

## UNVEILING THE COLONIAL IMPACT ON MUKYMI'S LITERARY LEGACY

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**Annotation:** This article explores the complex legacy of Uzbek poet Mukimi (1850-1903) and the challenges of understanding his work in its historical context. It argues that Soviet interpretations of Mukimi were shaped by ideology, downplaying his religious themes and social critique. With Uzbek independence, scholars began to re-evaluate Mukimi's work, highlighting the influence of Russian colonialism and the importance of textual criticism to recover his original voice. The article concludes by emphasizing the enduring relevance of Mukimi's poetry, which grapples with timeless themes and offers a counterpoint to the materialism of today's world.

**Key words:** Russian colonialism, censorship, religious themes, mysticism, social critique, ethical values, socio-historical context, manuscript studies, literary interpretation

### Introduction

Muhammad Aminhoja Mirzakhoja's son Mukimi (1850-1903) stands as a towering figure in Uzbek literature. His poems, imbued with both lyrical beauty and social commentary, captivated audiences throughout the late 19th and early 20th centuries. However, a comprehensive understanding of Mukimi's work necessitates a critical examination of its historical context, particularly the impact of Russian colonialism on its reception and interpretation. This article delves into the scholarly trajectory of Mukimi studies, highlighting the limitations imposed by ideological biases and the need for a more nuanced approach that acknowledges the poet's true voice. Mukimi wrote in several genres of literature. His comic works are especially appreciated. The conflict between the critical worldview and aspirations and the environment brought out a critical direction in his work. This is more reflected in his behavior. The humor is divided into satire and humor. Mukimi has many works in this direction. His humor is mainly based on critical humor, and he was able to embody the problems in the life of society in his poetry. Mukimi also mentioned his economic views in his works. In his works, he paid particular attention to the tax system of that period. He was able to critically state in his works that the taxes imposed on the population are high, and as a result, the lifestyle of the population is becoming difficult.

Through his writings, he warned government officials that if such taxes were increased, the population would face poverty. Today, poverty is considered as a global economic problem all over the world.

### **Early Studies and the Shadow of Censorship**

While rudimentary examinations of Mukimi's work began during his lifetime, a systematic exploration of his literary heritage commenced in the 1930s. This period witnessed the publication of numerous articles and collections dedicated to Mukimi, spearheaded by the prominent poet Gafur Ghulam (Gulam, 1938). However, these initial efforts were heavily influenced by the prevailing Soviet ideology. Mukimi was conveniently labeled a "rebellious poet" and a champion of "ancient democratic literature," interpretations that served the political agenda of the time [5]. His satirical works, renowned for their social critique, were often analyzed within a narrow, class-based framework, neglecting their broader literary and aesthetic significance [5].

The permanent national renaissance gave rise to the "Sayohatnoma" genre in Uzbek literature. It depicted the burdens imposed by the tsarist government on the people due to the conflicts of the time, fierce criticism of the ruling of the tyrant and unjust governor, and the ruined and destroyed villages. The poet's "Sayohatnoma" was studied by experts at the time<sup>1</sup>. A comparison of the text of „Sayohatnoma” in current editions with the original and close versions shows that there are many textual differences in them. This, in its own power, had a serious impact on the interpretation of the work. However, they do not fully express Mukymi's worldview, his point of view towards a certain reality, and sometimes they give the opposite impression. The study of Muqimi's work began during his lifetime. This includes debates and articles about various relationships expressed in his poems will be evidence. It should be noted that it is a literary classic in the literary-historical heritage of the Uzbek people works occupy an important place. Such works, our heritage, are true study, their scientific analysis is one of the urgent tasks of our day. Muhammad Aminkhoja's life path was not easy and luxurious, however, he remained faithful to his creative path. He wrote many humorous satires. In particular, he revealed the evils and justice of that time. I conclude that if Muhammed Aminkhoja did not stop his creativity even in difficult times, we should also work tirelessly in this time of global development and contribute to the development of the country. In addition, we should make maximum use of all the opportunities given by the head of our country.

### **The Pioneering Work of G. Karimov**

Professor Ghulam Karimov stands as a pivotal figure in Uzbek literary scholarship. His doctoral dissertation, titled "The Uzbek Democrat Poet Mukimi and the Literature of His Time," laid the groundwork for a more comprehensive understanding of the poet. Karimov meticulously explored 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, which fundamentally reshaped the social and political fabric of Uzbek society. Karimov's dedication to textual analysis led to the compilation of a definitive collection of Mukimi's works, ensuring a more reliable foundation for future scholarship [6].

Mukimi studies mainly went in two directions: a) direct study of Mukimi's work; b) to study the poet's work in a socio-historical aspect, in comparison with the legacy of his contemporaries and predecessors and successors. Professor Ghulam Karimov (1909-1991) made a great contribution to the study of Mukimi's work. G. Karimov is a scientist who founded the school of local studies. His first article in this regard is from "History of studying the life and work of Mukimi" (1957) in "History of Uzbek literature" (Book 3) (1966, 1975, 1987) written for students of higher educational institutions. His researches, in particular, the doctoral dissertation "Uzbek democratic poet Mukimi and the literature of his time" which he defended in 1962, is of great value. The monograph "Life and work" is a fine example of the science of urban studies. Finally, most of the publications of Mukimi's works in Uzbek, Russian and other languages are associated with the name of Professor G. Karimov. 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.

### **Re-evaluating Mukimi's Worldview: Beyond Ideology**

The dawn of Uzbek independence in 1991 ushered in a new era of literary exploration. Scholars were no longer constrained by the limitations of Soviet ideology. This newfound freedom allowed for a reevaluation of Mukimi's work, particularly his religious and mystical themes. Previously disregarded as counter-revolutionary, these elements were recognized as integral aspects of the poet's worldview. 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 #4]. 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 poet's true message [7].

The study of the poet's work began during his lifetime. Various relationships expressed in his poems, debates and articles about them are proof of this. After the poet's death, his collection was published for the first time in 1907 by N. Ostroumov under the name "Devoni Muqimi". It contained brief information about the poet's biography along with his poetic works. The author of the article, N. Ostroumov, while evaluating his personality, presents the poet to the reader in the image of a dervish, and shows that his main occupation was piety and writing poetry. It is not difficult to see

that under this lies an attempt to cut off the poet from the people. In 1910, the second edition of the poet's works was made in Pordev lithography under the name "Devoni Muqimiy maa hajviyot". In 1912, the third edition of Muqimi's works under the above title appeared. The falsification of the poet's works, unfortunately, continued in the next two editions, too.

### **The Quest for Authenticity: Textual Criticism and Literary Interpretation**

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 [7]. Furthermore, literary interpretations must be grounded in a deep understanding of Mukimi's historical context and his engagement with religious, social, and political themes.

Professor Ghulam Karimov's pioneering work laid the groundwork for this new direction. His meticulous examination of Mukimi's life and works within the turbulent period of colonization provided a crucial foundation. The rediscovery of previously censored verses, particularly those critiquing colonial rule, offers invaluable insights into the social realities of the late 19th century.

Uzbek independence in 1991 ushered in a new era of literary freedom. Scholars were no longer constrained by ideological limitations. This newfound freedom allowed for a reevaluation of Mukimi's religious and mystical themes, previously disregarded as counter-revolutionary. Researchers like Husainkuli Muhsiniy shed light on the esteem with which Mukimi was held by his contemporaries. Furthermore, a critical analysis of Soviet-era publications revealed the extent of "ideological editing" perpetrated upon Mukimi's poems.

However, challenges remain. The quest for textual authenticity is an ongoing process. A meticulous comparison of various editions exposes discrepancies, highlighting the need for rigorous textual criticism to reconstruct the poet's original intent. Literary interpretations must be grounded in a deep understanding of Mukimi's historical context and his engagement with religious, social, and political themes.

Despite these challenges, Mukimi's legacy transcends time and place. His poems, with their timeless themes of love, loss, social justice, and the search for meaning, continue to resonate with readers today. Moreover, Mukimi's exploration of religious and mystical ideas holds significance for contemporary audiences grappling with issues of identity and spirituality in a globalized world. By promoting ethical

values and a sense of human perfection, Mukimi's works offer a counterpoint to the materialism and individualism prevalent in the era of globalization.

### **Mukimi's Enduring Relevance in a Globalized World**

Mukimi's legacy transcends the boundaries of time and place. His poems, with their timeless themes of love, loss, social injustice, and the search for meaning, continue to resonate with readers today. The rediscovery of previously censored verses, particularly those critiquing colonial oppression, offers valuable insights into the social realities of the late 19th century. Moreover, Mukimi's exploration of religious and mystical ideas holds significance for contemporary audiences grappling with issues of identity and spirituality in an increasingly secularized world. By promoting ethical values and a sense of human perfection, Mukimi's works offer a counterpoint to the materialism and individualism prevalent in the era of globalization.

In essence, a comprehensive understanding of Mukimi necessitates acknowledging the complexities of his historical context and the distortions imposed by ideology. By delving deeper into the poet's true voice, we gain a richer appreciation for his enduring relevance in a globalized world. Future scholarship should continue to explore the multifaceted nature of Mukimi's works, ensuring their continued relevance for generations to come.

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.

### **Conclusion**

Mukimi's literary heritage stands as a testament to the enduring power of artistic expression. Despite the distortions imposed. The scholarly exploration of Mukimi's legacy has undergone a significant transformation, reflecting the evolving socio-political landscape of Uzbekistan. While early studies were heavily influenced by Soviet ideology, portraying Mukimi as a convenient political symbol, recent scholarship strives for a more nuanced understanding. This necessitates a critical examination of the historical context, particularly the impact of Russian colonialism, and a rigorous approach to textual criticism.

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