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A Study on The Poems of the Uzbek Poet Abduhamid Parda

Özbek Şair Abduhamid Parda'nın Şiirleri Üzerine



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Abstract

Abduhamid Parda, Taşkent'te doğar. Üniversiteyi bitirdikten sonra, çeşitli gazete ve dergilerde musahhih, muhabir, yayın sorumlusu, bölüm editörü ve tercümanlık yapar. Kendi edebî çalışmalarının yanı sıra o, Kutadgu Bilig'in ve Alişir Nevâyî'nin eserlerinin günümüz Özbekçesine manzum olarak dil içi çevirilerini yapmıştır. Bunların yanı sıra o, Blok, Puşkin, Nietzsche, Byron, Tagore, Stefan Zweig, Svetlana Aleksiyeviç vd. sanatkarların eserlerinden Özbekçeye tercümeler yapmıştır. Genel olarak değerlendirildiğinde Parda'nın şiirleri konu ve tema bakımından çeşitlilik ve zenginlik göstermektedir. Hayatın hemen her alanına ilgi duyan Parda'nın şiirlerini, muhtevanın konusuna ve temalarına göre aşk ve sevgi, sadakat, tevazu, dostluk, ayrılık, yalnızlık, inanç, insan, şairin beni, vatan, tabiat, gurbet, sıra ve tenkit ana başlıklar altında toplamak mümkündür. Parda'nın şiirlerinin büyük bir kısmındaki "lirik duygu ve ifade tarzı", aşka dair yazdığı şiirlerinde kendini hissettirir. Şairin adalet arama ve hesap sorma amacının sezildiği mısralarında insanın insana kulluğu, ehil olmayan insanın yaptıklarının neticesinde ortaya çıkan sıkıntı ve haksızlıklar, aç gözlülük esasında hayatını sürdürme, kurnazlıklar yaparak başkalarının hakkını yeme, güçsüzün ezilmesi, iyi niyetin suistimali, yalancılık, ikiyüzlülük; makam ve merteye aşkı ile bunlar için her şeyin yapılabilmesi gibi hususlar onun şiirlerinde çeşitli şekillerde işlenmiştir.

Öz

Abduhamid Parda was born in Tashkent. After graduating from university, he worked as a proofreader, a reporter, an editor-in-chief, a section editor, and a translator for various newspapers and journals. In addition to his own literary studies, he has made in-language translations of Kutadgu Bilig and Navoi's works into modern Uzbek language. In addition, he translated the works of Blok, Pushkin, Nietzsche, Byron, Tagore, Stefan Zweig, Svetlana Alexievich, and other artists into Uzbek. In general, Parda's poems display variety and originality in their themes. Parda is interested in nearly all aspects of life, and it is possible to classify his poems according to content and themes under the following main headings: love, loyalty, modesty, friendship, separation, faith, the human being, the poet's inner world, homeland, nature, homesickness, and criticism. Parda's 'lyrical style of feeling and expression' is especially evident in his poems about love. The poet seeks justice, and his verses address themes such as: human subjugation; problems and injustices caused by those lacking expertise in their fields; greed and deceit; oppression of the weak; hypocrisy; and unethical behavior for the sake of social status.

Keywords

Modern Özbek Edebiyatı • Özbek Şiiri • Lirik Kahraman • Şiirde Muhteva • Abduhamid Parda

Anahtar Kelimeler

Modern Uzbek Literature • Uzbek Poetry • Lyrical Hero • Poetic Content • Abduhamid Parda



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*Biz sevdik âşık olduk sevüldük ma'suk olduk
 Herdem yini dirlikde bizden kim usanası.
 (We fell in love when we loved, and we became the
 beloved one when we fell in love
 We will rise once more, nobody will complain about us.)*
 Yûnûs Emre

Introduction

Reading a poet's poems is like entering a new world and traveling in different times and seasons with different natures and climates. When a person reads a poem, the lines of which have been shaped by the feelings and thoughts of the poet, the reader is carried from one feeling to another, from one thought to another, and from one moment in time to another. It is in such moments that a person's ideas grow wings. The person is not a physical being anymore. The objects around them fade into invisibility as they enter a new world—one where the reader floats in a sky without boundaries, untouched and unmarked.

*The feelings of the poet that give life to words*¹, and are awakened by the emotions in his heart, reflect those same feelings embedded in the heart of creation itself. For this reason, Fuzuli, stated the reason for everything and explained the creation of the world with love, and went on to say that seeing and thinking of the beautiful and using wit, logic, and experience are actually a reflection of love:

Aşk imiş her ne var âlemde (Whatever is in the universe is love)

İlm bir kıl ü kal imiş ancak.² (Science is just gossip)

Abduhamid Parda burns with such love in his poems and expresses his cries resulting from this sorrow in his poems and transfers this to other people as a heritage to future generations by getting his ideas from 'the blue skies that lie above his head, and the exuberant sea that lies under his feet'.³ Ergash Ochilov describes Abduhamid Parda via the *Jahon Adabiyoti* (World Literature) Journal as 'A talented translator praised by the literary world with his deep knowledge in Western prose and poetry; a witty essayist who is known for his ideas on prominent issues in the Republic of Uzbekistan press, and a rebellious poet who has a passionate style'.⁴

1. A Short Biography of Abduhamid Parda

Abdulla Oripov, whom Abduhamid Parda accepts as his master in poetry, describes Abduhamid Parda as follows:

There are people whose inner world resembles a charm or a mysterious treasure. You see them every day, you talk to them. However, you judge them solely on their physical appearance or on what they do daily. Such people are usually very humble. Their goal is to become experts in their fields. Despite this, they do not wish to boast about themselves or to be approved by others. Neither do they aim to be praised when they reach their goal. Literature, which is the tool for discovering people's hearts and souls, usually is expected to be humble and quiet like this. However, people who work in this field take brave people as

¹Şeyh Galib.

²Fuzulî

³Abduhamid Parda, *Chorlov* (Toshkent: Sharq Nashriyoti, 2008a), 109.

⁴Ergash Ochilov, "Muqaddas Dargoh Da'vati", for *Önsöz to Sohil Ohanglari*, by Abduhamid Parda (Toshkent: Navro'z Nashriyoti, 2004), 3.

role models in their works of art. Abduhamid Parda, who is a poet, an author, a translator, and a literary researcher, is, without doubt, a man with such traits; it would not be a mistake to call him so.⁵

Abduhamid Parda (Pardayev) was born in the Karakoylu (Karakoyunlu) village of Böke district in Tashkent on 17 January 1958. Parda started his primary education in this place and says the following about his interest in poetry and literature: "I used to read the books in the school and village libraries with great interest, and there used to be quite a lot of books in our house too. (...) my deceased stepfather used to love epics. Many literate people in our village used to gather on winter nights and read epics together, which were works of folk literature. While I was listening to them, I used to travel to the past in an imaginary way, and I longed to become brave myself. As I got older, I adored this mysterious world more and became motivated to write myself."⁶ Parda started to work as an accountant in Buquet Printing Press after graduating from Tashkent State University, Faculty of Journalism (1975). Following that, he worked as a reporter and an editor for *Paxtakorlar Ovozi* in the same district (1975-1976). Abduhamid Parda, who worked in different jobs until 1985, worked in different units of journalism for *O'zbekiston Respublikasi Teleradiokomiteti* (National Television and Radio Company of Uzbekistan). Parda worked as an editor for *O'zbekiston Matbuoti* (Uzbekistan Press); as a reporter, a proofreader, a translator, and a broadcast executive in prestigious newspapers and journals in Uzbekistan such as *Ishonch* (Belief) and *Jahon Adabiyoti* (World Literature). Parda, who retired in 2018, continues his literary studies in Tashkent. After Parda got retired in 2018, he devoted himself to writing and conducting research.⁷ Some of Parda's published works are as follows: *Oltin Belanchak* (Golden Swing) (1988), *Taxammul* (Endurance) (1997), *Munojot* (Appeal) (2000), *Sohil Ohanglari* (The Harmony of the Seaside) (2004), *Do'stnoma* (Doston) (Epic, Amicable) (2008), *Chorlov* (Invitation / The Call) (2008), *Ichso'z Ifshosi* (The Revelation of What is in Our Heart) (2008), *Sevgi San'ati* (The Art of Love) (2011), *Ummondan Injular* (Pearls from the Ocean) (2017), *Nomalar* (The Letters) (2018).

Abduhamid Parda is a man of different talents. Although he first presented himself with his poems, he wrote articles in a skilled way and made literary translations.⁸ In addition to his literary works, Parda translated the works of Kutadgu Bilig and Alişir Nevâyî into the modern Uzbek language as verse. In addition to these, Parda translated some of the works of Aleksandr Blok, Aleksandr Puşkin, Edward Vasilevich Rtveldadze, Friedrich Nietzsche, Halil Cibran, Isaac Brodski, James Byron, John Donne, John Keats, Marah Rusli, Rabindranath Tagore, Saul Bellow, Stefan Zweig, Svetlana Aleksiyeviç and Vladimir Kunin to the Uzbek Language.

2. The Content of Abduhamid Parda's Poems

Abduhamid Parda uses a traditional approach to the elements of form in poetry and mainly prefers couplets and quatrains in his poems, and it is observed that he does not tend to use new forms in poetry. In addition to his muhammes (poems consisting of five lines), he also has a considerable number of tuyughs, which are forms created by poets such as Alişir Nevâyî, İvaz Paşazade Atayî, and is a genre introduced to classical poetry by Turkic royals. Abduhamid Parda stays loyal to the traditional rhyme system in all his poems.

⁵ Abdulla Oripov, "Parda Ortidagi Parda", in *Suyganim – So'z, Suyganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 6.

⁶ Oripov, "Parda Ortidagi Parda", 7.

⁷ Oripov, 11.

⁸ Ulug'bek Hamdam, "Shoirlik – Havas, Shoirlik – Qismat", in *Suyganim – So'z, Suyganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 149.



When studied as a whole, Abduhamid Parda's poems are rich and display variety in their subjects and themes. He sees the limitless, endless, and unique world and the elements that decorate it as rays of sunlight⁹ in the endless sky, as well as considering these as his unique¹⁰ source and as a place he can seek shelter, having grown up as an orphan. In the world that he fictionalizes, he invites his readers to an oppoq (pure white) darvoza (door) from an oq (white) darvoza (door). The poet, who is interested in nearly all aspects of life, is a master at reflecting these in his poems and has fulfilled this by using the elements of language effectively. It is possible to collect his poems under the following headings based on the topics and themes of the content: love, loyalty, modesty, friendship, separation, loneliness, belief, human beings, the poet himself, homeland, nature, homesickness, and criticism.

Parda believes that each arrow that is shot without an aim will not reach its target, and the readers realize that each couplet, quatrain, tuyugh, and ghazal of his has a target within the framework of meaning and proposition. Understanding his poetic world and reaching a decision about his talent in poetry depends on the bridge that the poet builds between himself and the reader.

The poet, who was born in the Qoraqo'li (Karakoyunlu) village of the Böke district in Tashkent, gives readers clues about his traits as a poet and the source of his poems in his work named "Tarjimai Holim":

Na do'st topa oldim yolg'on dunyodan

*Na mahram tashna bu jonimga malham*¹¹

(I could find neither a friend in this fake world nor a suitable ointment for my poor soul.)

Shu bois men hayot nomli daryodan,

*Qonmay o'tayapman ming simirsam ham.*¹²

(For this reason, I will still not be satisfied even if I take thousands of sips from the sea called life.)

In the same poem, the poet states that his childhood was full of hardship and says that in the following years of his life, similar problems plagued him. He believes that the factors that enable the poet to mature are such hardships.

When he first started to write, Parda had a harsh and self-confident style. However, in time his works became the spokesman of his philosophy, shaped by his wish to understand life and his tranquility. Although the poet burns as an individual who never ceases to love and who has great hope for the future, his lines are full of regret and suffering, as well as nonchalance and irony. This is so because the poet, who is now over 60 and who faced various experiences faced different deals during the good and bad years of his life, is now certain that it is impossible to change the world. What is now left to him is solely bitter regret.¹³

Abduhamid Parda is a talented poet who carefully focuses on his own troubles. His sufferings are caused by worldly disappointments and never-ending contradictions. He has a broken heart as the contradictions in the world are endless. He cannot get over the suffering he experienced during his orphan years, and these always pound his heart. The troubles in the world will not be eliminated by poems. Neither will his wounds heal. With every breath, he feels pain, suffering, and despair. These add to the hopelessness around

⁹Abduhamid Parda, *Chorlov*, 4.

¹⁰Parda, 5.

¹¹Abdul Hamid, *Taxammul* (Toshkent: Bosqon Nashriyoti, 1997), 50-51.

¹²Hamid, *Taxammul*, 50-51.

¹³Abdunabi Hamro, "So'zga Sajda", in *Suyganim – So'z, Suyganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 19.

the world. "He draws inspiration for his poems from this hopelessness and these conflicts. He expresses his suffering and troubles in his poems."¹⁴

When you read the poems of Abduhamid Parda and start your journey, you realize that you have reached a world of very different feelings. In such a journey, you feel that your ideas grow wings and that you cease to exist. It is as if the objects around the reader have disappeared and the reader is floating in a world of tales. The poet presents this world to the reader using the following lines:

Shaffof shishaday tiniq

*Yulduzlar sochar ziyo*¹⁵

(Stars, which are as clear as a transparent bottle, radiate light)

Musaffo yog'dusiga,

*Cho'mib mudraydi dunyo*¹⁶

(The world sleeps as if sunk in pure brightness.)

(...)

Had- hududsiz samoda,

*Hadsiz nuqrai anvar.*¹⁷

(The silver illumination is endless in the endless sky.)

Aylab qalbimni asir,

*Etar ravshan, munavvar...*¹⁸

([These] captivate my heart, and illuminate it.)

In such a world, a person gets rid of his sorrows, worries, and the problems in life when he starts to float on the wings of poetry. It is as if he loses his physical self and becomes weightless. He feels like a butterfly flying in the air. It is as if he always has the melody of folk songs in his ears, roses, and flowers in his eyes. However, the writer does not depict a world of impossible events in the world that he depicts. He brings back the reader to the real world so that he does not lose his connection with the world. He brings the reader back from a world without lines and borders to the real world with its streets, roads, and houses. He reminds the reader of the existence of the real world, which will not let the reader go:

Biroq porlab chorlar to

*Yulduzlarning gulshani,*¹⁹

(The rose garden of the stars invites by its shining.)

¹⁴Ibrahim G'afurov, *Qalbim Har Satrimda: Shoir Abduhamid Parda Ijodiga Chizgilar* (Toshkent: "Muharrir" Nashriyoti, 2010), 3.

¹⁵Abduhamid Parda, *Chorlov*, 4.

¹⁶Parda, 4.

¹⁷Parda, 4.

¹⁸Parda, 4.

¹⁹Parda, 4.

Bir kun uzilgay tayin

*Gunohkor yer kishani.*²⁰

(It is obvious that one day the chains of this sinful world will break.)

The lyric tone and the method of expression observed in the majority of Abduhamid Parda's poems are felt in the poems that he has written about love. The poet values love and related topics more than other ways of expression. When he reflects the lover and the loved one in his poems, he follows the frameworks determined by classical poetry. In the poems that Parda has written under the influence of classical poetry, the lover is always the one who loves, and the beloved is the one who is aware of this but ignores the lover, which is the type of lover in classical poetry. In such poems, Parda starts his lines with metaphorical love and aims for divine love. Sometimes he adopts a critical approach to the way people view worldly problems, and ends his poems by bringing back the reader to the beginning of the poem. Such an attitude gives the impression that the poet conveys his true opinion under the guise of a love poem:

Quyosh kabi porlaydi qalbim,

*Og'ushiga chorlaydi kalbim.*²¹

(My heart shines like the sun, my heart calls.)

In his poems about love, the lover is an expert on love, he always wins, and he is always the sultan. However, what the lover really values is that the beloved is his fate. He implies that he is always the winner in narrating love, that is; that he is the sultan of poetry:

Farishtaday bo'lib namoyon,

O'g'irlading xayolimni boz,

*Fikru yoding ila men hamroz:*²²

(You appeared like an angel, and you stole my heart once more, I shared my feelings with your thoughts and your memories.)

Sog'ingandan sog'inirman, yor,

*Manglayimga bitilgan dildor!*²³

(Oh darling! You are my fate, the thief of hearts! I miss as deeply as the one who is missed.)

The fact that Abduhamid Parda uses heroes and heroines like Ferhat and Şirin in some of his poems serves to create parallels between his love and their love, and to express that his love is greater than theirs:

Mehrimiz tovlangan kezlarda, dildor,

*Bir-birni Farhodu Shirindek suydik.*²⁴

(The thief of hearts! We loved each other like Ferhat and Şirin becoming passionately devoted to one another.)

²⁰Parda, 4.

²¹Parda, 9.

²²Parda, 9.

²³Parda, 9.

²⁴Parda, 20-21.

Abduhamid Parda, who wishes to die with his loved one and go to eternity with her, describes the means by which one journeys to the world of eternity as a throne that carries them to heaven. The poet uses appropriate metaphors in his poems which are classical poems, as well as using his own way of expression, and creating new images and symbols. As he uses the theme of love in his poems, it gives the impression that he is a romantic love poet, and a man of deep feeling. However, Parda not only write about love in his poems. He also writes about human relationships, people's outlook on life, and the requirements for being a good person. This shows us that the poet aims to make the reader aware of different poetic elements. The writer uses an exuberant and elegant style in fulfilling this aim.

Abduhamid Parda focuses on homeland in his poems. In this theme, he writes about the value of homeland, the historical figures of the homeland, and how their good deeds set an example for future generations. According to Parda, homeland is homeland with its spirit, which is the culture shaped by the language, history, customs and traditions, and moral values created by the people living on that land. According to Parda, homeland is the place that he saw when he first opened his eyes to the world, the place that he first walked. People learn about the language, the music and spirit of the homeland and feel the spiritual world of homeland and nation during their childhood.

The love of one's homeland affects the people's souls when they listen to lullabies, melodies, *manis*, and tales. Parda's poems are about how a physical entity like a simple piece of land becomes homeland, and thus what homeland is. In his poems he writes about the elements that create a homeland, the challenges encountered in protecting and prospering the homeland, and the wish to become a citizen worthy of that homeland.

*Amir Temur va merosi, vatan, mustaqillik:
Hayot karvon, kimlar kelib ketaverar,
Kimlar mag'lub, kim murodga yetaverar,
Dunyoni dun toki davom etaverar,
Temur bobom ruhi mangu bilmay zavol,
Yurtim bilan, elim birlan topgay kamol!*²⁵

(Emir Timur and his heritage are homeland and independence: Life is a camel caravan; some people come and some people go; some are defeated, some reach their aims. The world is a mean place, and goes on forever. The soul of my grandfather Timur is eternal, it never gets lost. I reach maturity with my homeland and my people.)

*Iskandardan hatto ziyod zobit bobom,
E'tigodu ham iymonda sobit bobom,
Sohibqiron neki, dono obid bobom,
Mardu maydon siymosida barhayotsiz,
Ahli ash'or shoh baytida hur bayotsiz!*²⁶

(My grandfather is a greater commander than Alexander the Great. He has deep faith in God. In addition to being a powerful leader, my grandfather is a religious wise man. He lives among the brave and in the battlefield. He echoes like a free melody in the best poems of great poets.)

²⁵Parda, 7-8.

²⁶Parda, 7-8.

Abduhamid Parda is a person who loves his homeland with all its elements, and is devoted to them. He makes a constant effort to praise the beauties of the homeland by writing about the village where he was born, a flower he has smelled, how it snows, how a flower blooms, how the mountains rise up into the sky. For this reason, he uses everything as an excuse to express thoughts and feelings about his homeland. This is so because the writer regards his homeland as a whole with its gardens, mountains, prairies, gray soil, and beauties. He compares the beauties of his homeland to heaven:

*Samolarga bosh urg'an tog'lar,
Bag'ri bolga limmo-lim bog'lar.
Daryolarim, har bahor toshgan,
Karvon kabi ming manzil oshgan.*²⁷

(There are mountains whose peaks reach the sky, it has vineyards full of delicious honey... I have rivers that overflow each spring, and I have a homeland that passes thousands of crossings like camel caravans.)

*Oy- oftobim- otash ashula,
Yuragimda yongan sha'n shu'la.
Har jon uchun boshpana go'sham,
Goh Behisht, goh Arosat- Besham.*²⁸

(My moon and my sun are a song of fire. It is a burning flame and light in my heart. It is a place where everyone can seek shelter. Sometimes it is heaven, sometimes it is the great mountains.)

Abduhamid Parda writes about the past, the present and the future of the homeland in his poems with the theme of homeland, and mentions the values that create it. The feelings that he has towards his homeland are holy. For this reason, he feels his homeland in the mountains of his country, in the winds that blow, in the birds singing, and in the happiness of people. Homeland is always present in the lines and melodies of poets. It is this homeland that gives life to the people living on this land; for this reason, 'the love' and 'the wish' of people living on this land is homeland itself. In the past, Abduhamid Parda's ancestors fought continuously to free the homeland of derogation and captivity. They sacrificed their lives when necessary, and forged their path to happiness with determination by fighting against all obstacles. The poet, who also wishes to follow the path of his ancestors, always loves his homeland and his nation.

Abduhamid Parda holds a mirror to the past and describes Uzbekistan and its history in his works *Shiroq*, *Tarjimai Holim* (The History of My Life), *Faxriya* (Praise), *Zafar Alyori* (Praise for Victory), *Mardumi O'zbekistonman* (I am a Citizen of Uzbekistan). In the aforementioned works and in his poems such as the 'O'zbekim' that he has written to Erkin Vohidov's ode, Parda focuses on topics such as: being a good citizen for the homeland, and sacrificing oneself for the homeland when necessary; what his ancestors endured to defend the homeland; helping the homeland prosper; patriotism; understanding how valuable the homeland is; the beauties of the homeland and admiration of these beauties, and the fact that one cannot give up on these beauties; not comparing these beauties to material elements.

In his poems, Abduhamid Parda writes about the elements that make up the homeland. He writes such poems because his ancestors endured difficulties and hardships to preserve the homeland, and he wishes to protect the homeland and its flag and hand them over to future generations. In his poems, Parda writes about what needs to be done to achieve this aim. He wrote *Zafar Alyori* (Praise to Victory) to honor Rustam

²⁷Parda, 15.

²⁸Parda, 15.

Qosimjonov who won in the world chess championship. In this poem, Parda praises a person who does his best to serve his land, and convinces future generations to follow this example for the future of Uzbekistan. The poet believes that each citizen of the homeland should deserve his ancestors with his good deeds because being a leading person, and being the best is the wish of the ancestors of the Uzbeks, the examples of which are Birûnî, Sinâ and Uluġbey and Cho'lpon. When the new generation becomes 'worthy of their ancestors', Uzbekistan will be prouder with each of its citizens.

*G'olibona to'rt tomon solib takror suronlar,
Bejiz bizdan chiqmagan axir sohibqironlar,
To safarbar Rustamday zabardast navqironlar,
Jahonni qayta-qayta lol aylar hali O'zbek,
Ne- ne polvon qaddini dol aylar hali O'zbek.*²⁹

(Their voices echo with victory all around the place. It is no chance that we have great leaders. The brave soldiers are undefeatable like Rustem. The Uzbeks have ruled the world for ages. The Uzbeks are proud of how their wrestlers look.)

Abduhamid Parda, who writes about historical figures in his poems to defend the homeland, to serve as the voice of his people, and to represent justice and power, writes about Emir Timur in his poem *Sohibqiron* (The Great Leader):

*To biz sizga voris bo'ldik, bo'ldik tolib,
Ruhingizdan kuch-quvvat ham madad olib,
Erk jangida muzaffarmiz, o'ktam, g'olib,
Qalbimizda Sizdan meros olovimiz,
Hilpiraydi mustaqillik yalovimiz.*³⁰

(When we became your legacy, and when we received power and help from your soul, we became victorious in our fight for freedom. We are proud, and we are victorious. In our heart we have the fire that is your legacy. Our flame of independence waves in the wind.)

In his poem *Shiroq*, Parda states that what the ancestors did to preserve the independence and life which was gained by enduring difficulties in the past should not be forgotten, and that they should be on the alert with these lines:

*... Rivoyat bo'lib bois,
Kechmishga soldim nazar.*³¹

(I had a look at the past because of a narrated story.)

*Yurtim, senga ne zobit
Chang solmagan, alhazar!*³²

(My homeland, no soldier has stepped on your land as an enemy. Good gracious!)

²⁹Parda, 22.

³⁰Parda, 7-8.

³¹Abdul Hamid, *Taxammul*, 44-46.

³²Hamid, 44-46.

(...)

Hasad bilan ko'z tikkan

*Bugun ham mudom bisyor.*³³

(There will be jealous people at present and at all times who will try to possess your territory.)

Hayhot, o'lja bo'lmas hech

*Hurlikni sevgan diyor.*³⁴

(Thanks God the land that values its independence will not be other people's booty.)

The land, for which hundreds of people lost their lives, is the most valuable and the most sacred gift that their ancestors have given to them. For this reason, the duty of the Uzbeks is to preserve the homeland for future generations. The poet himself leads the way for this purpose:

Yarog'im qo'lga olay,

*Hayotim yo'lga solay.*³⁵

(I will take my weapon, and give up on my life for you.)

Har baxtga tashna yo'lchi-

*Yulduzi bo'lib qolay!*³⁶

(I will be the guiding star for the traveller who wishes to be happy.)

Abduhamid Parda believes that the poet is among the heroes who are willing to sacrifice themselves for the sake of God's approval. In fact, this is his eternal wish since a poet is born to find remedies for people's sufferings, and to express the feelings that the readers are unable to put into words. The main source of this is the poet's belief in and love for the Creator. This strong foundation frees him from the quagmire he finds himself in, and redirects him in the way of the Creator. Abduhamid Parda "believes that a poet becomes a real poet when he comprehends the historical duty for which he was sent into the world."³⁷

To put into words: 'Someone with a free soul has a brave heart. Such a person sees and understands everything clearly and correctly. Modern Uzbek literature is different from classical Uzbek literature in some aspects. Today's Uzbek literature focuses on analyzing the sorrows and happiness of people and revealing how they appear in their spiritual world. In addition to this, the explanation of topics and the description of events are more detailed. Other "prominent features of modern Uzbek literature are the following: each event has a specific purpose; the heroes have national characteristics; people are individualized."³⁸

Abduhamid Parda frequently focuses on time in his poems. In this respect, he sometimes writes about night and day, and sometimes about spring and winter in this framework. Whilst doing this, he initially depicts and describes the beauty of visual aspects in his own time. In this group of poems, Abduhamid Parda offers reflections on the phenomenon of time and uses these elements to reveal the thoughts of people by using an appropriate literary method. He regards this as a pathfinder for what the individual has done, what

³³Hamid, 44-46.

³⁴Hamid, 44-46.

³⁵Abduhamid Parda, *Chorlov*, 11.

³⁶Parda, 11.

³⁷Abdunnabi Hamro, "So'zga Sajda", 29.

³⁸Hakimjon Karimov, *Istiqlol Davri Nasri* (Toshkent: Zarqalam Nasriyot, 2007), 3.

he was unable to do as well as what he should do. According to Parda, the torture of winter has ended with the awakening of nature with spring. Just like nature, which is reborn, the poet advises people to perform good deeds. He focuses on the need for people demonstrating righteous and virtuous behavior as the new day which begins with sunrise. Navruz, which is the herald of spring, has furnished people's hearts with happiness, beauty, and luck. In the poet's point of view, the world wakes up in a different way, and people are extremely happy. The following lines reflect the feelings of the poet:

Bu ne totli ruhiy osoyish,

*Bu ne lutf u bu ne kushoyish.*³⁹

(This is such a happy soul. And such bliss and beatitude!)

Har daqiqa manguikka yor,

*Nahot shunday saodat ham bor?*⁴⁰

(Each minute of it is a lover for eternity. Is there such happiness?)

With the coming of Nowruz, the poet explains the main source of the present condition of nature and the difference in his emotional state using the following lines:

Yuragimda ilohiy surur,

*Men-bir malak, men go'yo bir hur.*⁴¹

(There is divine beauty in my heart; it is as if I am an holy one.)

(...)

Kuchga to'lgan misli sher yigit,

*Shiddatimdan qo'rqqudek burgut.*⁴²

(You would think I am a valiant lad full of power. Even the eagle seems to be scared of my mightiness.)

Go'yo zavol-o'lim begona,

*Bor bu dunyo mehribon ona.*⁴³

(It is as if death is meaningless. The world is like a tender-hearted mother.)

On the whole, Abduhamid Parda's poems focus on time, such as the beginning of winter or spring, the onset of night or the beginning of a day. However, he focuses on these in a different way. He regards the sleeping or awakening of nature, the end or start of a day as the end or beginning of an age, month, day, hour, or even a moment. With this, the poet himself expresses his desire to start a new era in his life with the awakening that spring brings. Parda at times directly depicts the events that are observed in nature in winter, and sometimes implies them, and thus uses them as a tool of transition into his own world. The troubles experienced in winter remind the poet of the troubles that he describes as the winter of his life; that is his childhood and teenage years-and others at different times in his life. The poet, who dwells on these,

³⁹Abduhamid Parda, *Chorlov*, 12.

⁴⁰Parda, 12.

⁴¹Parda, 12.

⁴²Parda, 12.

⁴³Parda, 12.

states that these difficulties helped him mature, and that they brought him closer to his target. However, he expresses that he was always hopeful despite these difficulties:

*Navruz! Navruz! Keldingmi qaytib!
Quvonchim hech emas behuda,
Zor edim, zor vaslingga juda.*⁴⁴

(Nowruz! Nowruz! Have you come back? My pride is never meaningless. I was in need. I greatly needed your reunion.)

(...)

*Dardu g'amlar o'tdi boshimdan,
Choqir toshlar chiqdi oshimdan.*⁴⁵

(I experienced sorrow and trouble. There were stones of trouble in my meal.)

*Shafqat bilmas hayot beomon,
Takror-takror etdi imtihon,
Kimlar uchun hayotim ertak,
Kimlar uchun men hanuz ermak.*⁴⁶

(The merciless life challenged me many times. For some, my life is a tale, for others, I am still a naughty child.)

(...)

*Men-chi yaxshi-yomonni ko'rdim,
Aksar telba zamonni ko'rdim.
Ko'rdim nafs bandalarini...*⁴⁷

(I myself saw the good and the evil. I led a mad life. I saw people who were slaves of their soul...)

The poet implies that the troubles that he faced are nothing compared to the difficulties the homeland has gone through, and at times he uses these as a bridge for transitioning into his reflections on the homeland. Through these reflections, he states that he is happy to be a citizen of this homeland:

*O'g'il-qizlar shirindan-shirin -
Iqbolida baxtim yashirin.*⁴⁸

(Sons and daughters are sweeter than dessert. My luck is hidden in their future.)

⁴⁴Abdul Hamid, *Munojot* (Toshkent: Bosqon Nashriyoti, 2000), 6.

⁴⁵Hamid, *Munojot*, 6.

⁴⁶Hamid, 6.

⁴⁷Hamid, 6.

⁴⁸Hamid, 6.

*Baxti butun ulusga farzand,
Tole bormi bundan sarbaland.*⁴⁹

(Is there better luck than being a child in a nation with a great future?)

Abduhamid Parda has poems on dawn and the morning, and in these poems he states that a new door is opened to a completely new world with good wishes and hopes with the beginning of the day:

*Bir tuyg'uki, toza, musaffo,
Bir tuyg'uki, bokira, asil,*⁵⁰
(It i

*Sharaf senga qalbimga safo
Bag'ishlagan navqiron fasl!*⁵¹

(The new season that has brought peace to my soul, I thank you.)

Parda frequently expresses in his poems his desire to go back to his hometown, the village in which he grew up, and his wish to reunite with nature:

*Yana yo'lga tushdim men,
Qishlog'imga talpinib.*⁵²

(I set off once more with the longing of my village.)

*Qo'sh qanot bog'lab qushday,
Qalbm shoshar halpinib.*⁵³

(My heart runs with haste with its wings like a bird.)

(...)

*Shamollarga to'shurib,
Yayov yurgim keladi.*⁵⁴

(I feel like walking like crazy by cutting through the wind.)

Subjects like village life, the mountains, and the fields in Parda's poems are presented to the reader as the poet's wish to get rid of his troubles, the chaos in the world, people's different relationships with each other just like going back to the place where people do not request anything from each other. The poet's longing for such places, and his longing for the factors that make these places meaningful go on burning just like the fire in a furnace:

⁴⁹Hamid, *Munajat*, 6.

⁵⁰Abdul Hamid, *Taxammul*, 21.

⁵¹Hamid, 21.

⁵²Hamid, 11.

⁵³Hamid, 11.

⁵⁴Hamid, 11.

*Otash qalar sog'inchimning o'chog'iga,
Tog'lar chorlar, chorlar qaynoq kuchog'iga!*⁵⁵

(Fire stays in the furnace of my longing. The mountains call me, and invite me to their warm arms.)

The poet expresses the reason for his longing to return to these places and back to nature with the following lines:

*Tokay dilim vayron qilar oh-vohlarim,
Tokay sizni yig'lab quchar nigohlarim?!*⁵⁶

(Let me tell you the cries that break my heart, let me show you the gaze that embrace you while crying.)

(...)

*Yonib-yitmay armon otash ochog'ida,
Yayrasam bas baland tog'lar quchog'ida!*⁵⁷

How I wish to sing in the arms of the great mountains before I burn in the furnace of longing.

His desire to go back to nature, but being unable to do so; the uncertainty about what will happen when he reaches these places is like the tired cry of the poet about his longing and the problems of the city he lives in:

*Otash qalar sog'inchimning o'chog'iga,
Tog'lar chorlar, chorlar qaynoq quchog'iga!*⁵⁸

(Fire stays in the furnace of my longing. The mountains call me, and invite me to their warm arms.)

*Dartlarimning devoridan o'tolmayman,
Yetolmayman tog'larimga, yetolmayman.*⁵⁹

(I cannot pass through the wall of my troubles. I beg to the mountains, I cannot reach them.)

*Bo'lsam netar bulutlarning o'tovida,
Yo yeldirim hur yellarning yetovida,
Nigohimday olamni jo etsam netar,
Yetsam netar, tog'lar sizga yetsam netar!*⁶⁰

(If I were in the arms of the clouds, despite all odds, I would run like the wind to the mountains, I wish I could look at these mountains all the time! How I wish to reach the mountains, oh! The great mountains!)

⁵⁵Abduhamid Parda, *Chorlov*, 7.

⁵⁶Parda, 7.

⁵⁷Parda, 7.

⁵⁸Parda, 7.

⁵⁹Parda, 8.

⁶⁰Parda, 8.

*Tokay dilim vayron qilar oh-vohlarim,
Tokay sizni yig'lab quchar nigohlarim?!⁶¹*

(You cannot burn your longing in a furnace. How I wish to sing in the arms of the great mountains!)

*Yonib-yitmay armon otash o'chog'ida,
Yayrasam bas baland tog'lar quchog'ida.⁶²*

(You cannot burn a longing in the fire in a furnace. I wish I could sing in the arms of the great mountains!)

Abduhamid Parda widely uses the image of 'mountains' in his poems. The mountains, which seem to have become a whole with the sky, have turned into imaginary places that promise freedom to the poet's lyrical hero.⁶³

The poet's great desire to reunite with the mountains and nature is related to his hope to find a remedy to his suffering in these places:

*Ko'ksimdagi dog'larga
Shifojo' davo topsam.⁶⁴*

(I wish I could find a remedy to the wounds in my heart.)

*Chiqib baland tog'larga
Ilohiy navo topsam.⁶⁵*

(I wish I could hear a divine voice when I go up the mountains.)

In his poems about getting to know people, and the relationship between people, Parda believes that priority should be given to reason and conscience. He states that honesty, justice and mercy should be the main elements in a person's life. A person who leads a life based on these principles would consider the advice offered by others. However, when applying this advice in his / her life, he / she would act according to what he experiences in his inner world because what other people say for the good of another person point to the fact that the remedy is within the person himself / herself. A person who acts with this motive would consider himself / herself as an equal to the other person. The friend of a person who leads such a life will probably be like the person himself / herself. Abduhamid Parda, who mainly focuses on human relationships in his poems, has also written poems on topics such as friendship, kinship, politeness, sincerity, telling the truth, and bravery. To Parda, a true friend is of great importance. A friend should definitely have some traits. In his poems about friendship and kinship, Parda writes about subjects such as the wish to have a conversation, sharing problems, brotherhood, friendliness, and betrayal.

In Parda's lines on friendship and in his poems devoted to his friends⁶⁶, one is able to see how important friendship is to him. Sometimes the poet's wish to find a friend has made him feel despair. At times, his quest for companionship led to despair and doubt about the authenticity of his friendships; yet ultimately his experiences reassured him that true friends did exist. According to Abduhamid Parda, a person feels

⁶¹Parda, 8.

⁶²Parda, 8.

⁶³Abdunnabi Hamro, "So'zga Sajda", 27.

⁶⁴Abduhamid Parda, *Chorlov*, 11.

⁶⁵Parda, *Chorlov*, 11.

⁶⁶See: Abduhamid Parda, *Do'stnoma* (Toshkent: San'at Jurnal Nashriyoti, 2008b), 55-70.

comfortable with friends; sorrow decreases when shared with friends; and there is more happiness when shared with friends. Actually, happiness is something that is really difficult to achieve. He teaches how to find happiness amid suffering in these lines:

Gar boshingga tushsa g'am,

*Chekaverma dod-faryod.*⁶⁷

(If you experience trouble, do not moan!)

Sendan-da bechoraroq

*Bandalarni ayla yod.*⁶⁸

(Think of those who are more helpless than you are!)

...

Ko'rmay desang boshingga

Bevaqt qo'ngan qirovni.

Shodlikda ham, g'amda ham

*Mahkam tut, bas, jilovni!*⁶⁹

(If you do not wish to see the grey hair that you have, hold the reins of life tightly both in happiness and in times of trouble!)

The poet experiences loneliness within himself, and separation makes his feelings more intense. Although he likes loneliness at times, and does not want people to disturb his solitude, his complaints and optimism are easily seen. The poet, who at times wishes to maintain his solitude and pessimism, likely finds a sense of mysticism in such moments. In the majority of Abduhamid Parda's poems, there are lines that reflect hopeless and optimistic feelings resulting from separation and hopelessness. This state of mind is 'pessimism' which is observed in times of 'temporary moments of depression'. Unlike his extrovert character, these poems reflect Parda's weariness with life and its realities. The reason for this state of mind is what Parda went through throughout life in general starting from his childhood as reflected in his poems. In fact, the poet is in such suffering that when he tells about his sufferings to the clouds, the skies, the mountains, and the stones, none of them can understand what the poet went through. They will not even be able to tolerate what the poet endured. The only place where the poet is able to keep his sufferings is his heart; that is, the person himself:

Yuragamda dardim ko'p, dardim,

*Dardlarimga davo axtardim.*⁷⁰

(I have great sorrow in my heart. I looked for a remedy for my troubles.)

⁶⁷Abduhamid Parda, *Do'stnoma*, 55-70.

⁶⁸Parda, 55-70.

⁶⁹Abduhamid Parda, *Chorlov*, 13.

⁷⁰Abduhamid Parda, *Do'stnoma*, 55-70.

(...)

*Dardim tinglab hattoki toshlar,
Mumday erib, to'kdi ko'z yoshlar.*⁷¹

(The stones that listened to my suffering melted like candles and cried for me.)

*Darddan forig' bo'lsam deb zora,
Dardim borin ko'mdim nachora.*⁷²

(I tried to get rid of my suffering and cried and moaned in vain. And I buried them helplessly.)

In one of his poems, Parida cries out to the reader: "Cry" he says. "Show your strength by crying."⁷³ The justification for his wish to cry in his poems is: "When a person is unable to tell the truth, and is helpless, even a teardrop becomes a powerful weapon."⁷⁴

In his pessimistic poems caused by individual loneliness and despair, Abduhamid Parida's disappointment, surrender and self-reflection come to the forefront. The poet, who experiences deception, and realizes that he is on his own, hesitates between hope that he wants to find and the reality, and finds himself in a complex state of mind. Displaying 'superficial optimism' towards reality that he wants to change, but cannot is something he refuses to do. For this reason, the pessimistic mood seen in some of his poems is in fact, the individual and social reality that fate has revealed to the poet. Parida saw the conflict between his own thoughts and the reality in the poems that he wrote on hopelessness and pessimism, and thus experienced disappointment. This disappointment put Parida in a complex state of mind. Misfortune emerges as a dominant theme in many of Abduhamid Parida's 'quatrains'. Most of the time, the poet cannot escape the vicious cycle of negative thoughts. 'The world has always lacked something since the beginning of time'. According to Parida the reason for the fact that there is always something missing is nothing else than the misconducts of people, and he aims to convince the reader that his thoughts are correct.⁷⁵ The most apparent traces of this mood in his poems are 'reaction' and 'refusal'. In his poems such as *Munojot*⁷⁶ (Appeal), *Yahshi dam...*⁷⁷ (The Great Moment), *O'zim Bilan Savol-Javob*⁷⁸ (Questions to Myself and Answers from My Own Self), *Siz G'oyat Ulug'siz*⁷⁹ (You are Really Great), Parida questions both what is happening around him and life in general. In this respect, the poet is unable to understand why people become slaves for others, and what people do for their own benefit. The poet, who cannot accept to be among such people is desperate since he is unable to change this situation. In such times of desperation, the poet reproaches to the Creator, and demands answers to his questions:

*Nechun meni badbinlarga qo'shib qo'yding,
Bir chilvirga, bir arqonga eshib qo'yding,*

⁷¹Abduhamid Parida, *Chorlov*, 8.

⁷²Parida, 8.

⁷³Abdunnabi Hamro, "So'zga Sajda", 23.

⁷⁴Hamro, "So'zga Sajda", 23.

⁷⁵Erkin Saidkarimov, "Murod Marrasi", in *Suyganim – So'z, Suyganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 141.

⁷⁶See: Abdul Hamid, *Munojot*, 9-11.

⁷⁷See: Hamid, 12-13.

⁷⁸See: Hamid, 14-15.

⁷⁹See: Hamid, 16-17.

*Nechun axir tuban muhit farzandiman,
Yuholardek nafsimga men ham bandiman.*⁸⁰

(Why did you put me among the hopeless, and why did you tie me to a rope. Since I am just an ordinary soul? I am a slave of my soul just like the greedy ones.)

*Nechun axir ayro tushib iymon bilan,
Sulh tuzay Xudobezor shayton bilan.*⁸¹

(Why should I lose my faith and make a contract with the devil whom God has cursed?)

The poet, who does not understand the evil deeds that people carry out by abusing justice and honesty, sometimes benevolence, and sometimes religion, reacts against what he sees. The poet's wish for the quest for justice is felt in his lines. The poet himself desperately keeps his silence in the face of the following situations as other people are indifferent to similar situations: people being slaves to each other; hardship and injustice related to what people do to each other; living a greedy life; taking from others what you do not deserve; placing your own interests to the center of your life; oppressing the weak; lack of love; deceptiveness; lying; hypocrisy; doing unjust things for getting promoted; infidelity; being unperceptive; getting something illegally. Intolerant of malice, he cannot fathom how kind souls sometimes ally with wrongdoers. The poet, who seeks shelter in the Creator against these troubles, does not lose hope despite all odds because the poet believes that kindness and beauty that is present in each person will never disappear.

In addition to these, 'the modern man' has unique characteristics. In the past, he was accepted as a member of any social class. On the other hand, today he is just a representative of his own character, in other words, a representative of 'his own self.' Nations that consist of people whose characters have not been shaped have the same or similar interests. When people have stronger characters, each citizen of a nation lives in his own world.⁸²

The poet, who has different thoughts compared to the people with sensual flaws, does not understand why other people are unable to understand him. In fact, he complains about what people do to him. He tells the Creator about what he sees and experiences as well as his own state of mind through lines full of reproach. Despite everything, he seeks shelter with the Creator. The poet believes that the Creator is able to see both the visible and the hidden intentions of people. The poet says that people will eventually pass away, as the Creator has the power to do so, and goes on to say: "Odam bisyor odamiylik ozdan ham oz"⁸³ (There are many people; however, there is little humanity). In these lines, the poet tells the Creator what lies in his heart. The poet's wish is for the Creator to take care of those he has created, because despite everything there are still people who believe in the Creator and His truth:

*Toki bari erta-yu kech Xudo degay,
Haq yo'lida jismu jonim fido degay.*⁸⁴

(There will be a time when all will say God at his presence. And they will say that I will sacrifice my body and my possessions in the name of God.)

Xudo degan axir hanuz kam bo'lmadi,

⁸⁰Hamid, 9.

⁸¹Hamid, 9.

⁸²Nafosat O'roqova, *Uslub Jilolari* (Toshkent: Risola Nashriyoti, 2008), 13.

⁸³Abdul Hamid, *Munojot*, 10.

⁸⁴Hamid, 11.

*Xudo degan boshlar hanuz xam bolmaydi.*⁸⁵

(There are still plenty of people who believe in God. Still, there are few who believe in God.)

In his poems where Parda writes about his own self, Parda sees the sky as the place for freedom of thought, a free heart, and pure thought. The poet looks for different meanings in the silence of the birds roaming the sky as well as in the clouds that the wind has brought. He feels the sufferings in his heart with the silence of the birds, and his thoughts drift away, and he feels numb. Thus, his heart is no longer able to endure because although “savob bisyor”⁸⁶ (There are plenty of good deeds) “bisyor[dir] ham gunohlar...”⁸⁷ (There are too many sins). The poet approaches life with love, and longs for love, good deeds and friendship at all times. He cannot tolerate people’s drifting away from love, because there is love in the heart of all people and it should not be possible to stay away from this feeling.⁸⁸

Abduhamid Parda gives clues about his poetic thoughts in his poems, and he shows the reader the people he regards as his masters. Alişîr Nevâyî, who was an expert on Uzbek literature, is the person who led Parda to the garden of poetry. On his way to maturity in the art of poetry, Hafız, Abdurrauf Fitrat, Osman Nasır, Abdülhamid Süleymanoğlu (Çolpan) are some of the poets that helped Parda in addition to Nevayî. However, the poet that Parda considers to be his master is Abdulla Oripov:

*Siz tufayli qalam tutib qo’limga,
Kirganim rost she’riyatning yo’liga.*⁸⁹

(It is true that I am able to write poems thanks to you.)

(...)

*Ash’oringiz yuragimga bitganman,
Poyingizga jonim nisor etganman.*⁹⁰

(I have written your poems to my heart. I would sacrifice my life for you.)

(...)

*Ustozim deb tutganman etagingiz,
So’ylagayman umrbod ertagingiz.*⁹¹

(I followed you because you were my master. I narrated your tales throughout my life.)

⁸⁵Hamid, 11.

⁸⁶Abduhamid Parda, *Chorlov*, 19.

⁸⁷Parda, 19.

⁸⁸Abdul Hamid, *Munojot*, 12.

⁸⁹Hamid, 4-5.

⁹⁰Hamid, 4-5.

⁹¹Hamid, 4-5.

(...)

*Otamdan ham aziz bilgan ustozim,
Taronasin avji baland sho'x sozim.*⁹²

(May the voice of my master, whom I regard to be more precious than my father, and the best lines of my poems echo high up in the sky.)

Abduhamid Parda, who reflects his feelings towards people in his poems, expresses his identity as a poet and his views on poetry with the following words:

*Men shoirman, haqiqatning muazzini, qarisiman,
Bir mayizni qirqqa bo'lib yeganlarning vorisiman.*⁹³

(I am a poet, I am the preacher and narrator of truth. I am the grandchild of those who divided a loaf of bread among 40 people.)

*Garchi aksar g'ussalarim bilan ma'mur qissalarim,
Armonli har ko'ngil borki, darmoniman, dorisiman.*⁹⁴

(In fact, most of those I have narrated matured with my sorrows. I am the remedy of every heart whose desires have not been fulfilled.)

The poet has many desires. As with all people with good intentions, he wishes to make the world a perfect place. However, in time, he himself also realizes through experience that dreams and reality are different. As a result of this, the poet turns into someone who loses hope in the world. On the whole, he grows merciless and falls silent in the face of the bitter truth. Now, he has given up on life, which causes pain, and is looking for a place to bury his body: "I am looking for a cold grave for my body which is still warm."⁹⁵

Despite all these, the poet is a "man of hope" and still believes in miracles; he believes that everything will be in harmony in life and in the world. He feels like giving hope to thousands of people who have lost their hope, and comforts them. In fact, this is nothing other than comforting your own soul. In the eyes of Abduhamid Parda, "a poet is the only person in the world who likes to be deceived and gets pleasure from this."⁹⁶

The poet suddenly recalls when he passes from one poem to another: The poet is, in fact, a man of heart who depicts the spiritual world of people. He has a duty and responsibility that is specific to poets, for this reason, the poet has the obligation to fulfill this duty and responsibility whether he likes it or not – since God has given him a sensitive heart, a wise reflection, and a rebellious soul. Parda believes that he cannot betray this gift which has been entrusted to him. Still, he believes that he is a warrior of good deeds, listens to his heart and he deeply understands what is expected of life. "His feelings grow stronger, his words become sharp, and he fights for justice with more determination."⁹⁷

Abduhamid Parda feels like a warrior of the army of reality just like Abdulla Oripov, Rauf Parfi, and Osman Azim, whom Parda regards as his master. In this respect, he dispels the hopeless feelings burdening his

⁹²Hamid, 4-5.

⁹³Hamid, 4-5.

⁹⁴Hamid, *Munojot*, 4-5.

⁹⁵Abdunnabi Hamro, "So'zga Sajda", 20.

⁹⁶Hamro, 20.

⁹⁷Hamro, 20.

heart, caused by conflicts. He does his best to make the reader believe that good deeds will win sooner or later. He also motivates himself to overcome the challenges. Although the helpless poet suffers from the deceitful games and disgraceful behaviour of people, and their mistakes, he reveals them mercilessly. He asks for the Creator's help as he wishes to get rid of such people.⁹⁸

It is said that being a poet is fate, and that suffering enriches both the quality of a poem and the poet. Although the talented poet initially started to write because of his enthusiasm, later on, his suffering led him to write more, and he became determined. Naturally, suffering guided him, and "eventually being a poet became his fate."⁹⁹

Abduhamid Parda creates a miraculous world with his poetic imagination. He believes that poets are "the children of imagination." Çolpan comments on this topic by saying: "Imagination. Imagination. Imagination is the only good thing. I am frightened of the eyes of reality." As opposed to Çolpan, Parda has the courage to look into the eyes of reality directly.¹⁰⁰

Abduhamid Parda is not a simple narrator of reality. "He is actually a defender of the truth and justice. He deeply believes that the truth and justice will win."¹⁰¹ He expresses his thoughts in his poems:

Adolatni ezib-toptab yanchganlar (Those who have destroyed justice.)

Yuragim poralab qilich sanchganlar. (Those who have slashed my heart with a sword)

Qay qattol haqiqat uzra ot solar, (Which murderer rides towards the reality,)

Qalqonsiz ko'ksimni nishonga olar. (And shoots at my body which has no shield.)

Haqiqat quyoshi bo'lib porlayman, (I will shine like the son of reality,)

*Imon-e'tiqodga elni chorlayman.*¹⁰² (And I will invite my people to worship.)

(...)

Boshim eggandan ko'ra,

*Boshdan kecharman, jo'ra!*¹⁰³

(Oh, brother! Instead of giving in, I would give up on my life.)

(...)

Ko'zim ochgan doyam so'z bilan, (I always tried to understand the world with words,)

Yangragay har g'oyam so'z bilan. (I expressed all my aims with words.)

Ro'zi mahshar savol-javobda, (When God questions us on Judgement Day,)

*Shubhasiz himoyam so'z bilan.*¹⁰⁴ (I will defend myself with words.)

⁹⁸Hamro, 22.

⁹⁹Ulug'bek Hamdam, "Shoirlik – Havas, Shoirlik – Qismat", 147.

¹⁰⁰Manzar Abulxayrov, "Chorlov Yoxud Orzumand She'riyat", in *Suyganim – So'z, Suyganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 167.

¹⁰¹Abulxayrov, "Chorlov Yoxud Orzumand She'riyat", 177.

¹⁰²Abduhamid Parda, *Chorlov*, 57.

¹⁰³Parda, 47.

¹⁰⁴Parda, 93.

Parda's poems differ from others in that they have a simple plot, amiable thoughts, and simplicity as well as the fact that his poems are not exaggerated. His heart and soul are not at ease as he is tied to the world with the worries of life; and even though they long to spread their wings towards the sky and the mountains. In these types of poems, he says that he always has something to say to the reader. For this reason, he says: "I told my suffering to the clouds, the wind, the birds, and the land. When none of them could endure what I told them, I placed my suffering back into my heart." In such poems, the poet reflects his philosophy of life, which has been shaped by his relationships with other people as well as his observations. When he explains the features of a poet, he says with pride that he is a member of a great nation, and that he is the heir of his great ancestors. Parda says that the lines created by his sorrow have been a remedy for broken hearts, and that the poems comfort people. He goes on to say that the world of meanings created by these is reflected in his poems.¹⁰⁵

According to Parda, a poet should mention the mistakes in life as well as its beauties. It is impossible for a poet to ignore undesired situations and not to write about them, as poets are the spokesmen of reality because in such cases, the poet is neither unable to write nor do his worries leave him. In fact, Parda believes that the things that he puts into words are a divine harmony. Although he knows that the troubles he experiences and the ideas he expresses have no end, he embraces poetry because he has a free heart. The aim of his heart is to show him what is right and good, and to guide him in correcting his mistakes. For this reason, Parda is as brave and swift as a lion when speaking out the truth. He is also as violent as a storm and has the strength to fight against thunderstorms chest to chest:

Na ta'ma bor, dilda na gumon,

*Yalovim tek- E'tiqod, lymon.*¹⁰⁶

(There is neither hope nor doubt in the heart. The only thing that I hold onto is faith.)

O'z holimga qo'yingiz faqat,

*Erkalansam aylangiz shafqat.*¹⁰⁷

(Leave me to myself. If I am a bit capricious, show me some affection.)

Goho yig'lab, kularman goho,

*Goho yashnab, so'larman goho.*¹⁰⁸

(Sometimes I shed tears, sometimes I laugh. Sometimes I get too emotional. Sometimes I keep my silence.)

Pariro'ylar jonimni olar,

*Yuragimga tug'yonlar solar!*¹⁰⁹

(Those with beautiful faces take my life; they set fire to my heart.)

¹⁰⁵Ergash Ochilov, "Muqaddas Dargoh Da'vati", in *Suyganim – So'z, Suyanganim – So'z*, ed. Abdunabi Hamro (Toshkent: Oydin Nashriyoti, 2022), 209.

¹⁰⁶Abdul Hamid, *Munojot*, 21.

¹⁰⁷Hamid, 21.

¹⁰⁸Hamid, 21.

¹⁰⁹Hamid, 21

According to Abduhamid Parda, a poet will be eternal through what he has written. What a poet writes is a product of his wish to help future generations find the right path in life, and to leave them works of art that they can read and understand.¹¹⁰ For this reason, a poem is a way of appreciating what God has created, an admiration of His justice, being a good person and doing good deeds for the benefit of humanity.

Conclusions

The poems of Abduhamid Parda, who is interested in all aspects of life, are rich and various in their themes. It is possible to classify his poems based on their subjects and themes under the following headings: love, loyalty, modesty, friendship, separation, loneliness, faith, the human being, the poet's inner world, homeland, nature, homesickness and criticism. In the majority of Abduhamid Parda's poems, one can feel the the lyrical tone and the style of expression. The poet values love and related topics more than others. The theme "homeland" is expressed in his poems as the power of the homeland, the people who were brought up in the homeland in history, and Parda writes about these subjects as he wishes to set an example for future generations. He wishes to hand over to future generations the flag that their ancestors faced hardship to preserve. In his poems, he states what needs to be done to achieve this aim. He implies that the challenges he faced are, in fact, nothing compared to what the homeland has experienced, and he makes smooth transitions between the two topics. He also states that he feels proud to be a member of this nation.

He says he cannot understand why people abuse justice and honesty, as well as benevolence and religion. The poet aims to look for justice, and in his lines the following topics are found: people enslaving each other; problems and injustices caused by those who are not experts in their fields; greed; cheating others with cunning; oppressing the weak; abusing people's goodwill; lying; hypocrisy; engaging in misconduct to gain social position; lacking faith; and obtaining things illegally. He also protests people who do not object to these types of wrongdoing. The poet, who cannot tolerate evil deeds and evil people, is unable to understand why at times good people support people with evil intentions. The poet seeks shelter in the Creator against these problems, and does not lose hope despite all odds, because he still believes that people are good at heart, and they will not lose this trait.

He reproaches God and expresses what he has observed and experienced as well as his personal feelings in his poems. He believes that the Creator can see people's apparent intentions and the intentions that they do not reveal.

According to Parda, a poet should write about wrongdoings as well as the good deeds of people. It is impossible for a poet to ignore these, for he wishes to express reality in his lines, and his troubles do not leave him. In fact, the poet believes that what he writes in his lines is actually divine harmony. Although there is no end to his troubles, he continues to write as he possesses a free heart. It is the duty of his heart to show him what is right, and to express what is good and beautiful. For this reason, he is as brave and swift as a lion, as strong as a storm, and powerful enough to stand against strong winds.

According to Parda, a poet becomes immortal with what he has written. He wishes to transfer his poems to future generations so that they can understand the meaning, and create the right path for themselves in life. For this reason, Parda regards poetry as an appreciation of what the Creator has created, admiration for His justice, and a reflection of his wish to carry out good deeds for people.

¹¹⁰Hamid, 28-29.



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