

KOKAND LITERARY ENVIRONMENT IN THE FORMATION OF THE ORIGINAL CREATION

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Annotation: *The article analyzes the influence of the Kokand literary environment and the poet's talent on the life and work of Muhammad Aminkhoja Muqimi.*

Key words: *Literature, speech, criticism, rich, peasant, poet, talent.*

Muhammed Aminkhoja - As a resident lyric poet and humorist, he became famous as the greatest representative of Uzbek national literature in the last quarter of the 19th century and the beginning of the 20th century. The work of Muhammad Aminkhoja, who penned in Central Asia, including Uzbekistan, was turned into a colony of Tsarist Russia. He came to the field as a firecracker of the oppressed working masses, poor artisans and poor peasants. The poet, who harshly denounced the injustice and violence of the colonial system, the current procedures in a popular style, looked confidently at the prospects of our country. In his works, human love was glorified, faith, honesty, generosity, chastity, generosity, friendship, enjoyment of the beauty of mother nature, pleasures and sufferings of exile were very impressively expressed in convincing pictures.

Muhammad Aminkhoja was born in Begvachcha muhalla of Kokhan in 1850 in the family of the son of Mirzakhoja Mirfazil. Mirzakhoja, the breadwinner of the family, paid serious attention to his child's literacy, and the role of his mother Ayshabibi was extremely important in the formation of his passion and ability for poetry. A natural talent, this woman memorized many fairy tales and charmed the audience with her impressive and expressive recitation skills. Undoubtedly, this quality in the mother had a positive effect on the baby Muhammad Aminkhoja.

After studying at the neighborhood school and "Hokim Ayim" madrasa, Muqimi went to Bukhara in 1872-73 and continued his education at "Mehtar Ayim" madrasa. After graduating in 1876, he returned to Kokan and started a family.

Mukimi, who graduated from madrasa, first worked as a clerk in the Kokan land survey court, and according to his duties, he often went to Kokan and its surrounding villages and had the opportunity to get acquainted with the living conditions of farmers and the pitiful condition of the villages. But he could not work in the land court for long. But this period itself left a significant mark on the poet's life and outlook. A strong negative attitude towards the existing colonial system and the current procedures and the formation of a critical assessment were a serious impetus.

It is known from the work "Dar mardumi Okjar batariqi mukhammas" that Mukumi worked as a porter at the Okjar ferry, located on the banks of the Syrdarya in the west-north of Kokan, at the end of 1870. This new task also allowed the poet to get acquainted directly with the living conditions of the working masses and rural farmers.

Mukimi, who could not come to terms with the strict and demanding ferry owners, returned to Kokan in the early 1980s. The poet, who was not happy even in his family life, left the yard and moved to the Hazrat madrasa's room in the same Begvachcha neighborhood and spent his life in need until the end of his life.

From that time, Muqimi devoted all his time to creative work, personal reading, and was engaged in housekeeping and secretarial work. According to the testimony of Zakirjon Furqat, during these years, Mukimi actively participated in literary gatherings and conferences, along with the great artists Muhyi, Zavkiy, and Nisbati, and led the literary movement of the time. Constant lack of material, extremely difficult living conditions damage the poet's health, he suffers from severe ailments. In the poet's legacy, the tones of complaining about the era, hard life, difficult fate, and the lack of sympathy begin to occupy a large place.

A serious conflict between the poet's advanced worldview, a prosperous life and a free society, fairness and justice, a perfect person and humanity, faith and wisdom, and the colonial conditions, the existing unjust system, the time dominated by violence, in a word, a high ideal. The disproportion between rational existence and reality led to the intermittent formation of a sharp critical attitude towards reality in Mukimi's work.

By the 90s of the last century, the poet became the leader of a strong critical-satirical direction in the literature of the time. In 1887-88, Mukimi organized a trip to his native Tashkent for the first time, and in early 1892, for the second time. During the second trip, the editor of "Gazette of Turkestan Region" N. P. met Ostroumov. On the pages of this newspaper in October 1891, several poems of the poet were recorded and published from the language of the famous hafiz Makaylik. (Later, in 1903 and 1907, the newspaper published a number of romantic and comic works of Mukimi). The poet's several trips to the cities of the Fergana Valley and the villages around Kokan have left their mark on many of his works.

By the end of the 19th and the beginning of the 20th century, the poet's health was deteriorating. In his letters to his nephew, he said that he had been ill for five to six months and wrote, "How long will I be here, I will be in a state of peace." Nevertheless, Mukimi did not put down his pen until the end of his life.

A large part of Muqimi's literary legacy is made up of attractive ghazals, lively and lively murabbas, and heartfelt mukhammas. Along with folk oral creativity, the works of poets such as Lutfi, Navoi, Babur, Mashrab, Amiri had an effective influence on the development of the poet's lyrics, both ideologically and artistically. In his lyrics, Muqimi glorified true love, loyalty and faithfulness, the qualities that make a person beautiful and spiritually beautiful, and condemned infidelity, lack of evidence, and qualities that tarnish human dignity.

The leading character of Muqimi's ghazals, murabba' and mukhammas, the lyrical hero, is first of all embodied as a sincere, morally perfect and spiritually rich person with advanced concepts of duty, loyalty and loyalty. He is a clear historical figure contemporary to the poet, a child of the era of colonial oppression and violence, a representative of the working people, he has neither a rich world nor a practical career. He always feels the pressure of his opponents and enemies, the pain of the sky, the violence of the wheel, and suffers mentally.

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