troupe of the regional Muslim political organization under the political administration of the Turkestan Front (1919), the head of the “Dor ush-shafaqa” school (1920), a leader of a theatre troupe under the Department of Education and Military Propaganda of the Bukhara region (1921–1924), and deputy head of the literacy department of the Fergana Education Committee (1924). From 1926 onward, he mainly devoted himself to creative work.

Hamza Hakimzoda Niyoziy began his literary activity by writing lyrical works. His “Divan”, consisting of lyrical poems written under the pen name Nihoniy,

represents one of his first steps in literature. This work is also known as “Devoni Nihoniy.” The poet used this pseudonym in several poems that were not included in the divan as well.

In some of his other poems, he used the pseudonym Niyoziy, which is related to his grandfather’s name, while in his satirical works he used the pseudonym Tovonteshar. In his later creative activity, however, the pen name Hamza became widely used.

The works of Hamza Hakimzoda Niyoziy were collected and published in 1980 by Nazira G‘anikhujayeva, Dilbar Rahmatova, and Halima Mukhtorova in a four-volume edition entitled “Complete Works.” [Niyoziy H.H., 1980:2] The collected materials were grouped according to their genre characteristics and published in chronological order.

This publication begins with poems included in the divan copied in 1915 by Hamza’s close friend Buronboy Tojiboyev. The manuscript is currently preserved in the Gafur Ghulom Museum of Literature.

Under the general title “National Poems for National Songs,” the collection includes song compilations published between 1914 and 1917 under the titles “Oq gul” (White Flower), “Qizil gul” (Red Flower), “Pushti gul” (Pink Flower), “Sariq gul” (Yellow Flower), “Yashil gul” (Green Flower), and “Safsar gul.” These publications also include some of the author’s prose works, dramas, and educational treatises.

The texts were prepared on the basis of manuscript and lithographic copies preserved in the collections of the Abu Rayhan Beruni Institute of Oriental Studies and the Hamid Suleimanov Institute of Manuscripts, as well as archival materials from the press of that period. The 1980 edition consists of the following sections. “The Words of Great Ancestors Are Not Without Wisdom” (p. 45)

The manuscript copy of this poem has not survived. It was included in the collection based on the text of Hamza’s Selected Works published in 1939. [Niyoziy H.H., 1980:277]

“Bo‘yi chiqmay qolmaganmi?” (p. 46)

This poem, beginning with the lines “Dunyoda hech jon yasholmas” and “Bir qism par birla bulbul,” was included in the volume based on the text of Asarlar (1969).

“Milliy ashulalar uchun milliy she’rlar” – First Section (p. 50)

Hamza Hakimzoda Niyoziy collected well-known folk melodies and composed new poems based on them. He wrote poems for thirty folk melodies that he collected.

The first section of the collection was compiled in 1915 and published in the same year in Kokand by lithographic printing. On the first page of the collection appears the note:

“Publisher: poet Nihon — Hamza Hakimzoda Niyoziy.” [Niyoziy H.H., 1980:279]

The names of the melodies corresponding to the poems included in the collection are also indicated. In some cases, brief information about the origin of the melodies is provided, and sometimes even the dates of their origin are given according to the Hijri calendar.

“Ko‘zni oching, qardoshlar, ibratlashaylik” (p. 50)

This poem was written based on the famous melody “Dilogan.” According to the source, this melody was created by an elderly resident of the village of Logon in the Fergana region.

“Ey musulmonlar, qachon biz darda darmon istariz?” (p. 52)

The poem was written to match the melody “Eski Turon.”

“Millar deganlarning oqar ko‘z yoshi” (p. 53)

This poem was composed in accordance with the melody “Vays ul-qarn.” Hamza himself noted that this melody was taken from religious verses sung in schools.

“Yaxshi holin yo‘qotgan oqibatsiz Turkiston” (p. 55)

The poem was written to the melody “Old Khorezm.”

“Oh bid‘at, safohat tor-u mor etding” (p. 57)

The poem was written in the rhythm of the song “Kel menga shohim, hay-hay.”

“Oq gul” (White Flower) (p. 59)

This collection was compiled in May 1916 and published in Kokand under the supervision of Mulla Iskandar Barotboy o‘g‘li. [Niyoziy H.H., 1980:283]

Subsequent sections of the publication provide information about poems included in the collections “Qizil gul,” “Yashil gul,” “Sariq gul,” “Pushti gul,” and “Safsar gul.”

This collection represents the seventh section of the anthology and is also known as “Yodgori Hurriyat.” It was published in lithographic form on April 7, 1917. The manuscript copy has not survived. [Niyoziy H.H., 1980:282]

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