

An Analysis of Mukimi's way of Life and His Creativity

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Abstract:

This article provides detailed information about the life and work of Muhammad Aminkhuja Mukimi. The poet's work also glorifies such qualities as friendship, loyalty, sincerity and perseverance. Through these, the poet sought to cultivate good qualities in people. In this study, the features listed above in his works are listed. In addition, four years after the poet's death, his "Devoni Muqimiy" was first published in 1907 by Nikolai Ostroumov. It contains a brief account of the poet's biography and work, as well as his poetic works. This work was also analyzed in the study. Based on the analysis, a conclusion was drawn based on Muqimi's life and work.

Key words: Muhammad Aminkhuja Mukimi, friendship, loyalty, sincerity, perseverance, "Devoni Muqimiy", poetry, comics, justice, creative heritage.

Introduction

Muhammad Aminkhuja Mukimi is one of the writers who had a glorious, exemplary way of life, who made a great contribution to the formation of society at a certain time and was deeply rooted in the hearts of the people. During the years of independence, as in all spheres of life of Uzbek society, in the socio-political and spiritual spheres, the understanding of national identity, the coverage of unknown pages in the history of statehood has been widely established. There is a wide range of research on the history of Uzbek national literature, the rich scientific and creative heritage of unreasonably forgotten artists and thinkers. It should be noted that classical literary works play an important role in the literary and historical heritage of the Uzbek people.

One of the most important tasks today is to study such works, the Uzbek literary heritage, and to analyze them scientifically. Muhammad Aminkhoja Muqimi was one of the great writers and lived an exemplary life. Muqimi received his primary education at a local school. His mother instilled in him a passion for poetry. Muqimi studied at the "Mohlar Oyim" madrasah built by Nodira in Kokand, and then at one of the Bukhara madrasahs (1864-65; 1875-76). When he returned to Kokand in 1876, he served as a clerk in the Land Construction Court. He returned to Kokand in the late 70's and began to work.

After the death of his father, his financial situation worsened and he moved to a small room of the Hazrat Madrasah (1885), where he lived in poverty all his life. He traveled to Tashkent several times (1887-88, 1892) and got acquainted with the news in Tashkent. He studied the cultural and literary life of Tashkent. He has collaborated and collaborated with progressive artists like Nodim, Almai. The literary life of the period in which Mukimi lived and worked was complex. This environment had a profound effect on Mukimi's work. In the first period of his work, there is a partial devotion to the elements of form, to artistic tendencies. But he quickly abandoned these traditions and became critical of the vices and stereotypes of society. He learned from Navoi, Jami, Nizami and Fuzuli, who

wrote muhammas in their ghazals. Jami was considered a mentor. He continued the tradition of Uzbek and Persian classical poets. The emergence and formation of a democratic trend in Uzbek literature is associated with the name Mukimi.

Leading poets such as Furkat, Zavqiy, Avaz, Kamil opened a new page in the history of Uzbek literature. Mukimi's lyrics are imbued with deep optimism, and vitality is one of the main and leading features of this lyric. Mukimi sang real love, man. The essence of his poems is human experiences, joys and sorrows, desires and aspirations, struggles. They glorified friendship, loyalty, sincerity and perseverance, through which the poet sought to cultivate good qualities in people. He dreamed of a just and happy time, he believed that such days would come ("It will be a good time to see you in the end" (*Kelur oxir seni ham yo'qlag'udek bir zamon yaxshi*) and so on). His poems, which are full of grief, grievances and protests, also express confidence in the future and dreams of a prosperous life.

The contradiction between his stable worldview and aspirations and the environment has created a critical direction in his work. It's more of a joke. Humor is divided into satire and humor. His satires explored the intrigues of tsarist officials, some of the local rich ("*Tanobchilar*", etc.), "*Saylov*", "*Dar mazammati zamona*" and other capitalist and immoral relations entering the country and their consequences.

He sometimes wrote comics about Duke Eshon ("Hajvi halifai Mingtepa"), following the prevailing views of the time. He wrote about 30 comics on topics such as horses, chariots, mud, mosquitoes, and malaria. In them, the poet laughs at the backwardness and ugliness of life, the shortcomings of social consciousness, the pain of colonialism, the devastation ("*Devonamen*", "*Ko'samen*" "*Hayron qildi loy*", "*Pashshalar*", "*Shikoyati bezak*" and others). A number of other comedies reflected a new approach to changes in society ("*Ta'rifi pech*", "*Aroba qursin*", "*Loy*", etc.). Muqimi introduced the theme of workers into Uzbek literature and created a gallery of types ("*Maskovchi boy ta'rifida*", "*Vogei Viktor*"). Based on the impressions of his travels to different cities and villages, he wrote a 4-part work "*Sayohatnoma*". The work is written in a light, playful weight and consists of 4 lines. It realistically depicts the hardships of people's lives, the destruction of villages. The poet praised the good, praised the beautiful, laughed at the shortcomings, rebuked, criticized the evil and various vices.

Mukimi's letters in prose and poetry are an example of epistolary literature. There are 10 poetic and about 20 prose letters. His poems have survived in manuscripts, bayoz, books published in lithography in the early 20th century, and in periodicals published in Tashkent and St. Petersburg. In his works, he not only created an artistic interpretation, but also expressed his views on economic views and public administration, which can serve as a model for today's generation. He was one of the richest people in the world, not just materially. If you pay attention to his personal life, you can learn from his example. Based on the study of Mukimi's works, it is possible to observe and analyze the economic situation in the country during this period. The study of the works reveals the economic aspects that can be applied even today. In addition, Mukimi's work cites the personalities of the leaders and the important factors that the people demand of them. Despite the difficult period, Mukimi was able to fearlessly criticize the system of government and the tax system in the country. It is also possible to study the geographical location of the country and the social status of the regions during this period. The living standards of the population are also mentioned in the works. Therefore, it is advisable to study Mukimi's work and promote it to the general public.

Muqimi has written in several genres of literature. His comic works are especially admirable. The conflict between Mukimi's worldview and aspirations and the environment created a critical trend in his work. This was reflected more in his satire. Humor is divided into satire and humor. Mukimi has

written many works in this area. His humor is mainly based on critical laughter, and he has been able to poetically portray the problems that existed in the life of the society in which he lived. He lived in extreme poverty and studied the lives of ordinary people. In his works, he describes the problems that exist in society. Because of his vitality, his works are highly regarded, both in his day and today. In his comedy, he mainly tried to depict the socio-economic life of the period in which he lived. Even today, based on the study of his works, it is possible to assess the lifestyle of the population in the past.

Literature review and methods

The article covers almost a century of history in Mukimi studies, using comparative, historical-typological methods.

Analysis and results

With his ambitious plans, Mukimi graduated in 1876 and returned to Kokand. He was received with caution by the Kokand nobility. The poet himself writes, "It was the ugly Kokand nobility that allowed me to reconsider my views and develop new moral and literary views. My frustration helped me a lot". In the second half of the 1870s, Mukimi's brilliant comic book appeared, which gave rise to the poet's ideology of self-awareness.

In the early 1880s, Mukimi and several of his colleagues formed the Young Poets Circle, which was characterized by a new approach to poetry. It includes Furkat, Zavkiy, Kamil, Nisbat and Muhair, the beginnings of the new Uzbek realism. But since then, there have been disagreements between young poets and old poets. Literary debates escalated into sharp ideological upheavals, followed by political persecution by many poets of the time.

After the death of his father, Mukimi was forced to move to Tashkent to help his dependent family. The poet's short stay in Tashkent was useful and rewarding for him, as it helped him to broaden his horizons and improve his perseverance and communication skills. Despite the news, the courage and originality of his work, no one publishes them and Mukimi has no means of survival. As a result, he was forced to sell his father's house and live with his son Akbarkhuja in a small madrassa. It was there, in the madrasah, that he created the great works that immortalized the poet's name. Mukimi is the founder of another great literary genre throughout his life. This genre is included in the literature under the name "*Sayohatnoma*" (Travelogues). This genre is present in the literature of almost all nations. A work of prose and poetry that contains travel memories and related details is called a travelogue. The genre of "*Sayohatnoma*" (Travelogues) has a unique history of formation and development in Eastern literature, including Uzbek literature. Mukimi is the founder of this genre, which was organized in Uzbek literature in a poetic form and later became a literary tradition. Indeed, after Mukimi's Travelogues ("*Sayohatnoma*") became popular, the Travelogues ("*Sayohatnoma*") of Zavqi, Furqat, Tajalli, and other contemporary artists were created in the same style. Travelogues ("*Sayohatnoma*") of this period were often written in poetic form. Their internal structure is as follows:

1. The need to enter, that is, to travel, the reasons.
2. Travel memories are described in detail.
3. Certain conclusions are drawn from travel.

There are three major types of travel documents. The first of these is the memories of the trip from Kokand to Shahimardon. From here, Mukimi's journey from Kokand ends in Shahimardon, where he records his adventures. The second is the impressions of his trip from Kokand to Fergana. From this he describes the events that took place on the road from Kokand to Fergana. The third is a

description of what he saw and learned during his trip from Kokand to Isfara. The poet's journey from Kokand ends in Isfara, and he summarizes all his impressions in this work.

In these travelogues, Mukimi mentions the geographical location of different regions and the way of life of the people in these areas during his lifetime. This work is based on his travels, and he recounts all his travel memories. Along the way, Mukimi toured all the areas, first of all mentioning the socio-economic situation of the population in this area and the geographical location of the area. On the basis of this work it is possible to analyze the historical condition of the regions. Mukimi also mentioned the customs and traditions of the people in the areas he visited. He also focused on regional governance. Like the poet's lyrical poems of various genres, "*Dorig'o mulkimiz*", "*Hajviy Bekturboy*", "*Dar mardumi oqjar batariqi muxammas*", "*Dar mazammati zamona*", "*Ho'qandlik bir boyning sha'niga Muqimiy shoirning aytkon she'ridur*", "*Sayohatnoma*", "*Dar mazammati qurbaqa*" were edited and published in abbreviated form. In particular, the poem in the muhammas genre entitled "*Dorig'o mulkimiz*" has 6 points in the collection of Mukimi's works, and 8 points in the original. Two points were deliberately omitted. In addition, the verses in almost all the verses of the muhammas have been edited. It has since been included in the current edition. Acquaintance with the textbooks "Literature", "Uzbek literature" of secondary schools shows that the childhood and development of the writer is very short, and it is difficult to know his inner world and psyche. That is why the use of information, communication and press materials in the study of the life and work of the writer is very important for every educator today.

As a result, the poet's critical view of the Tsarist colonialists, in general, hides the poet's spiritual world. A similar situation can be seen in the verses of the first paragraph of the Muhammad: In current editions:

*Dorig'o mulkimizning sohibi ahli sharor o'lmish,
Shariat hukmi qozilar qo'lida purg'ubor o'lmish,
Ba joyi amri ma'ruf kori munkar oshkor o'lmish,
Hakim-u, olim-u, sohib fasohat xor-u zor o'lmish,
Bu kunda kimki imonin sotar, ul e'tibor o'lmish.*

In fact:

*Dorig'o, dini islom hokimi ahli kuffor o'lmish,
Shariat ko'z g'usikim kufr gardidin g'ubor o'lmish,
Ba joyi amri ma'ruf nahyi munkar oshkor o'lmish,
Sayid, sodotlar behurmat-u, ko'p xor-u zor o'lmish,
Bu kunda kimki imonin sotibdur, e'tibor o'lmish.*

A comparison of the verses shows that the poem has been analyzed in a completely opposite way. As a result, the poet's criticism was directed not at the colonialists, but at the clergy, judges and the rich. In fact, it becomes clear that this is not the purpose of the poet. In these verses, the poet laments the disrespect of the Sayyids, saying, "The dust of disbelief is the mirror of the Shari'ah" (*Shariat ko'z g'usikim kufr gardidin g'ubor o'lmish*). The fact that our religion, Uzbek Shari'a has been violated by the colonialists, and as a result the people have become more and more alienated from the Shari'a, and that the nation as a whole has fallen into such a miserable state, into a colonial vortex, is a just cause for protest. It is said with sadness that the world has fallen into disrepair, that the ignorant are respected and honored, that the people of knowledge are humiliated, and that they have no respect at all. rida found its expression.

Conclusions

In short, Mukimi lived a very simple life, spending the last years of his life correcting mistakes in books and copying them. He died on May 25, 1903, at the age of fifty-three. The poet has written more than 100 poems in various genres. The streets of Uzbekistan, the Uzbek State Musical Theater, the Kokand State Pedagogical Institute and others are named after Mukimi. In his works, Mukimi was able to provide information about the socio-economic situation of the period in which he lived. He was also one of the most just people of his time and was always critical of various evils in society. For him, the welfare of society came first, not his well-being. He respected the values and traditions of the people, and in his time was an ordinary man, one of the most respected people in the nation. His way of life can be seen as an example for people. Because he was always on the lookout for justice and tried to contribute to the development of society. Therefore, it is important to convey Mukimi's life and works not only in Uzbekistan but also around the world. Good results can be achieved, especially in the upbringing of young people, by relying on the principles of stability.

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