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Kokand is Essential in Educational Literature The Place of His Works

Muhitdinova Mukhlisa Satriiddinovna¹ Rustamov Dostonbek Jamshid ugli²

Teacher of Tashkent State University of Economics¹

Researcher of Tashkent State University of Economics²

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Abstract. *In the Uzbek literature, the direction of enlightenment first appeared in the works of such writers as Muqimiy, Furkat, Zavqiy, Avaz Otar, Dilshodi Barno, Anvar otin. In this way, the elegant word serves the life of the people.*

Keywords. *Development of national literature, enlightenment, classical literature, speech, creativity, enlightenment.*

Introduction. For our classical literature, the word art, that is, literature itself, was the goal. The new Uzbek literature became a means of enlightening the people and achieving the goal of improving their lives.

Enlightenment literature saw the spread of enlightenment to the masses as the only way to get rid of economic backwardness, social decline, political turmoil, and legal inequality. If a perfect man was taken as the protagonist of classical literature, the protagonist of Enlightenment literature became an enlightened person.

It should be noted that as a separate stage in the development of national literature, there are significant differences that distinguish Enlightenment literature from classical literature. For example, classical literature was created mainly for individuals, a specific class, and its style of expression was similar.

Enlightenment literature was originally intended for the masses, and simplicity and comprehensibility prevailed in its expression. The direction of fiction changes from its style of expression to its essence.

In Uzbek classical literature. basically, while the high spiritual qualities in man are glorified, in the literature of enlightenment, along with the glorification, there is also the humorous laughter of artistic criticism.

Thus, fiction began to focus on covering almost all aspects of people's lives, large and small, to react to it, to evoke ideas.

Enlightenment literature has naturally become a means of expressing the suffering of the people through the views of the general public. This has led to an increase in its social influence, the expansion of its political and aesthetic scale. The main features of the enlightenment stage of our national literature were as follows.

First, for the first time in the history of our centuries-old literature, the creators accepted social life, the life of the common people, as the source of fiction.

Second, the Enlightenment began to introduce people they knew directly, ordinary people, into works of art as heroes.

Third, it was realized that a realistic approach was preferable to the previous exaggerated zamzamali imagery method to reflect the lives and thoughts of ordinary people.

Fourth, the language of the works of art escaped the previous rise and approached the language of live speech. Because it was necessary to express the enlightened thought in the language of the people.

Fifth, the representatives of the Enlightenment literature came to the conclusion that artistic creation was obligatory before the people. That is why they tried to express the interests of the people in their works.

Those who wanted to eradicate social injustice, to change unjust regimes, believed that in order to change a nation's helplessness and difficult lifestyle, it was necessary to educate the people first.

It was understood that nothing could be achieved without awakening the nation from ignorance and without inclining to progress in the spirit of the people.

It became clear that the enlightenment of the nation should be organized in a completely different way, both in terms of quality and speed. It was realized that it is not enough to have knowledge that affects the soul and improves morality, it is necessary to study the basics of science and technology. For this, new teaching methods had to be introduced.

Thus, the enlightenment views that began to take shape in Turkestan in the second half of the 19th century became the basis for the emergence of the Jadid movement in the early 20th century.

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

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

Muqimi was a poet who wrote poems about the national liberation movement and created a school with his own potential and status.

Methods. The various attitudes expressed in his poems, the debates about them, the articles are proof of this. After the poet's death, his office was first published in 1907 by N. Ostroumov under the name "Devoni Muqimiy".

Along with the poet's poetic works, a brief biography and works of the poet were given in it. The author of the article N. Evaluating his personality, Ostroumov presents the poet to the reader in the form of a penman, a dervish, and shows that his main occupation was piety and writing poetry.

It is not difficult to see that at the root of this lies an attempt to deprive the poet of the people. In 1910, the second edition of the poet's works was published in Porsev's lithography under the title "Devoni Muqimiy maa hajviyot". In 1912, the third edition of Muqimi's works of the same name was published. The falsification of the poet, unfortunately, continued in the next two editions.

A serious and extensive study of the poet's work began in the 1930s. During this period, the collection, study and publication of Muqimi's works were carried out intensively and effectively.

Main part. A number of articles have been published in newspapers and magazines. Ghafur Ghulam was at the forefront of this good work. At his initiative, in 1938, "Muqimiy bayozi" was compiled and published. In 1950, the poet's works were published in Russian in Moscow under the title "Lyrics and Satire".

In 1953, on the occasion of the 50th anniversary of Muqimi's death, a number of studies were conducted on him and the foundation of Muqimi was laid. Scientists such as Homil Yakubov, Abdulla Olimjanov, Hodi Zaripov, Hoshimjon Razzokov, Gulom Karimov, Abdurashid Abdugafurov have created significant works.

Muqimology went in two main directions:

a) Direct study of Muqimi's work;

b) a socio-historical aspect of the poet's work, a comparative study of the heritage of his contemporaries and predecessors (successors) and successors (followers).

Professor Gulom Karimov (1909-1991) made a great contribution to the study of Muqimi's work. G'. Karimov is the founder of the school of local lore.

His first article on this subject was Muqimi's History of Uzbek Literature (Book 3) (1966, 1975, 1987), which was written for university students from the History of the Study of Muqimi's Life and Creativity (1957). Doctoral dissertation "Uzbek democratic poet Muqimi and the literature of his time", published in 1970 "Muqimiy.

The monograph "Life and work" are the best examples of the science of local lore. Finally, most of Muqimi's works in Uzbek, Russian and other languages are associated with the name of Professor G. Karimov.

Muqimology has risen to a new level with the advent of independence. Followers of Professor G. Karimov are working effectively in this direction. Muhammad Aminkhoja Mirzakhoja ugli Muqimi was born in 1850 in Bekvachcha mahalla of Kokand in a baker's family. His father Mirzakhoja was originally from Tashkent, his mother Bibioysha was from Khojand. They saw four girls and a boy.

Muhammad Aminkhoja's mother Bibioysha was a woman who loved literature and art and was a master of words. His friends, who knew him well, called him "Humorbibi". In the young Muhammad Aminkhoja's envy of poetry, it is probable that his merits were great.

After graduating from the old school, the future poet studied at the Hokim Oyim madrasah in Kokand from 1864.

In 1867 Bibioysha died. Some time later, Mirzakhoja married a woman named Ziyodabibi. Muhammad Aminkhoja graduated from the Kokand madrasah in 1872-1873 and went to Bukhara. Until 1876 he studied in one of the Bukhara madrasahs, then returned to Kokand. He marries a girl named Sanambibi. In 1877, Muhammad Aminkhoja became the mirza of the Kokand land construction court. The land surveyor sees the tricks of the officials.

He writes a comedy "Tanobchilar". Then he went to work on the ferry Akjar on the banks of the Syrdarya. The poet does not like the situation here either. In his muhammad about the people of Oqjar, we read:

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.

What about people?

Kema vajhini demaslarki, beribon qutulay,
Tarzi bir hiyla qilib, derki yukumni yashuray,
Bilsa sarkori, «pocho!» deb etagiga osulay.
Ikki pul ber yana buyruqqa qarab, - desa degay:
"Na qilursan, chaqamiz yo'q, mana o'ldur-o'ldur".

As early as the late 1970s, he picked up the patchwork and returned to Kokand. It is given to creation. He is famous for his poems under the pseudonym Muqimiy. But the poet's personal life did not go well. He could not live long with Sanambibi.

In 1879, Sanambibi divorced Muqimi, leaving his son Akbarkhoja to his mother Ziyodabibi and remarried. Soon after, Mirzakhoja also died. Muqimi came to Tashkent in 1887-1888 and met his father's relatives. Almai meets Nodim Namangani.

Communicates closely with them. The poet lived in severe economic hardship during these years. In 1890 he was forced to sell his father's yard and move to a madrasa room. The profession of calligraphy came to life. He wrote letters to people, copied books, and spent his days earning money from it. Wealthy people who loved literature and art provided financial support.

It is known that he visited Tashkent twice in 1892 and 1899. In the mid-1990s, due to a miracle of Muqimi's fate, he found his nephew Ruzimhammad Dustmatov, who was studying at the Lazarev Institute of Oriental Languages in Moscow.

In 1898, R. Dustmatov came to Kokand and met his uncle and nephew. When the summer holidays are over, Ruzimhammad will return to Moscow. R. Dustmatov came to Kokand for the second time in 1904 and served in the Muqimi House Museum until the end of his life.

The last years of Muqimi's life were spent in illness. An earache, and then a "wound" (liver disease) tormented the poet. On December 16, 1902, a terrible earthquake shook Andijan. The city was instantly devastated, killing 4,652 people. The poet is shaken even more by this.

He goes to the city and sees the consequences of the disaster with his own eyes, and the tragedy is over. The poem was published in the Turkestan regional newspaper a month before the poet's death. Muqimi died on May 25, 1903.

Muqimi's creative legacy, which has come down to us, is estimated at around 10,000 lines. They consist mainly of lyrics and comedy. Muqimi was a quick-witted man by nature. Like many of his contemporaries, he could write in both Uzbek and Tajik.

Many of his poems have their own writing history. Among his poems written on this occasion is a five-byte Tajik historical lament dedicated to the death of the deputy of Tashkent ("Historical deputy of Tashkent").

Inobi Khodja was one of the organizers and active participants of the Tashkent uprising of 1892. He was exiled to the Irkutsk province on December 10, 1892 by the Turkestan Military District Court. But he is left here because of his illness. The prison passes here. He died here on February 3, 1897.

Many of Muqimi's poems were sung during his lifetime. His poems have spread through more singers. Many well-known artists have connected their lives with Muqimi's work. In the poems of the poet the names Mamajon makay, Nizamkhan, Farzincha (Farzinkhan), Ismail naychi are found. There are also bytes and poems dedicated to them. These are the names and nicknames of famous artists of that time. It is not in vain that Muqimi has such a close relationship with them.

The poet's poems were musical, melodic, and had many buyers. The subject of these poems is mostly traditional, about yor. It is dedicated to the description of his beauty, that is, his eyebrows, eyes, face, hair, and stature.

The poet in love rejoices at the sight, suffers from hijrah. But in any case, he wishes prosperity to the beautiful state of the world. Hope in his kindness and compassion. But the more beautiful he is, the more unfaithful, the more miserable he is. For this reason, the poet's poems are full of sorrow and joy.

Discussion. Traditional romantic poems have adapted to the times. For example, Muqimi and his contemporaries wrote radifi poems "Surating". This is primarily explained by the fact that photography comes to life.

Muqimi paid special attention to murabba from the lyrical genres. It is known that murabba differs from other genres, first of all, in weight and rhyme. The last paragraph will have a nickname.

Muqimi's jams are more than twenty, almost all of them on a romantic theme. Melodious, fluent. According to its weight, it stands close to the finger from the aruz. Reminiscent of folk songs. For example:

Emdi sandek jono, jonon qaydadur,
 Ko'rib gul yuzingni bog'da bandadur,
 Saqlay ishqing toki jonim tandadur,
 O'zim har joydaman, ko'nglum sandadur.
 Mehriq o'ti nogah tushdi jonlarga,
 Parvoyim yo'q zarra xonu monlarga,
 Lola yanglig' to'lib bag'rim qonlarga,
 O'zim har joydaman, ko'nglum sandadur.

The poet suddenly turns the conversation to the life of such a society and expresses his attitude to it. If the times were fair, everyone should be in a place worthy of themselves. However, this is not the case. That is the poet's objection.

Results. Muqimi also wrote many comic poems. The arrogance, which took root in the historical context of the late nineteenth century, created memorable images of corrupt tyrants, extortionists, looters. He called one of his poems "Tanobchilar."

Tanobchi means land surveyor. When a farmer planted a crop in the ground in early spring, special people came out and measured it, and a tax was imposed accordingly. One tanob was one-sixth of a hectare. Muqimi takes two of these. The poem is a kind of "petition" of a farmer who was oppressed by them.

The author tells the story:

Bo'ldi taajjub qiziq hangomalar,
 Arz etayin emdi yozib nomalar.

The talk then shifts to the coming tanob event and tanobchi every twelve months. They are: Sultan Alikhoja and Hakimjon. They are very close to each other. Unity is needed for the words of the two officials to come from the same place. Whichever village they go to, they gather the people and present themselves as intelligent, prophetic saints.

Then they start threatening as if it hadn't happened. So they don't leave until they take a bribe. They take both "fifty and one hundred" and increase their ropes by "du chandon" (twice). The story ends as follows:

Aqcha qo'lida ikki-uch mo'ysafid,
 Derki: "Bu nazringiz-u, bizlar — murid".
 Zulm bilan elligu yuzni olur,
 Boz tanobini du chandon solur.

Elections are a new topic for our literature. The Tsarist government introduced elections in Turkestan. The centurion, the captain, and the judge were elected. But this election paved the way for corruption. It has become a money-making contest for the rich. Muqimi's poem "Election" is about this.

"Toyi Ikonbachcha" depicts a wedding story. A rich man's servant in Iqan in Tashkent wants to get married. He spread the word to everyone: I will do this, I will do that!

Suddenly, a wire from Tashkent says, "My boss," "Who let you get married?" "Smoke if it comes out of your hole, give me all the handkerchiefs here," he scolds.

Imaga Mahtal Gumashta and his wife barely hide their joy. There will be a wedding on the sleeve. "Shiravor will have two hundred rubles ?!" When he hits the salt on the brush, he makes a thirty-three coin wedding.

In the poem, the preparation for and conduct of this "wedding" is expressed in a funny way. For example, the wedding was to be held in secret. The poet describes it as follows:

O'choq ustida gar yo'talsa birov,
Yer edi yelkasiga katta kasov.
Biri qattiq chiqarsa ovozin,
Bilmasin qo'shni, deb tutib og'zin.
Yoki to'yga aytishni ko'raylik:
Yetti odamni o'z mahallasidin,
Qorni to'q, yangi to'n basallasidin.
Qildi shovqinlamay imo uyidin,
Mundin, undin, yuqoridin, quyidin.
Mana, mehmonlarga osh qo'yilishi:
So'zdi osh bir likavda uch kishidin,
Ketdi oshni ko'rib hamma hushidin.
Osh misoli tabaqda ko'z yoshi,
Kurmaki ko'p, guruchidin toshi,

Muqimi has a number of humorous poems that are about specific, specific people. For example, the poems "Hajvi Viktorboy", "Hajvi Viktor", "Vokeai Viktor" are about Viktor Dimitrovich Akhmatov. He was a business manager at the Kamensky brothers' sales office in Kokand.

In 1891, a group of ordinary Uzbeks took money from Moscow and disappeared. This rumor spread throughout the Fergana Valley in its time.

The second "hero" Lakhtin is one of them. He also opened a number of factories, mills, printing houses. The poet's poem "Dar shikoyati Lakhtin" is about this.

The poem "Muscovite in the description of the rich" tells the story of our local rich man Khodikhaja. He is one of the rich who is broken by ignorance, unable to withstand competition.

Conclusion. Vokeai Kor Ashurboy Haji depicts the actions of a rich man who did not grow old and remained immoral even when he went on Hajj, and when he was captured, he came out of the water in a humorous way. Many of these comics are written in the masnavi genre of our classical poetry.

For example, "Tanobchilar", "Toyi Ikonbachcha", "Muscovite in the rich description", "Victor's story". "Saylov", "Dar shikoyati Lakhtin", "Vokeai kor Ashurboy hoji" are rhymed in the ghazal line.

"Hajvi Victor", "Hajvi Viktorboy" are written in muhammas. Interestingly, some of Muqimi's satirical poems were also sung. For example, the text of the muhammad "Hajvi Viktorboy" was written by. It is known that Ostroumov recorded from the mouths of singers.

In a number of his poems, he speaks of chariots ("Aroba"), "poor and rich", "zohidu obid", "polvon", "loy" ("Mud"), which fall from the feet and fall to the ground. .

Muqimi's nephew R. When Dustmatov arrived in Kokand in 1898, he contracted malaria. The poet's radical poem "Malaria" was written in this connection. The poet gives it human qualities.

Muqimi's "Travelogue" resonated among the poets of Kokand. Such eloquent poets as Furqat, Zavqiy, Tajalli wrote travelogues with the weight and radiance of Muqimi's work. Furqat's "Travelogue"

was written by Furqatshunos Sh. Published by Yusupov. Zavkiy's travelogue is known as "A joke about the commander Obid". Only fragments from Tajalli's Travels have arrived.

In short, Muqimi's poetry played an important role in the formation of new Uzbek literature, especially in the central role of social satire and serohang. A number of works of art have been written about the poet, including Sabir Abdulla's novel "Mevlana Muqimiy".

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