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LIFE AND WORK OF MUHAMMAD AMINKHOJA MUQIMI

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ABSTRACT

Studying Mukhimiy's life started while he was alive. Different discussions for his poems can be proof for that. Four years after the death of the poet, his initial completion was published by Nikolai Ostroumov in 1907 under the name "Devoni Mukhimiy". In that completion consisted of not only his poems, there was his brief biography and creation. In 1910 in Portsev lithography was carried out thesecond edition of the works of the poet with the name " Devoni Mukhimiy maa hajviyot". A number of articles were published in newspapers and journals. the auspicious work was carried out by the great poet Gafur Gulom. On his initiative, in 1938 was established and published the "Mukhimiy bayazi". In "Beyaz" were given 27 poems of the poet, consisting of 800 lines, which were placed according to the features of the genre (satire-humor, lyrics) and they were given with the necessary explanations, dictionaries.

During the years of independence, as in all spheres of life of our society, in socio-political and spiritual spheres, the understanding of our national identity, the re-examination of unknown pages in the history of our statehood, the history of our national literature. opened a wide way for research related to the coverage of his creative heritage.

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, our heritage, and to analyze them scientifically. Undoubtedly, one of the centers of Uzbek national culture of the XIX-

XX centuries was the city of Kokand. Here in the first half of the XVIII-XIX centuries grew up the great and thoughtful poets, whose



names are known in the world of science and enlightenment. In particular, in the XIX century, thanks to the efforts of the Kokand khan Umar Khan (1810-1822) and his wife, the poetess Nodira, a scientific and literary environment was created in Kokand. The people who created this literary environment have been active participants in the literary movement at various stages of our development.

Their works have become the immortal spiritual property of our people. In the literature of the twentieth century, the history of classical literature, in particular, its creators, is given a one-sided assessment. For various reasons, some literary works have not been studied. Therefore, if we look at the history of Uzbek literature, Soviet historiography has tried to paint as much as possible the history of the Uzbek people in the field of science and culture in the XIII-XIX centuries. At that time, poets and writers were described as bureaucrats and admirers who gathered around the palace. While the work of the Kokand literary community was studied in Soviet-era literature, there was a one-sided approach to their work. In particular, Adoni was introduced as a representative of feudal-clerical literature. About him and others: The class interests of Sultankhoja Tora Ado and their allies were the same. The khans were the leaders of such groups, the ruling feudal aristocracy, the defenders of the interests of this class, or rather, the executors of the demands of that class.

Muhammad Aminkhoja was educated at the Abduhalil Teacher's School in his mahalla. He was also interested in calligraphy and learned calligraphy from the famous Kokand calligrapher Muhammad Yusuf. From the age of 15-16, the poet began to write poems under the pseudonym "Muqimiy" ("permanence").

Later, according to some sources, he studied at the Hokimoyim Madrasah in Kokand and the Bukhara Madrasah, where he mastered Arabic and Persian. After graduating from the Kokand madrasah, he went to Bukhara to continue his education. He was engaged in science and enlightenment there for several years and was known as a mature and leading poet of his time. Muqimi graduated in 1876 and returned to Kokand. He was received with caution by the Kokand nobility. The poet himself writes, "It was the disliked Kokand nobility that allowed me to reconsider my views and develop new moral and literary views. My frustration has helped me a lot." Apparently, the social environment plays a special role in sharpening Muqimi's pen. Information about the author's life and work is also important in the study of literature. Where does this information come from? They can be obtained from biographies written by the writers themselves, from sources quoted or written by contemporaries, peers, teachers or students, acquaintances and fans of the author.

We all know that enjoying the unique spiritual riches left by our Uzbek writers, knowing the spirit of each historical period, the way of life of our people, the social relations of this period will reach the hearts of readers through more writers. Another of the best factors in this regard is the material preserved in the works of writers and writers. Clearly, biographical information plays a special role in educating young people in the spirit of understanding and feeling our national spirit. For example, speaking about Muqimi, Nikolay Ostroumov, in his article, assessed his personality and said: indicates that.

Acquaintance with the textbooks "Adabiyot" and "Uzbek adabiyati" of secondary schools shows that the childhood and development of the writer are very briefly covered, and it is

difficult to know his inner world and psyche. 'ladi. 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. The use of the writer's own ideas in the analysis of a work of art is also effective. Based on the above, it can be said that, as the poet himself said, the development of new moral and literary views and his frustration greatly helped him because he was not well received by the Kokand nobility. The author's biography includes a variety of materials: an excerpt from the author's life, especially related to the work being studied; creative image, an article describing the content; can be presented in the form of an extensive report on the writer's entire life and career.

Of course, it is not possible to use such a wide range of materials in Uzbek literature classes. It makes sense to think of small pieces of material. In general, the use of ideas and sentences uttered by the author allows the reader to get a closer look at the period in which the writer being studied lived and worked. A detailed acquaintance with the history of the work, the introduction of students to the historical context allows to show the social situation of the period, to focus on the position chosen by the author.

In the textbook for 8th grade, published in 1982 by N. Mallayev, GK Karimov, S. Ismatov, we witness the following about the life and work of Muqimi. It is said that Muqimi was one of the greatest representatives of democratic literature, was at the forefront of comedy, and was born into a poor artisan family. Muqimi returned to Kokand from Bukhara in 1876. However, the ruling circles of Kokand did not welcome the poet, who had completed his madrasa education, with an open face and did not invite him to a more suitable position. As a

result, Muqimi was forced to serve as a secretary (secretary) of the Kokand Land Construction Court due to family circumstances. Muqimi's service in the Kokand Land Construction Court left a deep mark on his life. Court officials would go out to the villages to measure the land before the harvest, and impose a land tax on the farmers. Muqimi would also be with the tanobchi as a court clerk and would witness the events in the villages with his own eyes. It is known that on the basis of these life observations and impressions, Muqimi created his famous work "Tanobchilar". Shortly afterwards, Muqimi quit his job with the tanobchi officials. Here, too, the poet observed the life of the people and created the work "Muhammas about the people of Akjar." But just as the poet was tormented by the mischief of the tanobis, so did the injustice perpetrated by the masters of the Akjar ferry to the people.

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 dead in the mirror of the Shari'ah." The fact that our religion, our Shari'a has been violated by the colonialists, and as a result the people have become more and more detached from the Shari'a, and that the nation as a whole has fallen into such a tragic situation, into a colonial vortex, is a just cause for protest. It is said with sadness that the world is in a miserable state, that the ignorant are respected and honored, that the scholars are humiliated, and that they do not have the slightest honor. found expression in his poetry. In the poet's work we find many poems on a similar theme, including in another poem: Non-Muslims believe that the increase in corruption in society is due to the intervention of

disbelievers. As a result, the nation is in a state of moral depravity, unbelief, immorality, and drunkenness.

CONCLUSION.

It should be noted that Muqimi's work was widely studied in the twentieth century, and although books, collections, the poet's devons

and bayozs were published about it, it was one-sided before independence, only in the interests of the former Soviet government. 'rganildi. His religious and mystical works have not been studied. Those involved in the study were also presented to the public in violation of the content.

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