



Research Article

GHAFUR GHULAM'S CONTRIBUTION TO THE STUDY OF MUQIMI'S WORK

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ABSTRACT

The article deals with the work of representatives of the literary environment of Kokand, in particular, the contribution of Ghafur Ghulam to the study of the life and work of Muhammad Aminkhoji Muqimi. On the example of the academic poet's letters, the issue of his attitude to the mukimi traditions is studied.

KEYWORDS

Kokand literary environment, Muqimi, Ghafur Ghulam, Uzbek literature, artistic expression, poetic genre, tradition, literary heritage, creator, comedy, letter.

INTRODUCTION

Feli-Khoi Kand (Ishakhon Ibrat) - The contribution of Kokand writers to the development of Uzbek literature was enormous. Iskander Rumi and the city of Qubad and Afrosiyab, the capital of Nadim Fergana, are home to many artists. Enlightened scholar

Pulatjon Domulla Qayumov in his memoirs gave detailed information about the literary potential and creativity of about 40 artists who performed in Kokand [1]. In fact, the legacy of such artists as Amir Umarkhan, Ravnaq, Gulkhani, Makhmur, Muqimi, Furkat, Zavqi,



Nisbatiy, Muhayyir, Usmonkhoja Zori, who grew up in Kokand, is of special value not only in this region, but also in the study of the history of Uzbek literature. Or the devon, a complex of philosophical and educational epics of poets such as Nodirabegim, Mahzuna, Jahan Otin Uvaysiy, Dilshodi Barno, Anbar Otin, who achieved great results in the art of speech and word art at the same time and in the same place with the people of this creation, formed separate pages of Uzbek literature. It is universally acknowledged that. On the basis of the study of the life and work of these poets in the study of literary genres of Uzbek literature, in particular, the study of the development and perfection of poetic genres, travelogues, muhammas and musaddas, artistic and historical works, the development of tazkir traditions, the socialization of satirical comedy and poetry problems solved. Based on the research, the scientific term “Kokand literary environment” was developed.

THE MAIN FINDINGS AND RESULTS

In literary criticism, the Kokand khan Amir is recognized as the founder of the aesthetic phenomenon in the history of Uzbek literature called “Kokand literary environment” for his high level of natural poetry and kindness to the people, the formation and support of the creative environment. That's right. However, the popularity of this concept as a scientific term is the result of the efforts of hard-working scholars who have studied the literary heritage of the people of Kokand. Many scholars such as Sotti Hussein, Hodi Zarif, Khalid Hussein, Gulom Karimov, Vohid Zohidov, Aziz Qayumov, Abdurashid Abdugafurov, Sharif Yusupov, Mahbuba Kadyrova, as well as our academic poets such as Hamid Olimjon and Ghafur Ghulam in the preface to this research. joiz. As a result of their research, the role and place of Kokand artists in artistic creation, the peculiarities of their literary heritage, their contribution to the development of Uzbek literature were identified, and the scientific term “Kokand literary environment” became popular. It was a great work for our scholars to study the literary environment of Kokand, founded by the Emir, as “palace literature” under the turmoil, pressure, persecution and demands

of the time. Because on the basis of this study, copies of many literary works of the XVIII-XIX centuries were collected, manuscripts were published in the current alphabet, some were translated, evaluated on the basis of artistic principles, brought into scientific use. In addition, the work done so far has served as a solid foundation for related research.

We would like to dwell on the contribution of academic poet Ghafur Ghulam in the study of the works of the Kokand literary community. Ghafur Ghulam had a great interest in the literary environment of Kokand and the life of Kokand people [2]. His frequent visits to Kokand from among the cities of the republic, meetings with schoolchildren, working people, letters from Kokand fans to the poet, study of the life and work of Kokand literary circles, literary meetings with peers, creative gurungs - all in Ghafur Ghulam's memoirs reflected in the poet's letters. The academic poet's sharp rejection of those who opposed the study of the creative heritage of Mohlaroyim Nodira (because she was the khan's wife), his contribution to the scientific research and popularization of the poet's works, his contribution to the spiritual property of the people, and his support for young researchers are commendable. Articles about the personality and work of artists such as Furqat and Ajzi Hoqandi also complement the theme of the literary environment of Ghafur Ghulam and Kokand. The study of the works of the academic poet Muhammad Aminkhoja Muqimi is a separate topic. Well-known literary critic Aziz Qayumov writes in his book “Academician Ghafur Ghulam” that in 1935-1939 a number of works were carried out on the occasion of the 35th anniversary of the death of Muqimi, who had a special place in the literary environment of Kokand: “Ghafur Ghulam” is one of the artists who has played an important role in the study and popularization of Muqimi's creative heritage in his creative and scientific work. Ghafur Ghulam is the scholar who presented Muqimi's first collection of poems to the modern reader. In 1938, he prepared and published Muqimi's first collection of poems in the current record. This collection is called “Muqimi bayozi”. After that, Ghafur Ghulam Muqimi prepared a



relatively complete collection and presented it to the public" [3]. Literary critic G. Karimov noted that in 1938 intensive and effective work was carried out on the collection, study and publication of Muqimi's works, and many articles were published in newspapers and magazines [4]. In fact, in "Muqimi bayozi", published in Tashkent in 1938 by Ghafur Ghulam, the 800-line poems are arranged according to genre, with comments and dictionaries. In addition, sources confirm that three of the four editions of Muqimi's Selected Works were prepared by Ghafur Ghulam. Volume 11 of the perfect collection of works of the academic poet includes several literary-critical articles on the life and work of the poet Muqimi. The preface of the collection Muqimi bayozi", published in 1938, is also given under the title "Muqimi". Small in size This article covers the following issues in general:

- The period of Muqimi's life, a brief biography;
- The poet's lifestyle, literary interests, economic situation;
- Thematic scope, language, poetic style of Muqimi's poems;

The poet's work is in line with the times (a group of "activists" rejects the idea that Muqimi should not be studied because he is a representative of the Jadids, and interprets the value and historical significance of Muqimi's work in accordance with the ideology of the former Soviets.)

Articles of the academic poet "Mulla Muhammad Aminkhoja Muqimi", "Muqimi maktublari", "Muqimi va Muhyi", "Muqimi's three new poems", "Democratic poet" also speak about Muqimi's life and work. A. Kayumov noted that Ghafur Ghulam first used information about Muqimi's biography and poetic letters. This direction was later continued in the works of Hodi Zarif and Ghulam Karimov, new aspects of Muqimi's work were discovered, the poet's biography was enriched with new information [5].

It should be noted that the information in the first

researches, comments and articles of Ghafur Ghulam about the poet Muqimi is still found in the books of literary history. We rely methodically on the views of the academic poet on the study of Muqimi's work. From the Muqimi Ghazals of Ghafur Ghulam:

Gar qilich boshimga ham kelsa degayman rostni,

So'zki haq bo'lsa, savolimga javobim kim desun.

Even if the sword hits my head, I will not tell the truth,

If the word is true, who will answer my question

Or:

Mulki Hindu Marvdin kelsam topardim e'tibor,

Shul erur aybim, Muqimiy, mardumi Farg'onaman [6],

Mulki Hindu Marvdin When I came, I found attention,

That is my fault, Muqimiy, I am from Fergana

we think it will be interesting and useful to be able to select such bytes and what they focus on in the analysis.

Ghafur Ghulam not only studied Muqimi's work, but also contributed to the continuation of the poet's literary movement and enthusiastic poetry. Once a gathering in the room of the Hazrat Madrasa, the poetic debates, mushaira, and debates that had been going on for a long time were revived in the mid-1950s. That is, when the room in the same madrasah in Kokand was turned into the Muqimi room-museum in accordance with the government's decision, the old poetry nights were repeated with a new grace. In his memoirs, Aziz Kayumov notes that the establishment of the Muqimi House-Museum in 1940-1941 was accelerated, and that the museum was filled with exhibits by a number of enthusiastic scientists. "Literary writers from Tashkent or other cities would



definitely be here and take part in literary conversations. In particular, famous poets such as Ghafur Ghulam, Sabir Abdulla, Chusti would not leave without visiting the room-museum [7].

In fact, the Muqimi room-museum was Ghafur Ghulam's favorite place. Every time I visited Kokand, of course, it was customary to take a look at this place. This is confirmed by the "Ghafur Ghulam's unpublished works and letters" published by the staff of the Ghafur Ghulam House-Museum. The book contains an autograph written by the academic poet at the Muqimi House-Museum in Kokand. The signature says the following:

"We were in Kokand on July 26, 27, 28, 29, 1958. It was Tuesday, July 29th. Then we came to Muqimi's room.

We escaped the heat and drank tea in "Jilovxona". Mawlana Charkhi was greeted with heartfelt compliments. We were very happy. Muharramkhan, my daughter Olmoshon, Tashkhanbeka, my sons Husanjon, Mirzo Khandamir, my daughter-in-law Nafisa, my grandchildren Mirkhand and Rustamjon took part in this visit with me. I pressed my finger to the leaf of the cell scene to see if this was true. Ghafur Ghulam, 29. VII - 1958 " [8].

So, the academic poet was a true researcher, follower and popularizer of Muqimi's work. Ghafur Ghulam was especially impressed by Muqimi's humorous lines, his sharp language in expressing the bitter truth, and his skill in describing travel impressions, which he skillfully used in his work.

This opinion can be confirmed by reading the following letter of Ghafur Ghulam to Zakirjon Habibi on September 17, 1953:

"Gulxanishin muhabbat, mavyiz sadoqat, g'azalsaroyi qandolat, nash'abaxsh, ulfat, do'stiqadim muhtaram mullo Muhammad Zokirjon Habibiya, salom adosidan so'ngra ma'lum bo'lg'aykim:

Yangi oyda, yaxshi kunda, azm ila aylab safar,

Sa'd soatda Qo'qon qishloqqa yetdik bexatar.

Uchrashib eng ibtidoda mulla Muhammadjon bilan.

Qaysi Muhammadjon Alif tan uyiga jon bilan.

Ulfatu ahiboblar birlan qurib bazmu darang,

Sizni yo'qlab, mahfilorolar o'qur erdik o'lang.

Bazm aro aylab muhayyo bizga boda shira choy

Kayf aro sarxush boshga ko'lkalar solib Xumoy.

She'r o'qib yallo qilib, ma'qullashib bay-baylashib,

Pirlikka shayx Abdulla boboni saylashib,

Bazm aro gulxanishinlarning kuyi musqal bo'lib

Qalblar ko'zgusidan Zangi kudurat hal bo'lib.

Ba'zi mofiyho tabiatlar eritgan moy edi,

Adresimiz Sizga mashhur eski Tentaksoy edi".

In the new moon, on a good day, a journey through the determination,

We arrived safely in Kokand in an hour.

He met Mullah Muhammadjan at the very beginning.

Which Muhammadjan Alif tan home with soul.

We had a party with friends,

We used to read in memory of you.

At the party we have sweet tea

Humoy puts shadows on his drunken head.

Read a poem, talk say bay-bayoo,



By electing Sheikh Abdullah to Pirlík,

The music of the bonfires between the parties is melodious

The power of anger is forgotten in the mirror of hearts.

Some mafia nature was melted oil,

Our address was the famous old Tentaksoy.

In this letter-poem the melody of Muqimi's ghazals is clearly felt. In this poem, the astute reader immediately notices the similarity of spirit, content and expression in Muqimi's famous poem "Navbahor". There is no denying that the words and phrases in the poem, such as "Journey with determination", "We did it safely to the village of Kokand", "Ulfatu ahboblar", "We had a party", "mahfilorolar" were born under the influence of Muqimi's work. This effect is more pronounced at the end of the letter. During the letter, Ghafur Ghulam describes the purpose of his trip to Kokand in prose in the literary language and style of the Muqimi period. Then it ends with such lines again:

"Mullah Muhammad Zakirjon Habibi Shoshi Beshogachi, your brother Mirza Abdulgafur ibn Mirza Ghulam, who was traveling in Kokand village, Ijma may iijam.

Mullo Muhammad Zokirjon Habibiy, ta'limoti imom.

Eshiting bir hikoya Iqondin,

To'y nochor qildi yolg'ondin [8. 202-203]

Mullo Muhammad Zakirjon Habibi, the teachings of the imam.

Listen to a story from Ikon,

The wedding was fraught with lies

It is obvious that Ghafur Ghulam, who studied the

heritage of Muqimi, mastered the style, image and tone of the enlightened poet, and even referred to the satire "Tuyi Ikon bachcha".

CONCLUSION

In general, when comparing the works of both artists, many such examples are found. After all, when a person's consciousness is engaged in something with his heart, the product of this activity is reflected in the mind, and it is manifested in language.

So, it can be said that the study of the life and work of Ghafur Ghulam Kokand literary representatives, in particular, Muhammad Aminkhoja Muqimi, made a great contribution to the popularization of the poet's name. The academic poet took a serious approach to the issues related to Muqimi, big and small, and tried to resolve them positively. As we read the letters, applications, and letters of complaint to the academic poet, we also come across information about Muqimi in most places related to Kokand. Ghafur Ghulam even decided to change the name of the enlightened poet to Muqimi of the "Quvvat" artel in Kokand in order to perpetuate his name, we will officially change the name next year" so far we have witnessed the consideration of the schoolboy's application that he had been biased. Such examples confirm that Ghafur Ghulam had a high respect for Muqimi's work and was inspired by the literary skill, words, images and expression of the enlightened poet based on the study of his literary heritage. Also, by studying the life of the academic poet Muqimi, he deeply understood the positive results of the traditional literary gurungs inherent in the Kokand literary environment. On this basis, the poet-teacher was at the forefront of reviving the traditions of artists in the new era and the work of literary discussion, exchange of ideas, creative cooperation, education and support of young writers. As a result, many artists were trained in the classroom of Ghafur Ghulam, who, with the help and support of the academic poet, found their place in the field of science.



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