

THE DEVELOPMENT OF MUHAMMAS GENRE IN THE CREATION OF ALISHER NAVOY

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Abstract. *This article discusses the most created after the ghazal lyrical genres muhammas and tahmis muhammas and their specific features.*

Key words. *Five lines, tahmis, tabi hud muhammasot, tahmis muhammas, "Khazoyin ul-maoniy", lyrical hero, inner world, style, metaphorical love, spiritual image.*

I. Introduction

Alisher Navoi's poetry is of particular importance due to its wealth of genres. His poems in the Turkish language are in sixteen genres, and these works are literally a high example of the unity of form and content. Muhammad has a special place among these sixteen genres. It is known that muhammas means "five" in Arabic, and is one of the types of musammat, a form of poetry consisting of five lines each stanza, rhyming in the form of a-a-a-a-a, b-b-b-b-a, v-v-v-v-a ...

1) The first information about muhammas in Uzbek classical literature is given in the work "Funun ul-balog'a" (1436/37) by Sheikh Akhmad Tarazi. The author lists muhammas as one of the five types of musammat and defines it as follows: "Musammati muhammas consists of five verses". At the end of the four verses, they make a saab, and in the fifth verse they turn to the original rhyme" [1: 379]

Muhammas are of 2 types according to the nature of their creation:

2) tabi khud, i.e. independent muhammas;

3) Takhmis - a muhammas created on the basis of five ghazals [1: 379]

Of course, all the verses in tabi khud muhammas are created by one poet himself. In this case, the creator does not take the poem of another poet as a basis, but creates a poem independently while continuing the theme, creates a quintet while maintaining weight, rhyme, and radif. 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 maqta' verse.

II. Literature review

Today, among the Turkic-speaking peoples, the tradition of writing in aruz is more common in Uzbek literature. In our modern poetry, a number of genres typical of dreams are being improved, enriched with new features, and are developing. Among them, one of the most popular is takhmis (muhammas).

According to experts, the independent muhammas, which is one of the genres belonging to the musammat series of classical Eastern poetry, entered the classical Uzbek literature at the beginning of the 14th century. The first example belongs to the pen of Hafiz Khorezmi. Literary critic Hamid Sulayman says that the poet's book was published in the 15th century.

If each stanza of the independent muhammas is written as a five-stanza poem, the takhmis, which is very similar in form, is actually a poem in which one poet adds three stanzas to the ghazal verses of another poet, and each stanza is written in the form of five stanzas. Therefore, takhmis often belongs to two poets. Sometimes a poet can add takhmis to his ghazal. Literary critic Yaqubjon Is'hakov stated that "... the takhmis method can be a skill test, an inspiring force or a means of realizing an important idea for every poet." It should be said that in both cases, a second genre (takhmis) appears on the basis of one genre (mostly ghazal, sometimes ode or mustazad). According to the sources, both methods of writing takhmis started with the work of Alisher Navoi and continue to this day.

III. Analysis

All ten Muhammad included in Alisher Navoi's "Xazoyin ul- maoniy" are takhmis, that is, muhammas created on the basis of quintupling the ghazal. Attributing takhmis to another poet's ghazal is a creative collaboration with this poet and, in a certain sense, entering into a literary competition. That's why artists usually start to create their takhmis after they have acquired certain poetic skills. It should not be forgotten that the author of the ghazal and the author of the takhmis must have a common worldview, harmony of aesthetic ideals, and ideological closeness.

Doctor of philological sciences Aftondil Erkinov made known to science and is considered the second divan compiled by the poet's admirers, there are three important elements in the composition of "Oq quyunli ixlosmandlar devoni". All of them are related to Lutfiy's ghazals. The fact that this divan was compiled in 1471 means that the first estimates of the 30-year-old poet were created only on the basis of the ghazals of his teacher Lutfiy.

Sharbati "yuhyl izom" erni mayi nobindadur,

Surayi "vashshams" tafsiri yuzi bobindadur,

Sharhi "mozog'ulbasar" nargislari xobindadur,

Laylat-ul me'rojning sharhi sochi tobindadur,

Qoba qavsayn ittihodi qoshi mehrobindadur [5:1].

The highlighted verses belong to the pen of Lutfiy, and the above three verses were written by Alisher Navoi.

If we pay attention to the period of creation of Takhmis, we can see that there is an interesting fact in the photocopy edition of "Ilk Devon", which was prepared by Professor Hamid Sulayman and included the first poems of the poet. Taking into account that this devan was compiled in 1465-1466, it is known that Alisher Navoi created his first takhmis to Maulana Lutfiy's ghazal before he was 25 years old. Usually, when a takhmis is attached to a ghazal, the number of its verses is adjusted to match the verses of the ghazal. But sometimes, according to the poet's wishes, some verses in the ghazal may not be quoted, that is, they may be shortened. The same situation is observed in the above estimate. Lutfiy's ghazal, which is the basis of takhmis, actually consists of 7 stanzas. But when takhmis is connected, its two bytes are shortened and reduced to 5 paragraphs [5].

It is not for nothing that young Navoi connects his early poems to the ghazals of "Malik ul-Kalom", and this situation can be explained by Lutfiy's high status in Turkish literature before Navoi, and his artistically perfect poetry. Alisher Navoi in "Muhokamat ul-lug'atayn" mentions several poets who have matured before him in Turkish poetry and writes: "*Sakkokiy va Haydar Xorazmiy va Atoiy va Muqimiy va Yaqiniy va Amiriy va Gadoiy... Va forsiy mazkur bo'lg'on shuaro muqobalasida kishi paydo bo'lmadi, bir mavlono Lutfiydin o'zgakim, bir necha matla'lari borkim, tab' ahli qoshida o'qusa bo'lur...*" [Sakkoki and Heydar Khorezmi and Atai and Muqimi and Yaqini and Amiri and Gadoi... And in the confrontation between the Persians, no one appeared. 'I'll miss you...' [5].

Among Turkic poets, Alisher Navoi is among the poets of Persian literature such as Khaqani, Avhauddin Anvari, Kamal Ismail, Zahir Foryabi, Salman Sovaji; Masnavi masters such as Abulqasim Firdavsi, Nizami Ganjavi and Khusrav Dehlavi; Paying attention to the lack of ghazal poets like Saadi Shirozi and Hafiz Shirozi, he emphasizes that among the Turkish poets, only Lutfiy had the potential to compete with them. This opinion is based on the fact that Alisher Navoi's compositions, which he created before the age of thirty, were written on Lutfiy's ghazals [5].

IV. Discussion

It is known that Alisher Navoi approached words, especially poetry, with high demands. Knowing the rules and regulations of each genre, he looked at the important genre as an expression of creative ideas. In the ghazal chosen by Alisher Navoi, it was necessary to reflect the world of pain of the great poet. Perhaps Alisher Navoi, after reaching a certain creative potential, did not encounter such a sample of poetry in Turkish literature, did not feel the echo of his world in the verses of other poets?! This may have led Alisher Navoi, who has a high artistic taste, to attach takhmis to his ghazals. In addition, as we have seen above, the poet considers only Lutfiy's ghazals as worthy of mention, while he mentions great poets such as Atoyi, Gadoi, Sakkoki, who wrote in the Turkish language in "Majolis un-nafois" [5].

Lutfi's ghazal poem "Sensan Sevarim" by Hazrat Navoi begins with the following verse:

Laylatul me'rojning sharhi sochi tobindadur,

Qoba qavsayn ittihodi qoshi mehrobindadur [6:80].

[The commentary of Laylatul Miraj is in the hair.

Qaba Qawsayn's union is in the mihrab of his brow].

It is known from Matla that the lyrical hero of Lutfiy's ghazal is an incomparable beauty. His black hair, compared to the night, hides the description of the night of Miraj, and the eyebrows of the mihrab example remind us of the distance between two arcs. In this place, the poet Lutfiy refers to the phenomenon of the Prophet's ascension to God on the night of Miraj in the image of the lover, and the distance between the Creator and the Messenger is as close as the distance between two eyebrows, according to the analysis of the ghazal. The next stanzas of the ghazal continue with the description of the beauty of the river, and it is emphasized that the salsabil (spring of heaven) wanders from her sweet and life-giving lips, Khizr and Jesus Christ are embarrassed. In this way, the description of the yor is continued in the verses of the ghazal [4].

Alisher Navoi's reference to this ghazal is not accidental, it has specific reasons. Navoi met the great master of words Abdurrahman Jami and was interested in the doctrine of wahdat ul-wujud (oneness of all existence) under the influence of his teacher. It is known that Abdurrahman Jami connects the doctrine of wahdat ul-wujud with the Naqshbandi sect. According to the idea of the sect, a perfect person is a set of both external and internal beauties in the form of a particle of the Creator. Starting from the Prophet (pbuh), who is the supreme example of a perfect human being, all saints are considered to be the perfect human being. The man described in Lutfiy's ghazal is, in a certain sense, a symbol of a perfect person. At this point, it can be said that Alisher Navoi, who glorified man as the "crown of all creations", was influenced by this ghazal of "Malik ul-Kalom" and it is no coincidence that he developed the idea in it and attached takhmis to this ghazal. was After all, the only intention of the great poet was to create a perfect human image and thereby see perfection in people's behavior. In the first stanza of the takhmis, the great poet uses the art of quotation in harmony with the definition of the perfect human beauty given in Lutfiy's ghazal matla, and quotes a sentence from the verses of the Qur'an in each verse:

Sharbati "yuhyl izom" erni mayi nobindadur,

Surayi "vashshams" tafsiri yuzi bobindadur,

Sharhi "mozog'ulbasar" nargislari xobindadur ...[5:1].

In Alisher Navoi's verses, the lips of the river are the source of pure juice that revives the dead, the interpretation of the "Vashshams" chapter of the Holy Qur'an is reflected in his face, the interpretation of the verse "the eye is not deceived" is reflected in his eyes. This definition, together with the descriptions of hair and eyebrows drawn by Lutfiy's pen, shows that a bright example of

the image of perfect beauty has been created. Usually, when a takhmis is attached to a ghazal, the number of its verses is adjusted to match the verses of the ghazal. But sometimes, according to the poet's wishes, some verses in the ghazal may not be quoted, that is, they may be shortened. The same situation is observed in the above estimate. Lutfiy's ghazal, which is the basis of takhmis, actually consists of 7 stanzas. But when takhmis is connected, two of its bytes are shortened and reduced to 5 paragraphs. In particular, the following two stanzas are not found in Navoi's supposition:

*Xomai qudrat-la bitgandan emush afdur yuzi
Kim, malohat oyati majmu' aning bobindadur...*

*Ko'zlari har go'sha uyqudin qo'porur fitnalar,
Turfa maxmur eki chandon fitnalar xobindadur [4].*

If we pay attention to the two stanzas above, we can see the image of a face and an eye in them. In the first verse, Mushaf, whose face is written with the pen of power, is attributed to the Qur'an, while in the second verse, his eyes are likened to a mahmur (drunk) who incites mischief even in sleep. Since Alisher Navoi has given a perfect description of the image of the face and eyes in the first stanza of his takhmis, there is no need to repeat it again, and by itself it is felt that these two verses are redundant for the takhmis in terms of content. Another reason is related to the rhyme requirement. If we pay attention to the rhymes in the omitted stanzas, we will see that they are in the style of "bobindadur" and "hobindadur". Because Alisher Navoi used these rhymes in the matla' section of the takhmis, he did not want to use them repeatedly, and in this way the takhis came to the state of 5 sections[4]).

According to the nature of creation of muhammas, the second type is Takhmis - muhammas created on the basis of five ghazals. Adding takhmis to one's own ghazals was not observed in the history of our classical literature until Alisher Navoi. "Badayi ul-bidoya" (Vol. I) includes a total of 5 muhammas from the divans of the "Xazoyin ul- maoniy" series, and 3 of them are muhammas connected to the ghazals of "Malik ul-Kalom" Lutfiy. The remaining 2 muhammas are Alisher Navoi's own interpretation of the famous ghazals "Oqibat" and "Judo" with radifs. The rest of the poems of the great poet "Ordading", "Koshki", "Qilmading", "Seni", "Yigit" are characterized by the fact that they were created on the basis of the poet's own ghazals. After Alisher 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 work of Timurids and Alisher Navoi, Feruz Shah tried to imitate Sultan Husayn Boygaro during his career, and like Alisher Navoi, he attributed most of his ghazals to himself. connected Another great representative of the same environment, Muhammad Reza Ogahi, attached ten of his ghazals to five and turned them into takhmis, adoring great masters of words such as Alisher Navoi and Fuzuli.

While Alisher Navoi attached takhmis to Lutfiy's ghazals during his work, Navoi's ghazals were also attached to takhmis. In today's Uzbek poetry, there are many types of takhmis, which are mainly connected to another poet's ghazal. In particular, there are many admirers of Alisher Navoi.

In this case, it is necessary to pay special attention to all formal and substantive aspects, to add appropriate verses to the basic ghazal verses. Otherwise, takhmis triplets cannot be equal to the basic ghazal and only formativeness will arise. The famous poet Jamal Kamal's "Saylanma" volume 1 - "Asr bilan vidolashuv" collection [2007] includes the takhmis beginning with the following paragraph, which can be recognized as one of the most perfect examples of this genre:

Yo 'q, chaqindan ermas ul osmon qizil, sorig', yashil,

Yo shafaqdin har taraf raxshon qizil, sorig', yashil,

Yo chamanda lola-yu rayhon qizil, sorig', yashil,

Xil'atin to aylamish jonon qizil, sorig', yashil,

Shu'layi ohim chiqar har yon qizil, sorig', yashil...

[No, the sky is red, yellow, green,

Oh dawn, everywhere is bright red, yellow, green,

Or almost tulips and basil red, yellow, green,

The robe is red, yellow, green,

It's red, yellow, green everywhere...].

In takhmis, we can see that the verses added by the author are in harmony with the verses of Navoi's ghazal both in form and content. First of all, the ghazal of Aruz is written in the weight of "ramali musammani mahzuf" (foilotun, foilotun, foilotun, foilun), and the takhmis verses are also in this weight. Secondly, the verses in the matla of Navoi's ghazal mean the meaning of cause and effect: "Jonon xil'ati (clothing) was polished with red, yellow, green colors, (when I saw this, I couldn't help myself and) red, yellow, and green branches of the tree spread everywhere." According to the tradition of takhmis writing, Jamal Kamal deepens the content of the cause in the verse, and clarifies the concept of the space in which the resulting colors radiate with the sky and the sky.

V. Conclusion

In conclusion, it can be said that in Alisher Navoi's muhammas, the poet paid special attention to his work during his youth and youth, and repeatedly referred to the ghazals he wrote during this period in the course of his work. While writing a ghazal on a specific topic, the poet felt the need to return to this topic after a while and thus made his ghazals into a masterpiece. As a result of tying takhmis to his ghazals, master of poetic words Alisher Navoi gave a new spirit and life to the existing traditions of our classical literature and showed his high skill and innovative potential. When the poet chooses his ghazals for tying takhmis, he especially acknowledges and preserves the spirit of youth in them. As a result, in these essays, we witness the artistic combination of the unique inner world of the great poet who is getting older, his delicate eloquence, the burning feelings of the owner of the unique talent, and the joy of the world of poetry. These characteristics directly affect the psyche of today's poets, and modern poets continue the tradition of making assumptions about Navoi's admirers. We saw this as an example of the work of the poet Jamal Kamal. There is no doubt that Alisher Navoi's tying and creation of takhmis will connect the past and future generations while preserving the classical Sharia traditions.

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