



## A NEW INTERPRETATION OF MUHAMMAD AMINKHOJA MUKIMI'S WORK

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Article history:	Abstract:
<p><b>Received:</b> January 1<sup>st</sup> 2024 <b>Accepted:</b> February 26<sup>th</sup> 2024</p>	<p>When comparing the text of the editions of Muhammed Aminkhoja Mukimi's works with the poet's autograph manuscripts, it became clear that the text of most of the poetic works is not in accordance with the original. Because based on the demands of the ideology of the Shura period, the poet's poems on religious and mystical themes were edited and shortened. Strong socially critical verses and clauses in the text of comic works were also omitted. In general, it is emphasized that the poet's works were adapted to the ideology of that time and underwent "ideological purification", and it is emphasized that the texts of his works in the existing editions should be treated critically, as a result of the "ideological editing", there are many textual differences in the editions of the poet's lyrical and comic works. Scientific-theoretical conclusions were made that this had a serious impact on the interpretation of the work, that his works were presented to the judgment of the readers with the poet's mentality and worldview hidden.</p>

**Keywords:** poet, interpretation, line, ghazal, stophe, editing, literary environment, edition, manuscript, poems, satirical, style, Turkistan.

**INTRODUCTION.** In the development of the history of literature, the works of the creators of the Kokan literary environment are of great importance. The poetic legacy of one such creator, Muhammed Aminkhoja Mukimi's, has always attracted the attention of scholars.

The legacy of the artist is not complete without "Devon". It should be noted that at the beginning of the 20th century, a collection of works was created in the "Devon" style by printing [1]. But these collections did not follow the rules of cabinet procedure. In this respect, it can be called a collection of works, not "Devon". Scientific work has been done on creative works. Unfortunately, the artist's works were studied in them based on the principles of the Soviet era. As a result, the author's poetic works were removed from their meaning. Poems were changed, cut out, preserved in manuscripts. Therefore, it is necessary to restudy the works of the artist, to approach them in a new way. The permanent literary heritage was left in various sources, in the writings of devotees. G. Karimov did a lot to bring together the creative heritage. Scientist Mukimi published "Collection of Works" 4 times (1958-1960-1973-1974). However, these are not perfect according to the Soviet principle.

A.Shokirov's contribution to the research of the sources of Muqimi's works was very great. He translated his manuscripts. Even during the period of independence, continuous work was carried out on Muqimi sources. Some works of the last version of the artist's works [2,67] were presented to the readers. For example, O. Zhoraboev's articles about the source of Muqimi's poems [4]. In 1997, A. Madaminov's book "Yangi Bayoz" was published. In 2010, A.Turdialiyev published Mukimi's collections entitled "Bog'aro", and E. Ochilov in 2009, "Kunglum sandadur".

**RESULTS AND DISCUSSION.** According to the ideology of the Shura era, the following aspects of the poet's work were deliberately distorted in the studies of local scientists. First, most of the poet's religious-mystical works remained unpublished. Secondly, it was set as a priority for research to show Mukimi against the rich, merchants, and judges.

Thirdly, Mukimi's attitude to "Saroy adabiyoti" and traditions was misinterpreted, and signs of class struggle were sought from them.

Like the poet's lyrical poems in different genres, "Darig'o mulkimiz", "Hajvi Bekturboy", "Dar mardumi Oqjar batariqi muxammas", "Dar mazammati zamona", "Ho'qandlik bir boyning sha'niga Muqimiy shoirning aytkon she'ridur", "Urug'", "Veksil", "Dar mazammati qurbaqa", "Sayohatnoma" and many other comic works on socio-political topics were edited and published with abbreviations. In particular, the comic works of the creators of the Kokand literary environment in the "Bektur" series are also focused on the depiction of the landscapes of that time. It is known to experts that Mukimi wrote comic poems "Hajvi Bekturboy", "Hajvi Bektur", "Voqyeai Bektur" on this topic, as well as Zavkiy, Muhyi, Zoriy, Muhayyir and Qariy. The text of Mukimi's poem "Hajvi Bektur boy" was published for the first time by N. Ostroumov in volume IX of 1894 of the collection "Записки Восточного отделения императорского Русского Археологического общества" published in St. Petersburg under the title "Pesnya - satire Victor baya" in two languages - published in Uzbek and Russian translation.

So, who is the fraudulent person who caused this satire to be written? The following information can be found at the beginning of the IX volume of the collection "Записки Восточного отделения императорского Русского Археологического общества" in 1894: "In July 1891 I was in Kokand (N. Ostroumov). I got to know the local judge and went to his house from the post office. In the evening, the hospitable judge invited three hafizs to his house... The hafizs sang a number of songs. Among them, I was able to find the text of the song "Bekrurboy" about Khudoyor Khan. The hero of the song "Bekrurboy" (Bektur Dimitrievich Akhmatov) was the chief manager of the office of his brother Kamensky in Kokon... Akhmatov begins to collect the money belonging to the office: he takes part of it himself, and another person takes his property, transfers to the name of Thus, by October 1889, the money in the office will decrease to 207 thousand soums. A formal lawsuit was filed against Akhmatov. After that, local rich people started demanding their money from him...

All the exploits of this swindler Bekturboy were widely covered by the poets of the time. In this regard, certain opinions have been expressed in literary studies [5,152; 6,150; 7,39]. For example, the literary scholar A.Olimjonov emphasizes the history of the writing of the poem "Hajvi Bekturboy" based on the information of N. Ostroumov and writes: Khadikhoja tried to make the image of the rich man more complete... to clearly embody the character of this negative type. [7,39].

It seems that the scientist has a one-sided approach to the issue. As a result, the main idea of the work remains, and the local rich people, in particular, Hodikhoja Eshon, are mentioned. Although A. Abdugafurov comes to the right conclusion regarding these comic works, he does not express a single opinion about the two clauses of "Hajvi Berturboy" essay. Because the scholar quoted 5 paragraphs of this poem and omitted 1 paragraph in his article entitled "Newly discovered poems of Mukimi" in the 8th issue of "Eastern Star" (Sharq yulduzi) magazine in 1956. According to the scholar, ...in Mukhammas, the main spear is directed against the extortionist Bekrur, who "used a cunning trick", but the poet does not at all feel pity for the "broken" merchant usurers, separated from his wealth. " - a one-sided interpretation is observed [8,35].

G. Karimov talks about the history of the writing of the comedy "Hajvi Bekturboy", Bekturboy 's frauds, and discusses Muhyi 's poem in this series: "For Muhyi's satires, the ideological direction of feudal-clerical literature, religious content, pan-Islamic spirit is unique... In working and interpreting the theme, it fundamentally contradicts the Immanent Essence. [7,20]. Our research shows that such one-sided interpretations are unfounded. "Hajvi Bekturboy" comic has 4 paragraphs, but 2 paragraphs have been omitted in the "Collection of Classic Works ". As a result, the main idea of the work was left in the shade. In fact, this comic is found in volume IX of 1894 of the collection "Записки Восточного отделения императорского Русского Археологического общества" in 6 paragraphs. The paragraphs omitted from the editions of Mukimi's works are as follows:

*Shikva qilsam joizdir, zamonalar na bo'ldi?*  
*Botil mazhab muravvaj, musulmonlar xor bo'ldi.*  
*Bektur tutgan ishiga yurak-bag'rim qon bo'ldi,*  
*Kimki sanga pul berdi, ko'p yaxshi deb qo'l qo'ydi,*  
*Bir umr ani ishi armon ekan, Bekturboy.*

*Bo'lmas duo ijobat betaqvou betoat,*  
*Ko'rmas jannat yuzini har kimda yo'q diyonat,*  
*Mo'min qullar qilmaydur amonatga xiyonat,*  
*Arzon emas beillat, qimmat emas behikmat,*  
*Noinsofu betavfiq, olg'on ekan, Bekturboy.*

Poet "It is permissible to complain, what happened to the times? - he complains about the social atmosphere of that time, the procedures in it, the injustices established by the government in the society. The humiliation of the Muslims from the oppression of the infidels, and Bektur's frauds are the reasons for the poet's rightful objection.

Literary critic R. Tojiboev also mentions the two omitted paragraphs of "Hajvi Bekturboy" and writes: "Let 's see why these paragraphs were not included in the poet's published collections by those who prepared Mukimi's works for publication. We think that their reaction to the occupation of Tsarist Russia ("What happened to the

times?“, Badil madhab muravvaj, Muslims are despised) may have scared the ideologically and politically “cautious” publishers.” [9, 45].

So, the paragraphs of the text of Mukimi’s comic book “Hajvi Bektur” that were omitted from the current editions allow us to think anew and draw important general conclusions.

We can see such a one-sided approach to Mukimi’s work in the interpretation of the poet’s poetic works on a series of socio-political topics. This is observed when Mukimi is shown against the rich, merchants, judges and religious leaders. For example, the interpretation of the poet’s work “Sayohatnoma” is a proof of this. 8<sup>th</sup> paragraph of the “Qo`qondan Shohimardonga” part of the “Sayohanoma” is given as follows in the current editions of all Mukimi’s works:

*Unda bo'lus G'ozl dedl,*  
*Ham muftl, ham qozl dedl,*  
*Yurt barcha norozl dedl,*  
*Qilg'on ishl ozor ekan.*

Literary scholar H.Yaqubov wrote about the interpretation of this paragraph: “The poet moves from here to the Dormancha village. The fate of this earth will not be hidden from Jesus. He drinks poppy early and late, walks around drunk, and has taken several jobs into his hands” [10, 99]. A. Abdugafurov’s opinion is the same: “The big social content such as the tyranny of the officials occupying all positions in the village, the “hurt”, and the “dissatisfaction” of the “country” is directly, holistically and succinctly expressed in the following paragraph” [6, 65]. Professor G. Karimov elaborated on the interpretation of this clause: “The governor of Dormancha village is not inferior to Haji Isa in his mischievous character. Therefore, he will not survive Mukimi’s criticism. A man named Ghazi, who was the head of the volost in Dormancha, became famous for his cruelty and was hated by the people [11, 121].

It seems that almost all sociologists have the same opinion. In any case, the judge, mufti, pilgrims should be treated negatively. Now we quote the original [6352, 181b] of this paragraph:

*Anda bo'lus hojl dedl,*  
*Ham muftl ham qozl dedl,*  
*Yurtl hamma rozl dedl,*  
*Bechora beozor ekan.*

In general, from the point of view of the demand of the period, all verses of the clause have been edited. As a result, the author’s true statements about the mufti, hajj, and judges turned into lies, and the text was far from the original. In fact, there is no image of Ghazi in this paragraph.

Who is Haji Isa, mentioned by local scholars? To find an answer to this question, let’s pay attention to 5<sup>th</sup> paragraph of this work. In the current editions of Mukimi’s works, the clause (paragraph) is as follows:

*Mingboshilik kimning ishl,*  
*Desam, dedl bedonishl,*  
*Bir "Qo'shtegirmonlik kishl,*  
*Xo'ja Iso badkor ekan.*

Actually, the clause is like this:

*Mingboshilik kimning ishl,*  
*Desam, dedl bir donishl,*  
*Bir "Qo'shtegirmonlik" kishl,*  
*Xo'ja Iso bekor ekan.*

It should be noted that in some editions of Mukimi’s works [12, 149], 4<sup>th</sup> verse appears in the form “Khoja Isa sarkor ekan”. It seems that the transformation of the word “a wise man” into “a wise man” in the 2<sup>nd</sup> verse of the paragraph led to a completely opposite interpretation of the author’s artistic intention. Editing of the word “useless” in the 4<sup>th</sup> verse as “badkor”, “sarkor” does not correspond to the content of the verses. It is known from the content of the original clause that Mukimi is asking. Who is the chief of this place? Then it is said that a wise man resigned from the post of thousand head, saying that he was a person from Koshtegirman.

We can see the same situation in the interpretation of Mukimi’s 31-verse comic work entitled “Mukimi’s poet’s speech to the honor of a rich man from Hokhandlik” published in the “Gazette of the Turkestan region” on January 15, 1903, issue 2. For some reason, in the edition of all Mukimi’s works, the title of the poem is called “Voqyeai ko`r Ashurboy Hajj”. The 2<sup>nd</sup>, 7<sup>th</sup>, and 15<sup>th</sup> verses of the poem are given as follows in the edition of Mukimi’s works:

*Ashurboydin eshiting qissael,*  
*Ayo ey bu Farg'onada nomdor.*  
*Ko`rub dedilar: boy ekan, qochiring,*  
*Ashur ko`r o`zi ham bo`lub beqaror.*  
*Sekinroq gapir, men Ashurboy – dedl.*  
*Qochib o`lturibman, senga intizor.*

We read these verses in the “Newspaper of the Turkestan region” in this way:

*Eshiting o`shal boydin qissael,*  
*Ayo ey bu Farg'onada nomdor.*

*Ko'rub dedilar: boy ekan, qochiring,  
Oyog'ida kishan qochururg'a ozor.  
Sekinroq gapir, men falonboy – dedi.  
Qochib o'lturibman, senga intizor.*

It seems that there is no image of Ashurboy anywhere. The verses of the poem were edited and changed by the publishers. After that, the comic poem was given the title "Voqyeai ko'r Ashurboy Haji". 26<sup>th</sup> Verse of the poem was rewritten according to the ideology of the Shura period as follows:

*Haqorat qilingan kishilar qolib,  
Topib boy so'zi bunda zo'r e'tibor.*

Literary scholar A. Abdugafurov wrote about the verse: "There is another verse in this satire that deserves special attention. In it, the poet clearly points to one of the main reasons why the word "rich" gets "excellent attention" - the decisive role of money and gold in that system. Ashurboy haji uses gold and silver ("siymu zar") "water" and bribes all the officials to wash off the "dust" [6,14]. The opinion of other residents is similar. In fact, the verse in the "Newspaper of the Turkistan Region" was as follows:

*Eshonlar qolib dukchini aybig'a,  
Bu odam uyatig'a ahli tujjor.*

It should be noted that there are many poetic works whose verses have been edited and rewritten in this way. Such a situation can be observed in the example of the poet's poem "Dar mazammati zamona" on socio-political topic. Unfortunately, the text of the poem is in the form of 10 verses in the translated copies of Mukimi's works, and seven verses have been left out. This led to the concealment of the poet's critical view of the tsarist colony. For example, the 2<sup>nd</sup> and 3<sup>rd</sup> verses of the poem omitted from the editions appear as follows in Mukimi's autograph bayaz number 1325 (120 a):

*To'lib cherkas, qizilbosh, armanilar shahrimiz ichra,  
Musulmonlar tahipo yaxshilar ko'zdin nihon bo'ldi.  
Hamiyat aylab Ahmadjon turib tujjor ahlidin,  
Shijoatdin tanida har sari muyi sinon bo'ldi.*

Mukimi's mukhammas on Zavqiy's ghazal titled "Veksil" is found in the latest edition of the collection of the poet's works (page 377) in 5 clauses. There are 6 items on page 59a of Mukimi's autograph bayaz register No. 7521, which is kept in the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. The omitted clause is as follows:

*To o'tdi Rusiyoga Farg'onaning xiroji,  
Vojgun bo'lub yiqildi xonlarni taxtu toji,  
Har lahza digar kun g'aybi falak mizoji,  
Qoldi rivoj olmay Xo'qand zarb royiji,  
Bo'ldi zaif islom, kofir zamoni chiqdi.*

So, what was the reason for writing this epic? It is known that Russian empire brought many hard times to the Uzbek people. Therefore, these problems were accurately described not only by historians, but also in the works of poets of the time. This issue of Mukimi was about the monetary reform of the tsarist colonists for their own benefit. The poems that were left out of the publication reflected the poet's sufferings against the rules established by the Russian empire colony. In general, the mukhammas talk about the consumption of public money, as a result of the looting of the nation, the increase in prices, and the violation of order in trade and commerce.

The editing of the poet's religious-mystical poems is a proof of these thoughts. For example, the ghazal titled "Yo rab", which was consciously changed and brought to the attention of readers, in the latest edition of Mukimi's collection of works (page 44), 9 verses, manuscript No.1325 (page 151a ) is usually found in 10 verses. 9<sup>th</sup> verse of the poem in the current edition is follows as:

*Harimi qurbiga mendek gadoni yetmaki mushkul,  
Muqimiyg'a o'zingdan o'zga yo'qdur muttako, Yo rab.*

The 9<sup>th</sup> and 10<sup>th</sup> verses of the ghazal are:

*Harimi qurbiga mendek gadoni yetmaki mushkul,  
Anikim dargohida bo'lsa sultonlar qado Yo rab.  
Iki olamda bo'lq'il dastigiru maljau homiy.*

*Muqimiyg'a o'zingdan o'zga yo'qdur muttako, Yo rab*

So, how was the ghazal edited? 9<sup>th</sup> verse in the current edition was created by taking 1<sup>st</sup> verse from the original 9<sup>th</sup> verse of the poem. 1<sup>st</sup> verse of 9<sup>th</sup> verse in the current edition refers to 10<sup>th</sup> verse in the original. As a result, one verse was removed from the ghazal.

The same situation can be seen in the example of the poet's poem "Toleim". This ghazal is in the most recent edition of Mukimi's collection of works (page 138), there are 5 verses, and in page 51a of bayaz No.7521, there are 6 verses. The omitted verses are as follows:

*Sog'inib Hazrat afandin ko'rgali borsam agar,  
Soate, suhbatlarin qilmas muyassar toleim.*

In this verse, Mukimi implied Sahibzade Hazrat Effendi. It is known that the "Hazrat" madrasa in Kokand, where the poet lived, was built for his name. Considering that the poet's work was interpreted against religion, the reason for omitting this verse is self-evident.

**CONCLUSION.** As a result of the changes of Mukimi's works, there are many differences in the current editions. As a result, the works were interpreted contrary to their essence. For example, the fact that the work "Travel" has been removed from its content, the text of the satires "Hajvi Bektur", "Darigo Mulkimiz" has been changed and left out of the existing books, the verses have been looked at in a new way, leading to different conclusions.

It should be said that several of Mukimi's works, such as his satires on the topic "Khoqandlik is a rich man's honor" are presented in completely different verses. Although Mukimi's ghazals and khammas of oriphone content newly discovered from old writings are aimed at the poetic analysis of the perfect human motive, Mukimi's works embody the feelings that the root of evil and evil is disaster, and the appreciation of transparency. Mazkuk's poems are a proof of the inaccuracy of Soviet-era research about the spiritual world of Mukimi, the scope of creative literary heritage.

Manuscripts related to Mukimi's biography invite to think more widely about the personality and spiritual world of the poet. Accordingly, it is important to re-examine Mukimi's newly identified heritage.

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