



## ANALYSIS AND INTERPRETATION OF TRADITIONS IN MUQIMI'S "MAKHMUR" GHAZAL

*Mukhlisa Muhitdinova*

*Teacher of Tashkent State University of Economics*

*Phone: +998 90 919 86 61*

*Osimkhan Saifiddinov*

*Student of Namangan Engineering and Construction Institute*

*e-mail: [dcos1mxon@gmail.com](mailto:dcos1mxon@gmail.com)*

*phone: +998 91 356 56 42*

### **Abstract:**

**Objective.** In this article, one of the bright stars of Uzbek literature, a well-known satirist, satirist, and author of many genres, Muhammad Aminkhoja Muqumi, who was born in Bekvachcha, Kokan city, and his economic views in his works, and his literary analysis.

**Methods.** The ghazal written by Muhammad Aminkhoja Muqimi "Makhmur" i.e. "Hapalak village" is analyzed and classified from a literary point of view.

**Results.** The original meaning of this ghazal of the poet will reach the young people faster, and even though it is written in Turkish, we will learn it in an understandable way in pure Uzbek.

**Conclusion.** Although Muhammad Aminkhoja Muqimi created in many genres, he was able to create real harmony in his works. His works are mainly related to economy and tax systems. In addition, many officials were criticized in his works.

**Key words:** hajv, mukhammas, murabba, rubai, travelogue, economy, allegory, satire, literary environment of the Umar Khan period, tazkira, ghazal.

Having creatively learned from the satirical skills of Muhammad Aminkhoja Muqimi Navoi, the poet satirically analyzes the materials of his time, exposes the violence and oppression of his contemporary officials, and shows the injustice of the social system in real life examples. Another example proving that Mukimi was



influenced by past satire can be seen in his takhmis to Makhmur's ghazal about the village of "Hapalak". In this ghazal, Makhmur, the author of a series of sharp satires, very vividly described the miserable condition of the hardworking people during the time of Umar Khan, countless taxes, and the destruction of the country, villages, and cities by the example of Hapalak. This ghazal did not lose its modern significance even in later times. Because during Muqimi's period, there was not a single change in terms of the improvement of the living conditions of the people from the time when Makhmur lived and worked, on the contrary, the life of the people became more difficult under the two-sided oppression. Therefore, it is not accidental that Mukimi turns to the same satirical ghazal: through Makhmur's work, the poet realistically describes the situation of his time and at the same time, enriches his ghazal with new life facts and deepens its content with his verses connected to each stanza. , heightens the spirit of satirical exposé. As a result, it is complete and perfect in terms of content, purpose, form, aspiration and idea, and it must be said that now a new satirical masterpiece written by Muqimi has come to the field. When talking about takhmis for satirical ghazals, it seems necessary to emphasize one important situation arising from the unique nature of satire. The fact is that in a satirical ghazal (as in all satirical works in general) the poet's ideological position, attitude to events, let's say, is more clearly revealed than in a romantic-lyrical ghazal, in which the poet's evaluation, outlook, and judgment are It is visible. Therefore, a second poet who adds takhmis to a satirical ghazal should, first of all, fully agree with the ideological orientation, evaluation, and judgment of the author of the ghazal, and make him the primary one. must be accepted as a basis. Otherwise, it is impossible to have a full meaning (harmonizing with the ghazal in all respects). According to the resident

The first conclusion that can be drawn is that he was in harmony with the ideological direction of Makhmur's ghazal and the methods of its expression, as well as the way of choosing details and the satirical spirit given to the entire ghazal,



and it is the basis and base of the future takhmis. accepted as This is evidenced by the creation of verses that are intertwined with Makhmur's ghazal in every way. The poet says that "villagers live extremely poor and miserable lives; he has no bread to eat, no food to drink; the peasants were hungry, naked, and destitute" with extraordinary skill, he was able to vividly and convincingly express the content in a small detail. That accusatory content found an impressive reflection with all its weight in the condemnation to "boil and eat the root of the saffron". This is the "daily" food of the peasants, so the reader can come to a logical conclusion about their living conditions. Makhmur uses the art of conveying the large accusing and exposing content to the readers in small, but very characteristic details throughout the entire ghazal, as a result, even the entire verses acquire a symbolic spirit. For example, it would be a mistake to understand the poet's verse "the chicken is a needle, the goose is a butterfly" literally. As mentioned above, this verse also clearly indicates that the village has become a ruin and ruin. This verse is also read as evidence that clearly shows the hard material life of the peasants in vital details. Muqimi, while tying tahmis to Makhmur's ghazal, did not approach it only from the aspect of form, he noted and accepted as the basis the same condemning and exposing spirit in the core of the ghazal. As a result, the verses "connected" by the poet entered into a logical connection with Makhmur's verses and formed an organic unity, turning into complex clauses expressing a unified idea and a unified content on a single topic. It is worth noting that Muqimi's verses, like Makhmur's, often express deep meaning in symbolic expressions. Let's say that the "male and female" inhabitants of the village "burn firewood in the heat", "eat bread instead of sugar" "whenever they find bread" ("if they find it"), "there is no taste of pumpkin soup like the verse about "boiling the root of agaric" and eating it, it realistically describes the state of general hunger and poverty.

The fact is that in a satirical ghazal (as in all satirical works in general) the poet's ideological position, attitude to events, let's say, is more clearly revealed than in a



romantic-lyrical ghazal, in which the poet's evaluation, outlook, and judgment are It is visible. Therefore, a second poet who adds takhmis to a satirical ghazal should, first of all, fully agree with the ideological orientation, evaluation, and judgment of the author of the ghazal, and make him the primary one. must be accepted as a basis. Otherwise, it is impossible to have a full meaning (harmonizing with the ghazal in all respects). According to the resident

It is clearly seen from the given example that Muqimi's verses further developed the idea of Makhmur's verse, the spirit of accusation, enriched it with real facts, and merged it with the verse in form and art. Together, these five stanzas, like other stanzas of the takhmis, vividly embody the picture of the dark life of the village of the bygone era, its hardworking peasants, consisting only of "ruins, holes, huts, huts", desolate from lack of water. reliably draws the typical landscape of deserted villages in artistic paints. Muqimi, like Makhmur, does not look at such a pitiful situation neutrally and indifferently. The position of the author (authors) appeared in the very selection of such a topic for a ghazal (now mukhammas) - a tone of sadness, pity, sympathy for rural workers and, at the same time, dissatisfaction with such a situation. absorbed in the soul of the past. The ruler is addressed in the first verse of Makhmur's ghazal. In this he is called by the highest titles. If we look at the three verses added by Muqimi to this matla, it can be noted that they were created in the same spirit and in the same way, and sometimes the cut has acquired a sharper character. The true meaning of the "positive" verses about the "justice" of the ruler, about the safety of the "chakalaks" from the oppression of the "saw" in Muqimi's tahmis is negative, and it is read in the tone of the Makhmur verse.

In this article, we have seen how the poet enjoyed the satirical traditions of the works of the past writers and was creatively influenced by them, as an example of the poet's Tahmis to Mahmur's ghazal. The most important sign in this is that while learning from the legacy of Muqimi's predecessors, he approaches the issue creatively, based on the materials of his time and circumstances. That is why, for



example, the takhmis attached to Makhmur's ghazal is considered one of Muqimi's most powerful works, convincingly portraying the life of our country in the second half of the 19th century and the beginning of the 20th century, the hard life of rural farmers, devastation and desolation in vivid colors. . However, it would be wrong to interpret the strong satirical direction in Muqimi's legacy only with this effect. Satire arose in the poet's work as a result of a serious conflict between the poet's worldview, ideal, ideological-aesthetic principles and unjust conditions.

### **List of used literature:**

1. G'afur g'ulom. Aminxo'ja muqimiy. Tanlangan asarlar. –t.: uzdavlatnashr, 1953.
2. M M. S., (2021). Творчество мукими как современный литературный текст находится в образе сегодняшних проблем. Central asian journal of theoretical and applied science, 2(4), 127-129.
3. Сайфиддинов, (2024). Взгляд на его реальную жизнь и творение. Наука и технология в современном мире, 3(5), 69-72.
4. Satriddinova, M. M. (2021, may). The role of writers and poets in the study of Muqimi's work and their views on Muqimi. In e-conference globe (pp. 170-172).
5. Сайфиддинов, (2024). Его жизнь и творение рекламная деятельность. Наука и технология в современном мире, 3(5), 80-81.
6. Сайфиддинов, (2024). Анализ социально-экономической жизни Мухаммада Аминкходжи, образ жизни и трудования. Наука и технология в современном мире, 3(5), 76-79.
7. M. M. S. (2021). Peculiarities of muqimi's work and its significance. Central asian journal of literature, philosophy and culture, 2(3), 75-77.
8. G'ofur G'ulom, "tanlangan asarlar". Toshkent-1953.
9. G'ulom Karimov., "muqimiy", t.: "manaviyat". 2009
10. Karimov F., Mukimiy. Nayoti va ijodi, t., 1970



11.Muxlisa Satriiddinovna Muhitdinova, Muqimiy ijodiga bir nazar, pedagogs  
jurnali, , retrieved from <https://pedagoglar.uz/index.php/ped/article/2023>