

On the Study of Critical Creation

Joraeva Ramziya Abdurahimovna¹, Rakhimov Sarvarjon Akramjon o'g'li²

Annotation: the article provides information about the research on the life and work of Muhammad Aminkhoja Mirzakhoja ugli Muqimi, a representative of the Kokand literary community.

Keywords: literature, linguistics, textology, methodology, study abroad, original text, editing, ideological editing.

The study of the life and work of Muqimi, the son of Muhammed Aminkhoja Mirzakhoja, a representative of the Kokan literary environment, began during the artist's lifetime. In the first quarter of the last century, scientists such as N. Ostroumov, G'. Ghulom, H. Zarifov, A. Olimjonov, G. Karimov conducted research on the poet's life and work. Researches by A. Turdialiev, A. Madaminov, R. Tojiboev, O. Zhoraboev, Q. Pardaev [1,2,3,4,5,6,7,8,9,10] on the text analysis and editing of Mukymi's works conducted. The language features of the artist's works, mainly his satires, were studied on a monographic basis by J. Hamdamov, A. Shomaqsudov, Z. Hamidov [10, 11, 12].

The study of Mukimi's creativity can be divided into 5 directions:

1. Study of the poet's work from the point of view of literary studies.
2. Study of the poet's work from the point of view of linguistics.
3. Study of the poet's work in terms of source characteristics.
4. Study of the poet's work by foreign scientists.
5. Study of the poet's work from a methodological point of view

The Kokan literary environment is one of the most important cultural phenomena that appeared in Mavarounnahr during the Three Khanate period, and its formation as a separate environment with its own traditions is directly related to the name of Amiri. The following can be pointed out as specific aspects of this environment:

The Uzbek language gained leadership in the Kokan literary environment; In the literary environment of Kokand, a synthesis of styles in Persian and Uzbek literature was created, and poetry entered a new stage of development; the tradition of Zullisonaynism prevailed [14, 17].

Academician G. Abdurakhmanov noted that since the 17th century, creators began to create in a language that absorbed the popular aspects of the classic old Uzbek language and reflected the characteristics of the colloquial language - the new Uzbek literary language [15, 54].

Within the framework of the analysis of Muqimi's life and work, ideological-artistic features of his works, literary scholar G. Karimov has done significant work. In some places, the scientist dwells on the linguistic features of Muqimi's works. Speaking about the artist's ability to create an image, he says: "Ensuring individuality through language in creating an image is one of the important issues of literary language" [16, 242].

In the "Some Issues of Artistic Language in Democratic Literature" section of the research, the scientist said about the closeness and simplicity of the poet's works to the vernacular, "The level of development of any literary language can be seen in its approach to the vernacular. This approach does not mean that the literary language falls to the level of the people, on the contrary, it is a word that means taking over and mastering the riches of the people's language, giving it a polish, giving it a regular, beautiful color, and raising it to a higher level" [16, 237]. The issue of democratization of the literary language (bringing it closer to the language of the people) also caused the poets and writers who created at the end of the 19th century and the beginning of the 20th century to be called a democrat. In the studies, creators such as Muqimi, Furqat, and Zavqi were interpreted in the style of a democratic poet [17, 150].

Scientist Muqimi emphasizes that the language of his works is close to the vernacular, rich in vernacular expressions. lived and was used as a means of communication" [16, 385]. In the study, under the influence of the ideology of the time, the poet's works were analyzed one-sidedly, mainly Russian-international lexemes and satirical works were analyzed. Little attention is paid to the ideological and artistic features of the poet's lyrical poems and mystical works.

The language characteristics of Muqimi's works were studied in monographic aspect in the studies of A. Shomaqsudov, J. Hamdamov, and Z. Hamidov, in which the language characteristics of the poet's satires were analyzed.

¹ Senior teacher of Kokan State Pedagogical Institute, Doctor of Philosophy in Philology (PhD)

² Teacher of Kokan State Pedagogical Institute

A. Shomaqsudov analyzed the language of Muqimi's satires [12, 151]. Noting that the language of Muqimi's satires is very rich, the scientist writes: "Various lexical categories that are diverse in terms of their content, such as words related to crafts, farming, animal husbandry, and trade related to people's social activities, words that serve to get ideas in everyday life, words that describe phenomena and scenes in nature, in short, into the common language we see the richness of the related vocabulary and, finally, the individual characteristics of the artist's language" [12, 15].

A. Shomaqsudov chooses the poet's comic works - satires as the object of his research. Under the name of democratic poets during the Shura period, poets such as Muqimi, Furqat, and Zavqiy were focused only on their comic works and poems with social content, and their lyrical poems with romantic, religious-mystical content were not widely addressed in research.

In the introductory part of the dissertation, the scientist talks about the literary editions of Muqimi's works and dwells on the shortcomings of the text in some places. For example, the poet comments on the following stanza from the radifli comic "Loy":

When he went out to the street, Muqimi stole his house

He did good, his soul turned the infidel into a Muslim.

The word kalmasin used in the verse is expressed in the form of kalasin, kelmasun in manuscripts and publications. In the second volume of "Works" prepared for publication by literary critic G. Karimov, two poems with the rhyme "Loy" are given, both poems have the same ending stanza. The concluding stanza of the first poem reads:

He went to the street and stole Muqimi's head.

He did good, his soul turned the infidel into a Muslim.

The concluding stanza of the second poem reads:

Go to the street and steal from the resident.

It's okay, Muslim made the swinging of the nafsi mud.

It seems that the content expressed in these verses has acquired different meanings through a single word. Researcher A. Shomaksudov mentions that the word "kalmasin" ("kalimasin") corresponds to this verse. The correction in this content is also presented in the dissertation of Q. Pardaev, who conducted research on the text editing of Muqimi's works. Q. Pardaev compares this verse with current editions and manuscripts in the following form:

Go out into the street and steal a resident's kalimasin,

He did good, his soul turned the infidel into a Muslim [10, 112].

The scientist claims that the word kalimasin is rendered in the form of kelmasun, kalsin, which obscured the meaning of the verse and caused the author's thought to be abstracted. In addition, he notes that word turning and head turning are fundamentally different concepts [10, 112].

Both researchers choose a word suitable for the content of the stanza, which served to fully understand the author's ideological intention. In our opinion, the use of the word "kalmasin" expressed by A. Shomaqsudov seemed more appropriate. Because if we consider that the ghazal is written in Aruz Bahr (framed maksumali mahzuf, takte'si -V- -/-V- -/-V- -/-V-), using the word kalmasin is suitable for weight, and using it in the style of kalimasin leads to weight failure. We know that in folk epics and literary works, the word "kalima" is changed to "kalma" and the word "page" is changed to "sahfa" (Oqub o'tmak uqub o'tmak slogan, "A.Nav. "Farhod and Shirin") is used. Therefore, editing a literary text in this way ensures the perfection of both content and expression.

Z. Hamidov's article, in which some language features of Muqimi's art are studied, is important because it is part of the research carried out in the years of independence. The author notes that "the language of the poet's works has not been sufficiently studied by linguists." In the article, the language features of Muqimi's works, the poet's work are analyzed in general, and some genealogical aspects are studied: "In the enrichment of the literary language of that time, the living language of the people was considered an important source, and Muqimi made a big turn in this regard with his work.

In our opinion, it is necessary to carry out scientific research on the study of the language features of the poet's lyrics, as well as satirical, comic, and humorous works" [22, 63].

Q. Pardaev's dissertation on the topic "Textual history, editing and interpretation of Muqimi's poetry" is among the works that were impartially researched from all sides on the basis of new ideological analyzes during the years of independence. The scientist compares the sources of Muqimi's work and restores the works that were re-edited according to the ideology of the time in accordance with the original. As a result, it gives an opportunity to understand the real ideological intention of the poet. From the point of view of textual studies, the concept of "editing" is theoretically based on the author's editing, scribe's editing of Muqimi's work, and ideological editing carried out during the Soviet period. In particular, Muqimi's ideological editing of the comic poem "Frogs" caused "the addition of an idea that was not in the text and, at the same time, the shortening of the existing idea in the text" [10, 51]. It is known that during the Shura era, the image of Islamic religion and religious leaders related to it, such as eshan and mullahs, was condemned. In the ideological revision of the poem, the

Mingtepa toponym associated with the image of Dukchi Eshon was included from these condemned symbols, and the completely opposite meaning was "created" from the original text:

"Whether you want it or not, you will think about it,

During the pond period, all drunk pawn frogs.

In the autograph of the poet numbered 1325 (page 121 a):

May this day be happy for animals like Russians,

During the pond period, all drunk pawn frogs [10, 56].

In fact, it was found that the opposite meaning was "imposed" on the stanza condemning the immorality (drinking) of the Russian invaders, and today's readers were introduced to the original text.

Muqimi's life and work have been studied in China, Russia, Ukraine, Turkey within the framework of various researches and pamphlets. In particular, information about the poet's life and work in Turkey is given in anthologies and studies. In particular, the 14-16 volumes of "Anthology of Turkish Literature from the Beginning to the Beginning" prepared by scientist Tahir Qahhor and others, provide information about representatives of Uzbek literature. In the 15th volume, it is said about Muqimi: "Muqimi left a rich literary legacy. His lyrical poems are popular, ghazals, murabba', mukhammas, travelogues and satires served the interests of the people. His literary legacy is known and famous. He was famous as a poet during his lifetime. His poems were published in anthologies, periodicals and newspapers of the time. Four years after the poet's death, the Russian missionary in Tashkent, N. Ostroumov, the author of "Gazette of the Turkestan region", published the book "Devoni Muqimiy" (1907). Muqimi was a national intellectual, a good Muslim and a true poet." [23, 233]

Researcher Mehmet Karakuyu "The work of the Uzbek writer Sabir Abdulla called "Mevlana Mukimi": grammar (doublets), transcription, translation"), he says about Muqimi: "In the 19th century, a number of works were created in Uzbek, which is today's continuation of Chigatai Turkish, and are not well known in our country (Sh.I., R.J. in Turkey); but Uzbek artist Sabir Abdulla describes Muhammad Aminkhoja Muqimi, who is recognized as an important poet in Uzbekistan, as a poet. We aim to introduce the poet's life based on his works" [24, 3].

B. Abdurahmonova recommends a number of interactive methods for studying Mukimi's work in education. In the introductory part of the guide, information is given about the researches made on the works of the poet. The author makes a reasonable suggestion regarding the presentation of Muqimi's heritage in literary education: "If we look carefully at the programs, it can be observed that information about Muqimi's literary heritage and ghazals, which are the basis of the poet's lyrical heritage, are not given in them. In our opinion, it would be appropriate if our readers could enjoy the poet's literary works, especially his ghazals and letters. [25, 10]. In fact, in Muqimi's literary education, the student is mostly familiar with the satires "Sayohatnoma", "Tanobchilar" and some ghazals and murabbas. By including the poet's lyrical poems and essays in their textbooks, students will have a clearer idea of the scope of the poet's work, genre, and style.

References

1. Из дивана Муқими, Ферганского поэта. Издал Н.Остроумов. Тошкент: 1907.
2. Муқимий баёзи. (Нашрга тайёрловчи: Ғ.Ғулом). – Тошкент: ЎзФА нашриёти, 1938.
3. Зарифов Ҳ. Муқимий ҳаёти ва ижоди. – Тошкент: ЎзРФА нашриёти, 1955.
4. Олимжонов А. Муҳаммад Амин Муқимий. Ҳаёти ва ижоди. – Тошкент: ЎзФА нашриёти, 1953.
5. Каримов Ғ. Муқимий ҳаёти ва ижоди. (Монография). – Тошкент: Адабиёт ва санъат, 1970.
6. Турдиалиев А. Муқимийнинг янги аниқланган дастхатлари. // Адабий мерос. – Тошкент, 1988, 1-сон;
7. Мадаминов А. Муқимийнинг 140 йиллиги юбилейдаги маъруза материалларидан. /Ўзбекистон адабиёти ва санъати. – Тошкент, 1990 йил, 9 ноябрь.
8. Тожибоев Р. Бир адабий чалкашлик хусусида. // Ўзбек тили ва адабиёти. – Тошкент, 2007, 6-сон.
9. Жўрабоев О. Муқимийнинг "Чўнтак баёзи". // Гулистон. – Тошкент, 1999, 2-сон; Муқимий дастнавислари ҳақида. // Адабиёт кузгуси. – Тошкент, 2000, 5-сон; Муқимий назмининг назоқати. // ЎзАС, 2020, 34-сон.
10. Пардаев Қ. У. Муқимий шеърятининг матн тарихи, таҳрири ва талқини: Филол. фан. д-ри (DSc) ... дисс.– Тошкент, 2020.
11. Хамдамов Ж. Демократ шоир Муқимий асарларининг луғат состави. Филол.фан.номз..... дисс. – Самарқанд, 1956.
12. Шомақсудов А.Муқимий сатираси тили. Филол.фан.номз. ... дисс. – Тошкент, 1968.
13. Ҳамидов З. Муқимий бадииятининг айрим тил хусусиятлари //Тил ва адабиёт таълими. 2010. 2-сон. Б. 60-63
14. Қобилова З.Б. Бадиий ижодда таъсир ва издошлик масалалари (Амирий шеърят мисолида): Филол. фан. д-ри (DSc) ... дисс. автореф. – Фарғона, 2021, Б. 17

15. Абдурахмонов Ф. Ўзбек халқи ва тилининг шаклланиши ҳақида. –Тошкент, Тошкент давлат шарқшунослик институти, 1999. Б. 54
16. Каримов Ф. Ўзбек демократ шоири Муқимий ва унинг даври адабиёти: Филол. фан. д-ри ... дисс. – Тошкент, Б.385
17. Фуркат ва Муқимий ҳақида мақолалар (Тўпловчи Ф.Каримов). – Тошкент: Бадиий адабиёт, 1958.
18. Каримов Ф. Ўзбек демократ шоири Муқимий ва унинг даври адабиёти: Филол. фан. д-ри ... дисс. – Тошкент, 1961. Б.385
19. Шомаксудов А.Муқимий сатирасининг тили. Тошкент Давлат университети нашриёти. – Тошкент: 1970. Б 15.
20. Муқимий. Асарлар. (Нашрга тайёрловчи: Ф.Каримов). –Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1974; Муқимий Бог аро. (Нашрга тайёрловчи А.Мадаминов, А.Гурдиалиев). –Тошкент: Akademnashr, 2010.
21. Муқимий. Асарлар. 2 жилдлик 2-жилд. (Нашрга тайёрловчи: Ф.Каримов). –Тошкент: Фафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1960.
22. Ҳамидов З. Муқимий бадиятининг айрим тил хусусиятлари. // Тил ва адабиёт таълими. 2010. 2-сон. Б.60-63
23. Tahir Kahhar (hzl.), Başlangıcından Günümüze Kadar Türkiye Dışındaki Türk Edebiyatları Antolojisi, Ankara 2000, c. 15, s. 233.
24. Mehmet Karakuyu. Özbek edibi Sabir Abdulla'nin "Mevlana Mukimiy" adli eseri: gramer (ikilemeler), transkripsiyon, aktarma, Denizli 2016 s. 1
25. Абдурахмонова Б. Адабий таълимда Муқимий ҳаёти ва ижодини ўрганишнинг интерфаол усуллари. – Тошкент: Баёз, 2021.
26. Abdurahimovna, Juraeva Ramziya, and Umaralieva Jannatkhon Ubaydullo Qizi. "About the Study of Zavkiy's Work." *Miasto Przyszłości* 29 (2022): 267-269.
27. Abdurakhimovna, Juraeva Ramziya. "LEXICO-SEMANTIC PROPERTIES OF ANTHROPONYMS (On The Example Of Mukimi's Works)." *E-Conference Globe*. 2021.
28. Yusupov, Ahror Kurbanovich. "THE ROLE OF NATIONAL IDENTITY IN INCREASING THE SOCIO-POLITICAL ACTIVITY OF THE YOUTH OF UZBEKISTAN." *E-Conference Globe*. 2021.
29. O.,G.,Li, Raximov Sarvarjon Akramjon. "TIL, TAFAKKUR VA MADANIYAT MUNOSABATI." *Talqin va tadqiqotlar ilmiy-uslubiy jurnali* 1.11 (2022): 107-110.
30. Kurbanovich, Yusupov Akhrorjon. "The Role of National Identity in Increasing the Socio-political Activity of the Youth of Uzbekistan." *JournalNX*: 177-179.
31. ЮСУПОВ, Ахроржон. "CULTURAL, SPIRITUAL AND IDEOLOGICAL FACTORS IN INCREASING THE SOCIAL ACTIVITY OF CITIZENS IN SOCIETY." *О 'ZBEKISTON MILLIY UNIVERSITETI XABARLARI, 2022,[1/5] ISSN 2181-7324*.
32. Юсупов, Ахрор. "СУЩНОСТЬ КОНЦЕПЦИИ ПОЛИТИЧЕСКОЙ АКТИВНОСТИ ГРАЖДАН." *ОБЩЕСТВЕННЫЕ НАУКИ В СОВРЕМЕННОМ МИРЕ: ПОЛИТОЛОГИЯ, СОЦИОЛОГИЯ, ФИЛОСОФИЯ, ИСТОРИЯ*. 2020.
33. Юсупов, Ахроржон, and Баходирхан Кодирхан угли Нуманов. "КИПЧАКИ ФЕРГАНСКОЙ ДОЛИНЫ И ИХ УЧАСТИЕ В ЭТНИЧЕСКОМ ПРОЦЕССА." *Ученый XXI века* 6-2 (2016).