

MUSTAQIL MUXAMMASLARNING O'ZIGA XOS XUSUSIYATLARI

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Abstract. *This article discusses the stages of the formation of the muhammas genre in written literature, the important role of three factors in the emergence and formation of lyric genres of Uzbek written poetry, the ancient spiritual values, traditions, oral poetry, music, monuments of antiquity of the Turkic peoples, the presence of songs and artistic elements of folk poetry in oral and written sources.*

Keywords: *muhammas, takmis, genre, aruz, Turkic peoples, ghazal, qasida, poetry.*

Most definitions of muhammas indicate that there are two types of it: independent muhammas are literally complete works, which are not created on the basis of a ghazal, or are distinguished by the fact that they do not include sentences or verses from other poems, like muhammas in the form of takmis or tazmin. Often in these muhammas:

1. Each stanza is considered a poetic form consisting of five verses.

2. In independent muhammas, verse order appears at the end of the stanzas.

There is less verse order.

3. Like most muhammas created on the basis of a ghazal, the last two verses of the first stanza are not the same.

4. In most cases, the nickname is given in the upper parts of the last stanza, and not in one of the next two parts of the last verse, as in the ghazal maqta'.

Independent, that is, tab'i khud muhammas are not based on a ghazal. It is a truly independent poetic creation of the poet. It has no subordination to another work in poetic form and content. From the point of view of the type of mukhammas, even if the creator attaches a mukhamma to his ghazal, it is considered a takhmis-mukhammas. In our opinion, it cannot be an independent mukhammas. Because it must expand the idea, thought, and content of a particular ghazal, and be created while preserving its form. On this basis, we propose to apply the term masgul - tab'i khud mukhammas to only independent mukhammas of creative people.

Independent mukhammas occupy a special place in the work of the outstanding representative of Uzbek literature, Nodira. Nodira, who has been devoted and in love with poetry since her youth, is one of the creators who, following in the footsteps of such scholars as Navoi, Jomi, and Bedil, has reached the level of mastery in the Kokand literary environment. There are a total of 8 mukhammas in the poet's divan, 1 of which is a takhmis linked to Alisher Navoi's famous ghazal with the theme "My soul has

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become your companion, I stood with pain, I have given my heart to you, I have entrusted you to God", and the remaining 7 are independent - in nature, mukhammas. On page 216 of the divan there is a ghazal consisting of 7 verses with the theme "I am in grief, my soul has passed away, my soul has passed away, my soul has passed away, my soul has passed away". On pages 325-327 of the divan there is also a mukhamma consisting of 10 lines and 50 lines with the theme "my soul has passed away". Although their theme is the same, they are two independent works. Nodira's "alfiroq" radifli muhamma is independent - it is not based on a ghazal.

All the muhammas in the poet's divan are on a romantic theme, and they are mainly dedicated to Umar Khan, Khan of Kokand, who wrote poems under the pseudonym Amiriy, Nadira's mentor and friend. The independent muhammas in Nodira's divan are written in the hasbi-hol style. In almost all of the muhammas, Mohlaroyim Nodira's heartache and heartache after the death of Umar Khan are described in a sad and depressed mood: Alfiroq, friends, oh people of the era, alfiroq, //Who will make a bold journey, Sultan Umar Khan, alfiroq, //The hidden stain of the journey has remained in my heart, alfiroq, //I do not know where the shah of the era has gone, alfiroq, //The three eras, the hope has remained in my heart, alfiroq (p. 325).

The muhammas begins with the exclamation "Alfiroq" (43), which is used before separation or separation. This word is repeated as a radif in all the verses. However, the last verse is not repeated in all the stanzas. The muhammas rhymes in the form of aaaaa, and the words "era-Umar Khan-pinhon-era-armon" form a rhyme in the verses. The next stanza of Muhammas reflects the appeal of Nadira to her beloved, who is in pain of separation. In the verses, the poet calls Umar Khan with such adjectives as shahriyorem (great king), shahsuvorim (skilled in horse riding, suitable for a horse), and baharim, and describes how she has no patience or determination left in her beloved's separation. The poet's suffering spirit, suffering from the longing for her beloved, is loaded into every word in the verses. In Mukhammas, the hasbi case direction is dominant. In the verses, the words "shahriyorem-shahsuvorim bahorim-qarorim" form a rhyme: If I can't find you, oh shahriyorem, how are you, //I have become lost on your path, how are you my shahriyorem, //My flower has become sad, how are you my spring, //My patience and determination have not been able to enter, //My heart has burned in my longing, my soul has been burned, my soul has been broken (p. 325).

The next verses of Mukhammas also reflect Nadira's sighs and laments in separation. In the last verses, the poet talks about Umar Khan's human qualities. She emphasizes that his hand is open, he does not hold back his kindness, he is a poor man, and he is compassionate to the needy (423). In the verses, the poet uses the art of metaphor. The stain left by the Sultan's anger resembles the stain left on the eggs in the tulip's calyx. The word "chok-chok" used in the last line means "slit-slit", "scolded"

(681); "giribon" means "collar" (160); the word "domon" means "skirt" (197). This refers to the fact that the poet's collar and skirt are torn and torn, and her bosom is torn and torn from the stain of longing and separation. Mukhammas rhymes in the style of aaaav, and the words "habit-safqati-hasrati-furqati" form a rhyme in the verses: Erdi bu olamdami al-hamd al-khayr al-ehsan al-dati, //Mustamandu al-baravalgarqā qob erdi erdi safqati, //Otti fursat, qolq kongullarda dagi safqati, //Dek bo'rimga kaydi dag' sultan furqati, //Chok-chok oldi giribon to ba domon, alfiroq (p. 325).

In the last stanza of Mukhammas, the poet continues to describe the qualities of Umarkhan, saying that he was pious, and that in order to obtain the pleasure of the Truth, his tongue always had the remembrance and praise of God. The word "uqba" used in the stanza means "the hereafter" (629); "mushfiq" – compassionate, kind, merciful (435); "farkhunda" means blessed, happy, joyful (635). For this reason, the poet emphasizes that she will be in the prayers of her kind, compassionate, blessed, happy sultan until the Day of Judgment. In the fourth line, Nodira used the pseudonym Kamila. The rhyming of the lines is traditional, and the word "bolak" comes as a radif. The words "Rizosidin-muddaosidin-sanosidin-duosidin" form a rhyme: He would not do anything except for the true rizodidin bolak, //No, in his heart was a muddaosidin bolak, //He would not bring to the tongue except for the god sanosidin bolak, //Until the Day of Judgment, Komila would not pray except for the farkhunda sultan, //Mushfiq was my friend, the one who is farkhunda sultan, the one who is alfiroq (325-p.).

In Nadira's work, there is also a peculiar use of the pseudonym at the top of the last paragraph, which is typical of most independent poets: I wish I could see my light in my sleep, //If I cried, I would know the pain of my heart, //May the people of pain read my Komila's words, //My poem, the sun's plate in the sky, //I will write the pen of the Naskh exercise, Moni-u Behzod (p. 325).

In the work of Muhammad Riza Ogahiy, mature examples of tabi-khud muhammas were also created. According to literary critics N. Jumakhoja and I. Adizova: "There are about 90 muhammas in Ogahiy's divan." Consequently, 12 tabi-khud muhammas are included in the second volume of Ogahiy's six-volume works. The well-known scholar D. Yusupova emphasizes one important feature of the poet's muhammas: "The poet's tabi-khud muhammas are on romantic themes and are written in the form of an appeal to the beloved. The art of exclamation is dominant in them." So, it is traditional for muhammas to be written mainly on romantic themes, which determines the specificity of the genre and brings them closer to ghazals in content.

A beautiful example of independent tabi-khud muhammas is also found in the work of Kamil Khorezm. When the poet's divan was reviewed, it was found that there were 20 muhammas in the divan. Of these muhammas, 13 are tab'i khud, and 7 are takhims. 2 of the tachmis are related to the ghazals of Alisher Navoi, 2 are Rojiiy, and

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the remaining 3 are related to Khoja, Feruz and Munis. The poet's muhammas are mainly written on romantic themes. "The poet's artistic work was formed on the basis of the best traditions of Eastern poetry, primarily under the influence of the lyrical heritage of the great Alisher Navoi. Kamil was a lyric poet in the truest sense of the word, and his attitude to existence and life was expressed through his elegant lyrical experiences. Therefore, such types of poetry as ghazal, muhammas, musaddas, and murabba' occupy the main place in his poetry" (p. 7). The uniqueness of Kamil's work is that the poet instills a great philosophy of life in simple and fluent sentences. The glorification of love, humanity, and life takes on a special significance in Kamil's masnavi, ghazal, qita, murabba', muhammas, musaddas, and musamman.

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