

SATIRE IN THE WORKS OF MAXMUR

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Annotation: This article discusses the literary environment of Kokand in the first half of the 19th century, particularly the development of satire. In particular, it analyzes the evolution and possibilities of this genre through examples from the works of the poet Mahmur.

Keywords: Kokand literary environment, satirical genres, *Hapalak*, “Dar sifoti Qosim beklarbegi,” “Golden cradle period of Uzbek literature,” “Ghazali of Qazi Muhammad Rajab Avj dar borai xud,” Mahmur’s satire.

In the first half of the 19th century, the Kokand literary environment began to take shape. In this regard, Mirzo Olim writes in his work “*Ansob-us-salotun*” that during the reign of Abdulkarim Khan in 1732–1733: “Eshon, domullo Olim of Konibodom, and domullo Vali of Khujand, as well as Mashrabi the madman of Namangan, came to the service of Abdulkarim Khan and engaged in conversations with him. Through their companionship, he gained understanding and knowledge, and through divine inspiration and insight, he achieved scholarly and spiritual perfection.”

The most flourishing and developed period of the Kokand literary environment began during the reign of Amir Umar Khan. Being a poet himself, he created wide opportunities for literary figures. Writing poetry under the pen name “Amiri,” he compiled a divan and provided patronage and support to creative individuals. In Miyon Buzruk’s book “*A General Overview of Uzbek Literary History*,” published in Tashkent in 1930, this period of the Kokand literary environment is referred to as the “Golden Cradle Period of Literature.”

Amiri gathered writers and men of letters from various regions of Movarounnahr, as well as some poets from Khurasan, around him. He provided them with space in the palace and ensured a vibrant creative environment. Among them were poets such as Gulkhani, Maxmur, Ado, and Hozik, among others. According to Fazliy’s testimony, when the fame of Amir Umar Khan spread, the poet Fani from Balkh left his homeland and came to Kokand.

Through Fazliy Namangani’s tazkira “*Majmuai shoiron*”, written on the initiative and instruction of Amiri, as well as Mushrif’s historical work “*Shohnomai Nusratpayom*,” valuable information about the literature of that period can be obtained. Through “*Majmuai shoiron*,” one can learn about prominent poets and writers who lived and created during the 18th century and the first half of the 19th century, such as Amiri, Nodira, Uvaysiy, Maxmur, Maxzuna, Dilshod Barno, Gulkhani, Fazliy, as well as many other literary figures including Ado, Nola, Ma’yus, Xotif Khujandi, Hijlat, Ramziy, Afsus, Mushrif, Koshif, Rozekh, Behjat, Zohid, Kasratiy, Vahshiy, Akmal, Muzmar, Mutrib, Xo’jandi, Vazir, Dabir, Nusrat, Nuzhat, Hijrat, Nizomi, Mujrim, Mahviy, Hozik Mirzo Javod, Haravi, and many others. In the Kokand literary environment, all literary genres were clearly represented. In particular, the development of emerging satirical genres during this period became especially noticeable. This clearly shows

that literature became closely connected with social life and began to openly address its problems. The works of the poet Maxmur serve as a vivid proof of this development.

Maxmur is mainly known as a satirical poet. Among his satirical works, the poem “**Hapalak**” holds a special place. Hapalak is the village where Maxmur was born. Regarding this, academic Aziz Qayumov writes: There are three villages around Kokand called Elash, To‘lash, and Tovush (Topish). In the past, these villages had different names. Once, the khan’s family went to the sandy areas near these villages for recreation. During this visit, one of the khan’s wives lost her earring in the sand. The khan ordered the people of all three villages to find it; otherwise, they would be subjected to heavy taxation. The villagers went out into the sandy areas and began searching for the earring. They sifted through the sand grain by grain. When the people of one village realized they could not find it, they agreed to pay the tax. As a result, that village was called “To‘lash” (“Paying”). The people of the second village continued searching and eventually found the earring, so that village was named “Tovush” (Topish – “Finding”). This story clearly reflects the oppression and arbitrary power of the khans over the people. The village of Hapalak described in Maxmur’s poem was also one of such oppressed villages. The poem is titled:

“Dar sifati qishloqi Hapalak ki ba mahdum Maxmur taalluq yofta”

(Description of the village Hapalak belonging to Mahdum Maxmur)

The poem is written in the form of a ghazal. It is composed in the **hazaj meter** of the aruz system. Its matla (opening couplet) begins with an address to the Khan: Ey jahondori zafar, kavkabi davri falak,

Go’sh qil qissai qishloq xarobi Hapalak.

(“O ruler of victory, star of the heavens, O Khan—listen to the story of the ruined village of Hapalak.”) The poet begins the speech with a separate rhetorical address, opening the poem with praise (*madh*) just as in qasidas. In the following couplets, the tone of lament and complaint continues throughout the ghazal. In the next verses, the poet describes Hapalak as a village struck by the wrath of God. Depicting the extreme poverty of its people, he uses exaggeration (*mubolag’a*), saying that even their domestic birds have become extremely weak: their ducks and geese are as small as butterflies, and their chickens as tiny as dragonflies.

Turfa qishloqi g’azab karda ki parandalari,

Tovuqi ignachi-yu o’rdagu g’ozi kapalak.

In the next couplet, the poet turns to the description of their houses. He says that what they have can hardly be called proper houses—they are more like underground pits. “Do not call them houses,” he says. They consist of nothing more than one cramped cell, two small huts, three makeshift shelters, and four fragile shacks. These dwellings are like *alochug’*, that is, simple huts covered with branches and brushwood. The houses are extremely dark, resembling cellars, and inside them one is constantly struck by bats from every direction.

Voru yo’q uylarni banda bayon gar qilsam,

Bir katak, ikki kapa, uch olachuq, to’rt katalak.

Dema uy, balki zaminkandir agar kirsas kishi,

Har taraf betiga urgaylar aning ko’rshapalak.

After such conditions of their houses, what kind of people could live there? Their faces are pale like the color of a corpse, their backs are bent like a bow, and they are weak and miserable. They have almost nothing to eat. They grind the roots of wild grass (*ajriq*) in a mortar and, calling it “sumalak,” try to comfort themselves while eating it:

Xalqini ko’rsang agar o’lasi-yu, qoqu-xarob,

Ochlikdan egilib qomati misli kamalak.

Ajirig' tomirni o'g'rida mayda tuyub,
Qaynatib kunda ichar, otini derlar sumalak.

When they want to perform ablution (*tahorat*), they cannot find any water. Instead, they wash their faces with sand and rub mud (*guvalak*) over their eyes.

Gar tahorat qilsa qovmi suv topolmay nochor,
Betini qum bila yuvib (ko'zi)ga surgay guvalak...

After such vivid descriptions, the poet speaks about asking the Khan for gold coins, and earnestly pleads with him to extend a helping hand to the people of Hapalak:

Ey falak qadri adolat shiyyamu mulki malak,
Marhamat chog'ida rahm ayla ba holi Hapalak.
Kecha go'yo eshitib shuhrati tilla pulini,
Hapalak qo'rqusidan uchdi misoli kapalak.
Himmating yo'lida bir tepa karomat qilgin,
Kapalak boz qo'nib joyiga bo'lgay Hapalak.

The poem “**Dar sifati Qosim beklar begi**” (In praise of Qosim Beklarbegi) is also written in the form of an address, as indicated by the use of the word “*vizir*” as a refrain (*radif*). This clearly shows the poet's intent to directly appeal to the addressee. In this work as well, the poet attempts to express his own emotional and psychological state. The poem is written in the form of a *mukhammass* (a five-line stanzaic poetic form).

Osafo, avqot ilkida ado bo'ldum, vazir,
Muflisu qalloshlikdan g'amzado bo'ldim, vazir,
Uch bolaga non topolmay men gado bo'ldim vazir,
Dargahingga shay'allilillah deb ado bo'ldum, vazir,
Misli soillar kabi sohib nido bo'ldum, vazir.

In most of Maxmur's poems, the objects of address are historical figures. Because of this, the poet often refers to them using exaggerated and hyperbolic expressions. These should be understood as irony (*qochirim*) and sarcasm (*kesatiq*).

Another notable feature is that the poet makes the characters speak in their own voice, thereby exposing and ridiculing them. A clear example of this is the ghazal “**Ghazali of Qazi Muhammad Rajab Avj about himself**” (“*G'azali qozi Muhammad Rajab Avj dar borai xud*”). In this poem, the poet lets the judge speak, saying: “First look at the turban on my head and judge for yourself.” Upon seeing the condition of the turban and the face described as pale like that of a corpse, others become frightened and flee:

Kelgil, ey ahhob, avval tarzi raftorimni ko'r,
Ba'd davri gumbazi dastor davronimni ko'r.
Kimki dastorimni ko'rsa, o'rni (dan) qo'rqib (turar),
Betahorat aylagan olamni murdorimni ko'r.

After describing the judge's outward appearance, the poet goes on to criticize his actions, exposing his dishonesty and bribery, and revealing his lack of integrity and moral character:

Gohkim boshimga sallam o'lmasa, ul dam qarab,
Rasmu rohi, tuhmatu shaltoq kirdorimni ko'r.
Qozilikda jam'i qilgan pulni savdo aylasam,
Asfalasofil degan davrida bozorimni ko'r.

In the following couplets as well, the judge's greed and moral corruption are subjected to sharp criticism. He passes unjust verdicts, declaring white as black and black as white in the cases he examines, and extorts money from both the accused and the plaintiff, engaging in dishonest and disgraceful activities:

To adamdan azmi dunyo ayladim, yuz voy kim,

Qo'ymadim olamda bir kun nafsi qahhorimni ko'r.
Boshlanur boshi sabohi uyqudin tunim shom
Olti eshik, yetti teshik nonu nondorimni ko'r.
Bir magarmajman ki yuzming ajdaho gar uchrasa,
Aylaram bir luqma devi ju'i ashrorimni ko'r.
Garchi men qildim taxallus Avj yolg'ondir hama,
Xalqning ostida qolgan baxti jabborimni ko'r.

In the poem “**Dar sifati Hakim Turobiy hazor xalta budir**”, Maxmur also makes Hakim Turobi speak in his own voice, revealing his boastful claims of being a skilled physician. He praises himself as a “wise doctor” and even compares himself to the famous physician Buqrot (Hippocrates). However, at the same time, he admits that he does not know any real principles of medicine. He says: “*If other doctors kill one person in a year, I kill a hundred people every day. Because of this, I have become a proverb among the people, and in the end, the public has called me an executioner.*”:

Bihamdillo tabibi shahri Buqroti¹ xaloyiqman,
Ajaldin ham bani odamni² o'ldirmoqqa foyiqman³.
Tabibi shahr nomi oyda bir bemor o'ldirsa,
Vale men kunda yuz bemor o'ldirmoqqa hoziqman⁴.
Meni badbaxt to zarb-ul-masal bo'ldim tabiblikda,
Jahon voricha aknun⁵ ko'p haqoratlarga loyiqman.

In a word, Maxmur deserves special recognition in the history of Uzbek literature as a satirical poet and as a creator who introduced realistic description and imagery into classical poetry. His works are significant for their honest and vivid portrayal of the unique aspects of 19th-century Kokand society.

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¹ Buqrot-Gippokratning Sharqdagi nomi

² Vani odam-odam avlodi, odamzodlar

³ foyiq-baland, ustun; yaxshiroq, afzal

⁴ hoziq-bilimdon, mohir, usta

⁵ aknun-endi