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VISION

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LYRICS OF MUKHSINIY: SOURCES, SYSTEM OF CHARACTERS

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ABSTRACT

Khusaynkuli Sulaymonkuli ugli Mukhsiniy (1860-1917) creatively use many historical and mythological images as Khizr, Jamshid, Farkhod, Majnun, Faridun, Eram, anko (fabulous bird), Kof, peri, Khotam, and Rustam in his lyrical works. In the poetry of Mukhsiniy, along with the worthy continuation of our classical literature traditions, the people skillfully use the images in the oral tradition.

KEYWORDS: *Mythology, Legend, Image, Gazelle, Khizr, Eram, Kof, Djamshid, Khotam, Rustam, Anko.*

INTRODUCTION

The literary of Mukhsiniy heritage plays an important role in the development of the Kokand literary environment during the national revival. The poet himself compiled his poetic works three times and arranged the divan. There is also a manuscript devon by the calligrapher Ali Akhund Khojandi, in which Mukhsiniy's poems were copied. Accordingly, the poet's literary heritage now can be classified as follows: 1) 7392 inventory number stored in Tashkent city O'FASHI museum; 2) 4303 inventory number kept in Ghafur Ghulam literary museum in Kokand; 3) 4131 inventory numbers kept in Ghafur Ghulam literary museum in Kokand; 4) two manuscript sources preserved in the hands of the poet's descendants. In addition, work examples of the poet can be found in the work of Pulatjon domla Kayyumov "Tazkirai Qayyumiy", "History of Khokand and its literature: (materials and memories)."

Lyrical legacy of Mukhsiniy that has come down to us is close to 7,500 verses. The manuscripts of the poet's literary heritage include genres such as ghazal tarjeband, letter, ode, tarikh, rubai, and busy poetic works such as mukhammas, musaddas, musamman. In his lyrical works he duly continued the traditions of classical artists. As an enlightener, he also reflected in his poems the

progressive, topical ideas of his time. Most lyrical works of Mukhsiniy are ghazals. The subject of these poems varies according to the form of expression.

The themes of the poems in Mukhsiniy's manuscripts can be grouped as follows: 1) love songs; 2) poems expressing knowledge and enlightenment; 3) poems on social issues; 4) religious (partially mystical) poems.

In his lyrical works, Mukhsiniy skillfully uses the traditional images of lover, mistress and mourner in our classical literature. In his poems, the poet describes a lover image who bravely overcomes pain and difficulties for his love. In his lyrical poems, he also artistically expresses the lover image who hurts, torments and oppresses the lover heart. It is said that the rival image always prevents the lover from achieving his lover vision. In his lyrics, Mukhsiniy uses the image of historical figures, mythical, mythological images for a specific poetic purpose. One of the peculiarities of Mukhsiniy's poetry is that they widely used folklore examples.

Folk oral art has served as a rich source for artists of all periods. As each writer creates his or her own creative product, a nation with its own long history is nourished by its oral creativity. From it he learns endless ideas, different meanings and applies them to his work. In particular, the representatives of Uzbek classical literature in their work refer to folklore and mythological, legendary images. They bring the concepts that have lived in the oral tradition of the people for thousands years into poetry through metaphors. They use mythological, mythical images for a specific poetic purpose. Khusaynkuli Sulaymonkuli ugli Mukhsiniy (a poet who lived and worked in Kokand in 1860-1917) also creatively uses mythological and legendary images such as Khizr, Iskandar, Jamshid, Farkhod, Majnun, Faridun, Eram, anko, Kof, peri, Khotam, Rustam in his lyrical centuries.

The historical roots of mythological, legendary images go back to Zoroastrianism and Arab-Islamic mythology. Uzbek folklorists have identified several types of mythological, legendary images.

1. "Images related to Zoroastrianism. The historical basis of many mythical images, such as dragon, giant, peri, Semurg, Jomard, Aranja bobo, Akhriman, arangs, Zakhkhok, Siyavush, Khubbi, Ashshadarozi, Sust khotin, Khaydar, which are traditionally used in folklore, goes back to Zoroastrian mythology" [3,33]. The above-mentioned mythological images are the product of the preconceived notions of the Uzbek people about Zoroastrianism.

2. "Traditions of Arab-Islamic mythology. It is known that Movarounnahr began to be conquered by Arabs at the end of the 7th century and this process ended in the middle of the 8th century. As a result, the Islam spread in this country brought to Central Asia the plots, motifs and images belonging to the epic traditions of mythology and folklore of the East peoples. The mythological imaginations of our ancestors are enriched with characters system related to Arab-Islamic mythology. In particular, the first mythologies source such as anko, gin, flower, Adam Ad, Morut, Lot, Manot, Kokhi Kof, Eram is actually in Arabic folklore"[3,33].

It is difficult to understand the essence, meaning and content of the poet's poems without knowing the historical mythological roots, legendary images used in Mukhsiniy's poetry. A collection of poems by the poet "Barhayot gulshan" include poetic forms such as mukhammas, musaddas, mukhammas, and mythological, legendary images in his poems in the mustazad, ghazal genre.

In particular, Mukhsiniy writes in a ghazal:

*Yuz Sikandar, Djamshidin ko'rguzdi mir'oti ruhung,
Bersa gar Djamshid jahonin mengachidur jom lab [1,17].*

In this verse, Sikandar, Djamshid are the names of the legendary kings, who according to legend have ruled their states with justice for a long time. The use of the name of these kings in bytes gave rise to the art of talmekh. The lyrical protagonist of the poem does not sleep until the morning, thinking of his beloved. It doesn't matter if a hundred Sikandar (Alexander) and Djamshid show your soul in the mirror, even if they give you a world ruled by a legendary king like Jamshid. Because the lover lips are as dear to the lover as Jamshid basin. According to legend, the Djamshid basin is magical, and no matter how much you drink, the may inside it will never end. In the lines, the poet describes his love power for his mistress while pointing to this ancient myth.

In his ghazals, Mukhsiniy often refers to Farkhod and Majnun, the heroes of the great poet Alisher Navoi's "Khamasa". The poet compares the lyrical protagonist's love to their love and "argues" with them. This verse in the ghazal poem "no" by Mukhsiniy substantiates our opinion:

*Garcha Farkhod ila Majnun o'lsa, mashhuri jahon,
Rindi rasvolig'da ammon men kabi afsona yoq. [1,23].*

It is known that the images of Farkhod and Majnun are famous in the Muslim East for their love power, their devotion to love. However, in the lyrical protagonist eyes in Mukhsiniy's ghazal, Farkhod exaggerates his mental state by saying that no matter how famous Majnun is in divine and worldly love, they have never been a legend like me in the path of divine love. In this verse, the poet quotes Farkhod and Majnun images in one line and creates a beautiful example of talmekh art.

In another ghazal, Mukhsiniy admits that he is carrying a grief out of love mountain. He insists that if fate puts these sorrows on Farkhod's head, he will not be able to lift it and will hit his tooth with a stone.

*Ko'taram bori g'aming ko'honi, ey shirinlab,
Teshasin urdi toshig'a ko'tarolmay Farkhod. [1,24].*

The poet also mentions the images of Iskandar (Alexander) and Djamshid in his radif ghazal "paper":

*Ayladi zinda hama qissai Iskandaru, Jam,
O'ldi andin hama afsonalar ehyo kog'az [1,25].*

It is clear from the verse content that stories about kings such as Iskandar (Alexander) and Djamshid were woven among different peoples. This is why legends appear and point to being written on paper.

In a poem by Mukhsiniy, he expresses his feelings and thoughts in a byte, quoting not one but three legendary images. The poet's verse is as follows:

Bo'lsa gar bazl ichra Khotam, ramz ichra Rustamiy

Saltanatda misli Jam johu hashamda rif'ati.

Ko'rmadimki bu jahon bir shahsa qilmishdir vafo,

Bu sabadin, Mukhsiniy, dunyog'a qilmam rag'bate. [1,98].

Even if you are as generous as Khotam in sharing gifts, as brave as Rustam in war and struggle, as great as your kingdom, as great as King Djamshid, this mortal world will not be faithful to you, says the poet, expressing his philosophical views. Khotami Toy, known for his generosity, Rustam, who is known for his bravery, substantiates his idea with evidence by creating images of three talmeh in a byte, quoting images of the legendary king Djamshid, who conquered much of the earth. I have seen that this world is not faithful to anyone, so I have also given up the wealth and luxuries of the world, says Mukhsiniy, expressing his psyche.

The poet writes in a poem:

Niholi umringga hayvon suvidin Khizr yetkarsun,

Samumi hajr garchi gulu bargimni hazon etmish [1,42].

The word *sprout* in *life sprout* byte is compared to the human body, and it is understood that this sprout must deliver Khizr water so that it does not die in this world. If you do not drink the water of life, the hot wind of separation will destroy my rose petals. Khizr mentioned in the verse is a mythological image. According to folk mythological thinking, Khizr is a figure who drank the water of life, related to eternal life. According to the legends, Khizr is interpreted as an image that guides the lost on the roads, sponsors people, and eases their plight. Without knowing the essence of the image of Khizr, it is difficult to understand and feel the thoughts and feelings of the poet. In another verse, the poet writes:

Ey, nazokat gulshanida dilbari nozik nihol,

Chashmi Khizr ila yetsun nahli umringa kamol [1,65].

The lover who captivates the lover heart is a charming, delicate sapling of the tenderness garden. The lover wishes the best to his wife. With the holy water of life in the spring of Khizr, he expresses his confession so that his life may be perfected without death. In another poem, Mukhsiniy quotes the legendary Kohi Kof mountain and the image of a bird living on it:

Anqodur, etti Kofi qanoatni ihtiyor,

Bechoraliqg'a, Mukhsiniy, ham aylag'il gone' [1,48].

“Anko is a legendary bird that does not exist but has a name (as if living on the Kohi Kof (Kof) mountain as the king of birds)” [2,53]. In this verse, the poet expresses a unique poetic meaning by quoting two mythological, legendary images at once. The first is the legendary bird, the second is the legendary Kof-mountain. From the byte quoted above, the following meaning is understood. While anko chose to live contentedly on Kof mountain, Mukhsiniy encourages you to be patient in life, saying that you too should be patient in poverty.

In another poem, the poet names the mythological place Eram:

Ko'ribon bu suvrating, ey sanam, hamma hurlari gulshani Eram,

Bu na tarzi tarh, savlatu hasham ham hayrating ila qoladur [1,27].

The lover depicted in Mukhsiniy's lyrics is so beautiful that all the girls in the Eram garden express their feelings in an exaggerated way, saying that they will be amazed at her beauty. The *gulshani Eram* combination in this byte is the name of the legendary garden and passed to the Uzbek classical literature through Arabic mythology.

The lover described in the poet's poems is beautiful in all respects, and his inner world and manners are similar to his appearance:

Hirom aylab chamanda kabki tovusi Eram yang'lig',

Nazokat gulshanida sarvi husharaftor kelgaymu [1,80].

The mistress's beautiful step in the flower garden is like a peacock and a mountain pheasant walking in the Eram garden. Her manners, which are in harmony with her external beauty, are also "rich in the garden of elegance," a beautiful face, and the lover hopes for her arrival.

From the above analysis, it is clear that Mukhsiniy skillfully uses mythological, legendary images in his poetry. The poet's wide worldviews, as well as his folklore traditions knowledge, turn to mythical images in order to substantiate his thoughts and feelings in his poems. While some of these images are related to Zoroastrianism, the historical roots of some go back to Arab-Islamic myths. Known and popular in the Muslim East, Farkhod makes extensive use of legendary characters such as Majnun in Mukhsiniy's lyrics. Legendary figures, the patron saint of the Uzbek people's epic thinking, helping people such as Khizr, Djamshid, and the names of mythical places and birds such as Eram and Anko are also expressed in Mukhsiniy's poems. In the lyrics of the poet, along with the worthy continuation of our classical literature traditions, the people skillfully use the mythological, legendary folklore images.

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