



Article

Muqimiy's Naziras and Takhmises of Navoi's Ghazals

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Abstract: The Kokand literary environment of the 19th century was rich with poetic traditions that emphasized imitation and creative engagement with classical predecessors, particularly Alisher Navoi. Among its prominent figures was Muhammad Aminxo'ja Muqimiy, whose literary activity included composing naziras and takhmises to Navoi's ghazals. These works reflected Muqimiy's deep admiration for Navoi and his stylistic emulation of the great poet's form and imagery. Despite recognition of Muqimiy's contributions, scholarly attention to the scope and specificity of his intertextual engagement with Navoi's poetry, particularly lesser-known muhammas and unpublished ghazals, has remained limited. This article aims to systematically examine Muqimiy's literary responses to Navoi by identifying the ghazals he adapted and analyzing the stylistic, thematic, and structural elements in these adaptations. The study finds that Muqimiy composed takhmises for at least seven of Navoi's ghazals, preserving rhyme and meter while introducing original lines rich with social commentary and poetic mastery. Furthermore, Muqimiy's satirical verses demonstrate a continuation of Navoi's critical voice, targeting societal hypocrisy and injustice. The article reveals the presence of previously unrecorded ghazals and muhammas in manuscript collections, offering new material for literary scholarship. The findings highlight the enduring influence of Navoi's poetics on later Uzbek literature and establish Muqimiy's role not merely as an imitator, but as a creative force who extended classical traditions into his socio-literary context with artistic and critical sophistication.

Keywords: Alisher Navoi, Muqimiy, muxammas, nazira, literary environment, satire, manuscript, poet, ghazal.

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1. Introduction

The writers of the Qoqon literary environment carefully studied the works of their predecessors. They were influenced by their works, created naziras, and composed takhmises. They made a significant contribution to the development of national literature and literary-aesthetic thought [1]. In Qoqon, literary circles were organized by prominent figures of the time, such as Muqimiy, Muhyi, Furqat, Zavqiy, Nisbatiy, and Muxayyir. Later, Hamza, Mirzo Ho'qandiy, and the Sofizoda family joined them. Additionally, Zoriy, Yoriy, Qoriy, Pisandiy, G'urbat, Rojiy, Muntazir, Shavqiy, and Nodim also gathered in this literary circle. One of the famous poets of Qoqon, Muhyi, was honored with the title "the crown of poets," and the other, undoubtedly, was Ziyovuddin Haziniy, who was highly respected as Haziniy to'ra. From Khojand, Toshxo'ja Asiriy; from Sayram, Yusuf Saryomiy; and from Tashkent, Karimbek Kamiy frequently participated in the literary discussions in Qoqon [2]. Furkat writes about literary gatherings held with the participation of such poets in his work "Ahvolot" as follows: *"Chun yoshim soati umr shabro'zida yigirma to'rt shumorig'a yetti, ul vaqt Ho'qand viloyatidagi fozilu va rasota'b kishilar birla ittihad aylab alarning suhbatidin ko'b bahralar topdim va asr shuarolarikim, chunonchi mavlono Muhyi va mavlono Muqimiy va mavlono Zavqiy va mavlono Nisbatdurlar, hamisha*

majlis bunyod aylab zodai ta'blarimizdin mushoira qilur erdik va bir g'azalda tatabbu' ko'rguzub, bir mazmun har nav' ifoda topar erdi. Goho hamd gulshanidin gul uzub, gohi na't naxlistonidin samarchin bo'lur erduk. Va ba'zi vaqt ishq tavsifi va husn ta'rifida g'azal mashq aylab va gohi qadimiy shuarolar devonlaridin bir sho'x g'azalni tofib, anga har qaysimiz alohida muxammas bog'lar erduk.." [3]

The creators of the Qoqon literary environment, influenced by the works of their predecessors, composed many naziras and takhmises to their ghazals. One such creator was Muhammad Aminxo'ja Muqimiy. From a young age, Muqimiy studied Alisher Navoi's works with great respect and love, drawing inspiration from his poetry [4]. He wrote naziras for many of his ghazals and composed takhmises. Muqimiy wrote takhmises for seven of Navoi's ghazals, creating unique muhammases rich with exceptional artistry and profound thought. Among them, Muqimiy's takhmises include those for the following Navoi ghazals: "Ey latofat kasbida husningga hojatmand gul", "Kazarmen ko'yida yillar, nazar holimga solg'ay deb", "Qog'az uza qalamni fusunsoz qilmading", "Kiyik charmi zaif egnimga majnunlug' nishoni bas", "Bir kuni mani ul qotili Majnun shior o'lturg'usi", "Gulshan ichra yo'qtur oromim, diloromim kerak", "Ey, jamoling lolazoru ko'zlaring ohu bara" [5].

Muqimiy created unique muhammases with exceptional beauty and profound ideas, starting with the following lines in his takhmises: "Lablaringdek nozik ermas bargi ham garchand gul", "Nigorekim gapurmas durri tamkin usholgay deb", "To o'tmading, tag'oful ila noz qilmading", "Qosido, ul oyga nogah yetsa payg'omim kerak", "Ta'xir qilmang, mahvasho, ko'p intizor o'lturg'usi", "Mango har kunda bir yo'l ko'rsam ul qoshi qaroni bas", "Ey, xiroming oshiqi shaydolari kabki dara" [6].

2. Materials and Methods

The methodology for this article employs a qualitative, text-centered analytical approach focused on the intertextual and stylistic relationship between the works of Muhammad Aminxo'ja Muqimiy and Alisher Navoi. Primary data were obtained through a close reading and comparative examination of Muqimiy's naziras and takhmises written in response to specific ghazals by Navoi. Manuscript sources, particularly from the Uzbek Republic's Fund of Ancient Scripts and Historical Documents (FASHI), such as manuscript No. 7512, were utilized to uncover rare and previously unpublished ghazals, allowing for a deeper exploration of textual transmission and literary imitation. The analysis also included the study of Muqimiy's satirical poems to identify thematic and structural parallels with Navoi's poetic style, especially as observed in works like "Hayrat ul-abror." Supporting data were drawn from published monographs, historical journals, and critical essays by leading Uzbek literary scholars including G'ulom Karimov, Otabek Jo'raboiev, and Abdurashid Abdug'afurov [7]. These scholarly interpretations provided contextual depth and validation for the comparative readings. The research further benefited from the documentation of Qoqon literary gatherings, as reported in Furqat's "Ahvolot," to establish the socio-literary setting in which Muqimiy operated. The triangulation of manuscript evidence, published commentary, and textual analysis ensured a robust and credible methodological framework, enabling the article to highlight not only the stylistic similarities between the two poets but also the nuanced ways in which Muqimiy internalized and reimagined Navoi's poetic legacy [8].

3. Results and Discussion

These lines were filled with unique artistry and deep thought, creating masterpieces in the form of muhammases.

These works are not merely the result of tradition, but also a testament to how the content, essence, and poetic perfection of Navoi's works have always captivated Muqimiy [9].

Professor G'ulom Karimov, while discussing Muqimiy's takhmis to Alisher Navoi's ghazal with the radif "Qilmading," quotes the following lines:

To o'tmading, tag'oful ila noz qilmading,
Qo'ydingmu xalq ichra sarandoz qilmading,

Maktub uchun davotu qalam soz qilmading,
 Qog'oz uza qalamni fusunsoz qilmading,
 Bir ruq'a birla bizni sarafruz qilmading.

When analyzing this, he writes: "Muqimiy, while preserving the meter, rhyme, radif, and general meaning and spirit of Navoi's ghazal, has added verses with a style and imagery that perfectly match Navoiy, creating a remarkable muhammas." [10]. Muqimiy's seven-line ghazal, which does not appear in current publications and is not widely known to the public, begins with the matla:

*Mahvasho, hyech kim sango mendek giriftor o'lmasun,
 Kecha-kunduz sog'inib mushtoqi diydor o'lmasun.*

This ghazal is found in the manuscript collection of the Uzbek Republic's FASHI (Fund of Ancient Scripts and Historical Documents) under the item number 7512 (on page 167^a) [11]. This poem is a nazira to Alisher Navoi's seven-line ghazal, which begins with the line:

Kimsa mendek dahr aro besabru orom o'lmasun.

Muqimiy's ghazal not only mirrors the form and content of Navoi's ghazal, but it also harmonizes with it in terms of literary artistry and style.

In addition, Muqimiy, following Navoi's ghazal with the radif "Gul," wrote two ghazals on the theme of love. These two nazira ghazals do not appear in the current publications of Muqimiy's works. The first one starts with the line:

"Yondurub olamni, chiq, ey, otashinruxsor gul" [12], and is a ten-line ghazal.

The second one, according to the literary scholar Abduvohid Shokirov, is described as follows: "Muqimiy's newly discovered ghazal with the radif 'Bo'ldi gul' is thematically close to the 'Kim desun?' ghazal. At the same time, this ghazal was created based on the tazmin principle (taking the first verse of Navoi's ghazal) from the same radif by Alisher Navoi. In the final verse of the ghazal, the poet expresses a deep social thought in a masterfully artistic form:

*Nolalar aylar, yetishmay bulbul oxir ajrig'a,
 Bilmay o'z qadrin, Muqimiy, muncha arzon bo'ldi gul"* [13].

The literary scholar Otabek Jo'raboev also reflects on the takhmises written by the representatives of the Qoqon literary environment to Alisher Navoi's ghazals. He writes about one ghazal, which begins with the verse:

"Ey, jamoling lolazoru ko'zlaring ohu bara", which was not included in the great poet's diwan. He discusses the takhmises by Zavqiy and Muqimiy, stating the following:

"At that time, writing a nazira or creating a takhmis to a ghazal was a common tradition of the literary circle led by Muqimiy. In our opinion, these takhmises are a product of that very tradition. The opening verses of these works are as follows:"

In the Muqimiy:

*Ey, xiroming oshiqi shaydolarining kabki dara,
 Xublar olamda ko'ptur, hammasidin sen sara,
 Siynalar majruh sensiz, saxt ko'ngullar yara,
 Ey, jamoling lolazoru ko'zlaring ohu bara,
 Nofadek qon bog'ladim, hajringda bag'rim qab-qara...*

In the Zavqiy:

*Yor, parishon kokulingni shonalar aylab tara,
 So'ngra shonangni qo'yub, ko'ngli parishona qara,
 Yoy qoshingdin, o'q mijangdin ko'ngluma soldi yara,
 Oy jamoling lolazoru ko'zlaring ohu bara,
 Loladek qon bog'ladi hajringda bag'rim qab-qara...*

It is evident that both Muqimiy and Zavqiy paid special attention to the essence of the work. However, it can be observed that Muqimiy displayed a stronger sense of stylistic closeness and constructed his verses in a more Navoi-like manner [14].

In his satirical works, Muqimiy also skillfully utilized the poetic traditions of Navoi. For example, in the chapter "Riyo'i hirqapo'shlar" from Navoi's epic "*Hayratu-l-abror*", the hypocritical shaykhs' wrongdoings are ruthlessly exposed, and through these characters, the poet criticizes the negative social vices. "The satirical power of Navoi's pen

in this chapter is especially vivid, and it is expressed in bright colors. Every word is as sharp as a blade, each line is incredibly lively and concise" [15]. The process of describing the character from head to toe is tinged with venomous laughter: his patched coat sewn with hypocritical threads, his crooked hat twisted in a spiral, his mismatched beard, his oversized shoes as a source of amusement for people, his staff a symbol of deceit and in short, the poet creates a peerless satirical portrait, never overlooking a single detail:

Turfa soqolin osibon kulgudek,
Egri yig'och uzra chiqib o'chkudek.
O'chkucha ham yo'q ishida to'g'riliq,
Ul tutib o'g'ri, bu qilib o'g'riliq.

The same situation can be observed in Muqimiy's satirical works. For example, let's take a look at the poet's satirical piece with the radif "Avliyo" (Saint). In the poem, the poet describes the image of people who, driven by selfish interests, stop at nothing, presenting themselves as "saints" while engaging in meaningless immoral activities. The poet portrays this character as follows:

Boshlarida shapka gohye, goh dastor "avliyo",
Qo'llarida subhayu bo'ynida zinnor "avliyo" ...
Shul erur kashfu karomatiki bo'ylab subhu shom,
Chiqsa har yerdin bir is hozir xabardor "avliyo".
Doimo beparda so'z xalq ichra aytur beibo,
Bo'lmagay deb qo'rqaman nogoh sangsor "avliyo" ...

The satirical style in Muqimiy's "*Tanobchilar*" is also very similar to Navoi's critical views on officials in his epic "*Hayratu-l-abror*". In his work, Navoi writes about social inequality in society, the injustice of officials, and the oppression they impose on the people, stating the following:

Zulm etib ul kosibu dehqong'a ham,
Kosibu dehqon neki, sultong'a ham.
Qaysi viloyatg'aki, azm aylabon,
El haramu bog'ida bazm aylabon.
Gar xud ul uy sohibi hofi erur,
Istari avval mayi sofi erur.
May bila buzg'och qorining holini,
Shohid uchun ham yuborur zolini....
Bir-biri birla bo'lishib o'yla do'st,
Har kishikim ko'rsa degay mag'zu po'st...

In the satirical piece "*Tanobchilar*", the actions of the oppressive officials are sharply criticized. Their immorality, deceit, oppression of poor farmers, and corruption are depicted by the poet as follows:

Bo'ldi taajjub qiziq hangomalar,
Arz etayin emdi yozib nomalar.
Adl qulog'ila eshit holimi,
Zulm qilur, baski, menga zolimi.
O'n ikki oyda keladur bir tanob,
O'zgalara rohatu menga azob...
Osh yesalar o'rtada sarson ilik,
Xo'ja – chirog' yog'i, Hakimjon – pilik.

It is clear that the weight, style, theme, language, and figurative expressions of the satire in both Navoi's and Muqimiy's works are harmonious. Regarding the satire of both poets, literary scholar Abdurashid Abdug'afurov has also expressed the following opinion: "For example, the episode in Alisher Navoi's "*Hayratu-l-abror*" that depicts the actions of the tyrannical king and oppressive officials in the village is similar to the verses in Muqimiy's "*Tanobchilar*" that describe the activities of the village officers. When comparing these two episodes, we can observe the similarity in theme, the shared approach to the objects, the satirical tone, and even the closeness of the situation and revealing details."

4. Conclusion

In general, the influence of Navoi's poetry on Muqimiy's work is evident in the aforementioned group of naziras and muxammas. When comparing the works of Muqimiy and Navoi, it is clear that there are many commonalities in their creative output. In particular, the consistency of themes, rhyme, and radif, as well as the use of images and symbols, reflect the development of traditional artistic techniques. These characteristics, in turn, demonstrate that the artistic influence of the great Navoi had a significant impact on Muqimiy's creative development.

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