

## COMPATIBILITY OF LITERATURE WITH THE ADMINISTRATION SYSTEM AND ECONOMY IN THE WORKS OF MUKIMI

<sup>1</sup>Nurillayev Muhammadxon Isroilxon o'g'li, <sup>2</sup>Numonjonova Diyoraxon Baxromjon qizi,

<sup>3</sup>Saloxiddinov Farrux Islomiddin o'g'li

<sup>1,2,3</sup>Tashkent state university of economics

<https://doi.org/10.5281/zenodo.10864805>

**Abstract.** *The study of Mukhimiy's life began even before his passing, as evidenced by various discussions about his poems. Nikolai Ostroumov published the first compilation of Mukhimiy's works four years after the poet's death in 1907. [1] This collection, titled "Devoni Muqimiy" included not only Mukimi's poems but also a short biography and information about his creative process. In 1910, Portsev lithography published a second edition of the poet's works under the title "Devoni Muqimiy maa hajviyot."*

*Articles about Mukimi's work continued to appear in newspapers and journals. The esteemed poet Gafur Gulam played a significant role in preserving Mukimi's legacy. Thanks to Gulam's initiative, the "Muqimiy bayozi" was compiled and published in 1938. This collection included 27 of Mukimi's poems, totaling 800 lines. The poems were organized by genre (satire-humor, lyrics) and accompanied by explanatory notes and dictionaries.*

*In 1950, a selection of Mukimi's poems translated into Russian was published in Moscow under the title "Lirika i Satira". The year 1953 marked the 50th anniversary of Mukimi's death and saw a surge in scholarly interest. Several publications laid the groundwork for future studies of the poet's life and work. These included H. Yagubov's "O'zbek shoiri Muqimiy", A. Olimjonov's "Muhammad Amin Muqimiy," H. Zaripov's "Muhammad Amin Muqimiy," and H. Razzakov's book "Muqimiy va Zavqiy." Additionally, a collection of articles dedicated to Mukimi was published during this period. This article explores how Mukimi's life and contributions were presented in literature textbooks used in Uzbekistan before the country gained independence.*

**Keywords:** *education, national culture, literature, Uzbek literature, pedagogue, immorality, s period, criticize, biographical information, mukhammas, comic.*

### Introduction

In the years of independence, as in all spheres of the life of our society, in socio-political and spiritual directions, we need to realize our national identity, re-study the unknown pages of the history of our statehood, the history of our national literature, unreasonably forgotten artists and the rich scientific thought of our thinking. A wide path has been opened for research related to the illumination of creative heritage. It should be noted that classic literary works occupy an important place in the literary and historical heritage of the Uzbek people. A true study of such works, our heritage, and their scientific analysis is one of the urgent tasks of our day.

One of the centers of Uzbek national culture of the 19th-20th centuries was undoubtedly the city of Kokan. Here, in the first half of the 18th-19th centuries, great poets and thinkers, whose names are world-famous in the world of science and enlightenment, grew up here. In particular, in the 19th century, thanks to the efforts of Khan of Kokan Umar Khan (1810-1822) and his companion poet Nadira, a literary atmosphere of knowledge and enlightenment appeared in the

city of Kokan. The creative people who have cultivated this literary environment have been active participants of the literary movement in different periods of our development. Their works have become the immortal spiritual property of our people. In 20th century literary studies, the history of classical literature, in particular, its creators, is given a one-sided assessment.

For various reasons, some literary works have not been studied. Based on this, if we look at the history of Uzbek literature, the historiography of the Soviet era tried to paint the history of the Uzbek people in the fields of science and culture in the 13th-19th centuries as much as possible. In that period, poets and writers were described as careerists and flatterers gathered around the palace. While the work of the representatives of the Kokan literary environment was studied in the literary studies of the Soviet period, their activities were treated in a one-sided manner. In particular, Adoni was introduced as a representative of feudal-clerical literature. About him and others like him: "Malik ush-shuaro" ("king of poets") of Umar Khan's court, Sultankhoja Tora Ado and his associates had the same class interests. The khans were the leaders of such groups, that is, the ruling feudal aristocracy, the defenders of the interests of this class, or rather, the executors of the demands of that class. [2]

One of such creators is Muhammad Aminkhoja Mukimi, who has a well-deserved place in the history of Uzbek literature. The poet was born in 1850 in Bekvachcha neighborhood (now Mukimi street) of Kokan. His father, Mirzakhoja Mirfazil, was a baker, and his mother, Bibioysha, was the daughter of Sayidolim Nadirshaikh. The role of his mother in having a poetic nature is incomparable. Because his mother has an excellent education, she knows oral creativity very well. Thanks to this woman, Mukimi's poetic talent develops. He wrote his first poem at the age of ten. There were five children in the permanent family, and there was a third child. Muhammad Aminkhoja studied at the school of teacher Abduhalil in his neighborhood. He was also interested in calligraphy and learned calligraphy from the famous Kokan calligrapher Muhammad Yusuf. From the age of 15-16, the poet began to write poems under the pseudonym "Mukimi" ("permanence"). [3]

Then, according to some reports, he studied at Hokimoyim madrasa in Kokon and Bukhara madrasas and mastered Arabic and Persian languages. After graduating from Kokan madrasa, he went to Bukhara to continue his education. He was engaged in education there for several years and was known as a mature and leading poet of his time. Mukimi returned to Kokan after completing his studies in 1876. He was cautiously welcomed and not accepted by the Kokan nobles. As the poet himself wrote, "It was the unpleasant Kokan nobility that allowed me to review my views and develop new moral and literary views in myself. Being disappointed helped me a lot." In studying the life and work of a writer in literature classes, the information about his author has a special place. Where does this information come from? They can be taken from the biographies written by the writers themselves, from contemporaries, peers, teachers or students, acquaintances and admirers of the writer, or from written sources.

We all know that enjoying the rare spiritual wealth left to us by our Uzbek writers, knowing the spirit of each historical period, the lifestyle of our people, and the social relations typical of this period, reach the hearts of readers more through writers. One of the best factors in this regard is the material preserved in the works of writers and writers. Obviously, biographical information with its content has a special place in educating young people in the spirit of understanding and feeling our national spirituality. For example, talking about Mukimi, Nikolay Ostroumov

evaluated his personality in his article and said: "The poet is presented to the reader in the form of a dervish, and his main occupation was piety and writing poetry, like his contemporaries...".

### **Literature review**

Acquaintance with the textbooks "Literature" and "Uzbek literature" of general secondary schools shows that the writer's childhood and growing up are covered very briefly, and it is difficult to learn about his inner world and psyche. That's why nowadays every pedagogue has a great place to use information communication and press materials in studying the life and work of a writer. Using the author's own thoughts in the process of analyzing a work of art also has a good effect. Based on the above opinion, it can be said that the poet, as he said, was not well received by the nobles of Kokand, so the development of new moral and literary views and his disappointment helped him a lot. The writer's biography consists of various materials: a record of the author's life, especially connected with the studied work; an article describing the creative image and content; can be presented in the form of a broad message about the entire life and creative path of the writer. Of course, it is not possible to fully use such wide materials in Uzbek literature classes. It is appropriate to think about taking small pieces of these materials. In general, the use of thoughts and sentences expressed by the writer allows the reader to get to know the period of the writer's life. A detailed acquaintance with the history of the creation of the work, introducing the students to the historical conditions, shows the social situation of the period, and allows them to focus on the position chosen by the writer. [4]

In the 8th grade textbook published by N. Mallayev, G.K. Karimov, and S. Ismatov in 1982, we witness the following about the life and work of Mukimi. It is reported that Mukymi is one of the largest representatives of democratic literature, was at the head of the trend of humorism, and was born in a poor craftsman-baker family. Mukimi returned to Kokhan from Bukhara in 1876. But the ruling circles of Kokhan did not welcome the poet, who had completed his madrasa education, with an open face, and did not invite him to a better position. As a result, Mukimi was forced to serve as a mirzalik (secretary) in the Kokan land construction court due to family circumstances. Mukimi's service at the Kokan land construction court left a deep mark on his life. Court officials used to measure the land of the farmers before harvesting, i.e., they went to the villages and levied a land tax on the farmers accordingly. Mukimi, as a judge of the court, was with the tanobchilar (tax collectors) and saw with his own eyes the events that happened in the villages. It is known that Mukimi created his famous work "Tanobchilar" based on these life observations and impressions. Not long after that, Mukimi quit his job, abandoning cooperation with tanobchilar (tax collectors). Around 1877, Mukimi got a job as a feather farmer at the Okjar ferry on the banks of the Syrdarya, in the west-north of Kokan. The poet also observed the life of the people here and created the work "Oqjar odamlari haqida muxammas". But the poet was as much disturbed by the illegal entry of the tanobs, as the injustice of the owners of the Akjar ferry to the people by violence.

Mukimi's poems, enriched with the politics of his time, occupied a deep place in the hearts of the people and resonated with them. He criticized the government's oppressive actions against the people and was not afraid to speak openly about it. His cartoons such as "Maskovchi boy tarifida", "Veksel", "Viktor Boy" and "Tanobchilar" are cries for reforming society, expressing the pain of the oppressed and their frustration with this system of government.

**Chiqib yangi maskovchidan boylar,**

**Sinar o'tmayin ba'zisin oylar.**

These verses in the comic book "Maskovchi boy tarifida" after the accession of Central Asia to Russia, the beginning and development of capitalist relations caused the emergence of rich people who go to Moscow to trade, and this is what it is about.

**Xususankim eshoni Xodixo‘jam,  
Yo‘q og‘zida qarzini vahmida nam.**

Here Mukimi moves from universality to particularity, that is, it becomes clearer who this comic exposes. Khodikhoja Eshon was one of the rich people of Kokand at that time, he owned large cotton fields, cotton cleaning factories, stores, and branches of these stores in other regions of Fergana. In addition to the comic strip "The Muscovite Boy on the Tariff", his character, who often mentions this person in his satires "Veksel", "Viktor Boy" and others, revealed new aspects of his character and was wrapped in satire to the public. presented in the case and exposed the class of exploiters, i.e., the class of property owners who use the property and labor of others, as a full representative.

**Der emishki, o‘risga nisfin beray,  
Kelar yilga yarmiga muhlat so‘ray.  
Qachon bo‘lmagan gap qabul aylasin,  
Muqarra degaykim, pechat boylasin.**

Since the revolution, there have been such agreements between borrowers and lenders, that is, if a person borrows money and cannot repay it within the agreed time period, that is, if he starts working at the expense of his business, his property is confiscated by the moneylenders as collateral, and they "printed" with it and appropriated. Mukimi is talking about this phenomenon that created capitalist relations.

**Netarmiz, debon qistamas el pulin,  
–Berurmen, –desa, –so‘miga o‘n tiyin.**

In this satire, we will see these lines and all of us will be speechless from the usury and corruption of those times. The debtor was obliged to pay the specified amount (rate) of money rent as a bribe (usury) to the moneylender and officials. Usury flourished after the introduction of capitalist relations, resulting in increased indebtedness among the local working people. Responsibility is one of the main problems and themes of the literature of these times.

**Kelib qoldi o‘ziga nogah qasam,  
Sarih bo‘ldi yolg‘onligi muttaham.**

In those times, if he sued someone, the law, i.e., Sharia, made the plaintiff swear an oath to the responsible persons. This issue of oath was one of the worst and unbearable laws of that time. Rich people, big property owners, big landowners used to swear as a weapon to kill ordinary poor local people, many of them, and destroy peasants. That is, with various threats and pressures, they pledged their property worth several times more than their debts as collateral and swore that they would agree to confiscate them if they could not pay off their debts.

### **Results of research**

A. Shokirov conducted scientific research on the manuscripts of Muqimi's literary heritage. In particular, some poems that were not included in the latest edition of the poet's works in the Soviet period [Karimov 1974] were brought to the attention of the general public.

As a result of scientific research, the following aspects of the poet's work were deliberately distorted according to the ideology of the Shura period:

First, most of the poet's religious-mystical works remained unpublished;

secondly, to show Mukimi against the rich, merchants, and judges identified as a priority task for research;

thirdly, Mukimi's "Saroy adbiyoti" (Palace literature) and traditions their attitude was misinterpreted and signs of class struggle were sought from them.

### **Discussion**

As well as the poet's lyrical poems of various genres, " Dorig'o mulkimiz ", "Hajviy Bekturboy", " Dar mardumi oqjar batariqi muxammas ", " Dar mazammati zamona ", " Ho'qandlik bir boyning sha'niga Muqimiy shoirning aytkon she'ridur", "Sayohatnoma", "Dar mazammati qurbaqa" and many comical works on social and political topics were edited and published with abbreviations, which is a proof of this. In particular, the poem titled " Dorig'o mulkimiz" in the Mukhammas genre is in the collection of Mukimi's works 6 clauses, and actually 8 clauses. Two clauses were deliberately left out. In addition, the verses in almost all clauses of the mukhammas were edited. After that, they were included in the current edition. [9] As a result, the poet's critical view of the tsarist colonists, as well as the poet's spiritual world in general, were hidden. we can see such a situation in the verses of the first paragraph of Mukhammas:

#### **In current editions:**

Dorig'o mulkimizning sohibi ahli sharor o'lmish,  
Shariat hukmi qozilar qo'lida purg'ubor o'lmish,  
Ba joyi amri ma'ruf kori munkar oshkor o'lmish,  
Hakim-u, olim-u,sohib fasohat xor-u zor o'lmish,  
Bu kunda kimki imonin sotar, ul e'tibor o'lmish.

#### **Actually [Madaminov 1997, 34]:**

Dorig'o, dini islom hokimi ahli kuffor o'lmish,  
Shariat ko'zqusikim kufr gardidin g'ubor o'lmish,  
Ba joyi amri ma'ruf nahyi munkar oshkor o'lmish,  
Sayid, sodotlar behurmat-u, ko'p xor-u zor o'lmish,  
Bu kunda kimki imonin sotibdur, e'tibor o'lmish.

Comparing the verses, it is seen that the poem is analyzed in a completely opposite way. As a result, the poet's criticism was directed not at the colonialists, but at religious leaders, judges and rich people. In fact, it turns out that this is not the purpose of the poet. In these verses, the poet says, " Shariat ko'zqusikim kufr gardidin g'ubor o'lmish" (mirror of the Sharia is covered with dust). The violation of our religion and sharia by the colonialists, as a result of which the people are increasingly moving away from the sharia, the fact that the nation in general has fallen into such a pitiful state, into the vortex of colonialism, is the reason for his rightful objection. It is humorously mentioned that the times have fallen into a pitiful state, that ignorant people are respected and honored, and that the people of knowledge are despised, that they do not have the slightest honor: "I am sorry, the people of knowledge do not have an iota of honor". The work of the poet, we can find many poems on a similar theme, including another poem: He regrets that a certain group of people of the time is inhumane. Unbelievers believe that the increase in corruption in society is due to the intervention of unbelievers. As a result, it is noted that the moral corruption of the people, unbelief, immorality, and drunkenness are on the rise.

### **Conclusion**

In conclusion, we can say that the poems and ghazals he wrote down are not just writings, but they are an eternal mirror reflecting the constant struggle between oppression, tyranny,

corruption and justice and solidarity. Although a century has passed since the creation of these masterpieces, his verses still retain their power and remind us that the struggle for justice and responsibility requires constant effort. As mentioned above, Mukimi's legacy serves as a beacon, that is, language and literature are used as weapons against lies and injustice. urges not to hesitate. Studying the way of life and creativity of this great person not only gives pleasure, but also cognitive knowledge and new knowledge. As a result of each re-search, other new aspects will emerge and ensure that we have the right attitude to justice and public policy of the youth.

It should be noted that Mukimi's work was studied on a large scale in the 20th century, and books, collections, poet's divans and essays were published about him, but until independence, it was one-sided, only in the interest of the former Soviet power. was studied. His religious and mystical works have not been studied. Those included in the study were also presented to the public with their contents distorted.

### **REFERENCES**

1. N. Karimov, B. Nazorov, U, Narmatov, Q. Yo'ldashev. Adabiyot darslik. Toshkent 2004-yil
2. Qayumov A., "G'oziy", T. 1959-yil,24-bet
3. Arboblar.uz. Tarjimaiy hol. <https://arboblar.uz/uz/people/mukimi>
4. Bitiruv malakaviy ish. Saydullayeva Muazzamxon. "Yozuvchi hayoti va ijodini o'rganishda savol va topshiriqlarning o'rni" T. 2018
5. Saydullayeva Muazzamxon. Bitiruv malakaviy ish. "Yozuvchi hayoti va ijodini o'rganishda savol va topshiriqlarning o'rni" T. 2018
6. Til va adabiyot ta'limi jurnali, 2015-yil,9-son
7. Jurayev SH.S., Abu Ali ibn Sinoning falsafiy qarashlarida baxt-saodat masalasi // Academic Research in Educational Sciences, 2 (Special Issue 1), 395-401 P.
8. Sulaymonov, J. Abdurahmon ibn Xaldunning tamaddun taraqqiyoti haqidagi qarashlarida jamiyat tahlili//Academic Research in Educational Sciences, Vol. 2 Special Issue 1, 2021. 451-455 R.
9. Q.Pardayev. Oltin bitiglar. 2019 Vol. 1.www.navoiy-uni.uz.25-bet
10. Sulaymonov, J.Karimov N.Contribution of Abu Isa Tirmidhi to the Science of Hadith //International Journal of Innovative Technology and Exploring Engineering (IJITEE) ISSN: 2278-3075, Volume-9 Issue-1, November, 2019. P. 593-599.
11. G'ofur G'ulom, "Tanlangan asarlar". Toshkent-1953.
12. G'ulom Karimov., "Muqimiy", T.: "Manaviyat".2009
13. Karimov F., Mukimiy. Hayoti va ijodi, T., 1970
14. Xushanov A., Muqimiy hajviyotida shakl va mavzu rangbarangligi <https://doi.org/10.5281/zenodo.6741059>
15. Karimov G', Muqimiy, Asarlar., Toshkent-1974.
16. G'ulom Karimov, "Muqimiy"., -ikki tomlik asarlar to'plami. Toshkent-1960.