



THE MANIFESTATION OF THE EDUCATIONAL IDEAS OF MUHAMMAD AMIN-KHOJA MUKIMI

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ABSTRACT

The article dwells on the specific features of the creativity of Mukimi and the manifestation of educational ideas in his poetic works. Special attention is paid to his satirical poems, which directly and directly express not only his educational ideas, but also his moral and aesthetic views.

Muhammad Amin-Khoja Mukimi (1850-1903), as an educator, we attribute to the Kokand plead of poets who in the XVIII-XIXth centuries achieved great success in traditional poetic art and in spiritual culture in general. At the time of Mukimi, Kokand was considered not only the capital of the Kokand Khanate, but also one of the major cultural centers of Central Asia. The heyday of his work coincided with the period of the emergence and formation of the idea and feeling of the Uzbeks as a single nation, and when the advance of the Russian Empire deep into Central Asia began. Such poets as Boborakhim Mashrab, Turdi, Fazli, Gulkhani, Makhmur and others lived and worked in the Ferghana Valley. Such wonderful poetesses as Mohira, known under the pseudonym Nodira, Makhzuna and Uvaisa, can be attributed to the glorious Kokand. The choice of poets and poetesses, such pseudonyms as "Separation" (Furkat), "Sad" (Makhzuna), "Rare" (Nodira), "Sedentary" (Mukimi), "Smart" (Fazli), etc. was a tribute not only to tradition, but was also largely associated with difficult living conditions and the spiritual situation of the Kokand of that time.

Mukimi and Furkat, outstanding poets of the Uzbek people, lived and worked in Kokand. They were the most educated people of their time. In addition to their native language - Uzbek, they knew Persian, Arabic and Russian well. Mukimi, for example, according to the researchers of his work, wrote beautiful poems in Persian (Tajik) in the spirit of his teacher Abdurrahman Jami. The poet's mother Bibi-Aisha, originally from Khujand, was an extremely educated woman for her time, she greatly contributed to her son in learning the Persian language and the works of Persian and Uzbek classical poets. It is no coincidence that Mukimi's lyrics are close in spirit to the work of Jami and Navoi, especially their free-thinking. Mukimi, like Jami, sharply condemned the senseless confrontation between Sunnis and Shiites, and so on. Mukimi's lyrics are rich and colorful in their form, and in content imbued



with enlightening meaning. It clearly comes to the fore the motives of humanity, the desire to know the life of the people. All this makes Mukimi one of the enlighteners of his time, brings him to the forefront of the masters of the classics of Uzbek poetry. However, Mukimi was and remains truly unsurpassed in the field of social satire in verse.

It is known that the work of the Enlighteners of Central Asia was distinguished by a sharp social orientation, which was often accompanied by caustic satire. This trend is typical for the work of Ahmad Donish. The epigrams of Ahmad Donish revived bright satirical images with a bright enlightening sound. We find a well-known enlightening sound with caustic satire in the work of the poet Ubayd Zakoni (1270 - 1370). Mukimi's satire suggests that, perhaps, it was Mukimi, after Donish, who began to develop Uzbek satire, while his own style, an individual manner of criticizing public life, is clearly observed.

Turning to the consideration of contemporary Kokand society, Mukimi, as a poet with a subtle sense of all social shortcomings, chooses the position of a consistently and passionate expositor of what, in his opinion, did not correspond to the ideal of high spirituality and enlightenment. In the criticism of the Kokand society developed by Mukimi, one can find several main themes that are particularly prominently reflected in his satirical poems. This is, first of all, "illiteracy", "backwardness", "dogmatism", "greed", etc. It is known that before Mukimi in Uzbek literature there were few or almost no sharp satirical verses denouncing illiterate, stupid rulers or the dogmatism of the mullahs. In his poems such as "Victor-bay", "Newly-born buy", "Promissory note", "Cotton seeds", "Arba", etc. the poet had as his goal to condemn the pernicious influence of illiteracy, poverty on people. Of course, Mukimi was far from a critical analysis of the social institution of his time, as we find in the work of Donish. Mukimi criticizes social shortcomings in "Aesopian language", that is, allegory. So, for example, one can read "between the lines" such works of his as "Censure to the Frogs", "Censure to the Mosquito", "Flies", "The Wind Has Blowed", "Complaint of a Fever", "Mosquito", etc.¹

In the Kokand, certain religious dogmas dominated, and in the conditions of complete illiteracy of the population, poets and intelligentsia were forced to resort to traditional forms of expressing their educational views. They expressed their educational ideas on the pages of newspapers, journalistic articles, various essays, and poetic works. For example, Mukimi skillfully used the satirical genre of poetic art.

One can, following some researchers of his work, agree that in the poems of the cycles "Horse", "Arba", "Lantern" the poet in the form of a frail but obstinate nag, or in the form of an antediluvian, clumsy cart represents ignorance and inertia, hopeless social and cultural backwardness of the native land. In such images, the element of comedy is very prominent.²

For Mukimi, the first premise and the highest criterion for all social well-being in the Kokand Khanate was the enlightenment of people. Of course, the poet does not give a strict definition of enlightenment in any of his poems, satirical reflections and letters, although enlightenment is inherent in his poetic reflection from the very beginning. The roots of this enlightenment lay in the works of classical poets Jami, Navoi, Saadi, Bedil, Fuzuli, etc. which greatly influenced his work.

¹ Mukimi and Furkat. L., "Writer", 1972. P. 200-240.

² Mukimi. Lyrics and satire. M., Goslitizdat, 1957. P.25



Growing up among artisan bakers, brought up on the high moral ideals of Islam, and also bequeathed by the great classics of Uzbek and Persian classical poetry, Mukimi has always been implacable to lies, deceit, hypocrisy, in whatever form they manifested themselves. The son of his era and his environment, he remained a sincerely believing Muslim both externally and in his soul. Nevertheless, in his poems, he mercilessly denounced greedy and depraved saints, for whom religious piety became only a mask. This is eloquently evidenced by his satires "Where are you" and some others.³

Despite the difficult situations in the second half of the 19th century in the Kokand Khanate, Mukimi stood firm in his educational positions. Mukimi clearly and clearly expressed the thoughts and aspirations of his people about the improvement of the country and the reorganization of their public life. This, above all, is the historical significance of the educational activities of the outstanding poet.

References:

1. Mukimi and Furkat. L., "Writer", 1972. P. 200-240.
2. Mukimi. Lyrics and satire. M., Goslitizdat, 1957. P.25.
3. Mukimi. Selected works. Tashkent, 1960. P. 26.

³ Mukimi. Selected works. Tashkent, 1960. P. 26.