

Poetical Tradition And Artistic Renewal In The Work Of Muhammad Aminkho'Ja Muqimi

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Abstract: This article examines the role of literary traditions and folklore in the formation and artistic development of the творчество of Muhammad Aminkhoja Muqimiy, a prominent representative of the Kokand literary environment. The study analyzes, through scholarly examples, the poet's creative engagement with the literary heritage of classical Eastern poets such as Alisher Navoi, Fuzuli, and Amiriy, including his naziras and takhmises written in response to their works. Particular attention is paid to the use of folk spirit, national imagery, traditional expressions, and popular similes in Muqimiy's poetry. The research highlights the artistic and aesthetic functions of folkloric elements, figurative language, and folk-based poetic devices found in the poet's ghazals and mukhammas. Furthermore, the article demonstrates that the simplicity, sincerity, and vivid imagery characteristic of Muqimiy's style played a significant role in making his poetry widely appreciated among the people. The harmony of literary tradition and individual artistic mastery is evaluated as one of the defining features of Muhammad Aminkhoja Muqimiy's poetic legacy.

Keywords: Muhammad Aminkhoja Muqimiy, Kokand literary environment, folklore, oral folk literature, ghazal, takhmis, nazira, folk style, poetic language, simile, artistic imagery, literary tradition, Uzbek classical literature, poetic mastery, imagery, folklorism.

Introduction: In the mid-19th and early 20th centuries, the Kokand literary environment was formed as one of the centers of Uzbek classical literature. This literary environment, continuing the rich traditions of Eastern classical literature, brought a new poetic direction imbued with the spirit of the people and folk thinking. One of these creators was Muhammad Amin Darizhoja Mukimi, whose work occupies a special place in the development of Uzbek classical literature.

Mukimi studied in the Kokand and Bukhara madrasahs and deeply studied the samples of Arabic, Persian-Tajik and Turkish literature. The poet read the works of classical literature such as Alisher Navoi, Fuzuli, Amiri, Bedil, Hafiz Shirozi, Jomi, and learned from them his mastery. However, Mukimiy's work has been preserved, and it was not limited to imitation, but succeeded in enriching tradition and combining it with the folk spirit.

The purpose of this study is to study the tradition and creativity in Mukimiy's work on a scientific basis with the management of the people. The purpose of the study is to evaluate the mastery of folklore elements, folk allegories and traditional poetic images in the poet's poetics.

METHODOLOGY

During the study, historical-comparative, textual analysis, poetic analysis, and comparative methods were used. Mukimiy's ghazals and mukhammas were studied comparatively with the works of such classical poets as Alisher Navoi, Fuzuli, and Amiri. Folk expressions, poetic imagery, and folklore elements in the poet's work were revealed on the basis of textual analysis.

Also, in identifying the specific aspects of Mukimiy's style, the scientific views of literary scholars Z.

Qobilova, H. Juraev, T. Ruziboev, and other researchers were referred to.

Literary critic Z. Qobilova considers creativity within the framework of tradition to be a very complex and difficult process. Therefore, she emphasizes that sometimes, due to the failure to observe the boundaries of continuity and literary influence, literary theft (plagiarism) can occur. [1.43] Indeed, thousands of poets have created in the history of Uzbek classical literature. Only those who were able to innovate within the framework of tradition are being read and studied by generations. Those who committed literary theft have not yet overcome the boundaries of their time.

“To create a truly new word, to create a new idea, you need as much talent as you need to create a new idea.” [2.295]. “Talent is the power that can radically renew what is not, and everything that is. From where its breath touches, new delights, unique spiritual flowers sprout. That is why talented poets have been able to achieve great creative achievements, even while moving around traditional themes, images and means of expression.” [3.92] Mukimiy is also among such talents.

Literary critic H. Juraev argues about individual style: “Individual style cannot be realized without mutual literary influences, creative collaboration, and the successful continuation and development of the best traditions.” [54]

RESULTS

Educated in the Kokand and Bukhara madrasas, Mukimiy Abulkasim Firdavsi, Nizamiy Ganjaviy, Saadiy Shiroziy, Jalaluddin Rumi, Fariddin Attar, Hafiz Shiroziy, Abdurahmon Jomiy Kamal Khojandiy, Mirzo Abdulkadir Bedil, who studied Persian and Uzbek word artists such as Lutfi, Alisher Navoiy, Fuzuliy, Mashrab, Amiriy, Nodira, who learned from them, was influenced and inspired by them. Continuing the themes written by his teachers, he opened up new aspects of them, enriching the series of metaphors and similes widely used in Eastern poetry with his own unique and original metaphors and similes. Although he creates within the tradition, he strives to enrich it, to express his own words in the tradition, to create his own unique folk style. It is known that poets such as Mukimi, Furqat, Zavqi, Muhayyir, Muhyi, Zalili, Nusrat, Mavlavi Yuldash, Zori, and Yori had their own literary circles. They

gathered together, practiced Navoi Khanism, Fuzuli Khanism, and Bedil Khanism, wrote commentaries on famous ghazals of past poets, and, focusing on a specific theme, composed ghazals and muhammas in one meter, rhyme, and radif.

This is why poems in one theme, rhyme, and radif are so common in the work of poets of this time. Ghazals with the phrases “surating”, “dog’man”, “koshlaring”, “ko’zlaring”, “komating”, which are the products of mutual creative competition and poetry competitions, are found in the literary heritage of almost all of these poets. R. Khaboxhunova expresses the following thoughts about this: “A unique type of poetry competition has been formed in the Kokand literary environment. Its main feature is the joint creation of a ghazal by several poets. In this case, each of them creates a poem from one verse, and sometimes from one line. This type of poetry competition is almost not observed in the work of representatives of other literary environments.” [5. 119]

Being each other’s teachers and each other’s students, these poets not only learned the lessons of skill from the masterpieces of their great predecessors, but also influenced each other, gave creative impetus, and inspired each other. They discussed each other's poems at the gatherings, pointing out their successes and shortcomings. It is no coincidence that these circles played a major role in the creative development of each of them.

When studying the literary heritage of these poets and examining their creative development, this factor should not be overlooked.

Mukimi's first teacher was Alisher Navoi. "It is known that Alisher Navoi had a strong influence not only on Turkic, but also on the entire Eastern literature that followed him. The people of the pen considered this brilliant word artist a guide for themselves on the path of creativity, followed him, took lessons from him, studied his rich and diverse heritage, were influenced by him, wrote poems and added takhmis to his ghazals. Mukimi's work is not without this inspiring influence." [6.46] Influenced by Mukimi Navoi's ghazals "bor", "bor edi", "koshki", "gul", "qilmasun", "etmayin", "yo Rab", "kim desun" and others, they are accompanied by harmonious verses.

Among Mukimi's poems, Alisher Navoi's ghazal with

the radif "yo Rab" stands out. Mukimi preserved the radif. The rhyme and meter were not preserved. The words chosen for rhyme in Alisher Navoi's ghazal are the Arabic "tazallum, tarahhum, tavahhum, takallum, tana'um, taazallum, taqaddum". The rhyme of Mukimi's ghazal consists of the Arabic and Persian words "ado, davo, oshno, riza, nava, qara, muddao, riya, khata, muttaqo". The word "yo Rab", which served as a radif, was an appeal to Allah Almighty in the ghazals of both authors and served to further express the tone of amazement, astonishment, and anguish in the verses. When it comes to the issue of meter, Navoi wrote the ramali mussama mahbuni mahzuf of the aruz (Failotun failotun failotun failun), while Muqimi wrote the hajaji mussama salimm (Mafoilun mafoilun mafoilun mafoilun). In the verses of both ghazals, the lover suffers from the oppression of his beloved and asks for help from the Creator.

Navoi:

How long will I be tormented by the torment of exile, O Lord?

Have mercy on my condition of this oppression, O Lord [7.47].

How long will you oppress me in exile? O Lord, have mercy on my condition of this oppression.

Mukimi:

I will drink the poison of exile in love with that delicate person, O Lord,

This new bitterness is so bitter, is there any cure for my pain, O Lord. [7.18]

By God, I will drink the poison of exile in love with that delicate person. O Lord, is there any cure for the pain of this bitter fate of mine?

While Hazrat Navoi is praying to Allah to have mercy on the oppressed, Mukimi is appealing to the One who created him, asking if there is a cure for these ailments. [8. 157-160]

Along with this, Navoi-like melodies are also often found in the poet's work. The following couplet figuratively expresses the mental state of the lover:

I have passed by, writing a letter, not looking at the people of the world

This is my dream, my eyes are black from my literacy, I have a request from your eyes. [9.157]

That is: I have passed by, I have filled my pupil with ink and my eyelashes with a pen, and at this moment I am writing a letter to the people of the world.

Mukimi continues the tradition of his predecessor, creatively writing:

I am a humble person, I have written a letter with my eyes,

I have made a request, I am sad and longing. [7.97]

Here, eyelashes are interpreted as a tool for expressing the feelings of love.

In the vernacular, there is a saying, "My eyes are flying, I see someone." Navoi beautifully expresses this folk expression in the following couplet:

My eyes are flying, I want to see your face.

My eyelashes are like two wings to my beloved. [9.245]

That is: As soon as I see the beautiful face of my beloved, my eyes fly, as if my eyelashes were wings to her.

The couplet shows that the lover is happy when he sees his beloved and expresses this joy through his eyes.

Mukimi interprets it this way:

Today, my beloved, to the bright evening moon,

My eyes are flying, but a guest comes, mesmerized. [7.121]

That is: my friends, my eyes are flying, it seems like a guest is coming to brighten my evening. Mukimiy adds tahmis to Navoi's artistically perfect and famous ghazals. This in itself shows Mukimiy's high taste and high potential as a poet.

Mukimiy also benefited greatly from the work of the great Azar word artist Fuzuliy. He added tahmis to a number of ghazals of this famous poet in Turkic literature, added tahmis, and used words in the Oghuz dialect in his poems. Mukimi composed a takhmis on four ghazals by Fuzuli, beginning with the lines "Manga bodi sabo ul sarv gulrukhdin khabar vermaz", "Bulbuli dil gulshani rukhsaring aylar orzu", "Garchi ey dil, yor uchun yor verdi yor mehnat sango", "Aql yor ulsaydi, tarki ishq yor etmazmidim". In the takhmis he composed on Fuzuli's ghazals, it is evident that he looked at Fuzuli as a teacher. When Mukimi chooses a ghazal to compose a takhmis, he takes Fuzuli's ghazals with deep social meaning.

Fuzuli's:

Manga bodi sabo ul sarv gulrukhdin khabar vermaz,
Ochilmas gunchai bakhtim, umidim nahli bar vermaz.
[11.149]

Muqimi gave a commentary to the famous ghazal, which begins with the text. The ghazal is written in the hazaji musamani salim bahrid of aruz. (mafoiylun/mafoiylum/mafoiylun/mafoiylun). The ghazal expresses deep philosophical meanings and poetic expressions of the truths of life. Muqimi also creatively developed these meanings.

Mukimi expands the image in Fuzuli's first couplet, which begins with the content of complaint, "On a soft Sabbath, he does not report from the tall, erect rose. My happiness does not open, my tree of hope does not grow," and reveals the mood of the lyrical hero more fully and broadly:

If I pray for a lifetime, he will not answer,

If I step on a mountain of sorrow, he will not give victory,

My salary is poison, if the talc is small, the sugar is not sweet,

If I have a good life, he will not report from the cypress rose,

My happiness does not open, my hope does not bear fruit. [12.454.457]

The status of the Kokand literary environment, founded and developed by the Kokand Khan Amir Umar Khan, who wrote under the pseudonym Amiri, was also high during Mukimi's time. Mukimi loved and studied the masterpieces of the outstanding representatives of this literary environment, was inspired and influenced by them. In particular, the literary heritage of Amiri had a very strong influence on the poet's work. If we may say so, he was more like this fellow poet. For example, in one of his ghazals:

When he looked at his poetry, Muqimi wrote, "In delicacy, Omar Khandin is not inferior. [7.49]," and measured his poems by the standard of this great predecessor.

In his commentary on Amiri's "sweet" rhyming ghazal, he refers to his creation of delicate poetry:

Delicateness blooms in every verse, oh wise shahi dono (190).[13.118-122]

"Amiri was the poet who studied the most, was the

most influenced, was the most inspired, and was the most followed by Muqimi, and he considered this great predecessor of his to be his guide on the path of poetry. He composed tatabbu's for dozens of ghazals and added muhammad to ten of them. In addition, we can see new manifestations of the melodies characteristic of Amiri's work in the poet's poems." [15.131]

Muqimi quotes Amiri's only line "Lab uyur takallunga, zulfni parishon kil!" He wrote four tatabbu' ghazals for his ghazal that begins with "Mubarak". He wrote one tatabbu' ghazal and two takhmis for his ghazal with the radif "Mubarak". Mukimi wrote several tatabbu' ghazals for Amiri's dozens of ghazals with the radif "bu", "ucradi nogoh", "ayrulmasun", "orgulsun", "bormukin?", "taslim", "sog'indim", "o'shal", "kokuling", "sizmusiz?", "anar", "qilmoq nadur", "bor", "oldi okshaydur". Mukimi did not stay within the framework of tradition in his tatabbu' ghazals, but sought to be unique, using subtle and profound allegories.

Let us pay attention to Mukimi's commentary on Amiri's ghazal with the phrase "this".

Amiri:

This is a sign of love's suffering,

This is a source of peace for the heart, this is a source of peace for the soul. [15.291]

Mukimi:

Do not shoot the arrow of the Tag'ofil, O my tormentor, this is bad,

This is a loss for the people of love for the souls. [7.112]

Mukimi creates Amiri-style verses and verses, in which he reveals new aspects of some of the thoughts of his great predecessor, enriches the metaphors and similes with his own artistic discoveries.

It should be noted that, along with Turkish literature, Mukimi also enjoyed the masterpieces of Persian-Tajik literature. In particular, the image of the mirror in the poet's poems was undoubtedly formed under the influence of reading the works of Mirzo Bedil. "He received special lessons on Bedil from the imam of the Mukimiy Chinorli mosque, Ma'sumkhon Gulkhani." Because it is known that in the works of Abulmaoni, this image found its comprehensive, broad and deep artistic and mystical interpretation.

In Mukimi's verse:

Love seemed easy, I realized,

Judolig'in will have conflicts in the hereafter – (51)

we see the inspiring influence of Khoja Hafiz's famous line "Ki ishq osin namud avval vale aftod mushkilho ("Love seemed easy at first, but all its difficulties came out later").

So far, Mukimi has written 2 ghazals, 3 histories, 1 rubai, 1 poetic letter, 2 prose letters, and a muhamma that he attributed to the ghazals of Jami and Muntazir.

The ghazal with the rhyme "Nest" ("No") can easily compete with the poems of Persian-speaking poets in terms of its artistic perfection. For example:

Nestam mahjuri sahib, hamdu lillah khudpisand,

Az digar chize agar chandi maro parhez nest(24)

Translation: I am mahjur (separated from friends), but I am not khud pisand (egoistic), Even if I do not abstain from other things, I abstain from selfishness.

As can be seen, the verse reflects the spiritual world of the poet. The linguistic sophistication of the verse, the fluency and sonority of its expression indicate that Mukimi had the ability to skillfully wield his pen in Persian.

During the analysis, it was found that one of the main features of Mukimi's style was simplicity and sincerity. The poet managed to convey complex philosophical ideas through folk and simple expressions.

DISCUSSION

Mukimiy's work is one of the important artistic phenomena that demonstrates the harmony of tradition and innovation in Uzbek classical literature. The poet did not limit himself to repeating traditional images and metaphors in classical literature, but enriched them with new content. In particular, the introduction of expressions and proverbs typical of folk oral literature into the poetics of ghazals determines his creative individuality. As a poet who deeply felt the spirit of the people, Mukimiy raised simple but touching expressions in the folk language to the level of artistic art. In Mukimiy's work, no matter how much one tries to hide love, it will gradually become apparent one day, and there are many such verses that are completely devoid of any novelty:

How much I have preserved, hidden, it has not been possible, how much,

The secret of love is revealed slowly and quietly [7.122].

Or you make a promise and do not keep your promise, and these verses do not seem to be new:

When did you make a hundred promises together and keep them,

How long will it take to break the last promise? [7.122]

The following can also be said about the verses that say, "How can I not be burned with jealousy when you pass by acquaintances and meet strangers?":

Why should I not burn like a candle in the grass of jealousy,

You have passed by your friends and made a stranger your lover [7.5]).

If Mukimi had remained wrapped in the shell of tradition and limited himself to writing poems that had nothing new, he would not have been able to find a place in the hearts of the people and leave no trace in literature.

Like his predecessors, the poet's poems on the theme of love can be called a mixture of figurative and real love. Because motifs such as eternal love, the lover's hiding herself until she gives a glimpse, and the fact that the beloved will be seen only on the Day of Judgment are also found in Mukimi's work. Of course, the poet who wrote "Love will come from the words of the resident" follows the famous poets and creates poems with a mystical content among his poems on the theme of traditional love, which he created under the influence of them. For example, in the following couplet, if Majnun wanders in the desert of Hijran for a lifetime, his goal is Allah, and Layla is a means for him:

If Majnun wanders in the desert of Hijran for a lifetime, Layla is an excuse for him - his goal is you, O Lord! [7.18]

It is known that the beauty of a beloved dazzles the eye, that even the sun appears colorless in front of her light, the moon sets shyly, and the flower draws a veil over her face, such descriptions are carried to the highest level in the classical poetry of the East.

To these exalted descriptions, Mukimi adds an exaggerated image of the beloved's beauty, when he removes the veil from her face and puts her beauty in the mirror, her beauty cannot resist the grass, and even the mirror becomes water:

Her beauty is like grass, netongkim, if you open it,

If you cannot bear it, the mirror is water [7.119].

The images of the peacock, famous for its gentle gait, sighing in pain upon seeing the exquisite beauty of her beloved in the garden, and the partridge, who is roasted in the fire of jealousy and falls into a state of burning grass, are undoubtedly new interpretations of the descriptions on the same subject:

Oh, the peacock sees her beauty in the gardens,
As if the grass had fallen [7.120].

Skill is seen in expressing even a simple sentence beautifully and impressively. Most of Mukimi's poems acquire a special charm and impact by describing familiar sentences in such a figurative way. For example, he presents the flirting of a lover to test his lover in a beautiful metaphor that no one had imagined, making my body a target for flirting arrows and asking how long you will torment me with your tests:

My body is always surrounded by flirting arrows,
How long will you torture my love until it is tested?
[7.123]

Mukimi finds the subject among the people and searches for metaphors in things that everyone around sees and no one pays attention to. Therefore, the reader is surprised to see an unexpected interpretation of a familiar thing or event. For example, he explains the gradual waning of the full moon by saying that he cannot reach his lover's pleasure and collapses in embarrassment in front of her:

The moon, unable to reach it, with a hundred
embarrassments

There are few who have seen this beauty in its
perfection [7.23].

In classical poetry, there are extremely diverse interpretations of Majnun's madness in love with Layla, his wanderings in the desert, and his burning passion for his mistress. Muqimi manages to create his own new interpretation on this subject as well. In one verse: "If Majnun suddenly came across me in the desert of love, would he see the thousand and one troubles in my life and weep bitterly for my condition, ashamed that what he had gone through was nothing," he takes his art of hyperbole to its highest level:

If Majnun were to meet me in the desert of love,

He would weep bitterly for my condition, seeing the
thousand troubles in my life [7.22].

The words, phrases, allusions, and radifs that Mukimi discovered and were unique to him are the innovations he added to our national poetry. For example, it is known that he first put many folk words and phrases into radif, providing an extraordinary aesthetic impact to his ghazals, murabbas, and muhammas. Let's take just one of his murabbas called "Konglum sandadur". The poet took the purely folk, at the same time beautiful and touching line "Uzum har yodaman, konglum sandadur", which has become a dream in everyone's heart but could not be put into words, as the refrain of his murabbas, and this verse itself elevated the murabba and gave it an incomparable level of warmth and charm.

The same can be said about the murabbas with the radif "Yodimga toshti" and "Na boldi?".

Even in the most traditional ghazals of Mukimi, we encounter new ideas, metaphors, images, and interpretations, even if they are just one verse. For example, in the following verse, he compares the beloved's exit hand in hand with her rival to the companionship of a Muslim and a pagan:

Whenever he comes out, he holds her hand in his,
As if his grave had been accompanied by a Muslim!
[7.73]

This is at first glance a very simple, yet vital, and at the same time a new artistic discovery.

He compares the way a lover lifts his heart like a mountain by looking at it with the way a ruined building becomes prosperous:

Suddenly, my dear, you have turned the resident into a
soror,

As if you had turned the ruins of a beautiful house into
an architect.[7.74]

Some of his ghazals feature a whole series of unexpected metaphors. For example, in the following couplet, he compares the lover's radiant face to the sun and her eyebrows to an umbrella. We also see the art of diagnosis in animating the face to the sun and the eyebrows to an umbrella. When the face becomes the sun and the eyebrows become the umbrella, they automatically have a contradictory relationship - this is the art of contrast. And in the inability of the eye to

tolerate the light of the face, there is the art of exaggeration. The relationship between the sun and the face creates the art of metaphor:

Your faces are sun-drenched, and your eyebrows are a shade for the eyes [7.68].

In this verse, it is written that my eyes turn into a millstone, but that stone does not affect my image. In the reference to the beloved, we also see the art of metaphor. The art of metaphor is that the stone and the mill are related to each other, and the art of contrast is also evident in their contrast.

That stone does not affect my heart in the slightest, although,

If I cry, my eyes turn into a millstone [7.82].

In this verse, the beloved asks not to be surprised when, in the desert, he flirts with her, and when tulips and flowers bloom instead of hyacinths:

If you flirt with her in the desert, do not be surprised,
When tulips and flowers bloom, instead of hyacinths [7.26].

It is known that the skill of a writer is determined by his writing style: who writes simply, who writes complexly, who favors brevity, who prefers detail, who prefers bookishness, who prefers folk melodies, who creates in a traditional way, who follows new trends.

Studying the poet's style is the key to studying his artistic skill. This key is the uniqueness of the poet, which is manifested not only through a single poem, but also through his entire work. This uniqueness stems from the poet's worldview, personality, and the principle of understanding and explaining the world.

The poet's work combines folk style with classical poetics. As a result, Mukimi's poetry became widely popular not only among the literary circles, but also among the people. The naturalness and sincerity of his poems do not leave indifferent even today's reader. In Mukimi's poetics, such artistic techniques as imagery, exaggeration, diathesis, contrast, and allegory are used in harmony with the folk spirit. This is one of the important signs of the poet's skill.

CONCLUSION

In general, style is a phenomenon that reflects the uniqueness of the creator - the scope of his imagination, imagination, the level of feeling the

human soul, the ability to analyze the complexity of life events and interpersonal relationships, and the richness of his vocabulary. The unique style of the creator is his selection of life events, their combination with the world of his imagination, and their reflection in the medium of artistic language.

Mukimi's talent and skill as a poet are evident when he was able to innovate within the framework of tradition; when he was able to renew traditional themes with beautiful images and metaphors; when he found new facets of existing ideas, expanded and deepened the scope of meaning; when he was able to add his extraordinary artistic discoveries to the existing series of metaphors. This is actually the factor that made Mukimi beloved by the broad masses of the people and brought him great fame. The work of Muhammad Aminkhodja Mukimiy was formed on the basis of an artistic synthesis of the traditions of classical Eastern literature and folk oral art. The poet creatively continued the poetic experiences of such classical literary figures as Alisher Navoi, Fuzuli, and Amiri, introducing a folk spirit and new poetic content into them. Mukimiy created a unique school in Uzbek literature with his poetic style close to the folk language, simple and touching allegories, and poetic thinking rich in national images. The harmony of tradition and individual skill is clearly manifested in his work. Therefore, Mukimiy's poetry retains its artistic and aesthetic value even today.

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