



FOLKLORE MOTIVES IN MUKIMIY'S WORK

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ABSTRACT

The article demonstrates the widespread use of elements of folklore in Muqimi's work to express the poet's artistic purpose through the analysis of a number of examples.

KEYWORDS:- Muqimi, folklore, motif, proverb, phrase, emblem, allegory, fine arts, artistic purpose, skill.

INTRODUCTION

It is known that "Oriental art of speech is characterized by a high degree of tradition. That is why many people of the pen could not break this solid mold and remained in the shell of tradition. Only the most talented people have achieved originality and innovation within these traditions." [1]

Muqimi was the most popular Uzbek poet. His poems were widely circulated among the people before the ink dried. The secret of this popularity was when the poet's poems were written in the spirit and tone of folk songs. Indeed, these poems are as simple and fluent as folk songs, resonant and touching, created in a simple language that everyone can understand and in a light and playful style. If they do not have the poet's pseudonym, it is possible to attribute them to folk songs without hesitation.

In his poems, Muqimi skillfully uses folk words and phrases, proverbs, sayings and sayings, centuries-old traditions and customs, rituals and myths, folk views and beliefs to express his artistic purpose. ensures its effectiveness, achieves artistic perfection. In these poems, the people seem to see themselves in the mirror, to read the thoughts that have passed through their hearts and tongues. Therefore, these poems resonate in the hearts of the people, take place in the hearts of the people, live in the memory of the people. It is no coincidence that many of the poet's poems fell into the hands of hafiz and became songs.

Muqimi's poems are rich in folk words and phrases. For example, in the language of a lover who could not even imagine living apart from his beloved: "If my life passes without you, I do not need such a life.

Better a poor horse than no horse at all. - he thinks purely:



Umr sansiz o'tsa, mundog' manga jon darkor emas,

Tufroq o'lmak yaxshiroq, ruhi ravon darkor emas [3,20].

If life passes without you, the world will not need me,

Better a poor horse than no horse at all

He describes the state of love in Hijrah as follows:

Hajr ila tinmay ko'zimdin ko'rmasam ashkim kelur,

G'ayr ila ko'rsam mabodo xud-baxud rashkim kelur [3,194].

If I don't see it with my eyes,

When I look at it, I am jealous of the situation

"If I don't see you, I will shed tears for you," he said. I'm jealous of myself when I see you with someone else."

The poet's allegories also attract attention with their universality. For example, in one verse, he says, "You have more trades in my head than the strands of my hair, and it is almost impossible to get rid of the fragrant snare of your hair."

Xalos o'lmoq muanbar domi zulfingdin iloji yo'q,

Boshimda mo'yi sardin ham fuzun savdolaring bordur [3,188].

It is impossible to get rid of muanbar domi zulfingdin,

I have a lot of sardines in my head

"The world is full of strife for you, and this is due to the fact that you are attractive at first sight," he said in another verse:

Xaloyiq ichrakim qo'zg'aldi mundog' fitnalar bois,

O'zingni ham biroz, lekin ko'ngul orolig'ing bordur [3,187].

My heart was stirred up because of the world,

You also have a little bit of self-esteem

Of course, despite the widespread use of popular words and phrases, the poet not only expresses his thoughts, feelings, images and expressions, but also skillfully uses colorful art, trying to make his poems beautiful in form, deep in content, artistically harmonious. For example, in classical poetry, the mistress's eyebrows are attributed to bows, swords, and other sharp and pointed weapons. The poet uses the following words: "Do not sharpen the sword of your eyebrows too much to take the head of your lover - do not pour the blood of the people of love into your head like a river":

Qoshni shamshirini bosh kesmakka burro qilma ko'p,

Yosh boshingga muncha ham qonlarni daryo qilma ko'p [3,173].

Don't cut your eyebrows with a sword,

Don't shed too much blood on your young head

In this verse, he likens his mistress to a pariah and says, "Although the pariah people are not friends with the human race, Muqimi is full of poems inspired by pure love in your character."

Vasfig'a aylar g'azallar pok muhabbatdin Muqim, Bo'lmas odamg'a agarchandi parilar oshno [3,172].

Months of praise, poems, pure love, Muqim,

Fairies are familiar to the poor

In another verse, he uses the custom of putting a table in front of a guest to ask his mistress to enjoy his vision:

Xoni vaslingga bore aylasang netar mehmon.

Hajr kunjida tokay o'tmas osh tamog'lardin [3,148].

If you go to Honi Vasling, you are a guest.

On the eve of Hajj, there was an indestructible



soup

"If you invite a guest to the visoling table at least once, will there be less of a husband, after all, how long will there be no food in the corners of the hijra?":

In another verse, he expresses his opinion in a beautiful and touching way, using another peculiar national metaphor:

Nogahon qilg'il hazar, jono, Muqimiy ohidin,

Domaningdin tutmasun to ro'zi mahshar qonginam [3,12].

Suddenly wake up, sweetheart, from Muqimi's voice,

Do not hold your domain until you are satisfied

It is known that on the Day of Judgment, all will be rewarded for their good deeds and sins. Similarly, the lover is also responsible for the torture he inflicted on the lover, the poet says.

According to religious teachings, on the Day of Judgment, the dead will be resurrected, questioned, weighed against their merits and sins, and rewarded or punished accordingly [2,292]. The poet uses this view, which is deeply and deeply ingrained in the people, for his own artistic purpose, which is to warn that on the Day of Judgment he will be rewarded for the sufferings he inflicted on his lover.

Muqimi also skillfully uses the art of parables in his poems, which consist of proverbs to confirm ideas. For example, the saying, "A dog that honors its owner throws a bone" is popular. This means finding the heart of its owner through the dog.

The poet enriches the same proverb with an unimaginable metaphor: "O heart, if his dog comes from the yard, for the sake of his master's honor, make him a guest at the highest level by cutting off his heart!"

Yor ko'yidin kelsa siylab it egosini,

Ey ko'ngul, yurak-bag'ring tashlab anga, mehmon qil [3,121].

If you want to help your dog's ego,

O heart, leave your heart and soul, entertain me

"Even if you're disappointed," he said. You melt when see my plight, and you should have been merciful, and you have crushed me to the ground in the eyes of my enemy".

Agar tosh bo'lsa ham, ko'ngling erib, lozim edi rahming,

Ko'zicha dushmanim er birla yakson aylading-ketding [3,56].

Even if you were a stone, your heart would melt and you would have mercy,

In the eyes of my enemy, you have destroyed the land

The poet's poems are also captivating because he expresses his condition or the beauty of his mistress through popular symbolic metaphors. For example, he expresses his abandonment in a simple, clear, and fluent way, expressing his abandonment in the following way:

Uqubatlarg'a solding, qaydi hijron aylading-ketding,

Jamolingga misoli ko'zgu hayron aylading-ketding [3,55].

You have suffered, you have gone astray,

For example, you were amazed by your mirror

It should be noted that the popularity of the poet's poems lies not only in the simplicity of his words, the intelligibility of his thoughts, the eloquence of his metaphors, but also in the simple feeling, the clear thoughts, the sensitive feeling hidden in the emblems. The poet is not only able to express certain feelings and thoughts, but also expresses them through certain symbolic metaphors. This is the climate



of art. Only he, like some poets, does not deliberately follow the path of complexity and abstraction. Diltortar poems are created, not puzzle poems.

When writing a poem for the reader, his taste, level, demand and need must be taken into account. Muqimi always strives to write poems that find their way to the heart and are spiritual food. For example, in the following verse:

Mumkin o'lsa ko'rmog'im, ey sarvi ra'no,
surating,

Aylasam chashmim aro mardum kabi jo surating
[3,74].

May I see you die, O cypress, draw,

When I turn around, draw like a mardum
between my eyes

To make a picture of a beloved friend look like a pupil to the eye is to be with him for a lifetime. It is this commentary that puts the idea of being a pamphlet into a single verse by means of a metaphor. It is, in itself, a product of skill.

In the torment of separation, he discovers another peculiarly painful metaphor, likening the state of a lover who loses his peace of mind and sleeps through the night in agony to the state of a man bitten by a snake:

Ohkim, sensiz qaroru sabru oromim ketib,

Bir ilon chaqqan kishidek har taraf to'lg'onaman
[3,143].

Oh, my decision, my patience is gone,

I swell on all sides like a snake bite

"If, in the evening, the sun shines, my friends, the sun will shine at night!" Such unique metaphors, in fact, actually drink water from the fountain of folk:

Ochibon ruxsorini nogoh oqshom chiqsa yor,

Begumon, ahboblar, xurshidi tobon chiqdi deng!
[3,52]

If a friend suddenly opens the door in the evening,

Of course, people, the moon and the sun came out!

In the images such as "If a lover opens his face, which shines with the light of beauty, and puts himself in the mirror, his beauty will not be able to withstand the flames, the mirror will flow like water", we see the direct influence of folk:

Husnidin o'tlig', netongkim, boqsa ruxsorin
ochib,

Kelturalmay tobu toqat bo'lsa ko'zgu su(v)gina
[3,36].

As if in the morning, he opens his face

If the water is like a mirror, it cannot be brought by the flow

In this verse of the tone of the complaint, we see that the popular phrase is also skillfully used:

Yo'qki g'amxo're desa, bechorai sho'rlik Muqim,

Yordin ajrab, zahru zaqqum birla iftor aylading
[3,53].

If he says no to care, the poor salty Muqim,

You broke your fast and broke your fast with poison

"O poor and miserable Muqim, I do not have a kind and compassionate person who would feel sorry for me and say, 'You have broken your fast, as if you have broken your fast with poison.'"

When a person's eyes fly, it is said that a guest is coming. The poet connects the visit of the mistress with the same myth, which is widespread among the people:

Bu kun nogah munavvar shomimi aylarga, ey
ahbob,

Ko'zum uchkay, magar mehmon kelur mastona-



mastona [3,39].

This day is suddenly a bright evening for months,
my friend,

My eyes are wide open, unless the visitor comes
in a hurry

The images of the lover hardening in front of the
beauty of the mistress like a picture painted on a
wall have taken on the appearance of a tradition
since they are widely used in Eastern classical
poetry. It is known that "the issue of the author's
biography and biographical approach to it has a
special place in the history of Uzbek classical
literature" [4, 6]. The following verse of Muqimi
was written under the influence of this tradition:

Nogah, Muqimiy, uchrasa, ahlu hushim ketib,

Ko'rgan erimda surati devormen yana [3,38].

Muqimi, if I suddenly meet him, I lose
consciousness,

I saw a picture of my husband on the wall again

The analysis shows that Muqimi is one of the
poets who drank water from a living spring
called folklore, used "many and good" elements
of folklore in his work, and thus ensured the
simplicity and fluency, resonance and
expressiveness, populism and artistic perfection
of his poems.

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