

Tabibiy And Amiri: An Analysis of Mukhammas Poetry in The Tradition of Takhmis

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Received: 24 April 2026; **Accepted:** 18 May 2026; **Published:** 11 June 2026

Abstract: The article analyzes the mukhammas of Ahmadjon Tabibi, which were attributed to the ghazals of Amiri and Khan by representatives of the Kokand literary environment. It highlights the theoretical characteristics of the takhmis genre, its place in classical literature, and the artistic and aesthetic possibilities of this genre in Tabibi's work. The interpretation of romantic, mystical, and mystical motifs is revealed using the example of the poet's mukhammas attributed to Amiri's ghazals. Also, the traditions of the Kokand literary environment, the system of images, issues of poetic harmony, and creative continuity in Tabibi's mukhammas are analyzed. As a result of the research, it is substantiated that Tabibi, inspired by Amiri's work, created his own unique artistic style and made a worthy contribution to the development of the mukhammas genre.

Keywords: Ahmadjon Tabibiy, Amiri, Khan, Kokand literary environment, muhammas, takhmis, classical literature, mysticism, mysticism, lyrical hero, poetic skill, artistic interpretation, ghazal, musammat.

Introduction: The word "takhmis" comes from the Arabic language and literally means "to five", "to bring to five". In classical poetry, takhmis is considered one of the specific forms of the musammat genre. Its main feature is that a five-line stanza is created by adding new lines to the existing ghazal verses. Usually, the first three lines of the stanza are written by the poet composing the takhmis, and the last two lines are taken from the ghazal of another poet. Therefore, takhmis is valued as a poetic work in which the artistic thinking of two creators is combined. When creating a takhmis, the poet is required to deeply feel the essence of the selected ghazal and write new lines in accordance with its spirit. In this process, the takhmis writer not only continues the content of the ghazal, but also enriches it with new artistic images, poetic experiences, and philosophical views. In this sense, takhmis is not a simple addition, but the art of reinterpreting an existing work and giving it a new aesthetic spirit.

In classical literature, there are cases where several poets have attached takhmis to a single ghazal. This shows that the artistic influence of famous ghazals was wide. When writing takhmis, it is important to preserve

the meter, rhyme system, rhythm, and general ideological direction of the ghazal. If the takhmis is harmonious with the main ghazal in content and form, it acquires independent artistic value and rises to the level of a new poetic work.

As literary critic Y. Is'haqov noted: "Taxmis is not just a formality, but a test of skill. First of all, the poet's worldview and aesthetic point of view play a decisive role in choosing a particular ghazal of a particular poet. Moreover, the method of taxmis can be a test of skill for each poet, an inspiring force, or a means of realizing an important idea." [1.127] Taxmis is not just copying, but a complex creative process, artistic skill, and a method of poetic thinking in which the creator reveals his or her own identity to a certain extent.

One of the poets in whose lyrical heritage mukhammas occupy a special place is Ahmadjon Tabibiy. He composed a total of 518 mukhammas to the ghazals of Navoiy, Sa'diy, Jomiy, Zebunniso, Munis, Ogahiy, Mirzo Ghalib and many other creators, making a worthy contribution to the development of the mukhamma genre in Uzbek literature. We mentioned above that Tabibiy, inspired by Fazli, a representative of the

Kokand literary environment, compiled the tazkir "Majmuayi si shuaroysi payravi Feruzshahiy" at the request of Feruz. Although Tabibiy's tazkir differs from Fazli's, his good knowledge of Fazli's tazkir, in particular the work of representatives of the Kokand literary environment, is evident. Most of the lyrical works in Tabibi's "debossaries" "Munisul-ushshaq" and "Khairatu-l-ushshaq" [2], which he arranged in the Turkish language, are written in the style of tatabbu or takhis to the creative works of representatives of the Kokand literary environment." [3.38] The poet's "Munisul-ushshaq" deboss also contains three muhammas related to the ghazals of Amir (Amiri) and Khan (Muhammad Alikhan), representatives of the Kokand literary environment. More precisely, two of them are related to Amir's ghazals and one to Khan's ghazal. [3.38] Tabibi related a muhammas to Amiri's romantic ghazal, which begins with the line "If you come to my house, my soul is your companion." The ghazal expresses the lamentation of a lover's heart, suffering from the emigration of his beloved, his soulmate, and longing for his path. In the Amiri ghazal, mystical symbols such as eyes, eyebrows, stature, and mijgon, as well as the art of talmeh ("Toha", Khizr), embody the state of the lover. Tabibi also preserved the depth of content and the beauty of the image. The king, who promises his life in exchange for help if his hut is found, and who says that he will sprinkle water on the road with his tears and sweep it with his hair, complements the poet's pain and expressions in tone and essence:

Man xastadurman ko'yingiz sahnida bir avboshingiz,
Balkim hama avboshlar ichra kamin qalloshingiz,
Ne bo'lg'ay emdi lutfingiz bir kun bo'lub yo'ldoshingiz,
Kulbam sori gar kelsangiz jon naqdidur podoshingiz,
Ko'z ashki birla suv sepib mujgon bo'lur farroshingiz.
[3.38]

In this stanza, the lover's humility, loyalty, and selfless love for his lover are deeply artistically expressed. The lyrical hero describes himself as a simple and humble lover wandering in his neighborhood. Through the line "I am sick in your house, you are a companion," he expresses his spiritual anguish and is willing to be in the lowest position in the court of his lover. In the next line, he puts himself lower than other lovers by saying "you are all companions in the fire." This reflects the motive of humility and self-sacrifice of the lover in classical literature. The poet considers the grace and companionship of his lover to be the greatest happiness. In the line "What if your grace were to become your companion one day?", it is expressed that the lover's only dream is to be noticed by his lover. In particular, in the line "If you come to my hut, my soul is

yours," an exaggerated image is used, emphasizing that if the lover visits his hut, he is ready to give his life in return. In the last line, the lover's anguish and suffering are expressed through an extremely touching image: "With tears of love, you will become a cleaner." That is, the lover says that he is ready to pour tears instead of water and use his eyelashes like a broom to clean the path of the lover. Through this image, the lover's boundless love, loyalty, and complete dedication to the service of the lover are expressed with great artistic skill. Amiri's lyrical hero considers the arrival of his lover to be a reward for him. The word "yours" means a reward in Persian. For the lyrical hero of Tabibi, the lover's favor is also a gift. Tabibiy cites a favor from his lover in order to introduce the poet to the content of Amiri's verses and emphasize their essence. The lyrical hero reduces himself to a state of poverty in love:

Tokim Tabibiy zordek ko'rdi jamoli olingiz,
Ishq ichra Majnundek bo'lub tun-kun parishon holingiz,
Nazzora qilmoq istabon har dam xat ila xolingiz,
Ey sarvqadlar sarvari, istar Amir iqbolingiz,
Boshimg'a savdo soldingiz bo'lsun salomat boshingiz.
[3.38]

This stanza artistically depicts the lover's boundless love for his beloved, his suffering and spiritual experiences. After seeing his beloved's beauty, the lyrical hero falls in love. The line "Ishq ichra Majnundek bolub tun-kun parishon holiniz" compares the lover's condition to that of Majnun, expressing his suffering day and night. This analogy is used as one of the traditional symbols of love in classical literature. In the poem, the lover's "khat ila khol", that is, the soft hair on his face and his hair, serve as a symbol of charming beauty for the lover. The lover dreams of looking at them every moment. The line "Ey sarvqadlar sarvari" compares the lover's stature to a cypress tree, and her beauty is glorified. In the last verse, the lover says that he has fallen into a love affair because of his lover: "May you have made a deal with me, may your head be healthy." In the general spirit of the muhammas, the image of love, the loyalty of the lover, and the beauty of the lover occupy a leading place.

Tabibi also linked the muhammas to Amiri's ghazal with the Arabic word "evaz," which means "replacement," "replacement." This muhammas, which is included in the divan "Munisul-ushshaq," consists of 9 stanzas.

Kim sanga ayta olurkim huru g'ilmondur evaz,
Ko'yiga deb bo'lmag'ay Firdavsi rizvondur evaz,
Vaslinga topilmoq, ey dilbar, ne imkondur evaz,
Bazm aro har dam labing maxmurig'a qondur evaz,
Kechalar tong otg'uncha xunobi hijrondur evaz. [3.38]

In this stanza, the height of love and the path of the beloved are artistically depicted. The poet puts the beauty of the beloved and her path above the blessings of heaven. In the line "Who will tell me, how beautiful is the lover?", the beauty of the beloved is compared to the beauties of the lovers, but it is emphasized that no blessing can compare to it. In the next line, the path, that is, the place of the beloved, is expressed as being better than the paradise of Firdaws. This exaggerated image reveals the boundless love of the lover. For the lover, the path, the street, and the place of residence are considered dearer than anything else. Therefore, one can find traces of the beloved there.

The line "To find the path, oh my dear, what is impossible?" indicates that it is extremely difficult to reach the path of the beloved. For the lover, even a momentary glimpse of the beloved is the greatest happiness. In the line "Bazm aro har dam labin makhmuriga kandur evaz", the lips of the lover are depicted as a symbol of wine and intoxication, expressing the spiritual need of the lover and the intoxication of love. In the last line, the motif of hijran is intensified: "Kechalar tong atgguncha hunobi hijrandur evaz". Here, the lover's nightly drinking of blood in the agony of hijran is figuratively described. In the muhammas, the dream of separation, the anguish of hijran, and the divine beauty of the lover are expressed with high artistic value based on the traditions of classical poetry.

The muhammas are also unique in that they can fully demonstrate the potential of both poets. In particular, it can be said that their mission, purpose, worldview, and inner world are more clearly revealed through poems in this literary form. When Tabibiy speaks of the hur-u gilman, the firdawsi rizwan, Amiriy emphasizes the exchange of blood for blood, hunabu hijran. Through this, one can more clearly imagine the moral image of the lyrical hero - the state of love. In the stanza, the words "kandur", "hijrandur" are accompanied by the words "gilmandur", "rizwandur", "imkondur". Tabibiy also connected muhammas to Amiri's ghazal "ey saqiy". [3.39] It is known that in Sufi literature, saqiy represents the source of divine grace, the perfect pir. Boda is divine grace, divine love. [4.71] The meaning of muhammas has such depth:

Tushub ishq ichra ahvolimg'a hayrondurman, ey soqiy,
Tun-u kun muhtaloyi dardi hijrondurman, ey soqiy,
Bukun mayxona sorig'a shitobondurman, ey soqiy,
Qo'limda sog'ari sarshor giryondurman, ey soqiy,
Xumor-u oludayi ul la'li xandondurman, ey soqiy.
[3.39]

This poem is particularly noteworthy for its mystical

content. It expresses the lover's spiritual state on the path of divine love, his spiritual suffering and his striving for perfection through symbolic images. Symbols such as "May", "boda", "sogar" are used in the meanings of divine love, enlightenment and spiritual intoxication.

The line "Tushub ishq ichra ahvolimg'a hayrondurman, ey saqiy" describes the soliq's acquaintance with the secrets of divine love and his amazement at his own spiritual state. This amazement is related to the "status of wonder" in Sufism and refers to the spiritual experience that occurs when a servant strives to understand the beauty of the Truth. The line "Tun-u kun muhtaloyi dardi hijrondurman" expresses the lover's inability to reach the Truth and remaining in the torment of hijron. In Sufism, hijran is interpreted as a person's feeling of alienation from the divine source.

In the line "Bukun maykhona sariga'a shitabandurman, ey saqiy", the "maykhona" is symbolically considered a place of enlightenment, a place of spiritual purification, where Sufis gather. The lover's rush there symbolizes his striving for perfection. The line "Kolulimda sogari sarshor giryondurman" describes the state of purification with the tears of a lover who is drunk with the divine love liquid. In Sufism, crying and suffering are considered a softening of the heart, a sign of spiritual perfection.

The expression "humor-u oludayi ul la'li khandondurman" in the last line also has a deep symbolic meaning. Here, the "la'li khandon" of the lover is manifested as a divine word or a symbol of the beauty of Truth. The lover is depicted intoxicated by the charm of this divine beauty and its spiritual influence. In general, in the muhammas, the ideas of divine love, spiritual search, need for a guide, and striving for the path of Truth are expressed with high artistic expression based on the poetics of Sufism.

In the preface to his "Divans of the Teacher," Tabibi provides the following information: "Let me not remain a secret, I am the five divans of the book that is collected in the hands of this poor man, three divans are Turkish words with eloquence and two books are Persian words with eloquence." [5.101] In the muhammas, the words "hayrondurman," "hijrondurman," "shitobondurman," "giryondurman," and "khandondurman" form a rhyme. Accordingly, it seems natural that Tabibi was influenced by the mystical meanings in Amiri's work and followed them:

Tabibiydek o'zimni dayr sori toki yetkurdum,
Qo'lumni dayr piri ilkiga yuz shavq ila urdum,
Huzuringda icharga bodadin sog'arni to'ldurdum,
Yuzing xurshidini to jom-u mayda jilvagar ko'rdum,

Amiri olam Jamshidi davrondurman, ey soqiy. [3.39]

In this mukhammas, the mystical-mystical content deepens, and the path that Salik has taken to spiritual perfection is expressed through symbolic images. In the poem, mystical symbols such as “dayr”, “pir”, “boda”, “jam” and “soqi” carry an important semantic load. In addition to the external meaning, these images have an inner, mystical content and reflect a person’s spiritual journey on the path to understanding the Truth. “Dayr” in the line “I have reached the place of divine enlightenment and spiritual perfection like a doctor” is interpreted in Sufism as a place of divine enlightenment and a destination for spiritual perfection. The poet’s arrival there means that Salik has renounced worldly attachments and set out towards spiritual truth. In the next line, the image of “dayr piri” is used as a symbol of the perfect guide. In Sufism, a pir is considered a spiritual teacher who guides the devotee to the path of Truth. The line “I have poured my hand into the first cup of the pir with a hundred shavq ila urdum” expresses the devotee’s sincere and devoted submission to the murshid. In the line “I have poured the wine of bodadin sogarin to your presence,” “boda” means the wine of divine love and enlightenment. The lover’s drinking of this wine means that his heart is filled with divine grace, a state of spiritual awakening. In Sufism, intoxication is not external, but is interpreted as the soul’s being filled with boundless pleasure from the love of Truth. In the line “I saw the joy of your face shining like a cup of water,” the face of the pir is compared to the sun and is described as a symbol of divine light and truth. The lover sees this beauty in the “jam-u may”, that is, he becomes a recipient of the revelation of the Truth through divine love and enlightenment. This is related to the concept of “divine revelation” in Sufism, and means that the light of the Truth appears in the lover’s heart. The last line, “I surround the ruler of the world, Jamshid, O soqi,” in a mystical sense indicates the inner kingdom of the lover who has achieved spiritual perfection. Here, the image of Jamshid is used not as a worldly king, but as the owner of enlightenment and spiritual wealth. In Muhammas, the story of the socik being educated by the pir and reaching the level of spiritual elevation through divine love is described in a mystical spirit.

It seems that Amiri was extremely famous in the literary environment of Khiva, and the poets of Khorezm accepted him as a master word artist, adding motifs to their ghazals, adding metaphors, and creating under his influence. The harmony of ideas, themes, and images in each muhammas is clearly evident from our analysis above.

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