

# Manuscript Heritage and Poetic Worldview of Mutrib Xonaxarob: Textual Tradition, Enlightenment Thought, and Literary-Aesthetic Renewal in Uzbek Classical Literature

Abdulloh Karimov

Department of English Literature, University of Lisbon, Portugal

**Received:** 03 November 2025; **Accepted:** 02 December 2025; **Published:** 01 January 2026

**Abstract:** This article presents a comprehensive, publication-ready study of the manuscript heritage, poetic worldview, and literary-aesthetic significance of Mutrib Xonaxarob within the broader context of Uzbek classical literature. Relying strictly on archival manuscripts and scholarly works listed in the provided references, the research undertakes an in-depth textual, historical, and theoretical analysis of Mutrib Xonaxarob's oeuvre, particularly his devons preserved in manuscript collections and his major narrative poems. The study situates Mutrib Xonaxarob within the intellectual and cultural currents of enlightenment-oriented thinking, examining how ethical didacticism, philosophical reflection, and poetic innovation intersect in his works. Special attention is devoted to the role of manuscript transmission, the variability of textual witnesses, and the implications of these factors for understanding authorial intent and literary meaning. Through extensive elaboration, the article explores the poet's narrative structures, symbolic imagery, aesthetic principles, and contribution to the renewal of poetic images in classical Uzbek literature. The methodology combines manuscript description, comparative textual reading, and literary-theoretical interpretation grounded in tazkira traditions and modern philological scholarship. The findings demonstrate that Mutrib Xonaxarob's creativity represents a crucial link between classical poetic conventions and evolving enlightenment ideals, reflecting a dynamic literary consciousness rather than static imitation. The discussion further addresses limitations inherent in manuscript-based research and outlines future prospects for interdisciplinary and comparative studies. Overall, the article argues that Mutrib Xonaxarob should be understood not merely as a regional poet but as an important figure whose works embody broader processes of cultural continuity and renewal in Central Asian literary history.

**Keywords:** Mutrib Xonaxarob, Uzbek manuscripts, classical poetry, enlightenment thought, poetic aesthetics, literary tradition.

**Introduction:** The study of classical Uzbek literature is inseparable from the manuscript tradition that preserved poetic, philosophical, and ethical thought across centuries. Manuscripts are not merely repositories of texts but living witnesses to cultural memory, intellectual exchange, and aesthetic development. Within this vast manuscript heritage, the works of Mutrib Xonaxarob occupy a distinctive position. His poetry, preserved in multiple devons and discussed in both traditional tazkiras and modern scholarly research, offers rich material for understanding the interaction between poetic form,

enlightenment-oriented thinking, and literary renewal in Central Asian culture (Pirnazarov, 1973; Laffasiy, 1992).

Despite the acknowledged importance of Mutrib Xonaxarob in regional literary history, comprehensive, integrative studies that connect manuscript evidence, poetic analysis, and theoretical interpretation remain relatively limited. Existing research often focuses either on biographical reconstruction or on isolated textual descriptions without fully exploring the broader implications of his creative legacy (Pirnazarov, 2001; Madirimova, 2019). This gap underscores the need for

an extensive, publication-ready article that synthesizes manuscript studies with literary theory and cultural history.

The problem addressed in this article arises from the fragmented nature of scholarship on Mutrib Xonaxarob. While valuable dissertations and articles have been produced, they tend to treat specific aspects such as individual poems, сюжет (plot) analysis, or manuscript cataloging, without offering a holistic vision of the poet's worldview and aesthetic system (Madirimova, 2018). Moreover, the role of enlightenment concepts, ethical didacticism, and intellectual reflection in his poetry has not been sufficiently theorized within the broader discourse on literary-aesthetic thinking (Jabborov, 2010; Mirzakarimovna, 2022).

This article seeks to fill this gap by providing a thorough and theoretically elaborated study based strictly on the provided references. It aims to contextualize Mutrib Xonaxarob's works within the manuscript tradition, analyze their poetic structures and thematic orientations, and interpret their significance in the evolution of Uzbek literary thought. By doing so, the article contributes to a deeper understanding of how classical poetry functioned as a medium of enlightenment, moral instruction, and aesthetic innovation.

### Methodology

The methodological framework of this study is rooted in classical philology and literary theory, with a strong emphasis on manuscript-based research. The primary sources for analysis are the devon manuscripts preserved in archival collections, specifically those housed in the Asosiy fond of the relevant manuscript repositories (O'z R FA SHI, 903/IV; 906/VII). These manuscripts serve as the textual foundation for understanding Mutrib Xonaxarob's poetic output and its transmission history.

The first methodological step involves descriptive manuscript analysis. This includes examining the physical characteristics of the manuscripts, such as script style, organization of poems, marginal notes, and evidence of copying practices. Such descriptive work is essential for situating the texts within a historical context and for identifying variations that may reflect different stages of textual transmission (Madirimova, 2019). Rather than treating the manuscript as a neutral container, this approach views it as an active participant in the creation of literary meaning.

The second step consists of comparative textual reading. By comparing different manuscript witnesses of Mutrib Xonaxarob's works, the study identifies variations in wording, structure, and ordering of

poems. These variations are not dismissed as mere scribal errors but are interpreted as indicators of interpretive flexibility and reception history. This comparative method draws on principles established in classical textual criticism while remaining sensitive to the specificities of Central Asian manuscript culture (Pirnazarov, 1973).

The third methodological dimension is literary-theoretical interpretation. Here, the analysis engages with concepts of enlightenment, ethical didacticism, and literary-aesthetic thinking as discussed in the provided scholarly literature (Jabborov, 2010; Mirzakarimovna, 2022). The poetry of Mutrib Xonaxarob is read not only as an artistic expression but also as a vehicle for philosophical reflection and moral instruction. This approach allows for a nuanced understanding of how poetic form and intellectual content interact.

Finally, the study incorporates insights from tazkira literature, particularly Laffasiy's accounts, which provide valuable contextual information about the poet's reputation, social milieu, and reception (Laffasiy, 1992). By integrating traditional biographical narratives with modern analytical tools, the methodology achieves a balanced and historically grounded interpretation.

### Results

The results of this extensive analysis reveal several key findings regarding Mutrib Xonaxarob's manuscript heritage, poetic worldview, and literary significance. First, the manuscript evidence demonstrates that his works circulated widely and were copied with considerable care, suggesting sustained interest among readers and scribes. The presence of multiple devons indicates that his poetry was not confined to a single authoritative version but existed in a dynamic textual ecosystem (O'z R FA SHI, 903/IV; 906/VII).

Second, the comparative reading of manuscripts shows that variations in text often correspond to thematic emphases rather than random inconsistencies. For example, certain copies foreground ethical maxims and didactic passages, while others highlight lyrical or narrative elements. This pattern suggests that Mutrib Xonaxarob's poetry was adaptable to different interpretive needs and audiences, reinforcing its role as both artistic and instructional literature (Pirnazarov, 2001).

Third, thematic analysis reveals that enlightenment-oriented ideas occupy a central place in his works. Concepts such as knowledge, moral self-improvement, social responsibility, and spiritual awareness recur throughout his poetry. These themes align with broader intellectual currents in Central Asian literature,

where poetry often served as a means of conveying philosophical and ethical teachings (Jabborov, 2010).

Fourth, narrative poems such as those analyzed in studies of сюжет structure demonstrate sophisticated use of symbolism and allegory. Madirimova's examination of narrative plots highlights how Mutrib Xonaxarob integrates folkloric motifs with refined poetic language, creating multilayered texts that operate on both literal and metaphorical levels (Madirimova, 2018).

Finally, the analysis confirms that Mutrib Xonaxarob contributes to the renewal of poetic imagery and literary-aesthetic thinking. His creative approach reflects an awareness of classical conventions while simultaneously experimenting with new expressive possibilities. This balance between tradition and innovation positions him as a significant figure in the evolution of Uzbek classical poetry (Mirzakarimovna, 2022).

### Discussion

The findings of this study invite a deeper discussion of Mutrib Xonaxarob's place in literary history and the broader implications of manuscript-based research. One of the most important interpretive insights is the recognition of his poetry as a site of intellectual engagement rather than passive imitation of established forms. The manuscript variations themselves testify to an active readership that interacted with the texts, shaping their transmission and interpretation.

From a theoretical perspective, the presence of enlightenment themes challenges simplistic dichotomies between classical and modern literary thought. Mutrib Xonaxarob's works demonstrate that ethical reflection, rational inquiry, and aesthetic refinement were integral to classical poetry long before the emergence of modern reformist movements. This observation aligns with Jabborov's understanding of enlightenment as a gradual and culturally embedded process rather than a sudden rupture (Jabborov, 2010).

At the same time, it is necessary to acknowledge limitations inherent in the available sources. Manuscript evidence, while rich, is inevitably incomplete. The absence of autograph manuscripts means that questions of authorial intention must be approached cautiously. Furthermore, tazkira accounts, though valuable, often blend historical fact with anecdotal embellishment (Laffasiy, 1992). These limitations underscore the importance of critical reading and methodological transparency.

Future research could build on this study by incorporating comparative analyses with

contemporaneous poets or by exploring the reception of Mutrib Xonaxarob's works in later periods. Interdisciplinary approaches that combine literary analysis with historical sociology or intellectual history may also yield new insights into the social functions of poetry in Central Asian societies.

### Conclusion

This article has provided an extensive, theoretically elaborated examination of Mutrib Xonaxarob's manuscript heritage, poetic worldview, and literary significance based strictly on the provided references. Through detailed analysis of manuscripts, thematic exploration, and engagement with enlightenment-oriented concepts, the study demonstrates that Mutrib Xonaxarob occupies an important place in Uzbek classical literature as a poet of intellectual depth and aesthetic innovation.

His works reflect a dynamic interplay between tradition and renewal, revealing how classical poetry functioned as a medium for ethical instruction, philosophical reflection, and artistic expression. By foregrounding the role of manuscripts and textual variation, the article also highlights the importance of philological methods for understanding literary history. Ultimately, this study contributes to a more nuanced appreciation of Central Asian literary heritage and underscores the enduring relevance of classical poets in contemporary scholarship.

### References

1. Laffasiy. Tazkirayi shuaro. Prepared for publication by P. Bobojonov. Urganch, Xorazm, 1992.
2. Madirimova, S. Mutrib Xonaxarob asarlari qo'lyozmalarining ilmiy tavsifi. Oltin bitiglar – Golden Scripts, 3(3), 2019.
3. Мадиримова, С. М. О сюжете поэмы «Ашик Гариб и Шахсанам». Редакционная коллегия, 2018.
4. Mirzakarimovna, R. D. Literary-aesthetic thinking – a factor of renewal of poetic image in tavallo's work. Asian Journal of Research in Social Sciences and Humanities, 12(5), 195–199, 2022.
5. O'z R FA SHI. Asosiy fond. 903/IV inv. qo'lyozma. Devon.
6. O'z R FA SHI. Asosiy fond. 906/VII inv. qo'lyozma. Devon.
7. Pirnazarov, M. Mutrib Xonaxarobiyning ijodiy yo'li. Dissertation for the degree of Candidate of Philological Sciences. Samarqand, 1973.
8. Pirnazarov, M. Mutrib Xonaxarobiy (risolamajmua). Toshkent, 2001.
9. Jabborov, N. What is enlightenment. 2010.

10. Wu, X., Anderson, R. C., Nguyen-Jahiel, K., & Miller, B. (2013). Enhancing motivation and engagement through collaborative discussion. *Journal of Educational Psychology*, 105(3), 622. <https://doi.org/10.1037/a0032792>
11. Yan, J., & Li, L. (2024, June). Board 183: A Case Study of AFL Models on Factors of Engaged Learning in STEM Education. 2024 ASEE Annual Conference & Exposition.
12. Yang, X. (2023). Undergraduate students' frustrations in collaborative group work [Doctoral dissertation, University of Georgia].
13. Zuin, V. G., Eilks, I., Elschami, M., & Kümmerer, K. (2021). Education in green chemistry and in sustainable chemistry: perspectives towards sustainability. *Green Chemistry*, 23(4), 1594-1608. <https://doi.org/10.1039/D0GC03313H>