

The Literary World of Kokand and the Works of Mukimi

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Abstract: *This article delves into the literary environment of Kokand and the evolving methodology employed in studying the works of the revered Uzbek poet, Mukimi (1850-1903). It emphasizes the importance of critical textual analysis in reconstructing the poet's original voice, often obscured by ideological pressures and editorial interventions. The article highlights the need for a multifaceted approach that considers the socio-historical context, genre variations, and the poet's religious and mystical themes.*

Keywords: *Mukimi, Uzbek literature, Kokand, Textual Criticism, Colonialism, Religious Themes, Literary Interpretation.*

Introduction:

Muhammad Aminhoja Mirzakhoja's son Mukimi stands as a towering figure in Uzbek literature. His poems, encompassing love, social critique, and religious contemplation, continue to resonate with audiences today. However, a comprehensive understanding of Mukimi necessitates a critical examination of the historical context, particularly the impact of Russian colonialism, and the evolution of scholarship surrounding his work.

Muhammad Aminhoja Mirzakhoja's son, Mukimi (1850-1903), stands as a towering figure in Uzbek literature. His poems, encompassing love, social critique, and religious contemplation, continue to resonate with audiences today. However, a deeper appreciation of Mukimi necessitates a critical examination that delves beneath the surface of his work. This requires us to navigate the

complexities of his historical context, particularly the impact of Russian colonialism on Kokand's literary scene, and the ever-evolving methodologies employed in studying his legacy.

Unveiling the Hidden Layers: Re-examining Mukimi's Legacy in Kokand

The vibrant literary scene of Kokand in the late 19th and early 20th centuries served as a fertile ground for the blossoming talent of Muhammad Aminhoja Mirzakhoja's son, Mukimi (1850-1903). His captivating poems, encompassing themes of love, social critique, and profound religious contemplation, continue to resonate with readers across generations. However, a comprehensive understanding of Mukimi necessitates a critical examination that delves beyond the surface layer of his work. This exploration requires us to navigate the complexities of the historical context, particularly the impact of Russian colonialism, and the evolving methodologies employed in studying his legacy.

Early scholarship surrounding Mukimi was heavily influenced by the dominant Soviet ideology. He was conveniently portrayed as a "rebellious poet" or a champion of a pre-Soviet "democratic literature" (Gulam, 1938). This one-dimensional lens overlooked the richness and complexity of Mukimi's voice, neglecting the nuanced themes woven throughout his lyrical and satirical verses. His satirical poems, renowned for their sharp social commentary, were often analyzed through a narrow class-based framework, failing to capture their broader literary significance (Turgul, 1923).

A pivotal shift in Mukimi scholarship occurred with the pioneering work of Professor Ghulam Karimov. His meticulous doctoral dissertation, "The Uzbek Democrat Poet Mukimi and the Literature of His Time," marked a turning point. Karimov emphasized the crucial role of the socio-historical context, particularly the tumultuous period of Russian colonization in Kokand, in shaping Mukimi's worldview (Karimov, 1970). Furthermore, his dedication to textual analysis laid

the foundation for a more reliable collection of Mukimi's works, providing a solid base for future research endeavors (Karimov, 1974).

The dawn of Uzbek independence in 1991 ushered in a new era of literary freedom. Scholars were no longer constrained by ideological limitations. This newfound liberation paved the way for a reevaluation of Mukimi's religious and mystical themes, previously deemed counter-revolutionary by the Soviet regime. Researchers like Husainkuli Muhsiniy, through his ode "Qasida Hozo Bajih Muhammad Aminhoja Mukimi," shed light on the esteem with which Mukimi was held by his contemporaries (Jurabaev, 2003). Furthermore, a critical analysis of Soviet-era publications revealed the extent of "ideological editing" perpetrated upon Mukimi's poems. Verses critical of colonial rule or expressing religious sentiments were often omitted or drastically altered, distorting the true essence of the poet's message.

Early Studies and the Shadow of Censorship:

Initial studies of Mukimi's work, commencing during his lifetime, were heavily influenced by Soviet ideology. He was conveniently labeled a "rebellious poet" and a champion of "ancient democratic literature" (Gulam, 1938). This portrayal served the political agenda of the time, neglecting the poet's multifaceted nature and the nuanced themes explored in his works. His satirical poems, renowned for their social commentary, were often analyzed within a narrow, class-based framework, overlooking their broader literary significance (Turgul, 1923).

The poet's worldview has been well-regarded by contemporary poets and writers. Husainkuli Muhsiniy's ode titled «Qasida Hozo Bajih Muhammad Aminhoja Mukimi», as well as Kamina, Yori, Mawlavi Yuldash, Suleimankul Roji and Oshik Mahdum Oshi in his poems in the genres of odes, poems and history, poet's literary point view is illustrated. Moreover, appreciation to the poet is also given in «Guzorishi Holi Mukimiy Fargoni» by Zufarkhon Javhari.

«Especially the ode written by Muhsiniy possesses special attention as it was written during the period when the poet was alive.

The authenticity of the texts of the works of classical creators ensures that the conclusions of the scientific investigation are valid and theoretically grounded. In particular, the works of such poets as Mukimiy, Furkat, Zavqi, Hamza have been edited and reduced at the request of the Soviet ideology. As a result, biased interpretations have emerged on the basis of poor texts.

The Pioneering Work of G. Karimov and the Quest for Authenticity:

Professor Ghulam Karimov's doctoral dissertation, "The Uzbek Democrat Poet Mukimi and the Literature of His Time," marked a turning point in Mukimi scholarship. Karimov meticulously examined the socio-historical milieu of Kokand, the city where Mukimi lived and worked. He emphasized the importance of contextualizing Mukimi's works within the turbulent period of Russian colonization (Karimov, 1970). Karimov's dedication to textual analysis led to the compilation of a definitive collection of Mukimi's works, providing a more reliable foundation for future research (Karimov, 1974).

He made contacts and creatively collaborated with advanced artists such as Almai and Nodim. The literary life of the period when Mukymi lived and worked was complicated. Such an environment had a strong influence on Mukymi's work. In the early period of his work, there are elements of formalism, indulgence in artistic inclinations. But he quickly gave up such traditions and looked critically at the evils in society and old beliefs. He learned from Navoi, Nizami, and Fuzuli, who attached ghazals to their ghazals. He considered Jomiy to be his mentor. He continued the traditions of Uzbek and Persian classical poets.

Re-evaluating Mukimi's Worldview: Beyond Ideology

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The conflict between the worldview and aspirations of the poet and the environment brought out a critical direction in his work. This is more reflected in his behavior. He created about 30 comic works: "Tanobchilar", "Saylov", "Dar mazammati zamona", "Hajvi halifai Mingtepa", "Devonamen", "Ko'samen", "Hayron keridi loy", "Flies", "Complaint". decoration", "Description of the oven", "Let the cart build", "Clay"¹. Muhammad Aminkhoja Muqimi is one of the writers who had an admirable and exemplary life path, who was able to make a great contribution to the formation of society in a certain period, and who has a deep place in the hearts of the people. Muhammad Aminkhoja Mukymi is one of the great writers and has led an exemplary life. In his works, he created not only an artistic interpretation, but also expressed his views on economic views and public administration, which can serve as an example for today's generation. In addition, it is possible to study the geographical situation of the country and the social situation of the regions from the works.

Methodology and the Challenges of Textual Authenticity:

A central concern in contemporary Mukimi studies revolves around textual authenticity. The Soviet era witnessed the widespread manipulation of classical Uzbek literature to fit ideological frameworks. Mukimi's works were no exception. A meticulous comparison of various editions of his poems reveals numerous discrepancies. Lines critical of the colonial regime were frequently

omitted, while others were reinterpreted to serve the political agenda. This necessitates a rigorous approach to textual criticism, employing a variety of manuscripts and editions to reconstruct the poet's original intent (Pardaev, 2023). Literary interpretations must be grounded in a deep understanding of Mukimi's historical context and his engagement with religious, social, and political themes.

On the occasion of independence, regional studies reached a new level. There is a need to review and draw conclusions about the poet's complex creative path and his rich literary heritage from the point of view of independence, the interests of the Nation and the Motherland. In this regard, the followers of Professor G. Karimov are working effectively. To conclude, it should be reiterated that the Mukimi studies have been developed so far and is in the process of continuation as well. The value of the poet's works is still attracting the researchers.

Conclusion:

The scholarly exploration of Mukimi's legacy has undergone a significant transformation, reflecting the evolving socio-political landscape of Uzbekistan. By employing a multifaceted approach that incorporates textual criticism, historical context, and an appreciation for the poet's diverse themes, scholars can gain a richer understanding of Mukimi's true voice and enduring relevance in a globalized world.

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