

## A PERFECT HUMAN CHARACTER IN THE CREATION OF MIRZO KENJABEK AND ASKAR MAKHKAM

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### Abstract

The goal of artistic creation is to analyze and interpret the human psyche, and each artist has a unique approach to this process. Mirzo Kenjabek and Askar Makhkam are poets who share the same spirit and opinion. This is the reason for the strong feeling of oriphon in their poetry, the virtues glorified in the Holy Quran and Hadith are sung loudly. In the article, the role of the image of the Perfect Man in human spiritual maturity is studied on the example of the work of Mirzo Kenjabek and Askar Makhkam.

### Keywords

Askar Makhkam, Sufism, Perfect person, image, lyrical experience, pain, love, Mirzo Kenjabek, lyrics, image, poetry, creative manner, style, laconism, artistry, translation.

The goal of artistic creation is to analyze and interpret the human psyche, and each artist has a unique approach to this process. In other words, the national mentality, lifestyle, traditions of the people to which the hero belongs, artistic way of thinking and style of the creator, and creative manner are of decisive importance. Mirzo Kenjabek and Askar Makhkam are poets who share the same spirit and opinion. This is the reason why their poetry has a strong tendency to oriphon, and the virtues glorified in the Holy Quran and Hadith are sung loudly. For both poets, there are themes such as truth, mother, homeland, perfect person, heart, words, love, faith, poetry, whose words are not heavy for the tongue, and they do not get tired no matter how many times they sing. On the contrary, like a Nightingale falling in love with a flower, the poem comes to the field, constantly "flowing" from his pens...

Askar Makhkam:

Hey, watchers, I was also a noble song,  
Sometimes it was mourning, sometimes it was a funeral, sometimes it was a wedding.

Maybe you remember this bandana too,  
I was not a poet, I was just honest...[1. 429-445]

says, the lyrical hero of Mirzo Kenjabek

"My black eyes remain,

They look in my pocket" [2. 76]

he writes. The "third man" mentioned by the poet Abdulla Oripov is now everywhere. The sufferings that come to the poet's family come not from their own, but from the grief and sorrow of others. Loving one's country, neighborhood, loving and honoring existence, nature and vegetation, seeking meaning and wisdom from every visible, obvious and invisible existence are characteristic features of both poets. In the work of Askar Makhkam, there are many poetic images such as autumn, moon, leaves, wall, sword, and rain. A poet, like an interpreter of nature, sees wisdom in every particle, his soul's eyes are so clear that

Remember me when you wander in empty valleys again,

Remember me when the wind blows again in the rainy gardens.

....At night, the yellow moon wanders like a stranger, lonely,

Remember me when you bow down in the clouds. [3.]

The hero of the poet Askar Makhkam is a deep thinker and has a unique melancholy nature. His character is characterized by thoughtfulness, restraint, and breadth. Love in the lyrical hero of the poet Mirzo Kenjabek has a very deep meaning:

Divine, your mountains are moving,  
The feast of your dead valleys.  
A thousand words of wisdom are in one art,  
Chirildok flour - eternal pleasure! [4.76]

And the lyrical hero of the poet Mirzo Kenjabek looks around in a rather enthusiastic and optimistic mood:

Apricot blossomed in the gardens of Surkhan,  
Our south is ready for spring.  
Flowers are like leaves in the wind of days  
Whispering letters flying... [5.9]

We said that there is a mutual spirit in the hearts of both poets. There is a twin feeling in their hearts, which is the sorrow of the hereafter. There are hundreds of rubai's left from Askar Makhkam. In them, one can notice the laments of the heart of the "wise man", who was engaged in the exegesis of the Quran all his life, who read Hafiz and Bedil with love:

Praise be to God who created us,  
Praise be to Ul Khaliq Ustad who said "Iqra".  
After all, we were originally dirt, there is no shit,  
Our humanity is enough, praise to this creation. [6.]

As can be seen above, in A.Makhkam's work, poems in the spirit of creation to the Holy Quran and Hadith, to the words of the saints occupy a great place. The same spirit prevails in the last 30-35 years of work of Mirzo Kenjabek. Especially the quatrains of the poet "Within Four Walls" are full of wisdom:

The law is part of the law of no love,  
Fate! So don't suck my blood.  
The opponent bet everything but his life,  
I have nothing but a piece of my soul.  
Or look at this poem:  
Hello! Pure light shines before you,  
The most beautiful behavior is your behavior.  
Banda's boundaries are futile,

Wherever I look, Your property is in abundance. (Mirzo Kenjabek) From the poem "Tatabbu' to Sufi Allahyar") [7.170]

The heart and whole body of both poets are connected to Haqq. The main poetic rank is composed of a call to purity, an invitation to love, and a breath of beauty and righteousness. Oriental poetry is the main source of their creative development. Verses written by them include Nawaz of Nawais, Bedils, Hafiz Shirazis, and Makhtumqulis. The rivers from which they drank water are only one - the ocean of the pure river of truth. One can feel the strangeness in Askar Makhkam's "Tavajjuh" epic and Mirzo Kenjabek's "Quran inspirations" series. Mirzo Kenjabek's hero, like Askar Makhkam, values love very highly. He feels that lack of love is the beginning of all evil:

If you love, say that I was born.  
If you are loved, say, I am alive.  
No one died from Hijran, though  
If you are left without love, say I'm dead! (Mirzo Kenjabek)

Poet Askar Makhkam gives a greater value to love. In this, the poet effectively uses the art of repetition:

I was a lonely soul, my soul is filled with love, love,  
 Let the buds slide and break so that my blood is running Love, Love.  
 A nightingale fluttered instead of blood on the edge of swords,  
 From the burning ashes of my soul, my mind and faith are lit. Ishq, Ishq.[8.]  
 Or he says at one point:  
 Oh, madman, unless you are there,  
 Maybe genius, maybe very helpless.  
 Die in love, die in love, die in love,  
 Gulzor - today, tomorrow - without a grave. [9.]

It is not surprising that this poem was one of the poems that first introduced Askar Makhkam:  
 They were wrong when they chose us  
 When we first caught it, the choirs got lost.  
 If we ask, he will give it to us one day  
 We are the poor, and the poor have gone astray.  
 We can hardly fit into our hut  
 The strings were mistaken for being wide.  
 We are like Hussain in the desert  
 The horses we were on got lost.  
 What did we do when we came to the world?  
 We are crazy... crazy people are lost...

Askar Makhkam's poetry is dominated by bitter sarcasm and a rare mood. In order to deeply understand this meaning, the spiritual world of the student, the treasure of the soul should be rich, and first of all, the student should make special preparations for this reading. It should be said that another aspect that unites both poets is the vastness of the vocabulary, the vast range of meanings, the words are carefully arranged like pomegranate seeds:

My heart has nowhere to go,  
 My soul has nowhere to go.  
 I'm not afraid of execution  
 There is no gallows whose wood is higher... [10.]

A great example of the art of exaggeration can be seen in the last line here.

The army of words and thoughts raised against the evils that exist in human nature, but are resistant to reform, rise to the level of a social phenomenon. "Analhaq" is the poet's first collection "Navroz", "Prayer" and dozens of sincere books that followed.

Askar Makhkam seems to exaggerate the flaws that exist or appear in human nature.

At first glance, it gives the impression of the poet's hatred towards humanity, but if you look deeper, it is not difficult to notice that these cruel lines were written on white paper because the desire of the children of Adam to see perfectly was victorious.

When faith is sold, there is no market left  
 he wouldn't be shameless, he wouldn't be shameless...  
 Instant selling old dead  
 later there would be no grave for the dead...

However, he is one of the creators who can be counted on in any case.

Poet's "Navroz" (1988), "Tazarru" (1991), "Ibadat" (1993), "Tavajjuh" (1994), "Ishq" (1994), "Haq" (1998), "Analhaq" (2003), His works such as "Tabriz Daftari" (2003) and "Aq Kitab" (2003) testify to this.

In most of his poems and prose works - the novel "Dor", in his memoirs about Shavkat Rahman, Loyiq Sherali, in the poetic and prose stories "Aq Kitab", "The Last Dervish", and in the pamphlet "Understanding Khayyam", the words and phrases fell to the ground as if from the bosom of clouds. It takes on a ferocious hue like raindrops falling on the sharros.

I'll be back. I can't take a man's hand

sometimes bed...

sometimes soil...

sometimes I'm a crown...

I don't know myself

Yesterday I was a gardener, today I am a gardener...

Literature is a delicate phenomenon consisting of the harmony of spirit and words. That is why uniformity-repetition has never adorned the world of words. In Askar Makhkam's verbs, restlessness mixed with sadness is always like this: "Yesterday I was a gardener, today I am a woodcutter". It is this feeling of thinking about the consequences of every work, calling the heart to good deeds, that gives maturity and thoroughness to the work of the poet. Philosophy in these lines is poured into the veins. This philosophy is characteristic of the work of the poet Mirzo Kenjabek and is mixed with the love of the Motherland:

We translated secrets from the heart,

We made the ancient Termiz into verse!

May he find love forever,

May this place never be found. [11.157.]

In the work of the poet Askar Makhkam, the Quranic themes become more and more polished from poem to poem, from word to word:

No one who is not human, never

without reading the word of the great Quran!.. [12.]

At the end of this poem, the poet made a very beautiful conclusion:

Words never die! Unkillable!..

The soul of words is in the hands of God!

These words of the poet about the power of words undoubtedly apply to himself. Although the poet himself is not alive now, his words are alive and will always be.

There is another ocean that unites both poets. This is the world of translation. It is safe to say that both poets are skilled translators. "Avesta" by the poet Askar Makhkam, "Kashf ul-asrar" (literary-mystical interpretation of the Holy Quran) by Khoja Abdullah Ansari, J. He translated Rumi's "Spiritual Masnavi" (Book 1), samples of Shams Tabrizi's ghazals and poems of Iranian poets ("The Leaf of Emotions", 2005). The translation horizon of the poet Mirzo Kenjabek is wider and brighter. Mirzo Kenjabek wrote A.S. Pushkin's poetic novel "Eugene Onegin" (1988), Farididdin Attar's book "Tazkirat ul-Avliya" (1997), Makhtumquli's Election (2004), James Aldridge's short story "Strange Mongolian Horse" (in collaboration, 2012), Sirojiddin translated Osman Oshii's poem "Omoli" (1999), as well as Hafiz Sherozi, Saadi Sherozi, Yunus Emro, I.V. Goethe, Nicholas Gilen, Gevorg Emin, Oljas Suleiman, and Zayniddin Vasifi into Uzbek.

Also, the books "True Love" (1999), "Sufism and Beauty" (2004) by Mahmoud As'ad Joshon, "Sunani Tirmizi" by Abu Isa Muhammad al-Tirmizi ("Al-jami' as-sahih", 1999, 2009, 2012), "Ahli sunnat wal-jamaat aqeed" by Muhammad Zahid Kotku (1998, 2001, 2004), "Jami' ul-mutun" by Kumushkhanaviy (2000), "Murshidi mutaahhiliyn" by Qutbiddin Izniki (2002); Haji Ahmadjon Makhdum Hanafi's books "Risolai sujudi sahv" (2004), examples of the works of "Makhtumquli" were also published in the translation of Mirzo Kenjabek.

In conclusion, it can be said that

1. The creativity of both our poets is a unique ocean, and everyone can collect countless treasures from it. In the work of both poets, the feeling of longing for a perfect person, the feeling of educating a perfect person is of primary importance:

Although the wheel -

there is a sky

it will always be like this...

No one who is not human, never

Navoi's unread word!.. (Askar Makhkam)

Or:

O Lord! Shine and light my being,

Shine a clear and pure light, shine!

If not, give me luck, give me strength and help,

Embrace the boundless ocean! (Mirzo Kenjabek)

2. The national mentality, lifestyle, traditions of the people to which the hero belongs, artistic way of thinking and style of the artist, creative manner are of crucial importance. Mirzo Kenjabek and Askar Makhkam are poets who share the same spirit and opinion. In their poetry, the strong tendency to oriphon, the noble virtues glorified in the Holy Quran and the Hadith have priority.

3. The works of both poets are characterized by glorious sounding themes such as Truth, Mother, Motherland, Perfect Man, Heart, Words, Love, Faith, and Poetry, "the words of which are not heavy on the tongue".

4. Loving one's country, neighborhood, loving and honoring existence, nature and vegetation, seeking meaning and wisdom from every visible, obvious and invisible existence are characteristics of both poets.

5. The heart and whole body of both poets are connected to Haqq. The main poetic rank is composed of a call to purity, an invitation to love, and a breath of beauty and righteousness. Oriental poetry is considered an important source in their creative development. The feeling of longing for the perfect person is common to both creative worlds. [13.84-87]

6. Another aspect that unites both poets is the vastness of the vocabulary, the vast range of meanings, the words are carefully arranged like pomegranate seeds.

7. There is another ocean that unites both poets. This is the world of translation. It is safe to say that both poets are skilled translators.

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