



LITERARY ENVIRONMENT IN KOKAND AND METHODOLOGY OF THE STUDY OF MUKIMI'S

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Abstract

In this article literary environment in Kokand and methodology of the study of Mukimi's creative works in the late XIX and early XX centuries developed. They are as follows: 1) Fair determination of the relationship between the socio-historical environment and the poet; 2) Selection of adequate criteria for assessing the creative outlook of the literary heritage; 3) The authenticity of literary interpretations; 4) The influence of creative works on the progress of literary-aesthetic thought in today's globalization.

Poets of the Kokand literary environment wrote in various genres and themes in the late 19th and early 20th centuries. The artists of this period enriched the treasury of our classical literature with their unique lyrical works. Muhammad Aminhoja Mirzakhoja's son Mukimi's (1850-1903) is one of such talented poets who lived and worked in Kokand.

Keywords: devon, manuscript, ghazal, theme, love, religious-mystical theme, enlightenment, social essence, moral-philosophical issues.

Introduction

Although the study of Mukhimi's work began in his lifetime, the literary heritage of the poet has not been studied in terms of the history and editing of the text. Oriental studies began mainly with the publication and popularization of the works of the poet Mukimi. For instance, his lyrical poetry and satirical poems were published in the Turkestan Gazette (annual editions in the years 1891-1903-1907).

N. Ostroumov gave examples of the regular comic works of Mukimi in the IX collection of « Notes of the Eastern Branch of the Imperial Russian Archaeological Society» published in St. Petersburg in 1894. After that, N. Ostroumov sorted Mukimi's works, and in 1907 he wrote «Devoni Muqimiy » [N.Ostroumov 1907, 236b], Muhammad Qasim Doda Muhammad's son «Devoni Muqimiy ma hajwiyyat» (1910-1912) for two times, and ordered Abdulqadir Khodandi to publish the collections by the pressing printing method «Bayoz ma hajwiyyat Mawlano Muqimiy





ma Mawlano Furkat». It is known that the literary heritage of the poet attracted the attention of researchers in the XX of the last century [Turgul 1923, 54b]. A serious study of the poet's work began in the 30s of past century. The poet Gafur Ghulam stood at the origins of this work. At his initiative, the «Muqimiy bayozi» [G. Gulam 1938, 189b] was created and published in 1938.

Several scientific articles, collections and monographs devoted to Mukimi's life and his creative heritage have been published. The doctoral dissertation of Professor G. Karimov, entitled «The Uzbek democrat poet Mukimi and the literature of his time», occupies a special place in the field of contemporary studies of Mukimi. These studies have partly explored the sources of Mukimi's life, work and heritage.

The body of the article. Muhammad Aminhoja Mirzakhoja's son Mukimi's life and creative legacy, has not ever been studied in a monographic way in the years of independence as it has not been objectively and thoroughly explored in the context of communist ideology. Therefore, there is a need for a comparative-textual study of the manuscripts of Mukimi and to re-examine the works of the poet and poems that are gathered based on modern achievements in textual and literary sources. Various lyrical and comic books in different sizes of Mukimi have been interpreted differently. It is also important to note that these interpretations are often far from the real nature of the text and are based on certain narrow templates. Therefore, there is a great need to study poet's poetry as an example within the issues of the textual interpretation.

Шунга кўра, шоир ижодини ва Қўқон адабий муҳитини ўрганишнинг методологик асосларига тўхталамиз.

Justification of the relationship between the poet and the socio-historical environment where he resided. Although considerable progress has been made in the study of the socio-historical environment of Kokand in the late XIX and early XX centuries, there are still some challenges to be addressed. In the Soviet studies, the subject was treated according to the criteria of the dominant ideology of that period and was interpreted as a rebellious poet as a representative of ancient democratic literature. His comic books have also been studied in a classical-ideological context, not by literary-aesthetic criteria. The book «Uzbek literature in the National Renaissance», which was created during independence, contains a relatively unbiased scientific literary heritage of the poet. In his thesis there was a need to justify the relationship between the creative and the socio-historical environment in which he lived.

Selection of adequate criteria for assessing the creative worldview of the author whose literary heritage is in the process of extensive research. This issue has a methodological significance in the study of the literary heritage of all educators who





lived and worked in the late 19th and early 20th centuries. 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. It is contained in the eightieth page of A and B of the «The first Devon» of Muhsinini's classification of 1897. The fact that Mukimi was respected among the wise men of his time is clearly illustrated in the following lines of the ode:

Zubdai Period In the Garden,

Among the wise men, the rank is excellent.

As far as fit and goodness are concerned,

He has never seen a poet like you, Mukim» [Jurabaev 2003, 86b].

Attempts to adapt Mukimi's attitude towards religion to Soviet politics in scholarly studies and poetry publications have led to the fact that issues of textual history and interpretation are at odds with reality. As a result, the readers' religious and spiritual knowledge of the poet's and prose's works on the subject of religion was ignored. Professor Ghulam Karimov's commentary in the «Collection of Works» also confirms this: «... These poems are not all of Mukimi's lyrical heritage. Because some of the poems were not included in the volume» [Karimov 1970, 138b].

In many cases, Mukimi's writings were interpreted contrary to their true meaning and were expressed by inaccurate comments on the poet's spiritual world. However, when evaluated on the basis of historicism, it becomes clear that the scholars of modern studies have done this way in order to incorporate poetry into the history of literature. The dissertation was evaluated based on the essence of the poet's worldview based on the possibilities of independence period. The question of leading the poetic works, not only in Mukimi's works, but also in the literary heritage of Kokand literary circles, was inspired by religious-enlightenment and mystical ideas.

Authenticity of literary interpretations towards the truth. The problem of literary text and its originality is one of the scientific issues that are important to be studied in textile science. 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. This can be seen in the





example of Mukimi's poem on the socio-political theme of «Dar mazammatizamona» («Dark Times»). The text of the poem, consisting of seventeen couplets, has been printed by ten couplets in the editions of Mukimi's works, and has been reduced to seven couplets. This led to the concealment of the poet's critical attitude to the colonial world. The second couplet of the poem, which was omitted from the publications, appears in Mukimi's autobiographical abstract, number 1325 (page 120^a):

*The city filled with the cherkas, the redheaded, Armenians,
The Muslims faded away and so did the good.*

The same situation can be encountered in the poem «Toleim» («My destiny») by the poet. In the latest edition of Collection of Mukimi's works (p. 138) the poem contains 5 couplets and on the page 51^a of the autographic definition number 7521 by Mukimiy, the poem includes 6 couplets. Such examples were widely analyzed in the thesis.

In general, the results of the study of the textual works of Kokand literary circles indicate that the textual critic must take a critical approach to the study of the heritage of the representatives of the Uzbek National Renaissance. In addition to the fact that interpretations made without comparing the texts in the present editions leaving out the real meaning may not be scientifically authentic, it leads to unrealistic conclusions about the literary heritage of the poet, which may be the cause of the deterioration rather than the development of literary criticism.

The influence of creative works by the author on the perfection of literary-aesthetic thoughts in today's globalization. Many of the newly discovered ghazals and mukhammas (consists of 5 lines) of Mukimi are essentially devoted to the artistic interpretation of religious and mystical ideas. In these poems, the poet embodies the idea that violence and superstition are a source of disaster for society, and that he endeavored to glorify justice.

It goes without saying that comedy does not require any proof that this genre is aimed at treating the defects in society by unmasking the negative personalities among the nation. In other words, comedy is a window facing society. This window reflects both successes and failures directly. This is the reason why the genre comedy plays a leading role in his permanent works. The main idea of the literary masterpiece is to reveal the injustices of that period, the essence of the policy of the Soviet government that is contrary to our national statehood and our ancient values, thereby revealing their true identities to the nation. In this type of masterworks, the artistic interpretation of the reasons of the imperialist violation on the religious traditions and the consequent departure of the national morality from the people and ethical roots of the nation, as a whole, making the nation vulnerable was defined in a literary way. In particular, Mukimi's poem titled «Darig'o mulkimiz» («Our Real Estate»)





consists of 6 couplets in the latest edition of Mukimi's collection of works during the epoch under control of Soviet Union while in fact it is a 8-couplet poem [Karimov 1974, 356b]. With the exception of two paragraphs, almost all of the lines in the poem have been edited. Only then it was included in the current editions. Consequently, the poet's critical attitude towards the colonialists was ignored by the reader. The following is the case in the first band (paragraph) of mukhammas (consists of 5 lines). In current press:

*Indeed, the owner of our property has died,
And they are sinfully dead at the hands of the judges;
In addition, as well, he died in the open publicity,
The wise, the very wise man, died in humiliation,
On this day, anyone who sells his faith, he has died.*

When translating from default to the current understanding [Madaminov, Turdialiev 1997, 243b]:

*The ruler of Islam, died among kuffars,
The mirror of the Shariah has died of dust of kufr,
In addition as well, he died in the open publicity,
Sayid, humans are dishonorable, many die humiliatedly,
On this day, anyone who sells the faith, he has died.*

It can be seen that the poem was completely interpreted reversely. As a consequence, the poet's criticism was centered on religious leaders (din peshvolari), judges and the rich, rather than the colonialists. In fact, it is clear that this was not the purpose of the poet. However, the poet suffers from the destruction of religious traditions by saying, «The mirror of the Shariah has died of dust of kufr».

In general, the whole point of the mukhammas is about the lack of justice of the time. The poet was not a secularist, who was much in need of wealth and estate, but a perfect Muslim. But this does not mean that he is inclined to be ignorant. He wrote about avoiding immense love to the world, not to the world itself. After all, secularism distances a person from the true essence. The lure of the economic and financial possessions causes a person to crave for crime and, in any way, to chase after wealth. In the century of globalization, it is clear that in the hearts of the younger generation, a sense of love for human perfection, not secularism, will prevent many of the problems that hinder society's evolution. This is an indication for the importance of literary heritage and works of philosophers and poets like Mukimi for today.



CONCLUSIONS

Comparison of copies of Mukimi's poetry of various genres and their variants with texts in the current editions indicates that the poet's poems were subjected to «ideological editing». As a result, the creative ideas have been added to the works of the artist, and in some cases the existing idea has been shortened. The texts of the poet's poems on religious-mystical and socio-political themes have been heavily edited and shortened, especially. Therefore, the restoration of their full and reliable versions is valuable in terms of the poet's worldview and full understanding of the artistic and aesthetic world.

In general, the study of the history, editing and interpretation of Muhammad Aminhoja Mukimi's poetry complements some of the theoretical considerations of the text, secondly, demonstrates the groundlessness of the scientific conclusions made on the basis of primary sources, and, thirdly, the critical review of existing works, important conclusions. Experience shows that only scientifically sound conclusions can be made to the development of textual and literary studies, based on originality.

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