

THE ROLE OF WRITERS AND POETS IN THE STUDY OF MUQIMI'S WORK AND THEIR VIEWS ON MUQIMI

Muhitdinova Mukhlisa Satriiddinovna¹

Lecturer at Tashkent State University of Economics

Abdumalikov Kozimjon Komiljon ugli²

Student of Tashkent state university of economics

Annotation: One of the greatest representatives of Uzbek literature of the second half of the XIX - beginning of the XX century, the famous poet Muhammad Aminkhoja Mirzakhoja ugli Muqimi, the period of the National Awakening has a worthy place in the Uzbek literature. With his work, the poet continued the best traditions of Oriental literature, called "Devonian literature" in world literature.

Keywords: Literature, lyric poet, progressive poets, talent and poetic abilities, traditions.

At the same time, he made a worthy contribution to the renewal of the literature by bringing the changes taking place in social life due to the Russian invasion. His poems were spread in different cities of Turkestan during his lifetime, and poets sang them in the gardens of muhammas and singers.

Muqimi was a scholar-poet who wrote poems about the national liberation movement and created a school with his potential and status. The works of the poet reflect the difficult life of our people during the Tsarist period.

Muhammad Aminkhoja Muqimi has a strong place in the centuries-old history of our literature as a master lyric poet, brilliant satirist. His prolific work will be one of the decisive factors in the democratic character of Uzbek literature in the late nineteenth and early twentieth centuries.

Muqimi's life lyrics, the best lyrical and humorous works, the famous "Sayohatnoma" "Muqimi's work, which defines the leading ideological and aesthetic direction of our literature of this period, has risen to the level of mature literary and artistic monuments that make up its main content.

He emerged as a hard-working but loyal representative of the ruined peasantry, the true embodiment of ordinary human feelings: the poet's work expresses the dark life, worries, dreams and aspirations of the people in high art in realistic colors, bright life, "good The time will come, "he said.

As you get acquainted with his works, you can see all the moments of his life in his lines. Muqimi, who attended the Khatmi madrasah, first worked as a mirza in the Kokand land surveying court. During his duties, he often visited Kokand and the surrounding villages to get acquainted with the living conditions of the peasants and the deplorable condition of the villages.

Among them were those who grew up among the common people, who lived with the people's grief and concern for the future; Muqimi, the son of the poet Muhammad Aminkhoja, who dreamed of a bright day, expressing the unpleasant moods and low times in his works.

Muqimi is one of the most famous representatives of Uzbek literature of the XIX century. With his work, he continues the best traditions of Oriental literature, known in world literature as Devonian literature.

We know from the pages of history that in Kokand there were priestly poets who ideologically praised the khans, feudal lords and the rich, and in contrast to them, exposed the lies, wrote openly about the plight of the working people, bloody civil wars. and it is noteworthy that the wars were progressive poets who criticized the tyranny, cruelty, and flattery of the rulers.

Among them are Akmal (father of the poet Mahmud), Amir (Kokand khan Umarkhan), Bakikhanura, Gulkhani, Yori Khuqandi, Zavqi, Zari, Mahjub, Makhmur, Muqimi, Muntazib, Mushrif, Muhair, Muhammad Yunus Taib, Muxsiny, Nasimi, Nizami Khuqandi, Nadir, Nozil, Pisandi, Raji, Sadoi, Umidi, Furkat, Shukuri and others.

There were also many women poets in Kokand, including Anbarotun, Bahriotun, Dilishod, Zebuniso, Ziyat, Karamathoh, Makhzuna, Mohinabanu, Masturahon, Mahzadabegim, Mushtariy, Nodira, Saidabonu, Totikiz, Uvaysi, Fazilatbonu, Fidoiya, Hafizaotun, Hayrinisa were distinguished by their talent and poetic abilities. Especially, during the reign of the Kokand khan, the talented poet Amir Umarkhan, literature developed tremendously.

Hundreds of poets, scientists, historians and translators took refuge in the khan's palace and were engaged in creative work. The formation of Kokand architecture began in the XVIII century. During this period, madrassas, mosques, mausoleums, caravanserais, bridges and other buildings were built in the city.

Among the major architectural monuments in Kokand are the Norbotabiy madrasah (1798), popularly known as Madrasai Mir, as well as the Daxmai royal ensemble (1825), the Khudoyorkhan horde (second half of the 19th century), the mosque (1st quarter of the 19th century), and Kamal. Qozi Madrasa (1941) and other preserved. The children who graduated from the school continued their education in madrassas, deepening their knowledge.

Naturally, only the children of the rich and the priests had such an opportunity. Arabic, Persian and Turkish are perfectly taught in the madrasa. Such subjects as medicine, mathematics, geometry, literature, philosophy, logic, history, geography were taught. Special attention is paid to the methods of reciting the Qur'an, recitation and description, and the science of jurisprudence.

Education in madrassas was conducted in three stages called (primary), (intermediate) and (advanced). Each phase lasted an average of 3-4 years. However, students who did not master it were forced to study for a longer period of time.

"The school year in madrassas was 120 days. There are 4 days of training per week, with Wednesdays and Thursdays as free days and Fridays as weekends. There were no classes for 30 days in Ramadan and two weeks on Eid al-Adha.

The summer holidays - the holidays in late May - lasted from early June to September. During the summer holidays, mullahs (students) worked and made a living in their own homes or elsewhere" (Kasimov Y. Essays on the history of the Kokand Khanate. - Namangan, 1994. - P. 60.).

While the students were in the mosque, they had discussions with prominent scholars and landowners, which was useful for the students to increase their knowledge, on the other hand, they themselves participated in these discussions and met with senior officials, priests, landowners and could have caught the eye of scientists.

Graduates of madrassas are employed in various positions in public affairs, schools and madrassas. Some graduates have conducted research in various fields, while others have continued their education in prestigious madrassas in cities such as Bukhara and Samarkand. The Kokand State Museum of History and Culture is one of the first museums in Uzbekistan. The museum was opened in 1925 in the building of the former ruler of Kokand Khudoyorkhan Orda. The complex was built in the second half of the XIX century.

This monument of national architecture combines traditional applied arts such as wood carving, pottery, painting, tile and others. Khudoyorkhan Orda is a silent witness of all important events in Kokand.

His poems were spread in different cities of Turkestan during his lifetime, and poets sang them in the gardens of muhammas and singers. Muqimi was a poet who wrote a poem about the national liberation movement and created a school with his potential and position.

In the young Muhammad Aminhoja's passion for poetry, it is probable that his merits were great. After graduating from the old school, the future poet studied at one of the Kokand madrasas in 1864. In 1867 Bibioysha died. After a while, Mirzahoja thinks of a woman named Ziyodabibi.

Muhammad Aminkhoja graduated from the Kokand madrasah in 1872-73 and went to Bukhara. Until 1876 he studied in one of the Bukhara madrasas. All these years he was married to a girl named Sanambibi.

In 1877, Muhammad Aminkhoja became the mirza of the Kokand land construction court. Some land surveyors see various tricks of the officials. He writes a comedy "Tanobchilar". He then went to work on the Akjar ferry on the Syrdarya River.

The poet does not like the situation here either. Here is what he wrote about white people:

Kelganim ushbu makonga qiladur manga alam,
Loyiqi tab' yo'q odamki, desam hasratu g'am.
Gaplashurga kishi yo'q ertadin oqshomg'acha ham.
Kun sovuq, qora chiroq, go'rdek uyu, o'tin kam.
Chiqsam eshikka qilur to'rg'ayi chuldur-chuldur.
Odamlari-chi? Kema vajhini demaslarki, beribon qutilay,
Tarzi bir hiyla qilib, derki yukumni yashuray,
Bilsa sarkori, "pocha!" deb etagigi osulay.
Ikki pul ber yana buyruqqa qarab, desa degay,
"Na qilarsan, chaqamiz yo'q, mana o'ludur-o'ldur".

This is how the poet described some of Akjar's mischievous people. However, he did not last long on the Ojar ferry. He returned to Kokand in the late 70's. It is given to creation. Muqim (stable) became famous for his poems under the pseudonym Muqimiy. But the poet's personal life did not go well.

References:

1. Jamshid o'g'li, R. D. (2021). Muqimiy Ijodi Va Hayoti—Ibrat Maktabi. INTERNATIONAL JOURNAL OF DISCOURSE ON INNOVATION, INTEGRATION AND EDUCATION, 2(2), 198-201.
2. Satriddinovna, M. M. (2021). Kokand is Essential in Educational Literature The Place of His Works. CENTRAL ASIAN JOURNAL OF THEORETICAL & APPLIED SCIENCES, 2(4), 38-44.
3. Satriddinovna, M. M. (2021). Peculiarities of Muqimi's Work and Its Significance. CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE, 2(3), 75-77.
4. Арипжанова, Л. Х., & Мухитдинова, М. С. (2019). Образовательные возможности новых информационных технологий в обучении иностранным языкам в вузе. Бюллетень науки и практики, 5(4).
5. Satriddinovna, M. M. (2021). Muqimi's Relations With His Contemporaries and The Work He Did With Them. Middle European Scientific Bulletin, 11(1).