



## FEATURES OF MUHSINI'S LYRICS

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### Abstract

Poets of the Kokand literary environment wrote in various genres and themes in the late 19th and early 20th centuries. The artists of this period enriched the treasury of our classical literature with their unique lyrical works. Husaynquli Sulaymonquli oğlu Muhsini (1860-1917) is one of such talented poets who lived and worked in Kokand. In this article, Husseinquli Muhsini's poems, which are included in the edition of the collection of lyrical heritage and manuscripts, are classified according to the scope of the topic. The poet's poems were found and analyzed on romantic, religious-mystical, enlightenment, moral-philosophical and social themes. There are also scientific and theoretical views on the genre features of the poet's poetry. It explores how the traditions of classical poetry continued in the poet's work and how his works reflected the changes in the social life of the period.

**Keywords:** devon, manuscript, ghazal, theme, love, religious-mystical theme, enlightenment, social essence, moral-philosophical issues, artistic interpretation.

### Introduction

For thousands of years, our classical poets have written deeply meaningful works in traditional poetic forms. Poetic genres have improved more and more. The poets of the Kokan literary environment of the end of the 19th - beginning of the 20th century also wrote in traditional genres on the subject of metaphorical and divine love. Poets such as Muqimi, Furqat, Muhyi, Muhayyir, Zoriy, Zavqiy, Khazini enriched the treasury of our classic literature with their unique lyric works. Since the middle of the 19th century, the socio-political changes that took place in Turkestan and their consequences began to be expressed in a unique style and form in the works of forward-thinking poets of the nation. As a result of the colonial policy of the Tsarist Russia, the bloodshed, injustices and cruel oppression of the people on the soil of Turkestan were artistically interpreted in the works of talented and free-thinking creators of the nation. Also, the oppression of the people by the local officials together with the Tsar colonizers caused the rapid popularization of socio-political lyrics in the works of poets. This theme began to be widely expressed, especially in the works of





poets of the Kokan literary environment. Muhsini (1860-1917), the son of Husaynquli Sulaymanquli, is also one of the talented representatives of this literary environment. The owner of the devan Zullisonayn was a poet, a skilled calligrapher and translator, and a significant literary heritage has come down to us from him. These are 2 handwritten autograph copies of the "Gulshani jovid" ("Barhayot gulshan") book filled out and edited in different years, and are kept in the personal library of the poet's descendants who are now living in the city of Kokand. In the Kokan Literary Museum, there is a manuscript book copied by the poet's friend, the calligrapher Mulla Abdullajan Makhдум Domulla Ali Akhund, son of Khojandi, and a bayaz with Muhsini's own autograph, as well as poems written on three pages. are also important as valuable resources. A relatively complete source of Muhsini's lyrical heritage is a copy of the autograph copied in 1917, which is stored in the manuscript fund of the Institute of Oriental Studies of the FA Oriental Studies of Uzbekistan under inventory number 7392. As a result of many years of scientific research, the diligent employee of the Kokan Literary Museum, U. Nematov, published the poet's book in the current spelling under the name "Barhayot Gulshan" in 2008 based on manuscript sources. This publication includes the poet's poems written in the genres of ghazal, mustazad, mukhammas, musaddas, muzambal, tarje'band, noma, qasida, tarikh and rubai. However, recent scientific research has revealed that about a hundred of Muhsini's poetic works have not yet been published and are not known to the scientific community. This article analyzes the poet's published and manuscript lyrical works.

**The body of the article.** Husaynquli Muhsini is one of the artists who studied at madrasa, knows Persian and Arabic languages well, and these qualities are fully manifested in his work. His poems in Uzbek and Persian-Tajik languages testify to his high creative potential. The poet writes the following lines in a poem dedicated to his uncle Nabiqul:

*Manim ilmim rivojiga takofu ayladi chandon,  
Olib Sultonmurodbek madrasidin hujrai arzon,  
Kim anda ilm tahsil ayladim xursandu ham shodon,  
O'qub har nav' ilmi, ko'nglum ichra qolmadi armon,  
Bihamdillahki, ma'lum o'ldi har mazmunu ma'no [Muhsiniy 2008,116 b].*

It is understood from these verses that Muhsini's uncle's services were great in his education at the Sultanmuradbek madrasa in Kokon and his development as a poet. Adib writes in the preface to the book "Gulshani Jovid" that he studied a number of subjects that are important for classical poetry.





Studying the theoretical foundations of classical poetry and fiction was a major factor in Muhsini's formation as a poet. Husaynquli Muhsini showed his talent and potential as a poet by creating effectively in the genres of our classical poetry, such as ghazal, mukhammas, musaddas, muzam, tarje'band, qasida, tarikh and rubai. While continuing the traditions of his predecessors in poetry, he also wrote works on the current topics of his time. Ghazals make up a significant part of the poet's lyric works. These ghazals are different according to the form of expression and subject. The subject scope of Muhsini's poetry can be conditionally classified as follows:

- 1) love;
- 2) religious-mystical;
- 3) enlightenment;
- 4) on a social topic;
- 5) moral and philosophical poems.

It is known that poems on the theme of love occupy the main place in classical poetry. Poems written on this subject in Muhsini's divan show that he has great creative potential as a poet. Taking into account that the theme is "... life material selected and described for the artistic perception of the social, philosophical, spiritual and moral problems presented in the work" [Alauddin Mansur 2004, 157b], the scope of Muhsini's lyrics is wide. It becomes clear. The poet sings the romantic theme especially with such enthusiasm that, as a result, love is the greatest force, it is manifested as a tool that gives spiritual strength to a person and brings him to perfection. In the poet's ghazals, the theme of love is interpreted harmoniously with human qualities such as friendship, loyalty, nobility, loyalty. In ghazals, the beauty of the lover, pure and innocent love is glorified. Therefore, in the poet's ghazals, worldly love is sung mixed with beautiful allusions and adjectives.

*Ey yuzi qirmizi gul, la'li labi qandu sharob,  
Araqi orazi bemorina tadbira gulob [Muhsiniy 2008, 15 b].*

In the first verse of this verse, the face of the lover is compared to a red flower, and his lips to sweet wine, and in the second verse, the sweat on the lover's face is compared to a rose ointment for a sick lover. In this way, the external beauty of the sweetheart is artistically watered by means of the art of tashbeh.

In another ghazal, it is expressed that the lover, who saw the face of his beloved in the mirror, was amazed, lost his mind, and was filled with anguish when he saw her face like the sun:

*Hayrat oldi aqlimi mir'oti diydoring ko'rib,  
Iztirob etti ko'ngil xurshidi ruxsoring ko'rib [Muhsiniy 2008, 15b].*



The image of the lover sung by the poet is extremely beautiful. If you enter the flower garden and take care of yourself, the peacock, seeing your beauty, will be ashamed of its ugliness in front of you and run away to the desert, the mistress exaggerates her beauty.

*Aylasang sahani chamanda jilvai nozu xirom,  
Dasht aro oldi o'zin tovus raftoring ko'rib [Muhsiniy 2008, 15b].*

No matter how beautiful the mistress is, she torments the lover in the agony of marriage, tortures him and shows no mercy to him.

*Jona yettim hajr aro dardu g'ami hijron chekub,  
Bir tarahhum etmading dilxasta bemoring ko'rib [Muhsiniy 2008,15b].*

Poems of the beloved Navoi, Fuzuli, Amiri, Muqimi, Furqat described in Muhsini's ghazals are similar to the essence of the content. The poet's ghazals "Kelmadi" and "O'ldurgusi" were written in the style of a tribute to Navoi.

*Kecha yolg'on va'da aylab ul parirol kelmadi,  
Fikri vasli birla tokim ko'zg'a uyqu kelmadi [Muhsiniy 2008,89b].*

Dedication ghazal, like Navoi's ghazal, has seven stanzas, the rhyme and rhythm are the same, so the content of the poem is also harmonious.

*Fig'onkim, bag'riming ul lolarux qon o'ldig'in bilmaz,  
Jigar pargolasinda dog'i pinhon o'ldig'in bilmaz [Fuzuliy 2014, 133b].*

The above verse belongs to the pen of Fuzuli, and under the influence of this ghazal, Muhsini finished the following verse:

*Fig'onkim, dardu g'am-la ko'niglumi qon o'ldug'in bilmaz,  
To'kub qonli yoshimni, chashmi giryon o'ldug'in bilmaz [Muhsiniy 2008, 37b].*

This dedication ghazal is on a romantic theme, it consists of seven stanzas like Fuzuli's ghazal, and it is written in the same radif and weight.

It is characteristic that the lover who charmed the lover first seemed to beautify the world with her beauty, "her face is a red flower", "her lips are like sugar wine", "her eyes are daffodils", "her figure is cypress", "her eyelashes are novak", "his words are sweeter than honey and sugar", "his hair is beautiful", "flower face", "lip bud", "delicate sprout". The poet gives all the good words that flash in his mind with all the warmth of his heart to his praise. On the other hand, no matter how beautiful every part of a woman's body: eyes and eyebrows, lips and cheeks, hair and face, it does not please the heart of a lover, it causes grief and causes the pain of exile:

*Yod aylab ikki nargis ko'zi kecha-kunlar,  
Bo'ldi bemor tanim, za'fila ahvol xarob.  
Keldi dargohinga bu ojizu miskin Muhsin,  
Och ani yuzig'a tavfiq ila fathi avbob [ Muhsiniy 2008, 15b].*





Through such thoughts on the topic of love, the poet comes to the conclusion that love is a holy feeling, and man is beautiful with pure love.

*Ko'zlarining fitnasidur jong'a balo ey, qaroko'z,  
Har birin g'amzasidur inja biyo ey, qaroko'z.  
Qatliom etti ko'zing amri ila qoshing qilichi,  
Bir qalam birla hamma nomasiyo ey, qaroko'z [Muhsiniy 32<sup>b</sup>].*

The metaphorical love is expressed in the ghazal. In classic poetry, the eye is considered to be the instigator of conspiracy. It is the dark-eyed lover who is the troublemaker of the lover's soul. Two eyes swimming with enthusiasm as if calling the lover to come here.

In the process of studying Muhsini's poetry, it became clear that the poet is not limited to continuing classical literary traditions, but is a creator who tried to update them and make artistic discoveries.

Poems on a romantic theme in the poet's lyrics indicate that he sang the truth through metaphor, following the tradition of Hazrat Alisher Navoi and other classical poets. It is observed that the three images of lover, lover and opponent are taken as a basis. Although he followed the tradition, Muhsini tried to take a new approach to the interpretation of certain images and was able to do so.

**Religious-mystical poems.** This theme appears in Muhsini's poetry in the following form.

*1. A basic word or sentence is quoted exactly from a verse of the Qur'an or a hadith.  
Rahmat ummidin orzu har banda aylar justujo',  
Farmon erur "lo taqnatu" omurzishi jurmu xato [Muhsiniy 2008, 11b].*

In this verse taken from the poet's ghazal of praise, "La taqnatu min rahmatillah" (Surah Zumar, verse 53), that is, "Do not despair of the mercy of Allah!" [Alauddin Mansur 2004, 521b], the content of which is quoted from the Qur'anic verse. A part of the verse provides a deep expression of the meaning of the verse.

Most of the poet's ghazals in the spirit of praise, prayer, and praise quote verses from the Qur'an. The contents of the following stanzas also confirm this point:

*Qilma sharmanda, Iloho, meni ro'zi arosat,  
Jurmu isyonlarimi o'rnig'a yozg'il hasanot.  
Bandai ojizu bechoralaring aylar umid,  
"Hasbiy ne'mal vakil innaka qoziyul hojot" [Muhsiniy 2008, 18b].*

In the first stanza, the lyrical hero is pleading with the Creator and asking him not to disgrace him in the arosat on the day of judgment. In the second stanza of the



prayer, the lyrical hero asks God to write hasanat, that is, merits and good deeds, instead of his sins. In the next verse, when it is said that weak and poor servants have hope, the Qur'anic verse is used as evidence: "Hasbiy ne'mal wakil innaka qoziyul hojot" ("Oli Imron surasi, 173-verse). In the Uzbek annotated translation of the Holy Qur'an, it is translated as: "Allah alone is sufficient for us. He is the best and most reliable representative" [Alauddin Mansur 2004, 103b]. The meaning of trust in Allah is expressed in the verse.

Muhsini effectively interpreted the fact that knowledge makes a person great and honorable by quoting a part of the verse. It is here:

*Xalifa o'ldi biza bulbashar Safiy Odam,  
Muallimi malak aylab va 'allamal asmo [Muhsiniy 11<sup>a</sup>].*

"Va 'allamal asmo" (Baqara surasi 31-verse) is translated as "And He taught Adam the names of all things" [Alauddin Mansur 2004, 40b] done Based on the translation, the following meaning is understood from the verse: Adam, who is the father of mankind, is in the status of the caliph of the Creator. Allah made him a teacher of angels by teaching him the names of all things. This verse is of particular importance as it is a beautiful artistic interpretation of the Qur'anic truth about the status of man in the presence of God Almighty. That is the reason why the poet encourages people to learn the knowledge inherited from Adam.

*Yo'lig'a Muhsiniy tavfiqin hamroh aylag'il, yo Rab,  
Bahaqqi sayyidi kavnayn vasfi **Yosinu Toho** [Muhsiniy 10<sup>a</sup>].*

The first verses of the sura named "Yosin" in this verse are "Yo, Sin. (O Muhammad, peace be upon him, by this) wise Qur'an, there is no doubt that you are one of the prophets on the Right Path (i.e., the True Religion)" [Alauddin Mansur 2004, 489b]. "Toho" refers to the content of verses 1, 2, 3 of the verse of the same name. The verse in the Uzbek translation of the Qur'an: "To, Ha. (O Muhammad, peace be upon him), We have not sent down this Qur'an to you so that you may suffer, but as an admonition for those who fear (Allah) [Alauddin Mansur 2004, 348b].

"Sayyidi Kavnayn" means the Sayyid of two worlds. Based on this, it is clear that the meaning of the verse is as follows: "Accompany Muhammed Muhsini, who is considered to be the Sayyid of two worlds, in whose name the Surahs "Yosin" and "Toho" were revealed, with tawfiq."

In another ghazal, the words of the Messenger of Allah, "Ana afsah", i.e. "I am a beautiful speaker in Arab and Ajam", are essentially expressed in the symbol of the Qur'an, so every person It is said that if one wears the words of God like a ring in one's ear, that is, if one obeys them without words, one can achieve a blessing that is more delicious than a jewel - the happiness of two worlds:





*Durri guftoring "Ana afsah"ki, oyat ramzida,  
Halqa bargo'sh aylagach chun durri gavhardin laziz [Muhsiniy 2008, 25b].*

In one of his traje'bands, Muhsini urges the people of the time to learn by quoting a hadith, and concludes with the following lines:

*Sa'y aylang bizni o'qutmak uchun,  
O'tmasun behuda bu shomu sabo,  
"Utlub ul ilma valav bis Sin" dedi,  
Ul Muhammad peshvoyi anbiyo [Muhsiniy 2008, 129b].*

The verse "Utlub ul ilma valav bis Sin" is a quote from a hadith that says "Even if knowledge is in China, go and learn (demand)". Try to teach us the language of the lyrical hero of the youth in such a way that the evenings and mornings are not wasted.

*2. In Muhsini's poems, the meaning of the verse or hadith is artistically interpreted.*

There are many examples of this type of expression of religious and educational essence in the work of the poet. In the following stanza, among other things, such an expression of a deep thought about the meaning of human life is observed:

*Yaxshilar qavli bo'lg'ay: Dahr kun-kundin batar,  
Demagilkim bu zamon behbudlig'-la tuz o'lur [Muhsiniy 2008, 31b].*

The combination "Dahr kun-kundin batar" is a translation of the text of the hadith. This is not a sign of protest. Perhaps it expresses his conclusions about the fact that the development of the world and man is constantly changing and evolving, and that a person needs to live by drawing conclusions from this law.

*3. The use of Arabic proverbs and expressions in poems.*

It was considered normal to use Arabic and Persian words and phrases in the works of our classical poets. However, in Muhsini's poetry, Arabic words and proverbs are used appropriately and with a deep understanding of their meaning. The following stanza also confirms this point:

*Yo man taqaddas zotihi an xittat il-afkorino,  
Aydi Muhammad hamdinga ajz ila louhsi sano [Muhsiniy 2008, 11b].*

The following meaning is expressed in Hamd ghazal matla: "Yo man taqaddas zotihi an xittat il-afkorino" is an Arabic verse, "Oh, the holiness of whose nature does not reach the limits of thoughts (Allah), Muhammad alayhissalam comes to you with weakness and praises you.

In the ghazal with the radiative "Sho'x", the Arabic sentence is used to enhance the meaning of the verse and to embellish the content. The lover in the agony of Hajr quotes a line in Arabic in the style of "Ta'olo, yo Habibi, ilo bayt il-ahzan", that is,



"Welcome to my care, my friend". In the second line, he emphasizes that he sacrifices his life for every step of the Prophet:

*"Ta'olo, yo Habibi, ilo bayt il-ahzon",*

*Qudumingg'a o'lsun bu jonim fido sho'x [Muhsiniy 2008, 23b].*

In another ghazal, the poet expresses the fact that if a secret is told to someone, it will quickly be revealed through a piece of Arabic wisdom "jawazal isnain" (a secret known by two people does not remain a secret):

At the age of nineteen, Muhsini performed the Hajj, the fifth duty of Islam. It is probably for this reason that poems glorifying true faith and expressing the need to follow Islamic law in order to reach God's will are written. Of course, in order to finish verses like the above, it was necessary to believe in God and to feel his greatness from the heart, to have perfect Muslim qualities. Muhsini was such a pious person with strong faith.

There are 28 quatrain's in the poet's divan, which are significant because of the systematic expression of the religious-mystical theme. If you pay attention to the sequence of quatrain, it is observed that one complements the other in terms of meaning and content. The above opinion is confirmed by the fact that the quatrain is a praise. The following quatrain is significant in terms of its coverage of mystical content:

*Vahdat mayidan sog'arimi qilsam no'sh,*

*To ursa ko'ngul ichra oning nishoti jo'sh –*

*Kim, tark qilam so'ngra jahon ta'liqin,*

*Majnun kabi mahvi hayrat o'lsam madhush [Muhsiniy 2008, 151b].*

In his ghazals of praise, the poet gives a unique artistic interpretation of the deep meaning of the essence of life and the responsibility of a person. He wants to spread the truth about the need not to despair of people, because believers live with hope. It is expressed in the verses that God sent many prophets to the earth, some of them he placed on the throne as kings, and some of them were subjected to hard work. In some poems, exemplary events related to the life of Jacob, who is a symbol of sadness in the Muslim East, Yusuf, who is interpreted as a symbol of beauty, and other prophets, are artistically interpreted through the art of talmeh. Here is the content of these stanzas also confirms this idea:

*Ya'qub (n)i o'g'li furqatida zor yig'latub,*

*Yusufni hibs qildi necha yil zeri cho(h).*

*Tavahhumida yig'ladi Yahyo ba ashki xun,*

*Ikki bo'lundi arra birla shoh Zikriyo [Muhsiniy 2008, 12b].*





It is understood from the content of the ghazal that hope should be the most sacred concept for every person, a believer, and it is emphasized that a Muslim cannot reach maturity without hope.

In Na't ghazals, mentioning several prophets, the qualities of Muhammad, may God bless him and grant him peace, and the fact that God created his family as a mercy to the worlds, and that he is the leader of all prophets and the intercessor of sinful ummahs, are uniquely artistically interpreted:

*Afloki olamdin nari, nuri Muhammad ilgari,*

*Barcha nabiylar sarvari, ul shofi'i ro'zi jazo [Muhsiniy 2008, 12b].*

The lyrical hero of Muhsini's religious poems sincerely believed in God and always wanted to be his righteous servant. Probably for this reason, Islamic concepts and phrases are actively used in many of his poems. The poet's faith in God is so strong that he asks for tawfiq, saying that he will show him the right path, that there is no way except from Him:

*Tavfiqi roh ayla karam Muhsiniyg'a sen*

*Yo'qtur o'zingdin o'zga anga yoru muttako [Muhsiniy 2008, 12b].*

Allah, the Exalted, captures Muhsini's love and expresses his trust in him in his poems through bright colors. Therefore, the theme of divine love is sung with pathos in the work of the poet. The lyrical hero in the poet's poems begs God to keep his heart free from all bad vices. Because only Allah, who is the beginning and the end of everything, is able to do everything, can help him.

*Ko'nglumi oynasidin ketkuzub zangu g'ubor,*

*Jumla asbobi jahondin mosivo qilg'il, Karim [Muhsiniy 2008, 66b ],*

even when he wrote, the poet's concept that a person's faith can be strong only if his heart is pure is reflected. A lover is ready to spend day and night, even his whole life, with the remembrance of Allah. He always prays that the name of his Lord should not fall from his tongue. Since he did not find the way to salvation, he begs to illuminate his path with the light of a candle. Muhsini considers his desire for divine love not only for himself, but as a way of life for all people of his time.

The poet evaluates his faith and begs Allah to forgive his mistakes and rebellions on the day of Mahshar and to write hasanat. Another stanza makes the following point:

*Muhsiniy Hashr aro tursa gunahdin mahzun,*

*Rahmat aylab ani o'ng qo'lig'a ber xatti barot [Muhsiniy 2008, 18b*

], - pleads to the Creator. The lyrical hero of the poet is embodied as a person who is pious, pious, strives for perfection, and always keeps God in his heart.

Such examples show that Muhsini had a perfect knowledge of the Holy Qur'an and Hadith, and used instructions from these two sources in his poems where necessary.



In general, in Muhsini's lyrics, divine love is sung with special joy, which is clearly expressed in his poetry. For this reason, there are enough reasons to say that the poet belongs to the poets who created in the religious and mystical spirit at the end of the 19th - beginning of the 20th century.

**Poems on the topic of enlightenment.** The dream of the nation acquiring knowledge and enlightenment is sung with great pathos in the poet's poetry. The themes of Muhsini's lyrics are in essence compatible with the works of such examples of the Kokan literary environment as Muqimiy, Furqat, Muhyi, Muhayyir, Zoriy, Zavqiy. The ideas of enlightenment and nationalism were reflected in the works of the artists of the period when Adib lived. Works on science and enlightenment occupy an important place in Muhsini's lyrics. In one of his ghazals, the poet writes:

*Ilm odob o'la insona sharaf,  
Yo'qsa asli ani bir tiyra xazaf [Muhsiniy 2008, 53b].*

Man is the master of the universe, knowledge glorifies him. A man gains honor through his knowledge and manners, otherwise he is nothing but a black dust. Through this verse, the poet calls on his compatriots to be worthy of human dignity. In the next stanza of this ghazal, this content is reinforced:

*Ma'rifat topsa, o'shal insondir,  
Varna hayvon ishidir obu alaf [Muhsiniy 2008, 53b].*

Enlightenment is a person's understanding of himself and his identity, the Creator. In the eyes of the poet, only the enlightened person is worthy of praise. Otherwise, he will be like an animal that spends its life only eating grass and drinking water.

It is known that at the beginning of the 20th century, as a result of drastic changes in social life, as a result of the transformation of Turkestan into a Russian colony, new concepts and traditions entered the life of our people. Poets perceived and reacted to this news faster than others. In "Bekasman" radifil ghazal, Muhsini writes the following verse about the new letter among the people of knowledge:

*O'lubtur ushbu kunlar fazlu donish xati o'rischa,  
Oningdek ilmu fanni qilmag'on takror bekasman [Muhsiniy 2008, 79b].*

It is acknowledged that writing and speaking in Russian is popular among educated and wise people. The poet accuses himself of being a mistress because he did not study and study this science. Emphasizes the need to learn the language and writing of other nations.

It can be seen that in Muhsini's lyrics, the theme of knowledge and enlightenment is sung with great passion, and it is observed that this theme was relevant in the period of the poet's life. Of course, Muhsini was an enlightened person of his time, he



followed the social-political, spiritual-educational changes taking place in the society with a keen eye and drew important conclusions. In the poet's memoirs and trajebands, it is emphasized that education and knowledge give honor to a person, and it is interpreted with regrets that our nation is lagging behind knowledge. The poet writes as follows in his muhamma attached to Tavallo's ghazal:

*O'zga millat topadur ilm maorif-la rivoj,  
Bizni aylar o'zini hiylalarig'a muhtoj [Muhsiniy 2008, 108b].*

In Muhsini's lyrics, his works, which are glorified to the highest level of knowledge, are considered to be special and experiential. We think that these examples of poems were written in the last years of the poet's career. Because the ideas and concepts presented in his works provide the basis for such a conclusion. It is characterized by its unique form and content. The poet writes as follows:

*Ilm bir gavhar erur, atfol ko'nglidur sadaf,  
Topg'usi farzandi odam ilm ila izzu sharaf [Muhsiniy 2008, 126b].*

In these two verses of Musamman, the arts of allusion and repetition are skillfully used. In the poem, knowledge is compared to a gem, and a child's heart is compared to a pearl. "Tashbehi mo'kad (simile by way of emphasis). In this case, similes (auxiliary words, suffixes such as -) are not used, but the simile and simile comes in the form of judgment (possessive + noun participle)" [Kuronov 2010, 88b]. In the above verses, "ilm" - mushabbih has the function of "gavhar erur" - mushabbihun bih participle. In the second tashbeh, "heart" - mushabbih has, "sadam" - mushabbihun bih comes as participle, and the tashbehi mokad is formed.

The term "repetition" in the dictionary means repetition. When a poet uses a word two or three times in a verse, the art of repetition occurs" [Rakhmonov 2020, 79]. The repeated use of the word knowledge at the beginning of the first verse and in the middle of the second verse created the art of repetition. Allegorizing knowledge as a gem and heart as a gift in these verses is a unique artistic discovery of the poet. The arts of tashbeh and takrir ensured that the expressed thought was figurative and effective. In the next verses of the stanza, the poet emphasizes the idea that an ignorant and ignorant person is worthless and disrespectful in the nation. At the same time, it is emphasized that a person should not spend his life in vain. In the last stanza, it is impressively expressed that whoever is a young, patriotic person should help the rise of religion by building a madrasah and school:

*Johilu nodon eli beqadr monandi xadaf,  
Buyladur hukmi ilohiy, sunnatu qavli salaf,  
Tashlangiz rohi safokat, ham jaholat bir taraf,  
Bo'lmasun behuda bu umri garonmoya talaf –*



*Kim javonmard o'lsa, din yo'lig'a imdod aylasun,  
Madrasa, avqofu maktabxona bunyod aylasun [Muhsiniy 2008, 126b].*

The poet titles his autobiography, written in the spirit of enlightenment, as "Father's friend to his children". In the image of his children, Muhsini envisions all the youth of his time. The poet's words are also important for today's young generation. Because it is stated in the hadiths that acquiring knowledge is farzi ayn in the religion of Islam - it is necessary for everyone to do it together. It is obligatory for men and women, young and old, to learn science. Ignorance and ignorance lead a person astray. The poet urges his children to stay away from such people:

*Ey dilimni quvvati, nur ul-basar,  
Go'sh aylang nukta durru guhar,  
Farzi ayn o'lmish maorif, kasbi ilm,  
Keldi buyla ramzi oyotu xabar.  
Eru xotin, xoh piru xoh javon,  
Jahlu nodonlig' erur jong'a zarar.  
Ey dilimni ravshani, nur ul-basar,  
Jahlu nodonlig'din aylangiz hazar [Muhsiniy 2008, 130b].*

Muhsini, like the poets of his time, while remaining faithful to the traditions of our classical poetry, wrote poems that were perfect in terms of form and content. Science called the nation to enlightenment. He mobilized all his knowledge and potential for its development.

**Poems on social topics.** There are a number of works in Muhsini's divan that deal with social issues. After all, the works of the artists of the period in which the poet lived are characterized by the acquisition of social content. At this time, literature came and began to perform an important task of illuminating the difficult and pathetic situation of the nation's life. Muhsini, among the intellectuals who saw the spiritual-educational and political-social crisis of the Turkestan country, and suffered from it, condemned ignorance, injustice and oppression in his poems.

In his poems, Muhsini effectively expressed the fact that he lived in a complicated and conflicting time:

*Jahon lazzatig'a ko'p chekmag'il ranj,  
Achchig'durkim oxiri ta'mi noranj.  
El ichra o'lg'usi qadri ziyoda,  
Sadoqat birla o'lsa kim suxansanj.  
Nifoqu kufr birlan to'ldi olam,  
Buxoro, xoh Farg'ona, ham Urganj [Muhsiniy 2008, 21-22b].*







According to the poet, it is not right to be sad because I could not enjoy the pleasures of this world. Because if you eat the end of an orange, it tastes bitter. Whoever is loyal and talkative will find respect and honor in the country. But this world is full of discord and blasphemy. For this reason, the poet regrets that the incompetent and the ignorant are glorified. The whole of Turkestan - cities such as Bukhara, Fergana and Urganj - also regret that they have fallen into this situation. The poet wants to see the people of the nation educated, religious and free, and dreams of its development. Of course, he considers science to be the main tool for achieving these dreams, and calls the nation to be enlightened. The poet is in favor of opening a school, like the old ones, and expresses in his poems that he does not forget the rules of Islam. The poet's poems are in harmony with the ideas of modern times. The poet clearly describes the landscape of the times in this ghazal:

*Ketti Farg'onadin insofu diyonat afsus,  
Bu sababdin boshimiz uzra kelib qavmi o'rus.  
Qildi Xo'qand shahi o'rdau Arki oliysin  
O'zig'a butxona, osub anga jalojil noqus.  
Qolmadi yoshu qari o'rtasida sharmu hayo,  
Ketti odob, yana or ila nangu nomus [Muhsiniy 2008, 39-40b].*

Since Muhsini was literally a pious person, he quickly understood the changes of the times, especially the new customs and practices that did not conform to the rules of Islam. At the same time, he was one of the creators who understood the true purpose of the Tsar's government policy. Therefore, the poet described the ills of society in his lyrics with bitter language:

*Vahki, Farg'ona eli motamsaro bo'ldi, darig',  
Sifla, dunlar – shoh, shahlarkim gado bo'ldi, darig' [Muhsiniy 2008,50b]* when he regretted it, it is clear how much he grieved for the fate of the Motherland and how effectively he expressed his heartache. In the following stanzas, the poet regrets that the laws and regulations of the sovereign Russian government are valid in the people, and that the rules of the Sharia of the Prophet Muhammad have been devalued. The laws of the government have become a target for oppressive bribe-takers, some nafsu express their hatred for the officials who are slaves to the air.

**Moral and philosophical poems.** In one of his ghazals, the poet wrote the following with regret about the state of the times and society:

*Oldi g'aflat ko'nghumiz, yo'qtur vale bedormiz,  
Ketsa ham qo'ldan diyonat, qani nangi orumiz? [Muhsiniy 2008, 37b].*





In the eyes of the poet, the people of the nation seem to be awake, but in reality they are in a state of heedlessness. He expressed his anguish at the loss of the nation's honor and religion in this way:

*Daraxti mevalig'dek odamiy bog'i jahon ichra,*

*Anga yetmas havodiskim, o'lursa xayru ehsonliq [Muhsiniy 2008, 49b].*

Just as the tree is precious for its fruit, so the ornament of this world garden is in humanity. No event can harm the people of benefaction. In another verse, the poet says that greed is one of the worst habits. God can forgive sins like Mount Qof, but He does not forgive arrogance and arrogance:

*Afv etar Tangri, gunohing bo'lsa misli Qof,*

*Lik kechmaydur gunohing kibru dilozorlig' [Muhsiniy 2008, 49b].*

In the eyes of the poet, it is true humanity to take care of one's own shortcomings rather than the fault of others. The poet's views on the necessity of telling the secrets of the heart to others and not being in an awkward situation are interpreted as follows:

*O'zni nuqsoningg'a boq, solma nazar el aybig'a,*

*Ochmag'il hargiz alarg'a diydai siyna g'alat [Muhsiniy 42<sup>b</sup>].*

That this world is transitory, unstable, loyal to no one, but knowledge is the basis of access to eternal life is expressed as follows:

*Bu jahon foni erur ham besabot,*

*Ilmu irfondir hayoti jovidon [Muhsiniy 2008, 130b].*

In conclusion, it can be understood from the above analysis that Muhsini's works collected in Divan are broad in terms of subject matter and are characterized by the fact that they illuminate the actual problems of their time. Therefore, in the poet's lyrics, divine love, examples of poems sung with traditional pure love occupy the main place. At the same time, the works that glorify science and the social reality of that time are also important.

Muhsini's poetry was diverse in terms of genres, and he continued the traditions of our classical poetry with great skill. He created unique poems on religious-educational, love-love and social topics in a way similar to the creators of the era. Poems on religious and educational topics form the basis of the poet's lyrics. In general, Muhsini's works are dominated by poems glorifying the theme of divine love.

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