

Annotation. The article provides information about the formation of Mukimi's personality and work in the Kokan literary environment of the end of the 19th century and the beginning of the 20th century. Its place in the development of Uzbek literature is determined.

Key words: Muqimi, Kokan, Bukhara, literature, education, madrasa, environment, works, analysis.

In our student years, when we received information about Muhammad Aminhaja Muqimi in the "history of Uzbek literature" sessions, one thought did not give peace. It turns out that this zabardast poet kandai lived in a small narrow korongu cell. In the conditions of economic tension, I was thinking about the process of writing beautiful and meticulous ghazals, comic works, books, letters, and in the narrow cell of the "Hazrat" Madrasa, the poet Muqimiy, who sat strangely in the midst of the great winter days, was emboldened before my eyes.

Under the "blows of the prevailing environment", I was looking for reasons for the themes of howling in the means of kalam, "howling from kajraftor Falak", "complaining about the lack of fate", becoming embodied in the poet's work.

Years later I finally reached the point where I could tax fiction. I was the one who understood muqimi's work with all its existence, realized the reality that was reflected in the world of the poet and his works.

Muqimi was a contemporary artist. As Professor Ghulam Karimov noted, "... I discovered that the son of the Baker was the master of the" poetry of Muqimi "King of poets" or "poet of the horns", which surpasses the poetry of Amir Umarchan in elegance and aesthetic beauty.

Only poverty... The politically complex historical vokeas between 1850 and 1903, the hardening of the people's khayot, were a hindrance to the prosperity of Muqimi's work, which was worn both economically and spiritually in these processes.

Mirzakhoja, who had moved from Tashkent to Kokand for a living, married Bibioysha, the daughter of Sydolim Nodirshaykh, who had moved from Khojand to Kokand like herself, while non-working. With this comes a new family living in the city of Kokon, muqim. This poor family produced 5 children. The third of them was Mukhammad Aminkhoja.

Muhammad Aminhaja received his education for a long time, first in the primary teaching schools of the time, and then in the madrasas of "my mother governor" and Bukhara. The return of Muqimi, who had finished the Bukhara madrasa at the age of 26 in 1876, to Kokand did not please anyone.

Livelihood... Who was not crushed under his chariot. Under his com, people are still beating themselves in all directions until the dagger.

The future poet Muqimi, who brought life to an education that consisted of books, drunk from the Surur of living and wanting to create a White future, gets a job in the court of earthworks in Kokand on the mission of mirzolik. From the point of view of the task, it was in various villages around Kokand. Entered the people. The peasants got acquainted with the situation. On this basis, he later gave rise to his comic work "the bodyguards".

The poet wanted to see justice in the earthwork Court, faced injustice. The hope of the peasant when he tried to improve his life a little by taking the land became a witness. The weight of the people's life thinly made the poet think. The wrongdoers shared the language of the poet. The surroundings were made up of people who were ready for a living thing.

The poet could not continue his work.

Muhammad Aminhaja began working as a pattachi on the Syrdarya-collar ferry in 1877. The poet's goal was to end ghazals in nature. He dreamed of meeting good people.

But... yanathyrism came across people who walked in the singing. The poet began to realize that Khayat khakigati was bitter. His dreams turned into sarob. The poet was faced with conflicts between the perfect people he dreamed of, the beautiful heart of a lover, the charming word of a mistress, the ship's pendulum, and the people instead of the Bullring. Living had become an ordeal for the people.

*...Oqjar odamlarining to'nlari juldur-juldur
Bilmadim, turkmu tojik, tillari g'uldur-g'uldur.*

*...Tushadurgan kishining kemaga ishlari piching.
Kelishur maslahat aylabki, qasam bersa iching,
Ko'tarib yerga uray desanu yetmaydi kuching,
To'rt pul otgaberur "kam" desang, ayturki: keching.
Yo'q kismda pulimi qolgani shuldur-shuldur.*

The construction of the society in which he lived on an imperfect basis made Muqimi tremble. It was amazing that the relationship between people is based on lies. The innocent were disgusted when they entered the world of intrigue and the igvos.

A little later, Muqimi divorced his father, his yard was sold, he had to live separately from his family. And he himself found a landing in a small cell of the madrasa" Hazrat". He had neither a court, nor a family, nor a kinsman of dil ochar.

*Ohkim. Afsus emas hech ishda toleim,
Vojgundir imtihon qildimki, aksar toleim...
Yuz tarafdin yetkurib gardi kudurat zangi gam,
Aylagay oinai tab'im mukaddar toleim.*

Further examples will be taken from the same publication and the page will be shown.

*Har necha qilsamm tavallo-zori qilsam iltifot,
Ro'ygardon, teskari, toboro, badtar toleim.
Ro'zgorim tiyra, iqbolim zabun, baxtim qaro,
Bo'lsa ravshan, bormukin tadbiri diygar toleim.
Nagohon bersam, Muqimiy, bir musulmong'a salom,
Daf'atan ikki qulog'ini qilur gar, toleim. (145 bet)*

We brought the ghazal in full. Because Muqimi's attitude towards the surrounding being, which determines his worldview, clarifies real-life landscapes, is embedded in the verses of ghazal.

While the poet himself was poor and unhappy, his heart was beautiful. The word is sweet. the mood was mild. He did not reach the person in terms of husniyat. On the border of the Dil, The Flower of truth was Unar, and on the pattern of its flowers its Bulbul was Cypress.

Muqimi's attitude towards being is embodied in mature artistic verses. The poet believes that it is difficult for a person with qualities to live happily in this world. The virtue of this world is a plot. The machinations and the agony destroy the world, and the human being, who has become a slave of livelihood, breaks the Times. In the Garden, The Nightingale can not reach the flower's visor no matter how much she sings. The tongue of the Bulbul, which is wandering in the heat of the flower, is in ruins.

*Bulbul aylar nolalar yolg'iz dema, ey guluzor,
Cho'g'zdek qilgay Muqimiy ham navo vayronada. (118 bet)*

In a small and narrow cell, the poet shared good with people with his works, tried to cultivate positive traits. She sang such human qualities as friendship, loyalty, sincerity, Fidelity. He moved his

desires and arms, his joys and sorrows, his struggles to the ghazals. Made sure that happy and fair times came. Loved life and surrounded life.

*Navbahor ochildi gullar, sabza bo'ldi bog'lar,
Suhbataylaylik, kelinglar, jo'ralar, o'rtoqlar.
Xush bu mahfilda tiriklik ulfat-u ahbob ila,
O'ynashib, gohe tabiatni qilaylik choglar.*

The ghazals, written in a small and narrow cell, opened round eyes and tried to show that the universe was beautiful and perfectly wounded. Muqimi created artistic mature works rich in attractive images, despite insults and slander, hardships and calamities.

Muqimi's letters to his nephew Rozimuhammad do'smatov, who entered into life as a small light. The economic tension in the life of the poet during the time he found his nephew, the neglect of the poet in the social environment, did his job "...nazm ayturg'a I nature lohazi..." had become. Having become one of the stars of Uzbek literature, Muqimi lay unattended in bed for several months.

*Agar so'rsangiz ahvolimni shu kun,
Qo'l og'riq ustiga dardimiyonlar.
* * **

*Buran jim shiddatidin gard esam, man
Ko'zimda uyqu yo'q vaqtiazonlar.*

One of the reasons why muqimi left life early (he died at the age of 53) is also because he was stuck in a small narrow cell. In one of his ghazals, the poet compares the world to a narrow canvas. The carefree poet in a small narrow cell laments the "tangu narrowness of the world" and laments the "saint who broke the jug-he, the choir who brought water".

*Ey tabib, aylanma, dardim bedavolardan biri,
Rangi zardim ko'r-u ko'rma qahrabolardan biri.
Ro'zgorim tiyra, men baxtiqarolardan biri,
Ohkim, holimni so'rmas oshnolardan biri,
Oshnolar, balki xesh-u aqrabolardan biri.*

But the people did not forget the poet, who lived in a small narrow cell. His creativity spread to the broad masses of people. The works were studied by scientists. Works were included in school textbooks. Muqimi Khayati and his work took place from the programs of higher educational institutions. After the death of the drowned poet of Kokand, who lived in Little tor khujra, he became rich.

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