

RESEARCH ARTICLE

Mirzo Khairullo Khoqandi And His Literary Heritage

Umarjon Melikuziyev

Researcher of Kokand University, Uzbekistan

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Abstract

This article discusses the life path, work and creative activity of Mirzo Khairullo Khoqandi. The poet's literary heritage is analyzed from the point of view of statistical methods. The poet's works are considered from the aspect of literary studies.

KEY WORDS

Enlightener, new, calligrapher, translator, craftsman, textologist, bayoz, article, dissertation, literary heritage.

INTRODUCTION

Born in 1880 in the Saidquli Kushbegi (now Yangi Hayot) neighborhood of Kokand, Mirzo Khairullo Khoqandiy began his studies at the old Usul school in the neighborhood mosque at the age of five. Although Khairullokhon could read books in the Arabic alphabet and old Uzbek script, his father was not satisfied with the old Usul school and taught him at the new Usul school. After completing the school program, he began to study at the Buzrukhoja madrasah in Kokand. As a teenager, Khairullokhon, who was a madrasah student, mastered the Arabic and Persian languages and the secrets of calligraphy. "Khairullokhon was not only a skilled poet, translator, and calligrapher, but also a master of many crafts. He thoroughly studied crafts and arts such as making mirrors, writing inscriptions on various objects, preparing artistic manuscripts, preparing slogans and advertisements, preparing various paints, and preparing spring paper." [3,3]

The information that Khairullokhon was also skilled in calligraphy using the Jalil script (Arabic script written in large letters on the facades of buildings) was mentioned in our literary conversations with Kokand Navoi scholar Ibrohimjon Saydullayev.

LITERATURE ANALYSIS AND METHODOLOGY

From 1910 to 1926, Khairullokhon opened a new school of Usul at the Buzrukhoja Madrasah in Kokand and taught the children of the people. Throughout his career, he creatively used the activities of the new schools that preceded him. The fame of the new school he founded soon spread throughout the city. The famous poet of his time, Anbar Atin Mirzo, wrote a poem of praise for the school:

"Ey bolam, Xayrulloxon maktab ochibdur boringiz,

Albatta, shu yangi maktabda o'qingiz baringiz.

Yerda o'lturmay, xarrakda o'lturmush bolalar,

Toza turgay ust-bosh-u joma-yu dastoringiz.

O'rgatarmish turk tilida har ilmdin borini,

Kelgusida shu bilimlar birla bo'lg'ay koringiz.

Har o'qishning ma'nosig'a tez tushunsangiz agar,

Yaxshi mullolar kabi olis borar raftoringiz." [1,24]

Anbar Otin mentions in his poem "Khasbi Hol" that his son, Osman Khoja, also studied at this school.

"Usmonxo'jam halim-u qobilimdur,
O'qitdi ustod Xayrulloxoni." [1,70]

From the above information, we can understand that the poet gained some fame during his pedagogical activity. The fact that the school was respected by students and parents indicates that it was a place of high-quality education of its time. In 1912, Khairullokhon organized a new library and publishing house called "Ma'rifat" at the school he opened, and published many artistic, scientific, and methodological literature. He created a number of valuable, independent textbooks for schools, some of which he copied and published with his own pen. In 1927, Khairullokhon gathered a group of poets, calligraphers, painters, and craftsmen from Kokand and founded the "Quyosh Nuri" art goods artel. This shows that the poet is not just an ordinary poet who continued the classical tradition and created in this way during the Soviet era, but also a phenomenal creator who was able to embody various fields. No matter what era the creators of the period are studied, we can see that some of them have a theoretical approach, while others have a practical approach. Representatives of modern literature are not exempt from this. If we look at the work of Mirzo Khokandiy, we can see that both theoretical and practical approaches are syncretized in his work.

Khairullokhon, who began writing poems while still studying at the madrasa, learned the laws of poetry and, as mentioned above, the secrets of calligraphy from Mullah Sulaymanquli Rojii from Kokand, the poet Mahmud qori, and Mullah Solehjon Makhdum qazi (Nayyiri). It is clear to everyone that during the poet's lifetime, the Jadid movement began in Central Asia and the people's way of life was rising to a new level. Khairullokhon often appeared with his poems in the newspaper "Yangi Farg'ona", which began to be published in Kokand. He gave the pseudonym "Mirzo" to his poems, which called people to new knowledge, and the young teenager was known in the city as Mirzo Khairullokhon.

The prolific writer Mirzo Khairullo Khoqandiy was repressed in 1937 along with a number of his virtuous friends and students. After 7 years of imprisonment, he died in the "Yalang'och" prison camp in Tashkent region in 1943. [2,3] Years later, justice was done: Mirzo's case was reviewed by the Supreme Court of Uzbekistan and he was acquitted on December 29,

1958. Secondary school No. 33 in the city of Kokand, where the poet lived and worked, was named after him. Although detailed information about Mirzo Khokandiy's family has not survived, there is information that he was married and had three daughters. Two of his daughters taught in Kokand schools. One of them is Izzatkhon Mirzayeva.

RESULTS

The creative heritage of Mirzo Khayrullo Khokandiy, who entered Uzbek poetry at the beginning of the 20th century, is unique in its diversity of subject matter and the folk nature of his language. Below is a thematic classification of Mirzo Khayrullo Khokandiy's creative laboratory:

I. Textbooks that are considered the fruits of Khairullo Khokandiy's pedagogical activity:

1. "Gulshani Mirzo" textbook
2. "Gulshani xayol" textbook
3. "O'qish kitobi" textbook
4. Edited by himself "Jumboq majmuasi" work;

These are textbooks written for schoolchildren, in which stories with a moving plot and educational moral content, which have existed in the peoples of the East since ancient times, have been reworked. In preparing these textbooks, the author relied on the works of the "Guliston" and "Bo'ston" type, which have traditionally been passed down from Sheikh Sa'di, in particular, "Guliston bit-turkiy" by Sayfi Sarayi or "Gulzor", "Miftohul adl" and "Madsad ul-atvol" by Pashshohoja Abduvahobhoja oglu Hoja, as well as textbooks published for education by modern enlighteners, in particular, "Turkish Gulistan or Morality" by Abdullah Avloni. The stories taken from the works are in prose and verse, and by reworking them, the creator, along with the shortcomings of society, called on young people to be careful of various vices. He reworked traditional old stories to suit the upbringing of his time.

II. Creative translations

1. "Tuxfat ul-atfol" (Bolalarga tuhfa)
2. "Raxbar ul-tadris"
3. "Raxbar ul-alifbo"
4. "Turki avvali ilm"
5. "Ixtiyoroti kamar"

6. "Mushuk va sichqon xikoyasi"
7. "Madxalu fanni nujum"
8. "Gulshanul-atfol"
9. "Risolai muammo"
10. "Xikmatnoma"
11. "Lazzatun niso"
12. "Umdat ul-islam"

These works are freely translated, and in the process of translation, Mirzo takes a creative approach and enriches the work with his own views and creative examples. The poet's translation skills are evident in the fact that he does not approach any translation as a translation. Mirzo's translations are not literal translations of the work, but rather a reworked version. From this point of view, the poet's work acquires its own uniqueness. In the process of translating works that are relevant for other peoples, he reworks them from the mentality of other peoples to the mentality, customs and values of the Turkic peoples, in particular the Uzbek people. Only then does he present them to a wide audience.

III. The calligraphic work of Mirzo Khairullo Khoqandi

1. "The works of Hamza Hakimzoda Niyazi such as "Yangi saodat", "Aq gul", "Pushti gul", "Sariq gul", "Yashil gul", "Qizil gul", "Safsar gul", "Atr gul" [4,55];
2. The magazines "Kengash", "Hurriyat" founded by the poet;
3. The work "Zarbul masal" by the poet Rosh;
4. The textbook "Rahbari tadris" by Muhammadjon Khaliqi;

IV. The poet's poetic activity

1. Collection of poems "Bayoz";
2. Manuscript poems in folder No. 4056, stored in the Kokand Literary Museum named after Gafur Gulom;

V. The creative journalistic activity.

1. Comic quatrains published in the magazine "Mushtum";
2. Examples of creativity on various topics published in the newspaper "Yangi Fergana";

VI. The creator's religious and moral works

1. The work "Akhloqi Zamima";
2. The work "Twenty Wisdoms";

VII. Dramaturgical activity

The play "Mazluma qiz".

In addition to poetry and writing, Mirzo Khairullo Khoqandi also worked as a playwright. After all, the poet was influenced by the ideas of one of the leaders of Jadidism, Mahmudkhaj Behbudi, such as "Theatre is a lesson" or "Those who do not read learn by looking", and along with many contemporary Jadid artists, he also touched the field of dramaturgy. The play "Mazluma Qiz" written by the poet is one of the works written under the influence of dramatic works such as "Padarkush", "Baxtsiz Kuyov", "Zaxarli hayot yohud ishq qurbanlari" and written as a direct continuation of them, and it clearly highlights the violation of the rights of Uzbek women who were oppressed as a result of the old-fashioned influences of that period and their struggle for freedom.

Khairullo Khokandiy also does his own work to convey examples of folk oral art to the people. The fact that he wrote the work "Jumboq masajdu", which is a collection of folk riddles, serves as evidence of our opinion. For example, in the collection "Literary Studies and Linguistics" published in 1961, Z. Khusainova spoke about the "Jumboq masajdu" collected and published by Mirzo Khokandiy, and provided information about the presence of 156 riddles in it and the poet's services in collecting and conveying examples of folk oral art to the people.

CONCLUSION

The level of any poet in the literary field is determined by the scope of his creative activity, his place in society, his achievements, and the opinions of others about him. The poet's textbooks, translated works, copied works as a calligrapher, his lyrical heritage of more than 15 thousand verses, and his educational activities show that he was a creator worthy of special study. The efforts of the creator in the path of Jadidism and his literary heritage are no less than the works of our Jadid ancestors, who are not forgotten by the younger generation. Our task is to introduce the personality, works, and activities of Mirzo Khairullo Khoqandi to our contemporaries and to set them as an example.

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