

The Demonstration of The Poet's Personality In Munis's "Munis Ul-Ushshoq"

Ismigul Samatova

Master's student at Karshi State University
ismigulsamatova22@gmail.com

Abstract. This article examines the manifestation of Shermuhammad Munis Khorezmi's personality in his divan "Munis ul-Ushshaq". Based on the preface of the sofa and its autobiographical ghazals, the poet's life experiences, inner world, social views, and attitude towards the realities of his time are analyzed. Particular attention is paid to the formation of such motifs as sorrow, separation, loneliness, dissatisfaction, and the pursuit of justice.

Keywords: Munis Khorezmi, Munis ul-Ushshaq, autobiographism, lyrical hero, poet's personality, ghazal, separation, loneliness, justice, classical literature.

Annotatsiya. Ushbu maqolada Shermuhammad Munis Xorazmiyning "Munis ul-ushshoq" devonida shoir shaxsiyatining namoyon bo'lishi masalasi tadqiq etiladi. Devonning debocha qismi hamda avtobiografik xarakterdagi g'azallari asosida Munisning hayotiy kechinmalari, ruhiy olami, ijtimoiy qarashlari va davr voqeligiga munosabati tahlil qilinadi. Shoir ijodida aks etgan alam, hijron, yolg'izlik, norozilik va adolat istagi kabi motivlarning shakllanish omillari yoritiladi.

Kalit so'zlar: Munis Xorazmiy, Munis ul-ushshoq, avtobiografizm, lirik qahramon, shoir shaxsiyati, g'azal, hijron, yolg'izlik, adolat, mumtoz adabiyot.

Аннотация. В данной статье исследуется проблема проявления личности Шермухаммада Муниса Хорезми в диване «Мунис ул-ушшоқ». На основе предисловия дивана и газелей автобиографического характера анализируются жизненные переживания поэта, его духовный мир, общественные взгляды и отношение к событиям эпохи. Освещаются факторы формирования таких мотивов, как скорбь, разлука, одиночество, протест и стремление к справедливости.

Ключевые слова: Мунис Хорезми, Мунис ул-ушшоқ, автобиографизм, лирический герой, личность поэта, газель, разлука, одиночество, справедливость, классическая литература.

Introduction. In the history of Uzbek classical literature, the issue of the inextricable link between the personality of the creator and his artistic heritage is of great scientific importance. In particular, the study of literary texts that reflect the autobiographical works and personal experiences of writers allows us to understand their worldview, spiritual world, and creative laboratory more deeply. In this regard, the legacy of the great poet, historian, translator, and enlightener Shermuhammad Munis Khorezmi, who lived and worked in the late 18th and first half of the 19th centuries, deserves special attention. As one of the great representatives of Uzbek classical literature, Munis Khorezmi occupies a worthy place in the history of literature not only with his diverse creative activity, but also with his rich spiritual heritage. His divan "Munis ul-ushshaq" is one of the important sources that embodies the poet's lyrical views, life experiences, and spiritual experiences. In particular, the autobiographical information found in the preface to the divan and some ghazals is of great importance in shedding light on the tragic pages of Munis's life, youth, creative formation, and life. The poet's family losses, complex relationships in the palace environment, and the socio-political conflicts of the era had a significant impact on his artistic thinking. As a result, motifs such as pain, exile, loneliness, discontent, and the desire for justice took a leading place in Munis's poetry. This situation makes the study of the connection between the image of the lyrical hero in the poet's works and the author's personality one of the most pressing issues.

Literature review. Scientific studies of the personality and creative heritage of the poet began at the beginning of the 20th century, and the first scientific article on this topic was written by Rahmat Majidiy. In subsequent periods, the life, literary activities and works of the writer were widely analyzed and covered in the studies of such scholars as A. Bobojonov, V. Zohidov, V. Abdullayev, J. Sharipov, A. Murodov and N. Jumayev, based on various scientific interpretations.

Research methodology. Historical-comparative, biographical, descriptive, and analytical methods were used in this research.

Results. The moods of pain, discontent, and internal rebellion observed in Munis's poetry are nourished by his fate and the social environment of the time he lived. The successive heavy losses that occurred throughout the poet's life left a deep mark on his psyche, and this situation was also reflected in his work. In particular, the suffering caused by the loss of loved ones caused the intensification of the tones of pain and longing in many of his poems. Munis also specifically touches on this in the preface to "Munis ul-ushshaq". The poet expresses the hardships he experienced due to the death of his parents and loved ones in the following verses:

Tiyra qildim dudi ohimdin jahon koshonasin,
Har birining sugi anduhidin aylab nolalar.
Laxta-laxta ashki xinolud ila qildim ravon,
Har biri hajrida bag'rimni qilib pargolalar.

severe mental anguish and pain of separation that the poet experienced. Munis also explains the impact of the misfortunes that befell him on his work, emphasizing that these tragedies spoiled the garden of his soul, as a result of which poems were born that were watered with pain and longing. However, explaining the depression and suffering in Munis's work only in terms of family losses does not give a complete picture. The poet's spiritual experiences are also closely related to the social injustices of the time, the loss of sincerity between people, and spiritual decline. Therefore, in his works, the themes of love, exile, and separation often go beyond personal experience and acquire a broader social meaning. Through these images, the poet illuminates the problems of his time, shows the crisis in human relations, and expresses his attitude to the existing vices in society. As a result, the motifs of pain and exile in Munis's lyrics become an artistic expression not only of personal tragedies, but also of the realities of the era.

In order to fully understand the autobiographical elements in the poetry of Munis Khorezmii, it is important to study the sources related to the poet's life path in depth. Because many of his ghazals and poems reflect his personal life, spiritual experiences, and attitude to the realities of the era in artistic form. The poet's youth, life experiences, and the formation of his worldview under the influence of the social environment are reflected in his lyrical heritage.

Literary critic Nusratilla Jumayev pays special attention to the autobiographical information found in the preface to Munis's divan "Munis ul-ushshaq." In this source, the poet sincerely describes his youth, interests, and spiritual experiences. In particular, he describes his youth as he became acquainted with the world of beauty and love, and lived enjoying the pleasures of life: "In the midst of that fire of bliss, though poor, needy, and in the air of the day of Shabab, I was filled with a mood of joy and delight, and was possessed by the qualities of love and affection, and I fell into the world of vanity and reached the status of disgrace, from the desire for the vision of the beloved, I took a mad step into the wilderness of madness, and from the spectator of the beauty of the beloved, I reached the mountain of trouble, the Farhad young man." The poet describes these situations in more detail in the form of a masnavi:

Qayon jilvagar bo'lsa ahli jamol,
Boshimni qilib yo'lida poymol.
Qachon chiqsa bir uydin ovozi chang,
Qilib raqs oning davrida bedarang.
Birov aylasa ne navozandalig',
Kamar bog'ladim qilg'ali bandalig'...
...Gahi maktab ichra kirib shodkom,
Gahi madrasa sori aylab xirom.
Qayu yerda ahhob bazm aylasa,
Tarab irtikobig'a azm aylasa,
O'zumni alar ichra solur erdim,
Ko'ngul qong'ucha bahra olur erdim.

These lines show that Munis's childhood and adolescence were relatively happy, carefree and enjoyable. Along with his studies, he also enjoyed socializing, conversation and the literary environment. However, the later stages of the poet's life are marked by difficult trials and tragic events. It was these life experiences that

served as an important factor in the formation of his worldview and artistic thinking and laid the foundation for the strengthening of the motifs of pain, anguish, loneliness and discontent in his later work.

In Munis's ghazals, the issues of human and social relations, friendship, loyalty, and the problems of the times play an important role. The poet interprets life as a kind of criterion that tests human nature and reveals its true nature. Therefore, he strives to truthfully reflect the character, human relations, and spiritual image of his contemporaries in his poems. This can be clearly seen in the following verse:

Davlatning boridadurlar barcha olam oshno,

Qaytg'ach davlat jahonda topilur kam oshno.

criticizes selfishness and insincerity among people. In his opinion, some people understand friendship not as a human virtue, but as a phenomenon related to wealth and position. When there is wealth and prestige, friends increase around, but with the loss of state and position, a person remains alone. In this respect, this verse is also inextricably linked with Munis's life experience, recalling his periods of working in an influential position in the palace and the loneliness he experienced in the later stages of his life.

For the poet, being spiritually alone while living among people is one of the most difficult afflictions. This mental state is expressed in the following verses:

Uyla bekaslik meni mahzung'a topmish dastkim,

Bir kishi yo'qdur manga juz kulfatu g'am oshno.

reflects the lyrical hero's deep suffering, his need for human love and sympathy. According to the poet, the reason for such loneliness is connected not only with personal fate, but also with the era itself. This view is expressed more clearly in the following verses:

Baski davron xohishi begonalig' solmoqq'adur,

Bir-birig'a bo'la olmas ikki hamdam oshno.

Kimki bo'ldi oshno yot ayladi begonalig',

Topmadim bu davr aro bir ahdi mahkam oshno.

In these verses, the poet reveals the contradictory essence of the time. According to his interpretation, the injustice and spiritual decline of the era have eroded sincere relationships between people and sowed the seeds of alienation between them. As a result, such high values as friendship and loyalty have weakened, and people have become indifferent to each other. Therefore, Munis, describing his spiritual suffering, does not leave them at the level of personal experiences, but connects them with the problems of the era and society. As a result, the theme of friends and friendship becomes one of the important socio-philosophical themes in the poet's work, illuminating the issues of the time and the people of his time.

In the lyrics of Munis, the life observations and spiritual experiences of the lyrical hero play an important role. The hero described by the poet realizes the sharp difference between his dreams and aspirations and the existing reality. He sees that the people he considered friends turned out to be enemies, and that behind the relationships he thought were sincere, there was hidden self-interest and hypocrisy. The lyrical hero, who expected love, support, and loyalty from people, on the contrary, encounters helplessness and suffering. From this perspective, these ghazals shed light not only on the personal spiritual state of the poet, but also on the socio-spiritual landscape of the era in which he lived.

In the autobiographical works of the "Munis ul-ushshaq" divan created in the later years, firm conclusions about life, society and people are clearly noticeable. The poems belonging to this period express the poet's life experience, spiritual suffering and views on the times more deeply. In particular, the following verses clearly demonstrate Munis's difficult financial and spiritual situation and his need for human attention and encouragement:

Og'ir aylar qulog'in qasd birla,

Birovga dardi holim qilsam a'lom.

Na shah ollida bor bir qulcha qadrim,

Na qullardin menga bir itcha ikrom.

Na nasrim hosili judu suyurg'ol,

Na nazming'a sila tahsini in'om...

Ham ahbob bo'lub xasm uylakim charx,

Ham aqronim bo'lub zid misli ayyom.

Farog'i jam'iyat mendin qilib ram,

Bo‘lub ranju parishonlig‘ manga rom...

In these verses, the poet describes his loneliness, worthlessness, and alienation from society. The lyrical hero cannot find a worthy listener to express his pain. He is neither valued by the rulers nor respected by ordinary people. The transformation of his friends into enemies and the opposition of his peers further aggravates his mental anguish. As a result, grief, anxiety, and confusion become his constant companions. This ghazal not only illuminates the mental state of Munis in the last periods of his life, but also reflects the poet's views on the times and society. It artistically expresses the decline of human kindness, the decay of sincere relationships, and the spiritual loneliness of the creator.

The period in which Munis Khorezm lived and worked is characterized by complex socio-political processes in the history of Khorezm. During this period, political instability, economic decline, and spiritual crisis were clearly manifested in the life of society. In particular, the struggle for power between the rulers of the Khiva Khanate had a negative impact on the internal life of the country and led to the hardship of the people's lives

over the interests of the people in state administration, conflicts between officials, and internecine wars significantly slowed down the country's development. As a result, development in such important areas as agriculture, trade, culture, and education slowed down, and the standard of living of the population deteriorated. In particular, the taxes and obligations imposed on the working people further aggravated their economic situation.

Another important feature of this period is associated with the intensification of social inequality. Historical sources indicate that in the late 18th and early 19th centuries, slavery relations were preserved in the territory of the Khiva Khanate, and slave markets operated. This situation indicates injustice in society and insufficient respect for human dignity. Living in such difficult historical conditions, Munis Khorezm did not remain aloof from the social problems of his time. In his works, the poet artistically interpreted the contradictory aspects of the era, the difficulties in people's lives, and the consequences of spiritual decline. Therefore, justice, humanity, kindness, and dreams of a perfect society occupy a special place in his poetry. The motifs of discontent, pain, and suffering in Munis's work are also closely related to this historical and social reality.

The "Munis ul-ushshaq" divan is an important source in studying the poet's personality. The ghazal and preface sections of the divan reflect Munis's life experiences, spiritual suffering, and views on the time and society in an artistic form. The poet's family losses, injustices in the palace environment, the suffering he experienced from his loved ones, and the complex social conditions of the era had a strong influence on his worldview. The image of the lyrical hero in the divan is largely consistent with the author's own personality. The themes of exile, loneliness, sadness, friendship, and loyalty found in the divan are closely related to the poet's individual experiences. In particular, the motifs of helplessness, worthlessness, and thirst for love reveal important aspects of Munis's psyche. The poet interprets his pain not only as a personal misfortune, but also as a consequence of the shortcomings of the time and the spiritual decline in society. In this respect, the "Munis ul-Ushshaq" divan is not only a work of art, but also an important autobiographical source for studying Munis's personality, worldview, and spiritual world.

Conclusion. Munis Khorezmii's divan "Munis ul-ushshaq" is an important source for studying the poet's personality, worldview and spiritual experiences. The results of the study show that the image of the lyrical hero reflected in the divan is in many ways closely related to the author's own life and fate. The poet's family tragedies, the loss of loved ones, injustices in the palace environment and the complex socio-political conditions of the era had a strong influence on his artistic thinking. The autobiographical elements in "Munis ul-ushshaq", especially the personal experiences found in the preface and some ghazals, serve to illuminate Munis's life path, spiritual world and human qualities. The leading place of the motifs of pain, exile, loneliness, friendship, loyalty and justice in the poet's work reflects not only his personal pain, but also his attitude to the problems of the time and society. As a result, the poet's individual experiences acquire a general social meaning and become a means of artistic interpretation of the reality of the era. The divan "Munis ul-ushshaq" has a special scientific value as a unique example of the artistic reflection of the personality of Munis Khorezm. The study of the divan from an autobiographical and poetic perspective allows us to understand the poet's creative world more deeply, as well as to draw important theoretical conclusions in studying the relationship between the author's personality and the artistic text in Uzbek classical literature.

References:

1. Abdullayev V. History of Uzbek literature. Book 2. – Tashkent: Teacher, 1980.
2. Jumakhoja N., Adizova I. There is no monument more beautiful than the word of God. – Tashkent: Uzbekistan, 1995.
3. Jumaev N. Muniz beauty - Tashkent : Literature and art publishing house , 1991.
4. Muhammad Riza Mirab Erniyozbek son of Ogahiy. Works. Volumes 1–6. – Tashkent: Literature and Art, 1971–1980.
5. Munirov K. Ogahiy: scientific and literary activities. – Tashkent, 1959.
6. Munirov Q. Historical works of Munis, Ogahiy and Bayaniy. – Tashkent: Fan, 1960.
7. Mallayev N. History of Uzbek literature. Book I. – Tashkent: O'qituvati, 1976.
8. Oybek. Works. Volume IX. Research and articles. – Tashkent: Gafur Ghulam Literature and Arts Publishing House, 1974.
9. Khorezmiy Munis, Shermuhammad. Selected / Prepared for publication by Yu. Yusupov. – Tashkent: Literature and Art Publishing House, 1980.
10. Munis Shermuhammad. Literacy education: (A guide for literature teachers) / Prepared for publication, author of the foreword and comments N. Jumakho'ja . – Tashkent: Teacher, 1997.