



Article

Literary Environment in Kokand and Methodology of The Study of Mohammad Aminkhoja Mukimi (1850- 1903) Creative Works

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Abstract: The Kokand literary environment of the late 19th - early 20th centuries and Mukimi's work are studied using theoretical and methodological provisions. Comparing the current text of the works of Mohammad Aminkhoja Mukimi with the poet's handwriting does not match the original. Because of the ideology of the Soviet Union, poets' poems on the religious and mystical nature have been amended and shortened. Strong social critical verses in the texts of comedic works of the poet were also dropped. As a result, the edited work was interpreted against the essence.

Keywords: Poet, Interpretation, Line, Gazelle, Stophe, Editing, Literary Environment, Edition, Manuscript, Poems, Satirical, Style

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1. Introduction

Much work has been done to study the literary heritage of educated authors who lived and worked in the Kokand literary environment during the late XIX and early XX centuries, but still, the fact that there is much work waiting for researchers to be explored is also true [1]. One of such authors, Muhammad Aminhoja Mirzakhoja's son Mukimi's life and creative legacy, has never 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 [2]. 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 poets' poetry as an example within the issues of textual interpretation. This confirms the importance and the necessity of the following dissertation topic [3, 4].

2. Materials and Methods

The literary heritage of the Kokand literary community of the late 19th and early 20th centuries is of particular importance in the history of our national literature. One of the urgent tasks is to study the work of representatives of this literary community objectively and scientifically, based on the criteria of Uzbek textual studies. We believe that it is appropriate to define the following principles that serve as a methodological basis for the purpose of studying the Kokand literary environment and Mukimi's work in the late 19th

and early 20th centuries. 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.

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.

3. Results and Discussion

The 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 [5]. 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, the poet's literary point of 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 [6]. It is contained in the eightieth page of A and B of «The first Devon» of Muhsiniy'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 [7]:

*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 O. 2003, p.86]*

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 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».

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 so 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 the 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 [8].

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, and Hamza have been edited and reduced at the request of 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») [9]. The text of the poem, consisting of seventeen couplets, has been printed in 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 is 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 page 51^a of the autograph definition number 7521 by Mukimiy, the poem includes 6 couplets. Such examples were widely analyzed in the thesis [10].

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 [11].

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 (consisting 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 [12].

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 in 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 of 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 masterwork, the artistic interpretation of the reasons for the imperialist violation of 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 the Soviet Union, while in fact it is an 8-couplet poem [13]. Except for 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) [14].

In the 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, in public.

The wise, the very wise man, died in humiliation,

On this day, anyone who sells his faith has died.

When translating from default to the current understanding:

The ruler of Islam died among kuffars,

The mirror of the Shariah has died of the dust of kufr,

In addition, he died in public,

Sayid, humans are dishonorable; many die humiliatedly,

On this day, anyone who sells the faith has died.

It can seem that the poem was completely interpreted in reverse. As a consequence, the poet's criticism was centered on religious leaders (din peshvolari), judges and the rich, rather than the colonialists. In fact, 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 the dust of kufr» [15].

4. Conclusion

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 economic and financial possessions causes a person to crave 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 of the importance of literary heritage and works of philosophers and poets like Mukimi for today.

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