



About the Mukhammas genre

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ABSTRACT

Among the poetic forms of Uzbek classical literature, stanza poems are of particular importance. The poem forms, which differ according to the number of verses in the stanza, are united under the term musammat, which is derived from the Arabic word "tasmit", which means "string of pearls". , means "to string pearls on a string". This article talks about busy poems, including mukhammas.

Keywords:

Uzbek classic literature, poetic forms, musammat, muvashshah, mukhammas, "tab'i xud", taxmis.

Stanza poems are of particular importance among the poetic forms of Uzbek classical literature. Poetry forms that differ according to the number of stanzas are united under the term musammat. Musammat is derived from the Arabic word "tasmit" and means "string of pearls", means "to string pearls on a string".

The formation of musammat as a genre dates back to the 11th century. The sources mention the names of Manuchehri Damgani (d. 1040) and Qatron Tabrizi (middle of the 11th century) as poets who created the first musammats. The creation of musammats was strongly influenced by the use of the art of musajja' in ghazals and the forms of verse poetry in Arabic poetry such as muvashshah and zajal. Musammats were originally called Tasmit.

The first information about musammats in Turkish literary studies is given in the work "Funun ul-balagha" by Sheikh Ahmad Tarazi.

Musammats are 8 different according to the number of verses in the stanza. In this case, the clauses of the poem except the verse are taken as a basis. That is, every verse of three is musallas, every verse of four is murabba', every verse of five is muhammas, every verse of six is musaddas, every verse of seven is musabba', every verse of eight is muzam, every verse of nine is mustasne', every item is ten - muashshar. Tarazi's work "Funun ul-balagha" mentions five types of musammats: murabba', mukhammas, musaddas, muzambal and muashshar.

In the article, we will analyze the specific features of the mukhammas genre.

MUHAMMAS (ar. quintet) is one of the types of musammat, a form of poetry consisting of five-line stanzas. In the form of a mukhammas poem, the lines of the first stanza rhyme with each other (a-a-a-a-a), the first four stanzas of the next stanza rhyme with each other, and the last stanza rhymes with the first stanza (b-b-b-b-a, v-v-v-v-a).

Mukhammas are of two types according to the nature of creation: 1) tabi hud -

independent mukhammas; 2) Takhmis is a mukhammas created on the basis of five ghazals.

Of course, all the verses in Mukhammas are created by one poet himself. In this case, the creator does not use another poet's poem as a basis, but creates a poem independently. The first examples of tabi khud muhammas in Turkish literature can be found in the works of Hafiz Khorezmi and Yusuf Amiri.

*Eykim, ko'runur la'li labing shahd ila shakkar,
So'z birla labi la'ling erur qandi mukarrar,
Santak sanamo yo'qturur ruhi munavvar,
Ko'ngul olg'uchi qadi chu (sihiy) sarvu sanavbar
Kim, bo'lsa sochi sunbulu yuzi guli ahmar.*

*Ey sarvi sumansoqki, shirin dahaning bor,
Gulning tanitak nozuku zebo badaning bor.
Gasht etgali jonimning ichinda chamaning bor,
Gul yuzunga bulbul biki zore chu maning bor
Aylama gul avroqi bikin xotirim abtar (Hofiz
Xorazmiy)¹*

*Soyaidurmank iboqmas oftobim kim desun?
Bora- bora ketdi qadrim, intixobim kim desun?
Bir o'qitmaydur bitib bergan kitobim kim desun?
Ul tag'ofulpehaga holixarobim kim desun?
Hajrida mundog ' meni ko 'rgan azobim kim
desun?
Oshnosidin kechib, begonalarga yor-yor,
Bu alamlarga chidolmay, ko'z yoshimdir
shashqator,
Hech dushman bo 'Imasun qo'yida mendek xoru
zor
Kunduzi bir yerda bir dam olmay oromu qaror,
Lahzae yo 'q kechalar ko 'zlarda xobim kim
desun?(Muqimiy)*

The above-mentioned muhammas is "tab'i khud" - that is, the poet's own muhammas.

This type of mukhammas occupies a great place in the work of poets such as Hafiz Khorezmi, Navoi, Mashrab, Ogahi. In our poetry, one or two verses at the end of the first stanza of mukhammas are repeated as tarje' at the end of the following stanzas. If the rhyming is normal in the one-line translations, the rhymes in the two-line translations are a-a-a-a-a, b-b-b-a-a, v-v-v-a-a... For example, Mashrab's "O my spring, my spring, how are you?" At the end of each verse in the verse beginning with

¹ D.Yusupova. Aruz vazni qoidalari va mumtoz poetika asoslari. T., 2018.

"My father, my mother, my beloved, how are you?" the verse is translated;

In Takhmis, the author takes the ghazal of another poet or sometimes his own ghazal as a basis and continues the same theme, while maintaining weight, rhyme and radif, he creates a quintet. Three verses are added to the upper part of each verse of the ghazal, which is based on this. The nickname of the poet is mentioned in the eulogy.

*Necha muddat, kecha- kunduz ko 'rganing
ag'yor edi,
Shu sababdin har tukum jismimda go 'yo mor
edi,
Shorn vaqtidek, Muqimiy, ro 'zg 'orim tor edi.
Shukr, Furqat furqatingda xastayu bemor edi,
Bir boqishda ayladi dardimg 'a darmon κ o
'zlaring.*

This fifth stanza is the last stanza of Muqamiy's radif ghazal "Kozlaring" written in mukhammasi takhmis method. The first three clauses of this paragraph refer to Furqat. The poems of both poets have a unity in terms of theme and idea.

Alisher Navoi's 10 muhammas included in "Khazayin ul-Maani" are all in the form of takhmis, 3 of them are attributed to "Malik ul-Kalam" Lutfiy, and the remaining 7 are written on his famous ghazals. Alisher Navoi's Lutfiy ghazal The last paragraph of the text is as follows:

*Har gado egnida bo'lsa eski to'n yo choki jayb,
Bilmay asli niyatin qilmoq g'alatdur shakku
rayb,
Ey Navoiy, chun sanga ma'lum emastur sirri
g'ayb,
Lutfi(y)ni mayxonada oshufta ko'rsang, qilma
ayb
Kim, bu majnun ixtiyori zulfi qullobindadur.²*

Adding takhmis to one's own ghazals was not observed in the history of our classical literature until Alisher Navoi. After Navoi, such a situation can be seen in some poets, especially in the creators of Khiva's literary environment. In the Khiva literary environment of the 19th century during the time of Muhammad Rahim Khan Feruz, there was a high level of interest and respect for the works

² D.Yusupova. Aruz vazni qoidalari va mumtoz poetika asoslari. T., 2018.

of Timurids and Alisher Navoi. tied Another great representative of the same environment, Muhammad Reza Ogahi, attached ten of his ghazals to the form of takhmis, tying them to great masters of words such as Alisher Navoi and Fuzuli.

A number of classic wordsmiths such as Navoi, Ogahi, Uvaisiy, Nadira, and poets of the new era such as Habibiy, Chustiy, E.Vahidov, A.Oripov, O.Matjon, J.Kamal have connected the Takhmis mukhammas in our poetry. hall samples are available.

Bibliography

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