



## The Principles Of Traditionalism And Renewal In The Work Of Muhyi And His Contemporaries

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### ABSTRACT

This article was written about the most used genre in the work of poets living in the Kokand literary environment of the studied period is the ghazal genre. In their ghazals, they mainly glorified feelings such as love, loyalty, fidelity, friendship, kindness, patriotism. In the ghazals of poets, the theme of love is especially deeply interpreted. As you know, in classical literature, two types of Ishq are considered – figurative and real Ishq. Poets made extensive use of both of these types of work in their lyrics.

### Keywords:

Meiyi, metaphor, complements timsold, author, solik, hermit.

This literary institute for the cultivation and cultivation of this poet-Mukhining to help tarannum etuvchi betlarigi karating:

*Ғунча оғзин қилса нисбат ногаҳон ёр олдида,  
Эй сабо, ёрим учун оғзини ур ёр олдида.  
Айла авроқин паришон гулни ҳам гулшан аро,  
Айласа ҳамранглиғ лофини дилдор олдида.  
Айламанг нисбат қадини сарв ила тубийҒаким,  
Иккисида не мажол ул сарви рафтор олдида. (3.236.)*

The poet believes that it is inappropriate to compare the mouth of the yor to a hump, to give the redness on the cheek a ratio to the color of the flower, or to compare the Gaddi to Cypress and tuberous trees. The poet creates an unparalleled thirst for what lies before their "Sarvi raft" (walk).

As the skill of the word seal to describe the image of yor, we also remember its "polemic" named gazal

*Оразинг қилди, Нигоро, моҳитобон ила баҳс,  
Чашмаи лаъли лабинг ҳам оби ҳайвон ила баҳс.*

*Кўп хижолатлар била сув бўлди кўҳи хижрон,  
Тишларинг то қилди, жоно, дури ғалтон ила баҳс  
Икки ё қошинг била кифрикларинг, эй нозанин,  
Айладилар иккиси ҳам тиру пайкон ила баҳс.  
(3.250.)*

The poet characterizes the image of lovely so politely that as a result, the oraz (face), the Cursed lip, teeth, eyebrows and eyelashes from the members of lovely cannot be directly compared to the moon (Mohi Tobon), the Obi animal (water that gives eternal vitality), the Duri Galton (grains of Duri) and the Tiri paykon (Arrow and arc). The wrist rises to the level of the perfect emblem, with which they can enter into a dispute. The poet skillfully applied not only the art of resemble, but also the art of interpreting Husni in this Ghazali.

Muhyi is an inimitable creator who is distinguished among contemporary poets by the abundant use of his artistic representations. For example, from his following muwashshah (four raws) we can read such bytes:

*Малоҳат осмонида юзинг эй шох  
беҳамто,  
Эрур хуршиди оламтоб ё моҳи  
жаҳоноро.  
Эрурлар барча маҳвашлар ғулому  
чокаринг ўлса,  
Ки авранги латофат узра сенсан  
хайру доро.  
... Эрурлар, маҳви гуфторинг жаҳонда  
тўтию булбул  
Бўлиб ҳайрону рухсоринг чаманда  
нарғиси шахло (3.237.)*

If the description given to Oshii's mistress is expressed in this ghazal,

*Сурмангиз аҳволимни бўлдим балоға  
мубтало,  
Яъни бир шўхи парирў нур жафоға мубтало,  
(3.238.)*

in the verses of muwashshah, which begin with the line, both jafakor and sitamkor, at the same time a life-giving image of Mahwash was created, taking life with his Pur ishwayu Noz. From the next muwashshah-ghazal, which powers our thoughts above, we can also read the verses written in honor:

*Шул париваш ёрким маҳбуби  
дилкашдур манго,  
Сўзласа ширин каломи шаҳду  
шаккардур манго.  
... Нозанино, бу мувашшаҳ Муҳйи  
иншод айлади,  
Лутфу эҳсон этмоғи эмди  
муқаррардур манго. (3.239.)*

As we have witnessed, Ishqi figurative Seal has been used a lot and Khob in Ghazali. And in this article we give excerpts from some of them.

However, the creator, who sang figurative love in his lyrics to such a rhythm, lived in solitude without finding his own mate in life. While gap Muhyi lived alone from the world, Professor Sh.As Yusupov points out, Muqimi's reference to muwashshah Ghazal named "Aqlu Hush" is appropriate. As for the Matla and proverb of ghazal:

*Ақлу ҳуш учти бошимдин эй пари  
девонаман,*

*Бир иложе қил, эл ичра бўлмайин  
афсонаман.*

*...Мулки Ҳинду Марвдин келсам  
топардим эътибор,  
Шул эрур айбим, Муқимий, мардуми  
Фарғонаман. (3.115.)*

If the full text of muwashshah is paid close attention, the name of Adolkhani can be read. From the words "Mulki Hindu Marvdi" in the praise of Academician Ghafur Ghulam Ghazal, according to the rules of problem art, the poet mentions the origin of Muhyi's original name, Muhiddin. (4.129.) The reason why muqimi also passes muwashshahda Adolkhani's name in the ghazal praise, not limited to the veiling, is due to the literary scholar, Professor Sh.Yusupov comments that:

"It is also likely that in the event of a disappointing event between Harqalai, Muhyi and Muqimi, Adolkhani was loved at the same time by both poets, and Muqimiy became the third, i.e. an excess, in this love conflict. His severe regret that he could not find the value of Muhyichalik in the muwashshah, which he did in the name of Adolkhani, may therefore be the result" (4.130.). However, the daughter of a dancer, Adolkhan, who is not equal in beauty to the master craftsman, was not destined for both creators. Muhyi, in our opinion, is also unlikely that his love for Adolkhan passed without Bois marrying. Must be influenced by these and similar events poet:

*Бўлма гулрухлар юзига мубтало,  
Ким буларда бўлмагай ҳаргиз вафо.*

*Ошнолиғ айлама уммедким,  
Санга айлар оқибат беҳад жафо. (3.235.)* – as moans. In our eyes, love begins to feel that she is a beggar when she reaches a certain part of her life, bleeding and drinking may from a figurative tote, and:

*Бўлмағил мағрур рангу бўйиға,  
Бебақодур барча гул мисли ҳино.*

*Орзу қилма жаҳон айшиниким,  
Бебақодур мосиво қўйма бино. (3.236.)* – as a pir (teacher) who tasted the bittersweet nature of life, who observes the lessons of life, Pandu admonishes the future generation, which is now being repainted by the trials of life.

It seems to us that the following verses of the poet made a sharp twist on his work:

*Ғайри зикри Ҳақ аё ғафлат маоб,  
Жумлаи ишғолу матлубинг хато.  
Истамас, Муҳйи жаҳон мақсудини,  
Бебақодур, бебақодур, бебақо. (3.236.)*

The poet now sharply points out that any Matlub (hoYu amateurs of the world) that keeps a man busy, other than the work of Haq, is a mistake. The truth of Ishqi and Ishqi call those who are the gifiers to the miracle "Faflatmaob" (the owner of the ghaflat), making it clear that all the hoYu Khams are fleeting.

When Ishqi created unrivaled representations about the metaphor, he implored the poet Tangri, who wanted his work to be rid of the metaphor at the end of his life:

*Мани ишқи мажозийга гурифторм  
айлама, ё Раб,  
Алар ишқи била бағримни афзор  
айлама, ё Раб.  
Вафоси йўқ, жафоси чўх паривашлар  
ғами бирла,  
Кеча кундузлари дийдамни хунбор  
айлама, ё Раб.  
..Кечиб дунёи фонийнинг мурудин  
истамас, Муҳйи,*

*Ани жуз лойиқи фирдавс дийдор айлама, ё  
Раб, (3.243.)* – asks Tangri.. God has little death, but jafosi bisyor parivashas wants to seek refuge from the senseless decay in Ishqi's pain, and that only Ishqi's truth strikes in his heart. Observing Muhyi's creativity, this Gazelle is finished in weight and radifi

*Ўтуб умрим хато бирлан кечургансан гунаҳ ё  
Раб,*

*Агар лутф этмасанг манга на қаттиғдур  
жазо ё Раб. (3.242.)*

We are sure that the Matla'li Ghazali is also one of the ghazals, which is finished in the spirit of withdrawing from the Ishqi metaphor and striving for Ishqi truth. Even from this ghazal text, the poet is in a mood to regret that in the world of his life he could not pray worthy of the Lord Ta'olo. In particular, his:

*Асири дами шайтонлар бўлибман йўқ  
халосимким,  
Ҳаво аҳлини қайдиға бўлибман мубтало ё  
Раб. (3.242.)* – what they say is a clear proof of

our opinion. When the work of the gap seal goes about the actual sung verses, we have no way without resorting to its "Hilvat" radifli Ghazali. This ghazal was created by the poet in the spirit of retreat from the world's poisons to shook hands. In ghazal, the poet expresses his philosophical views, arguing that Khilwat also has excellent qualities, that whoever desires Khilwat will surely be followed by God:

*Ғар айласанг биродар сан ихтиёр хилват,  
Албатта бўлғусидир Ҳақ санга ёр  
хилват.*

*Бўлғай Худоға восил ул соликики доим,  
Йўлға кириб Худо деб ахтарса ёр Хилват.  
(3.245.)*

In the Explanatory Dictionary of the language of Navoi's works, the word "Solik" is given such meanings as a hermit, a lover, a person who entered the path of mysticism. In the poet's opinion, the only factor in the desire of a person entering the path of mysticism to become a vassal (maturation) of God is the desire of khilvat. this is what Muhyi says about this:

*Элдин тутиб канора хилватни ихтиёр эт,  
Ишқ аҳли қилғусидир жонни нисор хилват.  
(3.245.)*

In fact, infatuation requires genuine dedication. The true lover not only his soul, but also his soul on the path of love, and considers it an honor to himself. In our eyes, it is not for nothing that the dream of the Mavlono Muhi to make Khilwat optional. Because in his work there are not even bytes that are finished with the mood of humiliation from the ignorance of the people of the world. For example, in the praise of a poem:

*Айламас дунёга мутлақ Муҳйи ҳаргиз  
илтифот,*

*Ушбу мурдор ичра чунким зоғлар ғавғоси бор  
(3.262.)* - the world was occupied by the Magi in the place of the Naqshab of the bulbuls, and the sages remained, and the ignorant moaned that they would make the claim of wisdom. Such imbalances that exist on the ground seem to eventually cool the poet from a compliment to an unfaithful world – a passion for giving more than a working miracle, in our eyes.

In place of the conclusion, it can be said that, as we witnessed in Muhi's love-themed ghazals,

both love figurative and love truth were sung. After all, the great poet of the 15th century, Sultan Nizamiddin Mir Alisher Navoi of the poetry estate, in his work "Khazoyin ul Ma'ani", several times:

*Зоҳидо, бу ишқдин манъ айлама ошиқниким,  
Гар сен идрок айласанг айни ҳақиқатдур  
мажоз. (1.727.)*

ёки,  
*Гар Навоий еғласа, ишқинг мажозийдур  
дема,*

*Ким Назар пок айлагач, айни ҳақиқатдур  
мажоз (2.390.)* – had pointed out that the figurative is a bridge that transfers love to real love. This case is an important aspect in our entire classical poetry, which also belongs to the representatives of the Kokand literary environment in the borscht of the 2nd half of the 19th century, where Muhi was created. In this regard, the literary scholar Sh.Yusupov, in his paper "Muhi Khogandiy", mentions that we can observe the same situation in the legacy of Ziyovuddin Hazini, who at about the same time shook a pen as Muhi, and who sympathized with him with his creative principles. Indeed, in his poems, Hazini expressed a mystical view that a person who does not pass the Ishqi figurative school cannot achieve the love is real:

*То Мажозий ўтиға куймай, ҳақиқат  
топмғай,*

*Эй Хазиний, кўз ёшингни айла  
тўфонинг керак.*

it was said. It turns out that, in the opinion of the Treasury, the Ishqi metaphor is one of the enviable qualities in human nature. Muhi in the same sense:

*Зоҳидо, манъ этма ул дилдор ишқидин мени,  
Ким анга ошиқлигим Ҳақдин муқаррардур  
манга (3.239.)* – the love metaphor also refers to the great blessing bestowed upon man by God. In the eyes of the poet, Ishq (love) (be it figurative or real) is a great power that gives pleasure to the hearts, motivates people for goodness, a line whose fate has long been given to people.

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