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Kokand And Literary Tourism

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Abstract: This article provides information about the house-museums of writers who worked in the literary environment of Kokand. In particular, the current state of the Muhammad Aminkhodja Muqimiy Hujra-House Museum and Hamza Hakimzoda Niyoziy House Museum is described. Some comments and suggestions on the development of literary tourism are put forward.

Keywords: Literary tourism, Kokand, Muhammad Aminkhodja Muqimiy Hujra-House Museum, Hamza Hakimzoda Niyoziy, complex, house-museum, garden, spirituality.

Introduction: One of the cities of Uzbekistan with a rich literary heritage is the city of Kokand. This city, located on the ancient Silk Road, has been a crossroads of different cultures for centuries. But what makes Kokand even more unique is its literary heritage. The city is known as the homeland of poets and writers who have made a great contribution to Uzbek and world literature.

The roots of the Kokand literary school date back to the 19th century. During this period, the city became one of the cultural centers of Transoxiana. The Kokand khans patronized art and literature, so many poets, scientists and artists lived and worked in the city. The city is rich in luxurious monuments and magnificent madrasahs. Kokand, as a center for the development of science, developed extremely during the reign of Umar Khan Amiri. The literary environment of Kokand was formed. [2.669]

The city's notable monuments, such as the Khudoyorkhan Palace, the Jami Mosque, the Mausoleum of Modarikhon, the Norbuta-biy Madrasah, the Mausoleum of the Khans of Kokand, and Dahma-i Shahan, continue to attract many tourists today. From the point of view of literary tourism, the most interesting aspect of Kokand is the study of places associated with the life and work of writers and poets. The issue that I would like to express my opinion on in

this article is the historical literary destinations where prominent and accomplished creators of Uzbek literature who lived and worked in Kokand settled. The study of these monuments, their improvement, inclusion in the list of cultural heritage sites important for literary tourism, and their promotion are one of the urgent issues of today.

Today, the city has several literary house museums, which highlight the life and work of local writers, poets and cultural figures. These include the Museum of Great Scholars, the Mukimiy Khujra House Museum, and the Hamza House Museum.

In 2017, at the initiative of President Shavkat Mirziyoyev, the Museum of Great Scholars was established in Kokand, dedicated to the great thinkers of Uzbekistan. [<https://uzbekistan.travel/uz/qo'qon-shahridagi-buyuk-allomalar-muzeyi/>].

The project of building the museum belongs to the famous Uzbek architect S. Sutyagin. The museum exposition consists of five sections. The first section is devoted to the science and culture of Central Asia. This section contains information about the famous oriental thinkers Abu Raykhan Beruni, Avicenna, al-Farabi, al-Farghani, al-Bukhari, Mahmud Kashgari, Ahmad Yassavi, as well as copies of their manuscripts. The second part of the museum tells about the great figures of the Timurid era, historical works created during this period. Also, this section contains a lot of interesting information from the lives of famous figures of the Fergana Valley in the 18th-19th centuries. The sections of the museum extensively cover the movement of the Jadids in Turkestan, the lives and activities of its famous representatives - Mahmudkhodja Behbudji, Abdurauf Fitrat, Abdulla Avloni, Ibrahim Davron and Ishak Khan Ibrat. There are exhibits on the art of calligraphy of Kokand, information about national crafts and sacred places for pilgrimage. The museum has a special section dedicated to famous scientists, academicians born in the Fergana Valley - Qori Niyozji, Tesha Zohidov, Rakhima Aminova, Polat Kayumi, Usta Boki and others. On the first floor of the museum there are books on the work of representatives of the Kokand literary environment: Umorkhon Amiri, Nodira, Muhiy, Mukimi, Zavqi, Furqat. The museum is very beautiful, built in the traditions of modern and historical architecture. However, there is a lack of specialists in the field who can introduce tourists to the unique complex and tell examples of the work of artists.

The Muqimi house-room Museum is located in the Sahibzade Hazrat Madrasah, one of the architectural monuments in Kokand. There are different opinions in the sources about the construction of this madrasah.

The museum staff tells the following story:

"In 1825, the Khan of Kokand, Muhammad Ali Khan, sent an envoy to the famous scholar and statesman Fazli Ahad, who was popularly known as Sahibzade Hazrat, inviting him to come to Kokand and contribute to science and enlightenment here. Fazli Ahad agreed and asked for a courtyard and a madrasah to be built for him and his family. The Khan agreed to this request and built a courtyard by hashar. "The Khan orders that four horses be released, and wherever they gather and stop, a courtyard and a madrasah will be built for the teachers." The horses were gathered at the site of the Sahibzade Hazrat madrasah, which now functions as a museum. This is the "Begvachcha" neighborhood of Kokand, where the beks of the Kokand khans lived."

Miyan Ahad was originally from Peshawar (Pakistan), and according to his grandson Abdurahman, he met a merchant named Abdusamadboy and moved to Kokand with his family in 1825. Ahad gained great attention among the local population with his sharp mind and wealth of religious knowledge and was promoted to the rank of advisor to the khan. He built this madrasa on the property he inherited from Pakistan. [<https://fergana.uz/about-city/museum>]

It is clear that both sources mention that Miyon Ahad was educated and intelligent.

The madrasa was built between 1827 and 1860. The madrasa consists of 3 courtyards, 65 rooms, and 1 mosque. The first courtyard was built on the khan's side by hashar, and the second and third courtyards were built by Miyon Ahad at his own expense.

The first and second courtyards (only three rooms have been preserved) were reserved for educational processes, and the third courtyard was reserved for economic activities. Seven rooms, four guesthouses consisted of two verandas, and the rooms in these places served as a canteen, a hotel for guests, dining rooms for the poor, and dormitories for students. Education in the madrasa was carried out in three stages (absad (initial), adno (intermediate), a'lo (higher)). There were also dormitories for students who could not afford to attend.

Sahibzoda Hazrat's sons studied with Miyon Sotvoldikhan Mukimi. After the death of Mukimi's father, Mirzakhodja, financial difficulties began in the family, and when his father's farm was sold and he became a "homeless man", Miyon Sotvoldikhan allocated two rooms from the madrasa for his friend. In 1886, the poet moved to this madrasa and lived there until 1903.

In 1920, its activities as a madrasa were suspended. It fell into disrepair for many years. By 1939, the room of

the madrasa where the poet lived and eight more rooms were organized as the “Muqimi-room museum”. At the forefront of this noble cause was the poet Askarali Charkhi from Kokand, and through his efforts the madrasa began to function as a museum. Charkhi worked as a research assistant at the Mukimi Museum for many years, “I did my best to restore Mukimi's literary heritage, preserve it, and present a number of his unpublished ghazals to the public.” [8.2]—He wrote in his memoirs.

Today, the first courtyard of the madrasa houses the rooms of Sahibzoda Hazrat, the life and work of Mukimi, the rooms of Mukimi, Charkhi, Zavqi, Javdat Abdulla, Husayn Shams, a classroom, and a chillaxation room. Mukimi played a great role in the cultural and literary life of his time. Mukimi's room consists of two parts - the hallway and the inner room. The hallway served as a warehouse and stored food and dishes. The poet lived and worked in the inner room. There was a stove with a chimney and a cauldron here, and the coals from which food was cooked were placed in a sandal, which heated the room in winter. There are examples of calligraphy written by Mukimi with his own hands, with his signature, books used by the poet, writing instruments, household items, and clothes. Looking at this scene, one can imagine that the poet is busy with his work, has just gone outside, and will return and continue his work. The room titled “Life and Creativity of Mukimi” contains artistic and scientific works on Mukimi's life and creativity, a portrait of Mukimi signed by S. Vilansky on gray paper, his journey in Shahimardan, and pictures depicting the creative processes with Furqat. It is also worth noting that these pictures are imaginary examples drawn by artists based on the descriptions of Mukimi's nephew Ruzimuhammad and his friends and interlocutors who were contemporaries of the poet. Because Mukimi never painted. The poet's letters to his nephew prove this. However, despite this, the room allows you to get acquainted with the poet's creative heritage.

The “Sahibzoda Hazrat” room contains a genealogical map of Hazrat's descendants and pictures of his descendants, as well as information about them.

In the “Charkhiy” room there is a desk reflecting the poet's work, examples of calligraphy, published collections, a portrait painted by S. Vilansky.

In the “Zavkiy” room, the poet himself used a clock, a lamp, samples of his work and drawings based on them are presented.

In the “Husayn Shams” and “Javdat Abdulla” rooms there are very few exhibits. Only their drawings are displayed.

This museum is in a rather sad state of repair. The

second and third courtyards have not yet been included in the museum, and are in a state of disrepair.

The Hamza House-Museum, located on Mukimiy Street in the city of Kokand, is dedicated to the memory of the famous Uzbek playwright, poet, and public figure Hamza Hakimzoda Niyoz. The museum is the house where Hamza was born, and contains a wealth of information about his life and work. The museum was founded in 1956[<https://fergana.uz/about-city/museum>]

The courtyard consists of nine rooms. Hamza's father was a doctor. The first room is his treatment room, the second room is Hamza's room, where his personal belongings are displayed - a piano, two tanburs, manuscripts, photographs and other exhibits related to his works. Most of the creator's works were written in this room.

The third room is the “dining room” where the family ate. The fourth room is his mother's, the fifth room is his sister's and the following rooms are kitchens and tandoors.

This museum is a complex that gives impressions of Hamza's life and work, has a unique historical significance, and is one of our cultural heritages.

In the “Shaykhon” cemetery of the city of Kokand, on the left when entering through the gate, the symbolic graves of statesmen and artists who have grown up in the city are collected in one place. Among them is the grave of Mukimi. These places need to be renovated. Because the tombstones, according to the interpretations of past centuries, are inscribed with the words “democratic poet.” However, the democrat label has been removed from the residents. If the tombs were renovated and turned into a large complex, they would become a place of pilgrimage for the youth of our republic and lovers of literature.

According to information, at the beginning of the 20th century, Kokand had 660 mosques, 67 madrasas, 26 shrines, more than a hundred khanaqohs, 6 central and dozens of specialized markets, and about 30 caravanserais. [7]

Under the leadership of Mohlaroyim Nodira, the Chalpakh and Mohlaroyim madrasas were also built in the city in 1824-1825, but today there is no information about their locations.

The director of the Kokand State Museum-Reserve, Movlonkulov Muhammadrashod, appealed to representatives of this field about the need to restore these madrasas and start their activities as museums. Another devotee of literature and culture, literary critic Kobilova Zebokhon, is also carrying out practical work on including the city of Kokand in the “UNESCO Network of Creative Cities”. If their activities and efforts were

supported, and the symbolic appearance of the monuments were restored, the city would have a rich cultural heritage. This would certainly have stimulated the development of local tourism, created jobs, and ensured employment for the local population.

Let's say that prosperous destinations have been built, who will introduce them to foreign or local tourists in detail? Museum employees? No, they don't even know a single verse of the creative work, so how can they introduce it to visitors?

It is necessary to hire specialists who are well versed in the literary environment and history of Kokand, graduates of the faculties of Uzbek language and literature, and history. Or it is necessary that all creators of the literary environment of Kokand, from museum employees to hotel employees, know the examples of life and work of all creators. It is necessary to include tourism as a subject in the curricula of all higher educational institutions in Kokand, especially the faculty of tourism, and to open faculties of museum studies. If the considerations we have outlined are implemented, our state will have huge investments in economic, spiritual, educational, and political terms. The local population will be employed, hotels, restaurants, and theaters will operate at full capacity, and foreign currency inflows will increase. After all, spiritual development is the basis for economic growth.

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