



POEMS IN THE FORM OF MUHAMMAS AND MUSADDAS

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Abstract: *In the following years, under the influence of classical artistic form and folk oral creativity, a number of new artistic forms were created in Uzbek poetry. In particular, there are many creations in the form of muhammas, each stanza consisting of 5 verses, and musaddas, each stanza consisting of 6 verses. This article analyzes the mukhammas and musaddas poems written by H. Khudoyberdiyeva, A. Qutbiddin, Iqbal Mirza, and Sirojiddin Sayyid who created in such poetic forms.*

Key words: *muhammas, musaddas, artistic form, classic, modern poem, five, six, rhyming order, aruz, finger.*

It is known that poems consisting of five lines in each stanza create the genre of mukhammas in classical literature. Ahmad Tarazi, while thinking about musammats, writes about muhammas: "Musammati muhammas consists of five verses". At the end of the four verses, they make a sab and turn to the original rhyme in the fifth verse" [1,125]. That is, the structure of mukhammas from five stanzas, the last line of each stanza rhymes like the fifth stanza of the first stanza, is shown as a specific feature of the genre. "Alisher Navoi is a poet who developed the epic in Uzbek literature. In his novels "Ohkim" and "Ohkim, volamen" romantic method and realistic trends are combined. Folklore traditions and the lyrical hero are omukhta in the mukhammas of Mashrab" [2,221]. In this case, the harmony of romanticism and realism, the harmony of folklore and lyrical hero's experiences are shown as important features. In fact, even in the years of independence, many poems with stanza forms consisting of five verses of the musammats system were created. In particular, Abdulla Oripov, Erkin Vahidov, H. Khudoyberdiyeva; In the following years, in Uzbek poetry, one can find examples of poems with such a busy appearance in the works of M. Toir, Fakhriyor, A. Obidjon. For the creation of poems in the form of five stanzas in fiction, folklore and classical literature serve as the basis..

You can see through the window,
Before both faces are red,
I'm turning from this gray boy,
I turn to you, don't leave me,
I will not leave you until I die.

Each stanza of the above folk song, which is loved by our people, consists of five verses and is rhymed in the manner of b-b-b-a-a, c-c-c-a-a, just like muhammas. This song, which is an example of a romantic lyric, describes the heartfelt expressions of a lover turning to a lover. In this example of oral creation sung by the people, the words sound like a folk song, and grammatical additions are introduced in the form of monads to the folk language.

On my head there is a scar [10],



I have a half, strange union,
I'm sorry for this,
I turn to you, don't leave me,
I will not leave you until I die [9, 79].

In the first verse of the song, the word *takhya*, characteristic of the dialect, took part, which expressed the national values of the people of the region where the song was sung. Additions used in verses also indicate the uniqueness of the inhabitants of that region.

Poems composed of five-line stanzas occupy an important place in Uzbek poetry during the years of independence. Literary critic T. Boboyev writes about this: "In modern Uzbek poetry, writing poems using the five stanza method is also common. But modern poets have seriously reformed the iron laws of *mukhammas*" [3, 223]. In recent years, a number of poems created in Uzbek poetry under the influence of folklore and classical literature are the result of such reforms. The most beautiful examples of such new formal research can be found in the work of Heroes of Uzbekistan, folk poets Abdulla Oripov and Erkin Vahidov. In particular, A. Oripov's poem "My First Love", which belongs to the love lyrics, has a stanza of 5 lines.

In the work of H. Khudoyberdiyeva, there are many poems with each stanza consisting of five lines.

Who knows what destiny will bring in this life,
May the poet's heart be a plague for a lifetime,
Where there is pain, let the poet be happy.
I don't know whether the world is sad, I'm a light, a mom,
I am the inheritor of the disease, the mother [4, 331].

The above lines are dedicated to the classical poet Jahan atin Uvaisi, and a verse from his ghazal - "Kaida dard eli bolsa mubtalo Uvaisiman" - is quoted as an epigraph. The rhyming order of the poem is also rhymed in the form of stanzas after the first stanza of the poem: b-b-b-a-a, c-c-c-a-a. At the end of each stanza, the poetess addresses Uvaisi as "momojon" in two verses that rhyme with each other and creates a beautiful example of the art of exclamation in fiction. Poetry is both fate and God-given talent. The verse "Let the poet's heart be a plague for a lifetime" refers to this. From the next lines, you can read the idea that a person with pain becomes a poet. The conclusion of the poem is that the poetess states that she is a follower of Uvaisi, "heir to the pain of suffering" - a creator. The last verse sounds like the conclusion of the clause. The five-line stanza is significant because it expresses ideas about poetry as a whole.

Although the ones he mentioned were nightingales and flowers,
Although thousands of hearts were enslaved to each verse,
You knew Bedil, his tongue was burnt to ashes,
Nechuk, you were in too much of a hurry, momojon,
You are playing with fire, Momojon [4, 332].

The poetic thought of the first paragraph is also developed in the next paragraph. Therefore, the symbols of nightingale and flower are traditional in classical poetry. Those who sing about these things are poets. A true poem reaches the heart and captures it. In



this respect, Bedil was praised. In other words, he burned to ashes in the love of poetry and finished burning verses. H. Khudoyberdiyeva compares poetry to fire. He painfully expresses that Uvaisi burned in this fire for his whole life. In this paragraph, the rhyming form of mukhamas is preserved as a-a-a-b-b (flower, ash, slave; you hurried, you played).

Hazrat Navoi-ku passed away in the chapter of Nazm,
I don't want to die again, now it's better, it's over,
But in the house of the soul, the light went out without turning on,
But this morning, my heart has passed, my dear,
Yarab, the king's life has been a long one, momojon.

Hazrat Alisher Navoi is a teacher in poetry. The poet praises him as "the king of poetry". Indeed, the great thinker's poems have been resounding in languages and living in hearts since the sixth century. The epithets "Sohir Kongil" and "King Boy" also belong to Navoi. After all, such allusions and characterizations show that the responsibility of poetry is high. Nodirayi davron-ku surardilar davronni,

People used to sing about Omar Khan with poetry.
Because one day he also gave his life to the executioner,
Even my mother is unhappy, like my mother,
Tell me, who has been blessed by this poetic throne, momojon.

It is known that Uvaisiy worked for a while at the palace of Kokan Khan at Nadira's invitation. In the above verses, the tragic life of Nadira and Amir Umar Khan, along with the description of the socio-political environment in the palace of Amir Umar Khan, is indicated. In these lines, H. Khudoyberdiyeva seems to comfort Uvaisiy by saying that a queen-poet like Mohlarayim Nadira also had an unhappy life, and that the poetic throne did not bring happiness to anyone.

No, no, although pain always accompanies the heart,
Poetry itself is the greatest happiness, history is a witness to this.
There is no soul that has not noticed the light of poetry.
Is it happiness or firmness in a belief, momojon?
Is it a balm for an aching heart, momojon?

These verses reflect thoughts about the role of poetry in the poet's life. In this respect, he calls the poem "great happiness". The words "hamroh", "guvoh", "gumroh" in the stanza served to express the value of the poem, in addition to being a melody. True poetry is a companion of the soul, history is a witness to its power, and hearts that do not understand it are a companion. So, the melodious words served to convey the idea that the poet wanted to express. In the last two stanzas, Tajhouli arif is used: that is, H. Khudoyberdiyeva calls poetry happiness, steadfastness in faith, and a balm for the aching heart based on the fate of Navoi and Uvaisi.

This grass sprinkled me and burned every happy moment,
Not every happy moment burned every single cell of me.
The truth, the poem remained, he burned more or less of what was left,
Use it, I will eat this herb in my life, momojon,
Use it, you'll burn in it, momojon.

Uvaisi's life began brightly and ended tragically. A large part of the poet's life was spent in grief, sadness, suffering, separation and loneliness. In fact, a real poem burns brightly and is absorbed into the blood of the creator. Poet Uvaisiy was a poet of this level. H. Khudoyberliyeva's lyrical hero is also ready to be burned in the fire of a young poet's poem.

The epic poem consisting of five stanzas has a special place in H. Khudoyberdiyeva's artistic research in the classical direction. In the above stanzas, which discuss the theme of poetry and poetry, and consist of whole-minded paragraphs, the spirit of Uvaisi and the poet unite. The power of artistic creativity, the so-called miracle of poetry, is highly appreciated in the example of the fate of Uvaisi, who left a worthy name in the history of literature. H. Khudoyberdiyeva notes with special love that it is a continuation of these traces.

Abduvali Qutbiddin, who is known as a modern creator in the new Uzbek literature, has an important place in his creative research. This poem, written by him, is similar in form to the epics in classical literature:

Carvings run out of my reach,
Shivering ohu runs away from my world,
Tan runs away from my soul panting,
I will pull the curtains from your face,
I was left to swallow the last dice [5, 14].

The above lines are rhyming a-a-a (from my ability, my world, my soul) b-b (veils, zardas) as if they were a muhammas. In it, the tragic situations of the lyrical hero - a lover are reflected through melodious words. "Titrak ohu" represents the beloved. In the last verses, it is said that the lover is ready to remove the veils from the face of the moon in order to know the true face of the lover. The word gray used in the last 5th verse is a cognate word (homonym) in the Uzbek language, and it has several meanings in the "Annotated Dictionary of the Uzbek Language". Here, the poet uses the meaning of "hard, bitter cry" [6, 397], which is rarely used by the reader.

I am naked, like the whimsical lightning of autumn,
I fall at your feet crying
I glow and fade like an ember on your lips,
I'm left alone, I pull the curtains myself,
The moon will remove the scars from your face [5, 14].

"Yalinchakman" is a unique new word of the poet. It is formed by adding the formative suffix -chak to the verb "Yalinmaq". It is known that autumn weather is changeable. The lyrical hero, the lover, compares himself to the whimsical lightning of autumn. A lover is very selfless. He is ready to cry and fall at the feet of his lover, to be a coal on his lips.

I sprouted, budded, sprouted,
Every now and then I burst into laughter,
I'm singing with my heart on my lips,
I'm left alone, I pull the curtains myself,
I win the last dice [5, 14] for you.



The words "gurkira-guldira-chuldira" used in the first 3 verses of this paragraph are in fact verbs made from the word taqlid, and in addition to harmony, they also express the state of being in love. His burning love for Yor raised him. That's why he can say what he wants. The years have taught him such courage, the imitation words have served to give such meaning.

Anger appeared in the loving column,
In honor and revenge,
I turned my face away from the day and night of your false lover,
I pull the curtains from your face like the moon,
I was left to swallow the last dice [5, 14].

"nang" in the pair of words "nomus-u nang" means shame, honor in Persian [7, 451]. So, it has been synonymous with honor. Honor is honor for a lover. In fact, a loving friend has acquired a passion and set out to take revenge on her lover. A lover does not want the lies of this world, especially false love.

As a direct continuation of the above traditions, a series of six-line stanza poems were created in Uzbek poetry in the following years. This artistic form, reminiscent of classical literature, made significant progress in Uzbek poetry in the following years. "The use of musaddas began with Navoi, in which the issue of free love was reflected. Musaddas can also be written or tied. Uvaisi's musaddad connected to Navoi's ghazal is famous. Love and experience are deep in Musaddas (Nadira "Jon olurda", Shavqiy "Falakda dudi ohim"). Six is the developed form of musaddas in the finger system" [2, 222]. It can be seen from this that the poems in classical literature, which have the form of a 6-line stanza, differ from today's hexagrams in that they are written in aruz weight. A number of poems by the national poet of Uzbekistan E. Vahidov, including "Yoshlik", "Iltijo", "Azganush" were written in the form of a six-line stanza.

Musaddas is a classical lyrical genre written in aruz weight, each stanza consists of 6 lines and rhymes in the style of a-a-a-a-a-a, b-b-b-b-a-a, c-c-c-c-a-a. There is no doubt that such poems were born under the influence of classical literature in the work of Sirojiddin Sayyid, a connoisseur of classical works and the national poet of Uzbekistan. Among them are hexagrams:

Because I didn't study the Motherland,
I did not learn it from hur or pari.
The lines of his palms are also letters
My map is wrinkled.
I saw the first Motherland in these letters,
I learned about the Motherland from my mother.

If you pay attention, the six-line stanza taken from the poem "Buyuk muallim" dedicated to the national anthem is written in the form of masnavi. That is, the poet went his own way and rhymed like a masnavi in the style of three stanzas in six stanzas. This form is not found in traditional musaddas. In fact, the poet gives a philosophical answer to the question "How did I learn the Motherland": he says that he learned the Motherland from his mother with wrinkles on her face. Here the mother's face is compared to the map.



This is also a new metaphor of the poet. After all, the lines on a mother's face look like a map. So, this is how the poet justifies the name "Motherland".

Their affection became eyebrows and eyes,
The moon and the sun were examples of faces.
My body is getting bigger and fuller,
There were great words about the homeland.
I stood under the eyelashes,
I learned about the country through these eyes.

In these verses, the poet's relatives, brothers, children, and family are symbolically compared to eyebrows and eyes, moon and sun. As they grow up, the Motherland in the chest of the lyrical hero stretches to the sky. Therefore, the poet sees the Motherland "in these eyes", that is, in his relatives.

I did not learn it from mistakes,
I did not learn it from foreigners.
I didn't learn it from debt.
I did not learn it by heart.
I was walking on a deer trail,
I learned about the country from the trails.

The poet transmits the feeling of understanding of the homeland to his poems. If you pay attention, in this stanza the poet preserves the traditional form of musaddas: a-a-a-a (nokas-yot kas-or-u qarz-khor-u khas), b-b (I walked-learned). It can be understood through the harmonious words that the Motherland is a unique feeling, and living by feeling it teaches a person to feel the beauty of life. Human paths are not straight. That is why the poet sees the Motherland on the paths - bumpy roads

The value of bread is known to thousands of people.
I took a lesson, I drank water.
In the tongues of the nightingales, this teaching,
You are the teacher, you are the great Teacher.
I built my country from wisdom,
I learned about my country through hard work.

A teacher is someone who has a special position in a person's life and is considered as great as a mother. It is usually equated to Motherland. In this sense, the poet calls the Motherland the Teacher.

The traditional musaddas form was effectively used in the six-stanza poem of Sirojiddin Sayyid that we analyzed above. At the same time, the masnavi form is also used. This shows that the poet combined classical and modern poetry and assigned a special meaning to rhyming words, as in classical poetry.

In the work of the national poet of Uzbekistan, Iqbal Mirza, the poems, each stanza consisting of 6 verses, form a separate system. These poems of the poet are very popular among the people. Because they are written in folk tones and have a fluent rhyme system:

My owner, my owner, they made a lot of complaints,
They filled our eyes with cunning and anger.



They loved us - they didn't love us, they didn't let us go - they didn't let us go,
They played with our heart like an apple on their finger,
We burned among the deer,

If they don't do so much harm to a stranger's child [8, 27].

Each stanza consists of 6 lines. This poem is a sample of romantic lyrics, which depicts the pains of a lover on the way to his beloved. The stanzas of the poem are rhymed like a musaddas: the first 4 lines rhyme with each other, and the last 2 lines rhyme with each other. In the first verse of the poem, the words sahibjamal-sahibdilim-sitam also begin with the same sound, which gave the poem a song-like tone and created the art of alliteration. At the moment, "Sahibjamol Sahibdilim" is a metaphor and represents the beloved land. There is alliteration in the last two lines: "We would burn among the deer", "If they don't do so much harm to a stranger's child". Deer also figuratively represents a beloved. In terms of content, these verses are similar to images and allusions in classical ghazals.

When we sigh, we have a sigh that is more in love than any lover,
We have dust in the sky from the wind of his jacket.
We have no heart, we have a stain, we have a lover without a stain,
We sinners have given up, now we have a confession to make,
Let him return our heart, let him throw it at the threshold,
If they don't do so much harm to a stranger's child [8, 28].

Expressing the mental state of the lyrical hero - the lover, the poet criticizes again in the first stanza of the last stanza: the word "lover" appears in two places: in the first it is a personal noun, and in the second it has a more adverbial meaning. That is, our love is more than that of other lovers, the poet wants to say. At the same time, the words that start with the sound "o" in this verse (oh, love, oh our) are a system that created the art of alliteration. At the end of each stanza of this poem written by Iqbal Mirza, the line "If they don't hurt so much, to the child of a stranger" is repeated, it is a unique feature of the poem, and it is consistent with the form of the classical poetry "Sayding Qoyaber Sayyad".

In general, in the six-stanza poems we have analyzed, the content, the strong presentation of emotions, and the uniformity of the rhyming system are traditional, as in classical poetry. , aspects such as finger weight writing can be the basis for calling them an artistic form.

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