

# The Personality of Mirzo Khayrullo Ho'qandi In the View of Scientists and Creators

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**Abstract:** This article is aimed at explaining the information provided by researchers who studied the life and work of Mirzo Khairulla Khokandi. The Mirzo's enlightenment activities and literary heritage are discussed. The goals and objectives of our future research on Mirzo Khokandi are outlined.

**Keywords:** Enlightenment, Jadid, calligrapher, translator, craftsman, textual scholar, bayoz, article, dissertation, Anbar Atin, literary heritage.

**Introduction:** The role of the literary environments of Herat and Kokand in the formation of the middle roots of the literature of the Turkic peoples is incomparable. It would be more correct to put the literary environment of Kokand in second place after the literary environment of Herat, which developed under the patronage of Hazrat Alisher Navoi and Temuridze Husayn Boykar. Because Pulatjon Kayyumi's work "Tazkirai Kayyumi" provides valuable information about the lives and work of 324 poets of the Kokand literary environment.

Studying the lives and work of the creators of the Kokand literary environment, whom Amir Umarchan and Nodirabegim kindly supported and patronized, introducing them to our contemporaries, and analyzing their works will remain our debt to our ancestors.

The fact that most of the creators of the Kokand literary environment were among the pioneers of the Jadid movement confirms how important our work on this path is today. After all, we all know that the ideology of New Uzbekistan that we are building today is in harmony with the worldview of the enlighteners of that time. The resolution of our President Shavkat Mirziyoyev "On the establishment of the State Museum of Jadid Heritage", signed on May 30, 2024, also indicates that work in this area has reached the level of state policy.

## LITERATURE ANALYSIS AND METHODOLOGY

The preface written by A. Rustamov to Mirzo Khoqandi's work "Akhloqi Zamima", published by S. Khasanov in 1994, helps to draw some conclusions about the poet's life and work. The preface provides general information about Mirzo's life and a brief description of the work "Akhloqi Zamima". A. Rustamov describes the work as follows: "This booklet, which belongs to Khairullo Khoqandi, provides general information about the life and activities of our holy book, the Holy Quran, and our Prophet, peace and blessings of Allah be upon him, along with concepts such as what Islam is, faith, destiny, obligatory actions, obligatory acts, sunnah, mustahab, mubah, haram, makruh, and mufsid. It is important that this treatise contains general information about religious and moral issues in a simple and fluent language, and even today schoolchildren and the general public can use it without difficulty." [1,2]

In the 1970s, P. Qayyumi's scientific research on the poet was continued by his daughter F. Khusainova. In particular, the scientist began to systematically study Mirzo's life and work, and published the first articles in the press. For example, the article "Ma'rifatparvar shoir" in the October 17, 1967 issue of the "U'zbekiston Madaniyati" newspaper, the article "Otashin Ma'rifatparvar" in the October 24, 1967 issue of the "Mehnat Bayrogi" newspaper, and the article "Following Hamza" in the December 22, 1967 issue of the "Tashkent Oqshomi" newspaper are among them.

However, the scientist's research on the poet's work and activities is limited to these. In the process of writing these articles, the scholar collected valuable information about the life and work of Mirzo Khairullo Khoqandi, including the following important information in the article "Enlightening Poet": "Mirzo Khairullo, following the democratic poets who loved literature and art from his youth, turned his pen against the tyranny of the time. The learned, intelligent poet and famous calligrapher Sulaymonkul Rojii took the sharp-witted, talented Mirzo Khairullo under his tutelage. Under Rojii's tutelage, Mirzo Khairullo grew up as a calligrapher and poet." [2,2]

## RESULTS

From this information, it is clear that Sulaymonkul Rojii, one of the most accomplished poets of the Kokand literary circle of the Mukimi era, mentored Mirzo Khairullo, and that the literary environment in Kokand played a significant role in the poet's creative development. The role and importance of the predecessor poets is understood to be great.

D. Rakhmatova, in her scientific research on the topic "Followers of the Resident", speaks about the teacher-disciple relationship between Sulaymonquli Rojii and Mirzo Khairullo Khoqandi, stating the following: "The poet Mirzo Khoqandi greatly respected his teacher Rojii and tried to collect his poems. He would write down what he heard from his teacher, and he himself would create works of poetry and prose."

A. Murodov, in his treatise "From the History of Central Asian Calligraphy," writes about Mirzo Khairullo as a skilled calligrapher: "Mirzo was also well-versed in bookbinding and copying tools. For example, he was very skilled and specialized in preparing abri bahar paper, floral, and artistic writing papers. He also knew how to make tables and muzaxhib works and plates. Mirzo gathered poets from Kokand, taught each of them his craft, and encouraged them to write modern poems." [3,135] This information proves that Mirzo Khoqandi was not just a calligrapher in the form of a secretary or a scribe, but was among the most accomplished calligraphers to emerge from Central Asia.

The preface to the poetry collection "Qiyolab o'tdi" by Asqarali Hamroali o'g'lu Charkhi includes a biography of the poet, which was copied from a page written by Charkhi himself on May 28, 1965. At the beginning of this speech, Mirzo Khairullo Khoqandi is also mentioned, and Asqarali acknowledges him as one of his teachers: "I approached Sulaymonkul Razi, Mirzo Khoqandi, and Mominjon Maqsad from the older poets of that time and learned the rules of poetry from them. Poets Maqsad and Mirzo Khoqandi were very skilled in

writing satirical poems. Their satires attracted me very much." [4,3] We know that in the first half of the 19th century, the poets and writers who gathered in Kokand were initially led by Amir Umorkhan, followed by Nodirabegym and Sayyid Muhammad Alikhan after his death, and in the second half of the 19th century, we can see that Mukimiy led the Kokand literary circle. The 20th century Kokand literary period is also considered a kind of continuation of the Kokand literary period of the Amiri era and the Kokand literary period of the Mukimi era, and the fact that Charkhi led the poets during this period and that Mirzo Khoqandi was a mentor to such an accomplished poet shows how strong the poet's creative skills were, as well as his subtle taste and sharp talent.

Information about Mirzo Khoqandi is also found in the 20-volume book "Uzbek Soviet Encyclopedia" published in 1970. A short article under the title "Mirzo Khoqandi" is given on pages 605-606 of volume 11 of the encyclopedia. This article also did not deviate from the requirements of ideology in presenting information about the poet. However, this work also contains factual materials that are scientifically significant and help to fully restore the poet's life and work.

In 1972, R. Kholikov defended his Candidate's dissertation, conducting a scientific study of the life and work of Mirzo Khoqandi. This work is quite substantial, consisting of 154 pages. The fact that this dissertation was scientifically edited by the famous orientalist and textual scholar Kh. Sulaymonov is also of particular importance. However, this research work is limited to providing initial general information about the poet's life and work, and the main attention is paid to a single point in the poet's creative activity, almost not to the poet's work in the field of lyric poetry, enlightenment activities, translation skills, and calligraphy. The poet's satirical poems were given priority, and an attempt was made to portray the poet as a "democratic poet." While almost every chapter of this research work emphasizes the poet's life and work in harmony with the former Soviet regime, Chapter III shows that the very fact of calling the fruits of the revolution life and poetry is a one-sided attitude towards the creative activity itself. However, since the research was carried out in 1972 during the Soviet period, it is not reasonable to treat this work only negatively, taking into account the political situation of that time and the inability to break out of the shell of the ruling ideology in this dissertation, as well as other scientific research works created during this period. In particular, Chapter I, Section 2 of the dissertation is entitled "The Image of the Era in the Pen of Mirzo", and draws attention to the severity of social life during the time when Mirzo Khoqandi lived. The dissertation, excluding some

passages from the poet's work, only explored social lyrics. It also analyzed intimate lyrics and connected them to the ruling ideology of the era.

The dissertation provides brief elementary information about Mirzo's work for public education, his translations, textbooks, secretarial and publishing activities, and since the poet's life is being studied for the first time, all the information is of new importance. The third chapter is also presented as a direct continuation of the first chapter, and the first part of the chapter is called "Revolution and Lenin's Praise". This part contains an analysis of the poems praising the October Revolution of 1917 and Lenin's praise. That is, the poet's poems on this topic are analyzed in a separate chapter. We can see that poems related to ideology in this regard were not found in the manuscripts in "Bayoz" or folder 4056, which are considered the basis of the poet's work. For this reason, it is necessary to reconsider on the basis of archival materials whether these poems really belong to the poet's pen or were re-edited during the publication process. That is, the poems that formed the basis of the poet's work retained the classic traditional style.

In 2023, a treatise entitled "Life in Science" was published in memory of R. Kholikov. The monograph of the dissertation entitled "Mirzo Khairullo Kho'kandiy and his Literary Heritage" was included in the treatise. The monograph relatively smoothed the dissertation, adapted it to the ideas of modern national independence, and attempted to re-evaluate it. Although it is different from the structure of the dissertation, some changes were also made to the content of the scientific work. For example, the sentence "Results of the Revolution" in the title of Chapter III was removed and the title was changed to "Life and Poetry". The first part of Chapter III, entitled "The Hymn of the Revolution and Lenin," has been removed. The monograph refers to the works prepared by Mirzo Khokandiy as a bibliographic reference. Although the monograph is mainly a reprint of the dissertation, an attempt has been made to supplement it with a description of the scientist's entire work.

Representatives of the literature of the former Soviet period also mentioned the work and creativity of Mirzo Khokandiy in their articles and dissertations. For example, in her article for the "Literature and Linguistics Collection" in 1961, Candidate of Philology Zubayda Khusainova expressed the following opinion about Mirzo's work "Jumboq masajlu": "There are 156 riddles in "Jumboq masajlu", and Mirzo Khairullokhon's services in bringing examples of folk oral art to the people are great." [5,360-361] In her candidate's dissertation "Followers of the Resident", Candidate of Philology D. Rakhmatova provides information about

the relationship between Mirzo Khoqandiy and Rojij. She talks about the fact that the poet Rojij was a mentor to Mirzo, that Mirzo collected the poems of his mentor Rojij, and that he had a habit of writing down what he heard from his mentor.

Candidate of Philological Sciences Abdukodir Murodov published a book called "From the History of the Art of Central Asian Calligraphy" in 1971. This book talks about several calligraphers who worked in our country, and on page 135, information is also provided about Mirzo Khokandiy. This book acknowledges that Mirzo was well versed in bookbinding and copying tools, and was a master of table drawing, calligraphy, and making plates. In particular, he writes: "Mirzo would gather poets from Kokand, teach each of them his craft, and encourage them to write modern poems."

## CONCLUSION

We can safely include Mirzo Khokandiy among the world-famous enlighteners who emerged from the land of Kokand. Mirzo's works on the path of Jadidism and his literary legacy are no less than the works of our Jadid ancestors, who are not forgotten by the younger generation. Our task is to present the personality, works, and activities of Mirzo Khairulla Khokandiy as an example to our contemporaries. Our main task is to introduce Mirzo to today's generations, who was ready to sacrifice his life for the people, who did not turn away from the path of enlightenment despite the fierce opposition of the fascist government, and who was eventually imprisoned and died in a prison camp for this "deed". The goal of our scientific activities in this direction is to transform Mirzo's literary legacy into a modern alphabet and to turn it into a book that our contemporaries can read.

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