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Abstract

Studying Mukhimi's life started while he was alive. Different discussions for his poems can be proof for that. Four years after the death of the poet, his initial completion was published by Nikolai Ostroumov in 1907 under the name "Devoni Mukhimi". In that completion consisted of not only his poems, there was his brief biography and creation. In 1910 in Portsev lithography was carried out the second edition of the works of the poet with the name "Devoni Mukhimi maa hajviyot". A number of articles were published in newspapers and journals. The auspicious work was carried out by the great poet Gafur Gulom. On his initiative, in 1938 was established and published the "Mukhimi bayazi". In "Beyaz" were given 27 poems of the poet, consisting of 800 lines, which were placed according to the features of the genre (satire-humor, lyrics) and they were given with the necessary explanations, dictionaries. In 1950 the works of the poet were issued in Russian in Moscow under the name "Lyrics and satire". On the occasion of the 50th anniversary of his death in 1953 a number of studies were created about him and laid the foundation for his studies. H. Yagubov's "Uzbek poet Mukhimi", A. Olimjonov's "Muhammad Amin Mukhimi", H. Zaripov's "Muhammad Amin Mukhimi", H. Razzakov's books "Mukhimi and Zakh", a collection of articles were published. This article covers the study of Mukhimi's life and activities in the textbooks of literature in the pre-Independence period.

Keywords: Literary Heritage, Kokand madrasahs, Democratic literature "Mukhimi bayazi", "Dorigo our property", "Hajvi Viktorboy", "Dar mardumi akjar batarig muhammas", "Dar mazamati zamona", "The poem of the poet who settled in Khukhand the honor of one rich man, "travelogue", "Dar mazamati frog"

INTRODUCTION.

During the years of independence, as in all spheres of our society, wide opportunities were created for rediscovering our national identity, exploring the previously unknown pages of our statehood history, and revisiting the history of our national literature in the socio-political and spiritual domains. It is worth noting that classical literary works hold a significant place in the literary and historical heritage of the Uzbek people. One of the urgent tasks of today is to study such works and our heritage objectively and to analyze them scientifically.

Undoubtedly, in the 19th and 20th centuries, one of the centers of Uzbek national culture was the city of Kokand. In the first half of the 18th and 19th centuries, great and renowned poets and thinkers emerged from this city in the realm of knowledge and enlightenment. In particular, during the 19th century, thanks to the efforts of Kokand Khan Umar Khan (1810–1822) and his wife, the poetess Nodira, an intellectual and literary atmosphere was formed in Kokand. The literary figures nurtured in this environment became active participants in the literary movements of various periods of our development. Their works have become the immortal spiritual treasure of our people. In 20th-century literary studies, the history of classical literature—especially its creators—was often evaluated one-sidedly. Due to various reasons, some literary works were not studied. If we look at the history of

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Uzbek literature from this perspective, it becomes clear that during the Soviet era, historiography tried to portray the history of science and culture of the Uzbek people in the 13th to 19th centuries in a diminished way. At that time, poets and writers were described as careerists and flatterers gathered around royal courts. When the literary activity of representatives of the Kokand literary environment was studied in Soviet literary studies, a one-sided attitude was taken toward their work. In particular, Ado was introduced as a representative of feudal-clerical literature. About him and others like him, it was said: “Sultonkhoja Tora Ado, the ‘malik ush-shuaro’ (‘king of poets’) of Umar Khan’s court, and his like-minded colleagues shared the same class interests. The Khans were leaders of such groups — that is, the ruling feudal aristocracy — and served as protectors of this class’s interests, more precisely, they were executors of the demands of that class.”

LITERATURE ANALYSIS AND METHODS

This work covers nearly a century of research in Muqimiy studies, utilizing comparative-analytical and historical-typological methods.

RESULTS

One such literary figure who occupies a worthy place in the history of Uzbek literature is Muhammad Aminkhoja Muqimiy. The poet was born in 1850 in the Bekvachcha neighborhood of Kokand (now called Muqimiy Street). His father, Mirzakhoja Mirfozil ogli, was a baker, and his mother was Bibiyosha Sayidolim Nodirshaykh qizi. His mother played an exceptional role in shaping his poetic nature, as she was well-educated and deeply familiar with oral creativity. Thanks to her influence, Muqimiy’s poetic talent developed. He wrote his first poem at the age of ten. Muqimiy was the third of five children in the family. He learned to read and write at the local school run by Domla Abdukhalil. He was also interested in calligraphy and studied the art of beautiful writing under the famous Kokand calligrapher Muhammad Yusuf. From the age of 15 or 16, he began writing poems under the pen name “Muqimiy” (meaning “permanent” or “steady”).

According to some sources, he later studied at the Hokimoyim Madrasa in Kokand and at madrasas in Bukhara, where he mastered Arabic and Persian. After graduating from the Kokand madrasa, he went to Bukhara to continue his education. There, over the course of several years, he devoted himself to knowledge and enlightenment and gained recognition as a leading poet of his time. Muqimiy completed his studies in 1876 and returned to Kokand.

Among the Kokand nobility, he was received with caution and not fully accepted. As the poet himself wrote: “It was precisely the unpleasant Kokand aristocrats who forced me to reconsider my views and helped me to develop new ethical and literary perspectives. My disappointment was actually a great help to me.”

As can be seen, the social environment played a significant role in sharpening Muqimiy’s pen. In literature classes, when studying the life and works of a writer, information about the author themselves holds a special place.

Where is such information usually taken from? It can be sourced from autobiographies left behind by the authors themselves, as well as from accounts by their contemporaries, peers, teachers or students, acquaintances, and admirers—whether oral or written. As we all know, enjoying the rare spiritual treasures left to us by Uzbek writers allows us to understand the spirit of each historical era,

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the lifestyle of the people, and the social relations specific to that period—mostly through the writer’s own lens and their ability to convey these to the reader’s heart. One of the most effective sources in this regard is the material preserved in the works of writers and poets themselves.

It is evident that biographical information plays a unique role in nurturing young people in the spirit of understanding and appreciating our national spirituality. For example, while speaking about Muqimiy, Nikolay Ostroumov, in his article, evaluates the poet’s character and writes:

“The poet is portrayed to the reader as someone resembling a wandering dervish, devoted to faith and poetry. Like many of his contemporaries, he was a zullisonayn (a master of both prose and poetry in two languages).”

A review of the textbooks “Literature” and “Uzbek Literature” used in general secondary schools shows that the poet’s childhood and formative years are covered only briefly. Because of this, it becomes difficult to grasp his inner world and spiritual state. That is why, today, it is especially important for every teacher to utilize information and communication technologies and press materials when studying the life and work of a writer. In the process of analyzing a literary work, incorporating the writer’s own thoughts can also yield very good results.

Based on the thoughts above, it can be concluded that, as the poet himself said, the lack of a warm welcome from the Kokand aristocrats, his moral disillusionment, and the development of new ethical and literary ideas actually helped him grow. A writer’s biography can be presented in various forms: as a scene connected to their life, especially as it relates to the work being studied; as an article giving a meaningful description of their creative personality; or as an in-depth account of their entire life and creative path.

In Uzbek literature classes, however, it is naturally not possible to cover all this rich material in full.

It is appropriate to reflect on the importance of extracting short passages from such materials. In general, using the writer’s own words and expressions gives readers the opportunity to closely understand the time in which the writer lived and created. Familiarizing students with the detailed history of a work’s creation allows them to be immersed in the historical context, better understand the social environment of that period, and observe the writer’s chosen stance toward it.

In the 1982 textbook for 8th grade students, authored by N. Mallayev, G‘.K. Karimov, and S. Ismatov, the following points are made regarding Muqimiy’s life and creative path: he is presented as one of the leading representatives of democratic literature, a pioneer of satirical poetry, and someone born into a poor craftsman–baker’s family. Muqimiy returned to Kokand from Bukhara around 1876. However, the ruling elite of Kokand did not greet the educated poet with an open heart or offer him a decent position. As a result, due to family circumstances, Muqimiy was forced to take a job as a clerk (secretary) at the Kokand Land Survey Office.

Muqimiy’s service in the land office left a deep mark on his life. The office’s officials, known as tanobchilar (land measurers), used to travel to rural areas before the harvest season to measure farmlands. Based on these measurements, land taxes would be imposed on farmers. As the office’s clerk, Muqimiy accompanied these officials and personally witnessed the realities of rural life. It is known that based on these life experiences and observations, Muqimiy created his famous work “Tanobchilar” (The Land Measurers).

Not long after, Muqimiy abandoned cooperation with these corrupt officials and resigned from his position. Around 1877, he took up employment as a silk weigher at the Oqjar ferry station, located

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in the northwest of Kokand along the Syr Darya River. Even there, the poet closely observed the lives of the local people and composed his “Muxammas about the People of Oqjar.”

However, just as Muqimiy was deeply disturbed by the misdeeds of the land survey officials, he was equally tormented by the injustices and violence committed by the masters of Oqjar ferry station against the people. This ongoing struggle between Muqimiy and the reactionary groups of his time is also reflected in his poem titled “Axtaring” (Search): “If the king disappears one day, search for him among the poor. Never call me unlucky or doomed—search for me with the truth.”

Indeed, the era in which Muqimiy lived was a complex and challenging one. Muqimiy lived and wrote during a complex period in the history of Central Asia, particularly at a time when the region had become a colony of Tsarist Russia. Emerging from among the common people, Muqimiy dedicated all his strength and talent to serve the interests of the masses. At the same time, he reflected the social changes brought by the Russian colonization into literature, playing a significant role in the renewal of Uzbek literary tradition.

Even during his lifetime, Muqimiy’s poems spread to different cities across Turkestan. Poets composed mukhammas (linked stanzas) in response to his works, and singers performed them as songs. Muqimiy was a prominent scholar and literary figure who

wrote poems addressing the national liberation movement and, through his intellectual power and influence, established his own literary school. He emerged as a passionate voice of the oppressed working class, poor artisans, craftsmen, and impoverished rural peasants.

In his writings, he boldly criticized the injustices and violence of the colonial regime, as well as its imposed rules and systems, using a popular and accessible style. His works glorified human love and affection, expressing the lives, hardships, aspirations, and dreams of ordinary people in a highly artistic and realistic manner. One of the key characteristics of any progressive literature is its connection with the people (“xalqchillik”). Democratic literature, which took shape in the second half of the 19th century under new historical conditions, reflected the realities of that era. It is considered progressive because it approached life with a commitment to truth, depicting social conditions as they were, without embellishment.

Muqimiy’s literary legacy is important precisely because it is rooted in the truths of life. His creativity continued the best traditions of Eastern literature—known in global literary scholarship as “Divan Literature.” At the same time, he brought into literature the new social realities of the Russian colonial era, contributing to its evolution and modernization. Among poets, Muqimiy stands out for his exceptional talent and distinctive literary style.

The study of Muqimiy’s works began during his own lifetime. Various discussions and articles about the different receptions of his poetry serve as evidence of this. Four years after his death, in 1907, his first divan was published under the title “Devoni Muqimiy” by Nikolay Ostroumov. Alongside his poetic works, this publication also included brief information about the poet’s biography and literary activity. In 1910, a second edition was printed by Portsev Lithography under the title “Devoni Muqimiy maa Hajviyot” (The Divan of Muqimiy with Satirical Works).

A more serious and comprehensive study of Muqimiy’s literary heritage began in the 1930s. During this period, significant and fruitful efforts were made to collect, study, and publish Muqimiy’s works. Numerous articles were published in newspapers and journals.

At the forefront of this noble endeavor stood the great poet G’afur G’ulom. At his initiative, the “Muqimiy Bayoz” (Muqimiy’s Anthology) was compiled and published in 1938. The Bayoz included

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27 poems consisting of 800 lines, organized by genre (satire-humor, lyric) and supplemented with necessary commentaries and glossaries.

In 1950, a collection of the poet's works was published in Moscow in Russian under the title "Lirika i Satira" ("Lyric and Satire"). In 1953, on the occasion of the 50th anniversary of Muqimiy's death, a series of studies were produced, laying the foundation for the field of Muqimiy studies (Muqimiyshunoslik). Notable works from this period include H. Yoqubov's "The Uzbek Poet Muqimiy," A. Olimjonov's "Muhammad Amin Muqimiy," H. Zaripov's "Muhammad Amin Muqimiy," H. Razzoqov's "Muqimiy and Zavqiy," as well as the collection of articles "Furqat and Muqimiy."

Numerous studies have been conducted on Muqimiy's poetic works. Unfortunately, during the Soviet period, many of these studies interpreted his poetry through the lens of Soviet ideology. As a result, much of his lyrical heritage was distorted and detached from its original essence. Many of his works were edited, shortened, or excluded entirely from official sources. Muqimiy's poems were preserved in various handwritten and lithographed bayoz collections, in artists' personal notebooks, in the collections of literature enthusiasts, and even on individual scraps of paper kept by various individuals. It is worth noting that efforts to gather and publish his works were carried out by Professor G'. Karimov, who oversaw the publication of Collected Works (Asarlar to'plami) four times (1958, 1960, 1973, and 1974). Sadly, these editions, too, did not present Muqimiy's literary heritage in a complete and accurate form due to the heavy ideological pressure of the Soviet regime.

Research on Muqimiy's manuscripts was carried out by A. Shokirov, who drew public attention to poems that had been omitted from the latest Soviet-era edition of Muqimiy's works [Karimov 1974].

Academic research has shown that Muqimiy's literary legacy was deliberately distorted during the Soviet era in the following ways:

1. Many of his poems with religious and Sufi themes were deliberately excluded from publication.
2. Muqimiy was intentionally portrayed as being hostile toward the wealthy, merchants, and judges, and this view was emphasized in studies as a priority narrative.
3. His attitude toward 'palace literature' and classical traditions was misrepresented, and artificial elements of class struggle were imposed on these interpretations.

Conclusion

It should be emphasized that although Muqimiy's literary legacy was extensively studied throughout the 20th century—with the publication of books, collections, anthologies, and bayozs (manuscript anthologies)—the research conducted prior to Uzbekistan's independence remained one-sided and aligned with the ideological interests of the former Soviet regime. His works of religious and Sufi content were largely neglected. Even those works that were included in academic discourse were often distorted in meaning and presented to the public in a misinterpreted form.

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