



## CREATIVE HERITAGE OF MUKIMI

*Shermamatova Iroda Oybekovna  
Tashkent State University of Economics*

**ТВОРЧЕСКОЕ НАСЛЕДИЕ МУКИМИ**  
*Шермаматова Ирода Ойбековна  
Ташкентский государственный экономический университет*

**MUQIMIYNING IJODIY ME'ROSI**  
*Shermamatova Iroda Oybekovna  
Toshkent Davlat Iqtisodiyot Universiteti*

### ***Abstract.***

This article examines the creative heritage of the outstanding representative of Uzbek democratic literature, Muhammad Aminkhoji Mukimi. It analyzes his works and examines the opinions of several literary scholars who have studied in detail the scientific and artistic heritage of Mukimi.

***Keywords:*** Literary heritage, works, poetry, historical context, modernity.

### ***Аннотация.***

В данной статье рассматривается творческое наследие выдающегося представителя узбекской демократической литературы – Мухаммада Аминходжи Мукими. В ней анализируются его произведения и рассматриваются мнения нескольких литературоведов, которые детально изучили научно-художественное наследие Мукими.

***Ключевые слова:*** Литературное наследие, произведения, поэзия, исторический контекст, современность.

### ***Annotatsiya.***

Ushbu maqolada o'zbek demokratik adabiyotining atoqli namoyandasi Muhammad Aminxo'ja Muqimiyning ijodiy merosi o'rganiladi. Unda uning asarlari tahlil qilinib, Muqimiyning ilmiy-badiiy merosini atroflicha o'rgangan bir qancha adabiyotshunos olimlarning fikrlari o'rganiladi.



**Kalit so‘zlar:** Adabiy meros, asarlar, she’riyat, tarixiy sharoit, zamonaviylik.

**Introduction:** Muhammad Aminkhoja Mukimi remains one of the most significant figures in Uzbek literature. His creative legacy, which includes poetry, prose and journalism, continues to inspire and delight readers. Studying his works allows us to better understand the cultural and historical heritage of Uzbekistan and appreciate Mukimi’s contribution to the development of Uzbek democratic literature. His works remain relevant today, continuing to influence new generations of writers and readers, shaping the literary and cultural image of modern Uzbekistan.

**Research methodology:** During the research process, statistical, analytical, comparative, observational, inductive, deductive, logical, monitoring, express assessments and other methods of analysis were used. As a result of the literature studied, the topic was fully disclosed.

**Analysis and results:**

The poet's name given to him at birth is double: Muhammad Amin; in popular pronunciation - Madamin; Khoja is a prefix that apparently indicates hereditary membership in the Khoja class [1]. Mukimi is an outstanding Uzbek poet, whose creativity reached its peak during the period of active rapprochement between the Uzbek people and the Russians. In his works, Mukimi expressed democratic ideas, criticized the arbitrariness of the rich and those in power, and also actively advocated enlightenment. Being masters of lyric poetry, they continued and enriched the traditions of classical lyric poetry.

Mukimi's work is distinguished by a variety of themes and motifs. In his works one can find both personal experiences and philosophical reflections, as well as social and political problems of his time. Mukimi often addressed the theme of justice and equality, expressing through his texts the ideals of democracy and



humanism. His works are full of sympathy for ordinary people and criticism of social inequality.

Poetry occupies a special place in Mukimi's creative heritage. His poems are distinguished by their emotionality, deep lyricism and philosophical richness. In them, he masterfully conveys inner experiences, the beauty of nature and complex relationships between people. Mukimi knew how to find words that touched the hearts of readers, making them complicit in their thoughts and feelings. According to Gulom Karimov, "Mukimi's poems, like folk songs, express deep meaning in an extremely simple but clear form. When composing poetry, Mukimi paid special attention to the issues of rhythm, rhyme, radius, which ensure its sonority and musicality. He was well aware of the rich and colorful sea of aruz" [2].

According to the article by Mukhayo Kodirova "Gafur Gulom va quqon adabii mukhiti" (Gafur Gulyam and "Literary environment of Kokand"), in 1938 the author prepared "Mukimiy bayozlari" for publication. His article "Mukimiy", published in this issue, is one of the first scientific articles dedicated to the famous Uzbek poet. In addition, Gafur Ghulyam is the author of several articles devoted to the work of Mukimiy: "Mulla Muhammad Aminhoja Mukimiy" (1938), "Mukimiy maktublari" (1941), "Mukimiy va Mukhiya" (1942), "Mukimiy", "Democrat Shoir" (1953)" [3].

Mukimi's poetic heritage has not yet been fully revealed [4]; For obvious reasons, including the lack of lifetime publications and author dating, one can be skeptical about the likelihood of ever accurately establishing the time of writing of each of his works. However, based on a number of evidence, primarily hints on the circumstances and facts of the poet's personal life, we can conclude that many of the ghazals of Mukimi, his murabba and mukhammas known to us today, which are often a kind of response to the ghazals of other authors, were written by him back in study time, before returning to Kokand from Bukhara.



These works, of course, were not intended for printing, since it did not exist either in Bukhara or Kokand; they were read among young people, experts and connoisseurs of poetry, the most successful were written down, included in handwritten collections and then distributed among the people. This way of communicating with readers and listeners remained fundamental for Mukimi throughout his life; Only in the last years of his life were some works published in his native language, as well as in Russian translation (probably only literal).

Nevertheless, the poems of Mukimi known to us from this period reflect the Central Asian reality of the 60-70s of the 19th century. For example, in the poem “Censure of Time”, there are the following stanzas:

*Robbery, violence - absolute hell! Well, the time has come!*

*Houses lie in ruins. Well, the time has come!*

*Grabbing our heads, we hear homeless people moaning and crying.*

*This is what robbers do. Well, the time has come!*

*They torture women. The murderers, the thieves of the whole earth, have gathered.*

*Passing Persians are not spared. Well, the time has come!*

*Bai is losing weight, bai is getting skinny - uninvited night guests await.*

*His robe sagged on him. Well, the time has come!*

*Everywhere robbers are cursed, everywhere there is talk only about them.*

*Everyone is talking, screaming, shouting: “Well, the times have come!”*

Mukimi's poem "Censure of Time" is a powerful expression of public discontent and human suffering in an era of political and social instability. Constant repetition of the phrase “Well, the times have come!” at the end of each stanza serves as a refrain, enhancing the feeling of despair and hopelessness. This technique emphasizes the cyclicity and immutability of the events described. Through the use of refrains, contrasts, hyperbole and metaphors, the poet creates a



strong emotional impact, urging readers to recognize the gravity of what is happening and perhaps seek ways to change the situation.

A reflection of social reality in the era of feudal unrest and civil strife can be considered the situation that the poet described in bright colors in his famous poem “A Petition to the Khan from the Residents of the Village of Khafalak”:

*The locusts have eaten the village, there are snakes nesting in the village,*

*An ant is building a heap right in the middle of the tent.*

*In Hafalaka there is a tick that is devouring people.*

*Satan has captured the village and is tormenting it.*

*The drake became a dragonfly, a sluggish gander butterfly.*

*Having covered their nakedness with rags, Hafalak people without roads*

*They ran to the west, they ran to the east,*

*They cried and sobbed bitterly: a new tax had been introduced.*

*Hafalak fled away like a moth one morning,*

*There is no way for him to pay a huge new tax.*

The poet describes many disasters, both natural and social. Locusts, snakes, ants and ticks symbolize the destructive forces of nature, compounded by human suffering due to feudal conflicts and oppression. The image of Satan, who captured the village, symbolizes the evil forces that control and torment people. This is a metaphor for cruel rulers or feudal lords who abuse the common people. The transformation of a drake into a dragonfly and a goose into a sluggish butterfly symbolize decline and degradation. These images emphasize how feudal unrest destroys not only social order, but also natural harmony.

Both in the above poems and in a significant part of Mukimi’s work in subsequent years, one can see that the poet was clearly aware of the disasters that his homeland was experiencing. He was deeply imbued with compassion for the defenseless poor and hatred for the all-powerful oppressors. It is obvious that even in his youth, during his years of study in Kokand and Bukhara, he began to develop



the worldview of a democratic poet, a courageous and irreconcilable denouncer of social injustices. Mukimi, having received a high education for his time, remained faithful to the environment that raised him, remained with the people; he lived with the joys and sorrows of ordinary working city dwellers, and this gave him the opportunity to become an exponent of their ideas and interests in poetry, and subsequently win the recognition and love of the broad masses [5].

Mukimi despised those who, having power, shamelessly robbed the people. His popular poems, such as “Land surveyors”, “Elections”, “Mingbashi”, “Asrarkul” and others, are dedicated to exposing these people and revealing the vices of the entire management system. He clearly understood: power is always on the side of the rich. Masnavi “The Case of the One-Eyed Ashurbay-Haji”, possibly based on a real episode, he ends with hopeless lines:

*The buy will be justified for sure:*

*What is the price of a poor man's word!*

*Need is a tongue-tied lawyer.*

*Wealth is a great lawyer.*

These lines highlight Mukimi's awareness that the system of government is corrupt and unfair, and that ordinary people remain defenseless in the face of oppression and violence. His works express deep compassion for the poor and hatred for those who use their power for personal gain, oppressing and robbing the people.

Mukimi's satire denounced the arbitrariness of the authorities and the oppression of the rich, objectively contributing to the formation of ideas of social protest. Mukimi's merit lies in the fact that he significantly expanded the themes and variety of forms of poetic satire, achieving bold generalizations. In his satirical works, working people saw the embodiment of their own feelings of discontent and protest against social injustices when power belongs to those who have money. The most famous satirical works of Mukimi can be considered “Censure of Frogs”,



“Censure of the Mosquito”, “Flies”, perhaps also “The Wind Blowed”, poems from the cycles “Complaint about Fever”, “Dirt”.

*He raised his spear and stabbed, there was no defense against him.*

*Bloodsucker - the mosquito knows no compassion.*

*Poor people and rich people are all equal to the mosquito.*

*A mosquito can even fight a mufti.*

*Mukimi prayed: “God, free me from him.*

*Our cities and villages! Punishment - mosquito!*

*(“Censure of the Mosquito”)*

The mosquito here symbolizes a small, insignificant creature that, despite its small size, is capable of causing pain and inconvenience. It represents an allusion to the helplessness and vulnerability of ordinary people before the tyranny and violence of those in power. The poem contains a sharp and straightforward criticism of a social system where some people have power and can cause suffering to others with impunity. Mukimi clearly expresses his outrage at this state of affairs and calls for the liberation of people from this menace, depicted here as a mosquito.

In total, Muhammad Aminkhoja Mukimi created more than 100 poems in different genres. Also, the poet is the author of over 30 works in the humorous genre. Among the most famous humorous works of the poet are “About a Horse”, “About Mud”, “About a Cart”. Mukimi approached humor with a certain irony and wit, often using keen observations from everyday life and ridicule of typical circumstances in his works. His humorous works, including the aforementioned “About a Horse”, “About Mud”, “About a Cart”, are distinguished not only by their lightness and wit, but also by their depth of meaning, which often lies in a subtle analysis of human actions and social phenomena.

Mukimi's creative heritage had a significant impact on the subsequent development of Uzbek literature. His works became a model for many writers and poets, inspiring them to create their own works. Mukimi became a symbol of the





struggle for justice and equality; his ideas and ideals resonated with many generations of Uzbek writers.

The scientific study of Mukimi's work continues to this day. Literary scholars carefully analyze his works, identifying new facets and aspects of his talent. Mukimi's works are examined in the context of historical and cultural processes, which allows for a deeper understanding of his contribution to the development of Uzbek literature and culture in general.

**Conclusion:** In conclusion, it should be noted that the work of Muhammad Aminkhoja Mukimi is a shining example of a humanist poet, whose poems are imbued with deep sympathy for the poor and an accusatory critique of social injustice. His works, covering a wide range of genres from lyricism to satire and humor, are distinguished by high poetic skill and mental acuity.

One of the main themes in his work is social injustice. He openly opposed the oppression and exploitation of the poor and denounced the corruption and lawlessness of the authorities. His poems are full of deep sympathy for those who suffer injustice and express his strong belief in justice and freedom. In addition, Mukimi was also a master of satire and humor. His works in these genres are distinguished by acute observation, irony and sophistication of style. In them, he looked for comic moments in everyday situations and mockingly exposed the shortcomings of human nature and society.

Overall, Mukimi's work is an important cultural heritage that not only reflects the social and aesthetic aspects of its time, but also continues to inspire and provoke reflection on the eternal values of justice, humanity and freedom.

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