

CLASSIFICATION AND ANALYSIS OF CONTENT AND THEMES IN MUQIMIY'S VERSES

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Annotation: This article explores the socio-economic perspectives present in the works of Muhammad Aminxo'ja Muqimiy. It particularly highlights his satirical work "Tanobchilar," which sheds light on the hardships faced by the population and the corrupt practices of officials, often influenced by nepotism. Muqimiy's challenging life and his reflections on societal issues are detailed. Key words include: Poetry, literature, corruption, emotion, simplicity, era, tanob (land measure), measurement, hardship.

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Poetry, literature, and works of art are essential for the continuity of our lives. Literature plays an unparalleled role in the social development of the population. Muhammad Aminxo'ja Muqimiy is one such esteemed writer who significantly contributed to society's formation during his time and remains deeply embedded in the people's hearts. He was a great writer who led an exemplary life. Through his works, Muqimiy not only provided artistic insights but also offered economic views and thoughts on state governance, serving as a role model for the present generation. He was spiritually rich rather than materially wealthy. A study of his personal life reveals an admirable lifestyle worth emulating. Analyzing Muqimiy's works allows us to observe and analyze the economic conditions of that era. His works also highlight practical economic aspects that can still be applied today. Additionally, Muqimiy's writings discuss the qualities demanded of leaders by the people. Despite the difficult times, Muqimiy boldly criticized the management system and the tax system of the country. His works also provide insights into the geographical and social conditions of the country during that period, including the standard of living of the population. Thus, studying Muqimiy's work and promoting it widely is appropriate.

In 1872, after completing his studies at the Qo'qon Madrasa, Muqimi heads to the city of Bukhara, famous for its Muxtor Oyim Madrasa, to continue his education. During his time at the madrasa, he fully masters the art of poetry, learns various writing techniques, and expands his knowledge in different fields. His education at the madrasa plays a significant role in his spiritual development. While studying there, he produces

numerous works, and although his poems are often compared to those of great poets, they possess a unique, distinctive voice.

In the late 1870s, he returns to Qo'qon and continues his creative pursuits. After his father's death and facing financial difficulties, he moves into a small room at the "Hazrat" Madrasa in 1885, where he spends most of his life in poverty. He travels to Tashkent several times (1887-1888, 1892) and becomes acquainted with the latest developments in Tashkent's cultural and literary life. He deeply immerses himself in the cultural and literary life of Tashkent, establishing connections with prominent intellectuals and collaborating with them creatively. Muqimi's life during this period of creative activity is complex, and his work significantly influences the intellectual atmosphere of his time.

In the initial stages of his literary career, Muqimi's works partly reflect elements of formalism and artistic sophistication. However, he quickly moves away from these trends and critically examines societal norms, outdated beliefs, and conventions with a critical eye. He draws inspiration from poets like Navoi, Jami, Nizami, and Fuzuli, incorporating their styles into his ghazals. He considers Jami his mentor and continues the traditions of Uzbek and Persian classical poetry. The emergence and development of a democratic orientation in Uzbek literature are closely associated with Muqimi's name. He leads a group of distinguished poets like Furqat, Zavqiy, Avaz, and Komil, who open a new page in Uzbek literature with their progressive ideas. Muqimi's lyricism is characterized by profound optimism, reflecting his belief in the goodness of life. His poems convey the essence of real love and humanity. The core features of his poetry include human experiences, joys, aspirations, and struggles. Muqimi nurtures qualities such as friendship, honesty, sincerity, loyalty, resilience, and generosity through his poetry, aiming to cultivate positive traits in people. He yearns for a just and prosperous future, expressing hope and ideals for a brighter tomorrow in his poems filled with longing, complaints, and aspirations.

Muqimi's observations and criticisms of the contradictions between the world of reality and his ideals contribute to the critical direction in his works. This aspect is more pronounced in his satirical writings, which are divided into satire and humor. His satirical works depict corrupt officials, the greed of some local leaders, and the consequences of their actions, as well as criticizing capitalist and unethical attitudes prevailing in society. At times, he satirizes the ruling class and writes humorous works about the foolishness of Dukchi. He creates over 30 humorous works on various topics such as camels, donkeys, melons, watermelons, and mulberry trees. In these works, he exposes the darker aspects of society and highlights its social injustices.

From Muqimi's satirical work "Tanobchilar": "In twelve months, one tanob (measure) comes, Pleasure for others, but pain for me. Sulton Ali Khoja, Hakimjon both One became a son-in-law, the other a brother-in-law." These lines describe the

ease with which tax collectors deceive by inflating land measures, causing farmers to not receive the full benefit of their labor. Most officials were nepotistically appointed. Muqimiy used his satire to expose the hardships and corruption of his time.

In the same work, he writes: "Measure your tanob as you like, Whether you caress it with cabbage." This metaphor indicates how those not yielding to officials' demands faced inflated land measures.

From another excerpt: "I will drag my rope on your land, And beat the poor villagers." These lines show that the population was oppressed both mentally and physically.

The editorial inconsistencies in Muqimiy's works have led to significant textual differences in publications, impacting the interpretation of his works. His travelogue "Sayohatnoma" and satirical works like "Hajvi Bektur" and "Darig'o mulkimiz" have been edited and parts omitted in current editions, prompting new reflections and significant conclusions. Some reinterpreted poems, like "A Poem by Muqimiy about a Wealthy Man in Kokand," highlight the need for careful study of his writings. New discoveries of his religious-mystical themed ghazals and quatrains suggest that his poetry condemns oppression and promotes justice. The comprehensive study of sources on Muqimiy provides deeper insights into his personality and worldview, emphasizing the need for further research on his newly discovered works. Muqimiy lived during a period of significant social contradictions in our country's history, making the analysis of his new poems scientifically valuable.

Muqimi began his creative journey and started collecting and publishing his works during his lifetime. Initially, Ostroumov published the collection "Devoni Muqimiy" (Tashkent, 1907), followed by the compilation of his works under the title "Devoni Muqimiy maa hajviyot" in 1910-1912. In later years, scholars such as G'ofur G'ulom, Oybek, Xodi Zarifov, Homil Yoqubov, H. Razzoqov, G'ulom Karimov, Abduqodir Hayitmetov, and others explored Muqimi's literary legacy. Samples of his poetry have been translated into foreign languages. A house-museum dedicated to him was established in Qo'qon. In the city of Fergana, one of the streets in Tashkent bears his name, and the Uzbek State Musical Drama Theater is named after Muqimi. Sobir Abdulla created the novel "Mavlono Muqimiy" and the drama "Muqimiy" about the poet. Most of Muqimi's ghazals have been set to music.

One of the writers who significantly contributed to the development of Uzbek literature with his remarkable dramas, Sobir Abdulla, worked on the novel "Mavlono Muqimiy" in 1965. In the novel, the author refers to the memories of people who lived during Muqimi's time. The imaginary characters are absent in the novel, and the given names provide detailed information about the contemporaries of Muqimi, including poets, singers, and musicians. Especially, the composers (bastakor), such as Shodmon Hoji, Muhammadjon "Makaylik," the master Komiljon, Levi, Rayhon, Farzincha,

Xo'ja Maruf, Abduqahhor, Abdulla tarak, Sodiqxon, Hoji Abdulaziz, Hamroqul Qori, Shobarot, Shojalil, Mulla To'ychi, performers such as Shodmon Hoji (musician - performer, tanbur player), Zeboo pari, Abdullaxon hoji (dutor player), Nosir Kosagar (dutor player), Isroiljon (dutor player), Ismoil mahram (nay player), Solih Hoji (tanbur player), Abdulla bulbul, and others. Although love is a predominant theme in Muqimi's poetry, the historical context of his era and the presence of contemporary artists (poets, singers, and musicians) in his poetry and verses dedicated to them serve as valuable sources of information about that period.

Muqimi's literary legacy is closely intertwined with music. He was the author of numerous ghazals, muxammas, and murabbas. His murabba poems gained wide popularity among singers due to their artistic merit. The murabba genre, with its structured form, is close to folk songs, which is why it was widely appreciated by performers. Therefore, in addition to his contributions to poetry, Muqimi's presence in the realm of music also played a significant role in his cultural influence.

Regrettably, it is incorrect to claim that a devout poet like Muqimiy criticized religious practices such as fasting and pilgrimage. Literary critic Ochilov emphasizes that Muqimiy's verses cannot be interpreted outside their Sufi context, as Sufi literature often portrays the ascetic as someone unaware of love and knowledge, seeking only paradise's comfort, while the Sufi seeks God alone, considering even hell preferable to separation from God. Thus, one must understand Muqimiy's works in their proper context.

In conclusion, despite the hardships in his life, Muhammad Aminxo'ja Muqimiy never ceased his literary pursuits. His efforts to portray his era comprehensively, with a keen focus on satire, are commendable.

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