

**FRIENDSHIP REPRESENTING IN LETTERS
(BASED ON LETTERS BY MUKIMI AND FURKAT)**

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ANNOTATION

This article talks about the letter genre, its importance, the role of this genre in the work of the authors of the literary environment of Kokand, including Furqat.

Keywords: Letter genre, Alisher Navoi, "Munshaot", literary environment of Kokand, Muqimi, Furkat, fine arts.

The letter is considered a written appeal, and this genre has been and is being used effectively both in world literature and in Uzbek literature. All readers are familiar with Alisher Navoi's letters to his teachers and friends, Babur's letters of advice to his children. Abdulla Qahhordek It is known to many that the letter from the writer motivated O'tkir Hashimov and Shukur Kholmirezayev to appear on the stage of creativity.

In the letter genre, the creator tries to fully illuminate his spiritual world. Because the letter serves to understand and express the experiences of the creator, his creative world in literature. is an important source. The writer or the hero of the work wrote to certain persons His letters have social, historical and literary value, and he is distinguished by the fact that he covers a great meaning in his short lines.

Formation and development of the letter genre in our literature Alisher Navoi

It can be seen from the preface of "Munshaot", a collection of the poet's letters. The letters written by Alisher Navoi in Persian that it has a high style, which is still in Turkish literature writes that nothing has been done and that he was the first to try the letter genre.

After our great poet, many artists began to turn to the letter genre. Among them, the poets of the literary environment of Kokand also created beautiful examples of the letter genre. is worthy of special attention due to its mature form and artistic wording. Through these letters, the reader will know that the delicate bond of true friendship is firmly established between the two artists:

Shukurkim, Xo'qand aro sog'-u salomat borman,
Davlat-u xursandlig'lar birla barxurdorman.
Yozib erkansiz yaqinda mulla Ahmadjonga xat,
Nechadin so'ng, xayriyat, xat oxirida borman

Through these verses, which are mixed with irony, Furqat seems to resent his friend and teacher for not remembering him more:

Muddati bir oy erurkim, munda Maxdumxon bila,
Kecha-kunduz hamdam-u hamroh, hamraftorman...

In the letter, we observe that Furqat described not only Muqimi's inner world, nature, but also his own spiritual world:

...Boz aytdim:ul kishi az sidqi dil oshiq edi,
Toqatim yo'qdur meni,men og'zaki xushtorman
Bu tariqa guft-go'yi hazli birla oqibat
Shahrg'a keldim olib qo'ymasdin oxir korman
Men uchun xat qilsangiz ayting dedilar ko'p duo,
Shul sababdin muncha so'z qildim siza izhor man...

It was expected that the talented poet Mukimi would write a reply to this letter consisting of 28 lines. In fact, Mukimi sent a reply to the above letter of Furqat when he was in Tashkent in 1887-1888. proved once again that he is a master.

Ne qilay sizlarga yo'q bo'lsa gul-u gulzorman,
Muddao topishmog'-u,man tolibi diydorman.
Har nafas some' bo'linglar toki,ey ahhoblar,
Aylayin kayfiyati ahvolni izhorman...

We witnessed that the life path of the resident was not easy, and that the life of the poet was full of hardships when we got acquainted with the biography of the artist. In fact, in the course of the letter, as Mukimi describes his "state of mind", we can "hear" from his own mouth that he is suffering from a depression in both his material and spiritual world. He wrote this letter to his friend. accepting it as "writing of the heart", we notice that many depressed situations were observed in the poet's psyche.

Do'st bo'lib har kishig'a,ko'rdim andin ming jafo,
Topmadim,dunyoni kezdim,munis-u g'amxorman.
Ro'zg'orimdir parishon,zohir-u botin xarob,
Charx davridin jigar xun,siynasi afgorman...

Mukimi uses beautiful examples of artistic art in all his poems. This tradition of the artist continued in his letters:

Har sahar g'am yeb tutarman bu mahallar ro'zani,
Shom bo'lsa aylaram mehnat bilan iftorman.
Topdi dil oynasi sayqal g'uboridin xating,
Yo'qsa sar to po edim anduh ila zangorman.

In these verses, the art of allusion, contrast, and contrast are used so skillfully that it seems like proof that Muqimi did not remain a bright figure in the literary environment of Kokhan for nothing. In the course of the letter, the poet told Furqat that he was grateful for the letter addressed to him, that he was offended that some of his loved ones did not write a letter asking him about the situation, that is why he wanted to write a letter leaving them behind, and then he did not do so out of anger. This poetic letter, written around 20 stanzas, ends as follows:

Hasbi hol aylab qilibdur xat,so'rab holin,Muqim,
To qiyomat Furqatiydin emdi minnatdorman.

Bejiz Alisher Navoi did not finish the verses "Who ever has a broken heart, let him rejoice in the memory of a broken-hearted person, let him who has a lot, let him be prosperous if the

Kaaba is destroyed." The fact that Muqimi's "memory made me happy" and Muqimi's response to him in a suitable way is proof that these artists are Benazirs not only in the world of literature and poetry, but also in the world of humanity. I think that if today's artists strengthen their friendly communication with each other without getting involved in some pointless disputes on social networks, our literary literature would reach its highest peak. We are descendants of genius poets Alisher Navoi, Abdurrahman Jami, Muqimi-u Furqat, and their successors!

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