

7-2-2021

MUKHAMMAS GENRE IN THE SECOND HALF OF THE XIX CENTURY AND THE BEGINNING OF THE XX CENTURY AND THE PRINCIPLES OF ITS EVOLUTION

Sirojiddin Kholmakhmatovich Khujaqulov
doctor of philosophy (Ph.D) SamSU, sirojiddinxujaqulov1976@gmail.com

Follow this and additional works at: <https://uzjournals.edu.uz/buxdu>



Part of the [Comparative Literature Commons](#)

Recommended Citation

Khujaqulov, Sirojiddin Kholmakhmatovich (2021) "MUKHAMMAS GENRE IN THE SECOND HALF OF THE XIX CENTURY AND THE BEGINNING OF THE XX CENTURY AND THE PRINCIPLES OF ITS EVOLUTION," *Scientific reports of Bukhara State University*. Vol. 5 : Iss. 3 , Article 4.
DOI: 10.52297/2181-1466/2021/5/3/4
Available at: <https://uzjournals.edu.uz/buxdu/vol5/iss3/4>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in Scientific reports of Bukhara State University by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

**MUKHAMMAS GENRE IN THE SECOND HALF OF THE
XIX CENTURY AND THE BEGINNING OF THE XX CENTURY
AND THE PRINCIPLES OF ITS EVOLUTION**

Khujaqulov Sirojiddin Kholmakhmatovich
doctor of philosophy (Ph.D) SamSU
sirojiddinxujaqulov1976@gmail.com

Abstract:

Introduction. *The article discusses the evolution of the mukhammas genre in the national enlightenment and jadid literature, the principles of evolution of this genre, the place of the general literary process in the system of literary genres, its new principles, theme and ideological content, examples of works of jadid and enlightened poets. Traditional and innovative features in comparative typological monograph, analytical-comparative, descriptive and critical aspects are analyzed.*

Methods. *During this period, it is possible to observe literary processes and trends in the form of paradoxical models of poetic norms of classical literature, based on realistic elements in the expression of reality, critical of reality, descriptive and lyrical literature. Analytical and critical motives ensured the emergence of new style works in prose, as found in poetic genres. The same process necessitated the formation of new artistic forms, a new style in works of art.*

Results. *Admittedly, if we take into account the second obligatory interpretation of this mukhammas, it becomes clear that this mukhammas is written in the traditional style, unlike other examples of national poetry of the poet.*

Discussions. *Unfortunately, we are far from fully accepting and acknowledging these views and opinions. In our opinion, such an interpretation is a false principle, a formal process for the study of the poetry of the poets of the Jadid and Enlightenment periods. It is nothing more than an artificial claim to belong to a completely modern literature.*

Conclusion. *Sometimes the hardships of life break his will and force him to turn away from his sect and profession and listen to the desires of his heart. In our opinion, the pain in this mukhammas is a complex of sorrows and griefs in the real life of this poet, and it is unique to him. The only thing that connects the essence of mukhammas to the Sunnah of traditional narration and classical literature is the eternal theme of the genre of mukhammas, namely, hajr, firaq, sadness, oppression of the rival and the infidelity of the beloved in love.*

Keywords: *jadid, enlightenment, poetry, language, style, literary, aesthetic, ghazal, manifestation, terminology, traditional, genre, ghazal, masnavi, qasida, oda, murabba, mukhammas, musaddas, and tarje'band, tarkibband, qita, rubai, mustazad.*

Introduction. *In the history of national literary science, there is no separate research work on the system of lyrical genres of enlightenment and modern literature and the principles of its evolution. This problem has not been studied in the science*

of literature in monographic point of view. Some scholarly views on certain minor lyrical genres are also presented in general and overview in analyzes within the literary process. However, the study of this issue, the principles of evolution of literary genres, the coverage of poetic landscapes of the period, their analysis in terms of form and content are the most important tools for a deeper understanding of the general landscape and features of the literary process. The system of literary genres in the poetry of enlightenment and modern literature does not differ significantly from other stages of the history of literature in terms of quantity and volume. In the literature of this period there are various varieties of musammat, along with the genres of ghazal, masnavi, and qasida; the use of the genres of murabba, mukhammas, musaddas, and tarje'band, tarkibband, qita, rubai, and mustazad is observed. In a certain part of many scientific researches and studies on the pattern of literary traditions and literary genres within the criteria of classical poetics, one can find separate chapters devoted to the analysis of musammat and its forms, interpretations and components.

The political, historical, social and scientific-enlightenment changes in the life of the peoples of Central Asia in the early twentieth century, as in all spheres, ensured the gradual development of fiction. Different approaches to poetry and literature in general, the interpretation of new themes and content, in particular, functional changes in the essence of artistic creation, the gradual development of artistic thinking have emerged as important and topical issues in the literary process. Such literary and revolutionary changes can be seen in the poetry of many modern Uzbek poets, such as Mirzo Siroj Hakim Bukhara, Mirzajalol Yusufzoda, Mirzo Azim Sami, Abdurrauf Fitrat, Abdulvahid Munzim, Abdulkadir Shakuri and Sadridin Aini. In particular, Ayni's high poetic ability and talent were recognized by his contemporaries at that time, and his mentor and spiritual teacher, Sadri Ziyoy Ayni, preferred poetry to prose. Payvandi Gulmuradzoda, in his article "The same poetry and realities of life", writes: extremely important. His knowledge of the school as "water" and "bread" is based on the idea of enlightenment of that time, the literary and aesthetic views that are slowly being formed in the new era [3, 41]. This idea was born out of Ahmad Donish and developed first in Bukhara, then in Samarkand and its environs, thanks to his colleagues, predecessors and followers. According to the Iranian scholar Zia Barahani, "at the turn of the century, it is natural and moderate for new things and elements to enter the poetic and literary language." It can be said that in Tajik poetry "reform", "school", "enlightenment" (science), "tajdid" (innovation), "irshod" (program), "irfon" (knowledge), "independence", "freedom" (freedom), New socially motivated interpretations such as "ruunnat" (ignorance), "ignorance" (ignorance), unique symbols, ideological views, attempts to get rid of antiquity and spiritual obsolescence, the development of modern science and secular lifestyle in the early twentieth century Motives such as creation have provided a completely different set of artistic means of expression, new artistic expression and interpretations in works of art. The main content of the poetry of this period was the important ideological thematic motives and pathos mentioned above, the fate of the language, the fate of the nation, pure faith, the issue of literacy and the promotion of secular enlightenment. The artistic mold of classical poetics has cracked.

Methods. During this period, fiction played a key role in exposing the flaws and shortcomings of society, became a means of expression of the real life of the people, the content, theme, idea, style and, on this basis, the elements of form and a synchronous change in the means of artistic expression is observed. After all, the original purpose of the enlightened intellectuals, their worldview, the ideas they put forward were reflected in their works. After the period of "prosperity and rukud" (decline, spiritual stagnation) of Tajik literature, from the second half of the XIX century, new trends and principles emerged in fiction. In fact, the essence of this process of renewal was related to the Enlightenment movement and its basic ideas. It is known that the emergence of new ideas of enlightenment led to the emergence of new literature in all the countries of the East in the second half of the XIX century. It was the people and the intelligentsia that found the solution to the important political, social, economic, cultural and literary processes of life. While new principles and trends in the literature not only of the Tajiks, but of the entire Middle East played an important role in the formation of the specific content of literature, in the next stage it ensured the emergence of modern literature and subjugated the whole literature as the ideology of national awakening. In other words, the literature has undergone changes in both content and form. If we take a closer look at the issue, we can see that not only in the early twentieth century, but also earlier, in the second half of the XIX century, new ideas appeared in Tajik literature in the form of buds. In a short period of time, the gradual formation of previously unprecedented literary genres in literature began, and the literary process began to develop on the basis of new laws and principles.

Indeed, regardless of the political, historical, social, literary and cultural situation, musammat and its various forms have a very important scientific, theoretical and literary significance in the general system of the literary process at all times and in the expression of the ideological goals of artists. The important point is that in Jadid literature the genres of musammat and its types, tarje'at, mustazad and compound genres acquire new and non-traditional features in terms of content, form elements and linguistic features, as well as stylistic features in the works of enlightened artists as poetic genres. Scholars divide the authors into two groups based on their relationship to the traditional pattern of poetry and the classification of genres: Poets in the first group are more recognizable of well-known and popular poetic genres, including ghazals, qasida, masnavi, qita, and rubai, while those in the second group are more free-spirited. Genres, i.e. mustazad, dubayti, tarona, mussammat types (murabba, mukhammas, musaddas), takribband and tarje'band. Poets in this category do not adhere to the traditional normative rules of Persian-Tajik classical literature, nor do they adhere to the subtle aspects of classical poetry, such as verse, rhyme, rhyme, and even the linguistic features of the official language of the poem.

These poets make effective use of the incomparable possibilities of relatively liberal genres, using them to express their new views and ideas, intellectual conclusions and experiences, as well as their spiritual feelings. One of the most widely used genres of musammat in the literature of this period is the mukhammas genre. There are different views on this literary genre in dictionaries and works of

scientific literature. In particular, Atoullah Mahmudi Husseini's "Badee'-us-sanoe" [2, 48], "Farhangi zaboni tojikiy - Tajik dictionary" [10, 781], "Abstract dictionary of literary terms" [4, 81], "Literary theory" Sources such as [3, 240] provide a wealth of information on the lexical and terminological meaning of this genre.

Shohzamon Rakhmonov's research and his details complement this information. It should be added that many fundamental studies of the history of Persian-Tajik literature provide information on the emergence and development of the mukhammas genre. In any case, in all research in this area, scientific conclusions, summary opinions have been expressed. In this regard, the research of S. Ayni, A. Mirzoev, S. Imronov, Sh. Rakhmonov, J. Hikmatov, H. Sharifov, N. Afokova [1, 13] and others can be cited.

The first mukhammas ghazal composition in Persian-Tajik classical literature was created by the XIII-XVI classical lyric poet - Khoju Kirmoni. However, it should be noted that examples of the mukhammas genre can be seen in the works of Sozani Samarkandi and Manuchehri Domgani. The theme of the mukhammas genre, like the theme of the ghazal genre, in the following centuries covered a wide range of themes and contents in relation to the demands and demands of the time and the creative environment. The political and social views of the poets who created mukhammas in accordance with the requirements and requirements of the time were reflected, first of all, in their free mukhammas and even more so in mukhammas.

That is, the spiritual development and historical evolution of the ghazal genre contributed to the development of tazmin mukhammas at this level. However, all literary scholars, from S. Ayni to modern scholars, believe that the principles of formation and the culmination of the mukhammas genre depend on the work of the famous seventeenth-century poet Saido Nasafi and his name. The genre of mukhammas is also one of the main literary genres in Enlightenment and Jadid literature and is recognized as an important and basic pillar of classical Persian-Tajik literature. In all periods and eras, this well-known and popular genre of classical literature has received more attention and need than other types of the musammat genre.

According to statistics, Shamsiddin Shahin College has three mukhammas; two independent mukhammas and one tazmin mukhammas, 12 mukhammas in Tajik (195 bytes) and two mukhammas in Uzbek (60 lines) in Vozeh's collections of poetry, one in a collection of selected poems by Savdo, and four in Asiri's collection of works. «Tazmin mukhammas», one independent mukhammas and 8 tazmin mukhammas in the structure of the amazing literary heritage. There are 4 independent mukhammas and 8 tazmin mukhammas in Naqibkhan Tugral's devon, one independent mukhammas and 10 tazmin mukhammas in 8 parts of Ayni college, and one tazmin mukhammas in Fitrat's incomplete poetry. All this indicates that this genre is one of the most important genres of literature of this period, created in many traditional patterns. Because many mukhammas of poets are tazmin mukhammas, and in accordance with the requirements of this genre, the creator of tazmin is obliged to fully follow the method, content, style, form and rhyme of the ghazal. Therefore, in this article, we have undergone a significant change in meaning and content, style,

content and idea, style of expression, purpose and expression of purpose, and decided to take a special look at the mukhammas of some enlightened poets.

Of the lyrical works of twentieth-century poets, Abdurauf Fitrat's Persian-Tajik poetry collection, *Sayha*, deserves special mention. The book was published in 1911 in Istanbul. The word "Sayha" is mentioned in the "Interpretive Dictionary of the Farhangi Zaboni tajik" meaning "scream, terrible cry, painful moan and groan" [10, 179].

All poems in this collection are created on the theme of homeland and patriotism. In this book one can find some poems in which the poet reflects his anguished moans and heartaches and cries. For this reason, Sadri Ziyo, Sadridin Aini, Muhammadjon Shukurov, Begali Kasimov, Hamidullo Boltaboev call this collection of the poet "national poems". In this sense, Sadridin.Ayni says about this book: "In this complex, the poet speaks of such oppression and darkness that the world of the Jahangirs was about the East and the Islamic world."

Results. Today, I must openly admit that the main content of the idea of poetry of the poets of this period was based on pan-Islamism, the basis and essence of which was the issues of unity, solidarity, unification and liberation of the Muslim people from oppression and tyranny. This idea is therefore one of the most important progressive ideas of the period. In this poem of Fitrat, important themes such as national liberation and the unification of the Muslims of the world are reflected. Fitrat did not and could not use the word "homeland" in his poems with peace and tranquility.

The poet suffered more than the "ruin" of his homeland, "the claws of grief" and "torn jacket." He is not indifferent to such a deplorable state of his homeland. The poet is proud of the prosperous past of his homeland, but his heart is a thousand times worse than it is today (the period in which the poet lived). Fitrat considers the homeland sacred above all else and strives to save it from the abyss of destruction. He sees his way of salvation only in science and practice and in national liberation.

In many scientific sources of the literature of the second half of the XIX century and the beginning of the XX century Abdurauf Fitrat Bukhara's poet Mirzo Olimjon Hasrati Hisori of the first half of the XIX century (melody of the first half of the XIX century) wrote "Kulfatzadaam, sogari ishrat kivu man ki?" There is enough information about the problem of tazmin, which is based on the ghazal, which begins with the verse (Kulfatzadamen, sogari ishrat kimu, men kim?). Before commenting on this mukhammas, it is important to keep in mind that Fitrat did not simply follow the principles of stereotyping and tabab in the creation of this mukhammas.

The poet was able to create a perfect mukhammas based on the content and content of the ghazal, the idea and form, thematic features, poetic symbols, artistic elements and narrative style. Regardless of whether the mukhammas of Fitrat was a mukhammas of tazmin, Hasrati managed to adapt the ideological content of Hisari's ghazal to the goals and views of the enlightened poet in terms of form and tone, as well as to transform it into a new type of mukhammas. That is, as a result of the spiritual editing of Fitrat Hasrat's ghazal and the modification of some of its verses, he was able to create a perfect mukhammas in a new and modern style and pattern. As a result of reading this mukhammas, one can be sure of Fitrat's mastery of

mukhammas creation and mukhammas-making, and that he is a poet who can take a firm place among the classical and classical poets. But this mukhammas is written in a simple and universal language. His style is "sahli mumtane". Hasrati Hisari ghazal has come to us in 8 variants in two variants. However, Fitrat used only five bytes of the ghazal in this mukhammas. However, these verses do not correspond to the critical text of Hasrat Hisari's ghazal in two versions [5,49].

It is obvious that Fitrat probably did not like the poet's narrative style and method of description, so he changed some of the flaws and spiritual flaws of the ghazal in accordance with his ideological purpose, or he had another copy of the ghazal in his hand. In our view, the first hypothesis is closer to reality. The fact that Fitrat was chosen to create this ghazal is a matter of semantic and logical connection and connection of the words and metaphors in the ghazal, the artistic images in the verses with the ideological goals of the poet.

In particular, the following phrases and words are included in the Fitrat's mukhammas "dilboxtaam" (lost heart), "tradeii dard" (pain trade), "tarki muhabbat" (abandonment of love), "bemori gam" (grief patient), "bistari rohat" (Rest pillow), "tani dardasar" (body that hurts), "paru bol furorexta" (wings folded), "vomondavu ranjuru giriftoru hazin" (sick, restless, ranjur and darmanda), "afsurdadil", "goshaguzin" (person at the top), "forig zi jahan" (ignorant of the world), "savdozada" (trade), "hastiy ba fanododa" (being given to fano), "bozichai sarpanjai khunrezi rival" (a toy of the opponent's bloody claw), "a little thought is far away" (far from the pleasure of pleasure), "ba andoh qarib" (close to grief) and some phrases and words in the ghazal of Hasrati Hisari: "kulfatzadaam" (disaster struck), "grief" (grief patient), "dar masnadi khorii jahan sadrnishin" (sitting on the throne of the world of humiliation).

Admittedly, if we take into account the second obligatory interpretation of this mukhammas, it becomes clear that this mukhammas is written in the traditional style, unlike other examples of national poetry of the poet. For in the national poetry of Fitrat the psyche of the lyrical hero is the opposite of this. It is clear from reading all the verses of mukhammas that it expresses the pessimistic psyche and state of the lyrical protagonist, which is a direct reference to the personality of the lover who is trapped in a whirlpool of pilgrimage and separation. This melody and comparative motif is the first ghazal to be recited, and the "kivu man kiy?" That is used many times from the beginning to the end of this mukhammas. (who am I?) found its expression through radifi.

This mukhammas is written in the traditional weight of the verse - qarib bahri (ahrabu makfufu maksur musammani), that is, "mafo'lu mafoiyly, mafoiyly, foilon", and this weight and melody are very useful in expressing the idea and content of the poem. It is clear from the first verse that mukhammas is written in the traditional style and tone:

*Дилбохтаам, тарки муҳаббат киву ман кӣ?
Фикри худу парвои маломат киву ман кӣ?
Савдоии дардам, гами сӯҳбат киву ман кӣ?
Кулфатзадаам, бодаи ишрат киву ман кӣ?
Бемори гамам, бистари роҳат киву ман кӣ? [9, 19.]*

Meaning: I am happy, what is love and who am I, what is self-thinking and shame, who am I, the voice of pain, the sorrow of conversation is for me, I am in trouble, the body of pleasure is for me, the patient of sorrow is for me, the pillow of pleasure and rest is for me!

Well-known Tajik literary critic and naturalist Sohib Tabarov also expressed his scientific views on this mukhammas and made a comparative analysis of its third verse and the critical text of Hasrat's ghazal, and we also agreed to quote this verse:

*То азми сафар кард бути зӯҳраҷабинам,
Вомондаву ранҷуру гирифтору ҳазинам,
Пажмурдаву афсурдадилу гӯшагузинам,
Дар маснади хориҷи ҷаҳон садрнишинам,
Бо мардуми олам сари сӯҳбат киву ман кӣ? [9, 19.]*

Purpose: She is beautiful, my beloved is determined to travel, I am sad, I am sad, I am sick, I am dying, my heart is sad, I am in a state of alienation from the people of the world, so I have to talk to the people of the world. Avtor explains this verse as follows: "In this verse of Fitrat muhammas, the first verse of the Takhmis verse is taken from the fifth verse of the first version of Hasrat Hisari's ghazal, while in the second verse he quotes 14 verses of this ghazal without any changes.

However, this verse is in the 4th verse of the first version of Hasrat Hisari's ghazal "Bo mardumi alam sari ulfat kivu man ki?" in the form of" [11, 1, 192]. We also acknowledge the views of this great scientist. Because in this respect, the creation of Fitrat in his own way, the poet's innovation in this area becomes even clearer. Because he chose the principle of freedom and liberty in the selection of harmonious, sleepy verses in accordance with the logic and requirements of poetry.

Discussions. It can be concluded that Fitrat had only eight bytes of the ghazal of Hasrat in his hand. But Fitrat used only the best bytes of the ghazal in accordance with his wishes. He was even able to create a perfect mukhammas without the use of certain verses, contrary to artistic poetic norms and rules. This is just one example of the tendency of the poets of the first half of the twentieth century to break with traditional stereotypes and violate the ancient and centuries-old classical poetic criteria of a conservative nature. However, in our opinion, it would be appropriate to interpret the essence of the issue differently. In order to further clarify the issue, to make an objective assessment of the poetry of the period, to turn away from the artificial interpretation of enlightenment and modern poetry on the basis of stamped norms established during the Soviet era, we once again turn to the interpretation of teacher S.Tabarov. S.Tabarov expresses his views on this as follows: "If we take a more serious look at the essence, figurative, satirical and allegorical meaning of these verses in the mukhammas of Hasrat Hisari and Fitrat, the lyrical protagonist mukhammas considers his "Zuhrajabin idol", the land of Bukhara, extremely passive. and seeing the sick, the inactive, and the alienated, and even his people in a whirlpool of suffering, anguish, captivity, and despair, and intense anguish, among whom he found himself the most unhappy and unfortunate, unhappy, and unlucky, that is, the owner of the throne of humiliation. knows "[11,1,192-193].

Unfortunately, we are far from fully accepting and acknowledging these views and opinions. In our opinion, such an interpretation is a false principle, a formal process for the study of the poetry of the poets of the Jadid and Enlightenment periods. It is nothing more than an artificial claim to belong to a completely modern literature.

Conclusion. First of all, Sadridin Ayni Fitrat's ghazal, which begins with this muhammad and the romantic theme "Khurram dile, ki dar sharari gam kabob shud, Obod honae, ki zi hasrat kharob shud" ("Abdurraufi Fitrati Bukhari") Chapter 306-307) is included in the second part of the tazkira, ie the chapters of Fitrat's contemporaries whose poetry has traditional features. On the other hand, if we take a closer look at the content and essence of the verses and verses of this mukhammas, we can see that Fitrat is a lyrical poet and his lyrical protagonist is a "lover of love". At the heart of each of Muhammad's verses is a series of meanings, such as mental pessimism, fiery love, a state full of pity and separation, the unrequited love and affection of a lover, the oppression of a rival and the rage of a lover's heart.

Thirdly, logically, he could not be a "symbol of the idol of Bukhara," and even if he did, he could not go on a journey. Fourthly, Muhammadjon Shakurii Bukharai also states in his scientific views about this mukhammas of Fitrat: "This muhammad was famous in the 20s and in the 30s all Tajik writers knew it by heart. The reason why Muhammad is so famous is that "he was loved and read not as a romantic poem, but as a unique example of poetry that expresses the emotions of the time" [7, 175]. Fifth, the lyrical protagonist of national poems or "national poems" is completely different from the lyrical protagonists of "romantic poems" and has many advantages in the study of pragmatic aspects of life. Their advantage is that they do not accept the deplorable state in practical terms and do not complain of their poverty and indifference. In their hands is a unique weapon made of words. The pessimistic psyche cannot make them helpless and helpless, and if the interpretation is correct, they will seriously struggle with the same phenomena.

They are careless and inactive, and are not of the category of those who are dull-loving and who dedicate their lives to the judgment of destiny and heaven. They are ashamed to complain about oppression, oppression and discord. Their spiritual courage and bravery are higher than their spiritual feelings. But in this mukhammas the opposite is observed. The character of mukhammas's lyrical protagonist is no different from the character and characteristics of the traditional lyrical heroes of classical literature, who complain of unfortunate fate and cruel times, whose mental state is in despair, who are helpless in the face of an opponent. This is the content of this mukhammas's "... kivu man ki?" (... who am I?) is the spiritual burden of the radifi. It should be added that the modern and enlightened man of the new look of the time is also an ordinary person, he is also a living soul and has a troubled heart. That is why it is also characterized by subjective pain and sorrow. Sometimes the hardships of life break his will and force him to turn away from his sect and profession and listen to the desires of his heart. In our opinion, the pain in this mukhammas is a complex of sorrows and griefs in the real life of this poet, and it is unique to him. The only thing that connects the essence of mukhammas to the Sunnah of traditional narration and classical literature is the eternal theme of the genre of

mukhammas, namely, hajr, firaq, sadness, oppression of the rival and the infidelity of the beloved in love. This meaning is also proved by the fourth verse of Muhammad:

*Сармасти майи ишқаму фориғ зи чаҳонам,
Чуз дарси муҳаббат набувад вирди забонам,
Савдозадаи ғамзаи оҳунигаҳонам,
Дилдодаи доғи ғами лайлисифатонам,
Андешаи фардои қиёмат киву ман кӣ? [9, 19]*

Purpose: I am free from the pain of love, I am free from the pain of the world, there is no lesson in my language other than the lesson of love, I am the target of the grief of the lovers, I am in love with the stain of the heart of the virtues, Indeed, in the literature of this period, along with many other lyrical genres, the mukhammas genre has its place and place. Another fact is that it is not possible to fully cover the principles of the formation of the mukhammas genre on the basis of a single mukhammas analysis and in the volume of a small scientific article. As part of the artistic heritage of every artist of this period, you will definitely come across examples of this genre. For example, the «Tazkirai Siboq» tazkira, published by «Fan» Publishing House of the Academy of Sciences of Uzbekistan in 2007 with a speech by Maruf Otahonzoda, a well-known literary scholar and journalist, created by Sheikh Abdulkadir Karomatullohi Bukhari, contains about 60 poets who lived and worked during this period.

This fact once again clarifies the attitude of the artists of this period to this genre. mukhammas is one of the most important genres of modern and enlightened literature, regardless of its traditional content and meanings, and is often created in the priority direction of the Sunnah of classical literature. But as an independent and perfect literary genre, various critical, timeless complaints, hajj and firaq, elliptical motifs expressed content and even corresponded to the style of folk melodies (Voze, Hayrat Abulkhair Samarkandi, Qone, Raji and others).

REFERENCES

1. Afogova N. *Musadmat in Jadid lyrics*. –Tashkent: Fan, 2005. - 24 p.
2. Atoullah Mahmoud Husseini. *Badoe'-us-sanoe'*. - Dushanbe: Irfon, 1974. –p. 205
3. Muslim R. *Theoretical literature*. - Dushanbe: Maorif, 1990. – p. 334.
4. Mirzozoda X. *A concise glossary of terms is literary*. –Dushanbe: Maorif, 1992. –p. 238
5. *Merosi adabii shoironi Hisor. Criticism, introduction and commentary by Amirbek Habibov*. - Dushanbe: Donish, 1974., pp. 49-59.
6. Rahmonov Sh. *Musammat. The moment of formation and evolution*. - Dushanbe: Donish, 1987. –p. 170.
7. Shukurov M. *A look at the Tajik literature of the twentieth century*. –Dushanbe: Payvand, 2006. 455 pages.
8. Fitrat A. *Sayha. She'rhoi milli*. - Istanbul: 1329 h / 1911m. – p.16 .
9. Fitrat Abdurrauf. *Tavofi vatan* ”(Introduction and commentary by Muhammadyusuf Imamov and Masrur Abdulloev). - Dushanbe: Sharqi Ozod, 2013. – p. 46.
10. *Tajik language culture. Consists of two volumes. j. 2*. - Moscow: 1969. –p. 949.
11. Tabarov S. *Jahoni andeshahoi Abdurraufi Fitrat. Volume I* - Dushanbe: Donish, 2008. –p. 714.
12. *Life is a Blessing. Sipehri orzu. (Samples of Tajik literature of Samarkand in the 20th century and the beginning of the 21st century)*. - Dushanbe: 2019. – p. 400.