

Abdurashid Abdugafurov - Researcher Of Muqimi's Lyrics

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Abstract: This article deals with the research of literary critic and versatile scholar Abdurashid Abdugafurov about Muhammad Aminkhodja Mukimi. The scholar's thoughts on Mukimi's life, creative work, satires, humor, and "Travelogues" are analyzed. The main objects were taken as satires such as "Tanobchilar", "Veksel", "Dar Mazammati Zamona", "Voqeai kor Ashurboy Hoji", "Saylov, Maskovchi Boy Ta'rifida", "Hajvi Viktor" and humorous works such as "Dar Ta'rifi Pech", "Aravang", "Ko'samen", "Devonamen", "Aroba qursin", "Loy", "Ot", "Hajvi Ot", "Dar Mazammati Iskabtopar", "Shikoyati Bezugak", "Fonus", "Pashshalar".

Keywords: Abdugafurov, Abdurashid, Muqimi, satire, humor "Travelogue", Muqimi studies.

Introduction: The literary and scientific heritage of Professor Abdurashid Abdugafurov, a scientist of the Republic of Uzbekistan, a textual critic, laureate of the Beruni State Prize, Doctor of Philology, is considerable. The scholar's major works, such as "Satire in Uzbek Democratic Literature", "Navoi's Satire" (1961), "Satire in Navoi's Works" (1972), "Values in the Heart", "Singers of Freedom and Virtue", "Muhammadrizo Ogahiy", "Lessons of the Big Five", "Zokirjon Furqat", devoted to important issues of Uzbek literature, have been published. In this article, we will focus on the scholar's contribution to Mukimi studies, in particular, the study of Mukimi's satire. It is known that the study of Mukimi's life and work began during the poet's lifetime. Later, more precisely, in 1942, Gafur Ghulom published "Selected Works". By 1953, H.Yakubov's monographs "Uzbek democratic poet Muqimiy" and H.Zaripov's "Muqimiy" were published.

METHOD

A. Abdugafurov's research on the life and works of Muqimiy represents an important stage in the study of the poet's literary heritage. The scholar began investigating Muqimiy's oeuvre and collecting relevant materials during the early years of his academic career. He recalls his postgraduate period as follows:

> "During my postgraduate studies (1954-57), I highly

valued two particular pieces of information I obtained about Muqimiy's life and works. Even at that time, these findings attracted the attention of Muqimiy scholars, sparked interest, and later became significant factual evidence in subsequent research on the poet."

According to Abdugafurov, although the existence of Muqimiy's autographs had already been known to researchers, the newly discovered manuscript possesses special importance. In the Majmua collection held in the main library of Tashkent State University, the following bayt was found:

Husniga ne nuqs gar bo'lsa ko'zi feruza rang,
Balki, bog'larga tarovat sabzadan paydo bo'lur.

The scholar argues that the reference to N. P. Ostroumov's blue eyes in this couplet confirms its attribution to Muqimiy. Ostroumov's own note written above the verse "Надпись самого Мукими, очевидно, намекающаяся на голубые глаза мои как русского человека" ("This is Muqimiy's own handwriting. The bayt apparently refers to my blue eyes as a Russian person")—serves as direct evidence.

This autograph reveals two important points:

1. First, the bayt is unquestionably written in Muqimiy's own hand.
2. Second, Muqimiy met and conversed with N. P.

Ostroumov, the editor of Turkiston viloyatining gazeti, in Tashkent in February 1892.

According to the scholar, prior to this meeting it was unclear whether Muqimiy and Ostroumov had been personally acquainted. However, there is no doubt that the newspaper editor knew Muqimiy indirectly and was familiar with his works. This is confirmed by the publication of several of Muqimiy's poems—including his famous ghazal “Navbahor”—in Turkiston viloyatining gazeti on 26 October 1891. The newspaper note stated that these ghazals had been transcribed from the recitations of hofiz singers.

A. Abdug'afurov also notes that N. P. Ostroumov was not only acquainted with Muqimiy's work but had even translated one of his satirical mukhammases into Russian and published it in St. Petersburg. This in itself testifies to the poet's widespread recognition during his own lifetime.

In issue No. 8 of the journal Sharq yulduzi (1956), the literary scholar published two articles: “Let Us Study Muqimiy's Works in Depth” and “Newly Discovered Poems of Muqimiy.” Additionally, the journal O'zbek tili va adabiyoti featured his articles “Muqimiy's Attitude Toward Certain Capitalist Elements of His Time” (No. 3, 1958) and “A Nazira Written to Muqimiy's Satire ‘Bachchag'ar’” (No. 3, 1959). To mark the 125th anniversary of Muqimiy's birth, Abdug'afurov published a series of articles, including “The Radiance of Lyricism,” “Muqimiy's Prose Letters,” and “Muqimiy and Russian Orientalists.” His monograph “Muqimiy's Satire” was later published in 1976.

Undoubtedly, satire constitutes one of the central directions of Abdug'afurov's scholarly activity. His defense of a candidate dissertation on Satire in Uzbek Democratic Literature and a doctoral dissertation on Satire in Navoiy's Creative Works further confirms this. When the literary scholar turned to the study of Muqimiy's satirical oeuvre, he classified it into several key categories:

- (1) the poet's teachers and predecessors from whom he inherited certain artistic techniques;
- (2) his socio-political satires;
- (3) his light-hearted humorous works; and
- (4) his Travelogues (Sayohatnomalar).

In analyzing the sources of Muqimiy's satirical mastery, Abdug'afurov emphasizes the poet's engagement with earlier literary traditions—particularly those of Navoiy, Mashrab, Turdi, Gulxaniy, and Maxmur. According to the scholar, Muqimiy absorbed from his predecessors the art of delivering concise yet sharply derisive characterizations. A clear example is the parallel between the depiction of oppressive officials visiting

the countryside in Navoiy's Hayrat ul-abror and the portrayal of local authorities in Muqimiy's satire “Tanobchilar.” Another instance of Muqimiy's creative dialogue with past satire emerges in his mukhammas to Maxmur's ghazal about the village of Hapalak. Abdug'afurov argues that:

> “...In Muqimiy's time, there had been virtually no improvement in the living conditions of the common people compared to the period in which Maxmur lived and wrote; on the contrary, the people's situation worsened, burdened by dual forms of oppression. Therefore, Muqimiy's turn to this satirical ghazal is no coincidence: the poet believed that Maxmur's work realistically depicted the conditions of his own era as well. By attaching his own lines to each bayt, he enriched the original with new factual material, deepened its meaning, and intensified its satirical exposure. As a result, a unified, complete, and—indeed—new satirical mukhammas emerged, now fully belonging to Muqimiy's pen.”

Thus, the scholar demonstrates that Muqimiy not only drew inspiration from earlier satirists but transformed their legacy, expanding its thematic and artistic scope.

It is evident that the interpretation of social issues plays a leading role in Muqimiy's satirical works. Examples such as “Tanobchilar,” “Veksel,” “Dar mazammati zamona,” “Voqeai ko'r Ashurboy hoji,” and “Saylov” illustrate this tendency. In these satires, the poet addresses themes such as social inequality and stratification within society. A. Abdug'afurov notes that Muqimiy was the first in the history of Uzbek literature to bring the theme of fraudulent elections into artistic discourse. Muqimiy's satires encompass significant problems related to the period, the socio-political system, and the broader realities of his time. His piece “Moskovchi boy ta'rifida” similarly reflects these concerns. In this poem, the poet criticizes the injustices that emerged as a result of Russia's colonial policy in Central Asia. For instance, take the figure of Khodikhoja Eshon. In several districts of Fergana, he owned cotton plantations and ginneries. Exploiting the naivety of ordinary people who had not yet fully grasped the social changes of the era, he turned deception and manipulation into a means of enrichment. Ultimately, in pursuit of greater profit, he himself is deceived and falls into ruin. Literary scholar A. Abdug'afurov arrives at the following conclusion regarding this satire:

In addition to the previously mentioned elements, “Moskovchi boy ta'rifida” contains another significant episode that warrants closer attention. For the first time in the history of Uzbek literature, Muqimiy briefly but vividly depicts the harsh life and labor of workers

emerging in factories and enterprises. While illustrating the “breakdown” of Khodikhoja Eshon, the satirical poet also shows the attitude of the factory workers (“mardikorlari”) toward him. Although the workers were naturally unorganized and politically inexperienced, they resisted the tyrant as best they could; their struggle is vividly reflected in episodes of absenteeism and leaving the factory.

The scholar emphasizes the meticulousness of the satire’s language. To expose the cunning of the factory manager more clearly, the poet incorporates a pleading tone into his speech and uses the word “pajolista” purposefully. This single word effectively conveys the manager’s sycophantic character while revealing the dominance of danger, anxiety, and doubt in his inner emotions.

The theme of deceit and fraud is also central to Muqimiy’s “Hajvi Viktor”, another satire that exposes the vices of his time. The “Viktor incident” occurred at the end of 1889. Literary scholars have offered varying interpretations of the poet’s satires on the subject of Bektur. According to Q. Pardayev, A. Olimjonov approaches the topic in a one-sided manner, focusing mainly on local wealthy figures, particularly Khodikhoja Eshon, while the underlying idea of the work is overlooked. Although A. Abdug’afurov comments on this satire, he does not discuss the two stanzas of the “Hajvi Bekturboy” mukhammas.

RESULTS AND DISCUSSION

According to A. Abdug’afurov, Muqimiy’s satires depict ordinary people in opposition to tyrannical and oppressive officials. The scholar particularly emphasizes the satire “Tanobchilar”, in which the characters Sulton Alixo’ja and Hakimjon vividly embody the selfish and greedy mentality of local authorities. Abdug’afurov evaluates the joint portrayal of these two figures as follows:

> “The attention given to the interactions between these officials is not accidental. Undoubtedly, Sulton Alixo’ja and Hakimjon collaborate to carry out oppressive activities in the village effectively and convincingly. These two independent individuals are united by the same goals, ambitions, worldview, and animalistic greed, forming a so-called ‘friendship.’ The poet depicts this ‘friendship’ with sharp sarcasm and irony, leaving no doubt for the reader that it bears no resemblance to the genuine human friendship traditionally esteemed by our people.” The spiritual poverty of people in the era and society is humorously highlighted in the satire “To’y”. The poem is based on the event of a circumcision celebration in the Iqon neighborhood of Kokand. The satire begins with the gumashta seeking permission from a wealthy master

residing in another city before starting the celebration. Abdug’afurov comments:

> “...The poet’s inclusion of the gumashta requesting permission from the master—and the master’s refusal (responding with ‘sim qoqib’ [strictly])—is not accidental. It provides an opportunity to reveal the social type of the gumashta: dependent on the master not only materially but also spiritually. At the same time, it clearly illustrates their fear of the master, their servility, and hypocrisy, thus illuminating their social character.” In this satire, the poet creates a vivid satirical image of a stingy and greedy person. The master’s extreme miserliness is artistically revealed through the depiction of the “celebration” he provides for the people, demonstrating Muqimiy’s exceptional narrative skill.

Eng uchida qo'yildi to'qqiz non,

Kulchalar toshki sindirur dandon.

Suzdi osh bir likavda uch kishidin,

Ketti oshni ko'rib hama hushidin.

> At the very end, nine loaves were placed,
The crusts break teeth as if by stone.

The pilaf was divided among three,

Seeing the pilaf, everyone fainted.

the scholar notes that there is a reason why the participants in the “To’y” satire faint upon seeing the pilaf. At this point, Muqimiy introduces the motif of tears. The poet expresses the extremely small portion of pilaf through the image of a single tear (one or two drops), creating an exceptionally precise and concise satirical scene. This single original simile becomes a strong and convincing detail that reveals the character’s stinginess, contributing to the continuous development of literature and the thematic expansion of characters. According to Abdug’afurov, in classical literature, tears no longer serve solely as a symbol of love—they also function as a tool for satire, mockery, and critique. Abdug’afurov highlights a distinctive feature of Muqimiy’s humor: it is not expressed through coarse laughter, meaningless playfulness, or laughter for its own sake. Rather, in his hands, humor exposes shortcomings, weaknesses, and obstacles in human nature and consciousness, critiques ugly behavior and inappropriate actions, and serves as a corrective tool. Muqimiy’s humorous works include “Dar ta'rifi pech,” “Aravang,” “Ko’samen,” “Devonamen,” “Aroba qursin,” “Loy,” “Ot,” “Hajvi ot,” “Dar mazammati iskabtopar,” “Shikoyati bezgak,” “Fonus,” and “Pashshalar.” Through humor, the poet contrasts the advantages and convenience of the Russian stove over the traditional hearth, critiques the inconvenient cart in the spirit of folk jokes, and

promotes the “springy pram,” reflecting the one-sidedness in Muqimiy’s worldview.

Abdug’afurov’s discussion of Muqimiy’s Travelogues (Sayohatnomalar) is particularly noteworthy. The Travelogues are a unified poetic work divided into four parts. All four parts share the same refrain (“ekan”), though the rhymes vary. For instance, in “From Kokand to Shohimardon”, rhymes include “kajraftor,” “darkor,” “bozor,” “badkor”; in “From Kokand to Fergana”, “chang,” “zang,” “jang”; and in “From Kokand to Isfara”, rhymes such as “darkor,” “tarror,” “bozor” appear.

Professor Abdug’afurov argues that it is incorrect to consider the Travelogues a new literary genre. This conclusion is based on the structure of the work: internal rhyming of stanzas and a single refrain do not define a genre. As evidence, he cites Ahmad Yassavoy’s Hikmatlar and passages from Devoni lug’otit turk, noting that the same pattern occurs in several of Muqimiy’s murabbas—for example, “Yodimga tushti,” “Ey chehrasi tobonim,” and “Ko’rdum yuzungni”—which employ similar rhyming.

Abdug’afurov also emphasizes Muqimiy’s skill in choosing the refrain:

> “The repeated refrain ‘ekan’ in every stanza does not create vagueness or uncertainty; on the contrary, as a marker of past tense, it concretizes and strengthens the depiction of impressions, fully matching the character of the work. Moreover, lines such as “Ko’p elni qaqqhatgan ekan!”, “Hayhot! Xoriston ekan”, or “Bechora, och dehqon ekan!” resonate not in a fairytale tone but with a firm, decisive judgment.”

CONCLUSION

Overall, A. Abdug’afurov’s research on Muhammad Aminxo’ja Muqimiy’s lyric works holds significant importance for the development of Muqimiy studies and for a deeper understanding of the poet’s literary legacy. The scholar meticulously analyzes literary texts and draws scientific conclusions based on precise evidence. This careful, evidence-based approach exemplifies the methodological mastery of a seasoned literary scholar and represents an essential aspect for future researchers to learn from and emulate.

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