

Analysis of Mukhammas in the Poetry of Sirojiddin Sayyid

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Abstract. *This article explores the poetic form of mukhammas in the works of Sirojiddin Sayyid, a notable contemporary Uzbek poet. By examining the structure, thematic content, and stylistic features of selected mukhammas poems, the study reveals how Sayyid employs classical forms to express modern sensibilities, national identity, and philosophical reflection. The research highlights the fusion of tradition and innovation in his literary art.*

Key words: *Sirojiddin Sayyid, mukhammas, Uzbek poetry, poetic form, classical tradition, stylistic analysis.*

Introduction

Sirojiddin Sayyid is a prominent figure in contemporary Uzbek poetry, known for his deep engagement with classical forms and his ability to adapt them to express modern themes. Among these forms, the mukhammas occupies a special place in his literary repertoire. A mukhammas is a five-line stanzaic form rooted in classical Persian and Turkic poetry, traditionally used for lyrical and philosophical expression.

The mukhammas (from Arabic «khamsa» meaning «five») typically consists of stanzas with five lines each, where the first line often serves as a repeated refrain.

This form has historically been used by poets like Alisher Navoi and Fuzuli to convey themes of love, mysticism, and morality. Its musicality and structure allow for complex thematic development and rhetorical power.

The study of mukhammas, a classical poetic form consisting of five-line stanzas, has been a central subject in the analysis of both traditional and contemporary Uzbek poetry. Numerous scholars have addressed its metric structure, thematic richness, and cultural significance. Among them, Ismatulla Ibratov provides a comprehensive typological examination of poetic forms in Uzbek classical literature, including ghazal, rubai, musaddas, and mukhammas [3]. His work outlines the essential characteristics of each form, particularly emphasizing how mukhammas functions within the broader framework of classical poetics. Ibratov's structural approach lays the groundwork for subsequent studies of how these forms evolve in modern poetic practices.

Gulchehra G'anieva has significantly contributed to Navoi studies and has investigated how traditional genres, including mukhammas, are inherited and reinterpreted in modern Uzbek literature [9]. Her research underscores the ideological and aesthetic continuity between classical and contemporary poetry, arguing that forms like mukhammas are not static relics but dynamic vessels of national consciousness and ethical inquiry. She highlights how the musicality, repetition, and philosophical depth embedded in mukhammas make it an effective medium for expressing themes ranging from mystical reflection to civic responsibility.

Further advancing the discussion, Dilorom Ruzmetova's work explores how contemporary poets draw on classical structures to articulate present-day concerns [8]. Her analysis focuses on the stylistic and intertextual features of modern Uzbek verse and positions poets like Erkin Vohidov and Sirojiddin Sayyid as crucial figures in this adaptive tradition. Ruzmetova argues that Sayyid's employment of mukhammas demonstrates both reverence for heritage and a deliberate effort to modernize poetic discourse.

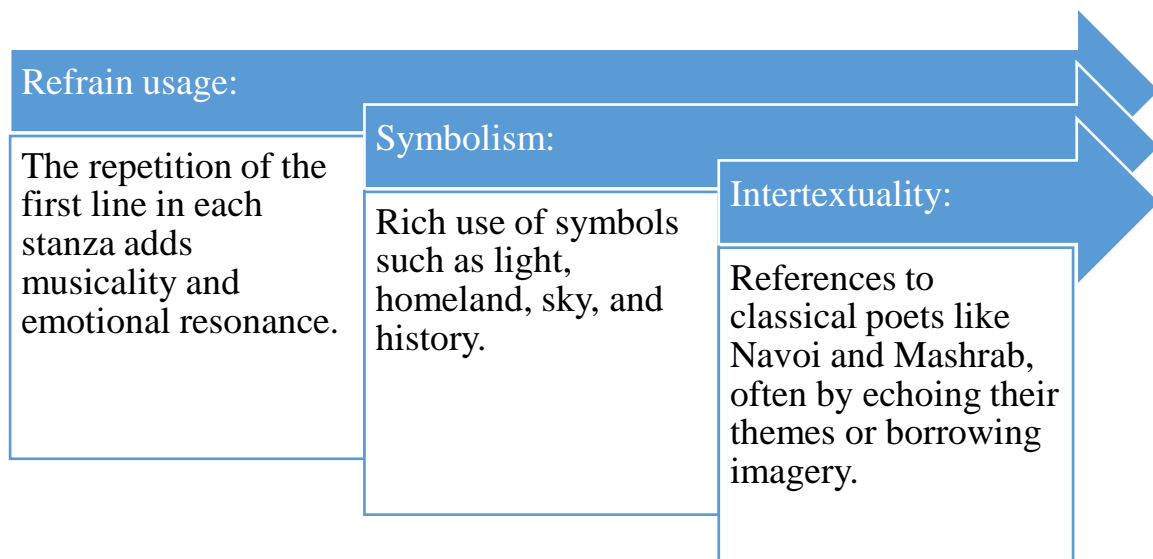
Muhammadjon Juraev's research into classical metrics offers vital insights into the aruz system and its application in forms like mukhammas. He emphasizes the

tension and harmony between rigid metric requirements and the poet's freedom of expression, which becomes especially evident in Sayyid's ability to balance traditional structure with contemporary imagery and themes. His analysis is instrumental in understanding the technical precision required to compose within this genre.

H. Karimov approaches the subject from a broader literary-historical perspective, examining the intersection of poetic form and national identity. He asserts that the revival and transformation of classical genres, particularly in the post-independence period, serve as expressions of cultural revival and intellectual sovereignty. Sayyid's poetic work, especially his mukhammas, reflects this dual objective: to honor a classical past and to give it new meaning in a post-Soviet cultural context. Sirojiddin Sayyid himself has also contributed to the discourse through essays and prefaces to his poetry collections, where he reflects on the enduring value of classical forms. He advocates for the relevance of traditional genres such as mukhammas in modern poetry, arguing that they allow for a nuanced and layered expression of emotion, spirituality, and national sentiment. His creative practice serves as both a continuation and a critical transformation of the poetic tradition.

Taken together, these scholars illuminate the rich literary, philosophical, and cultural dimensions of mukhammas in Uzbek literature. They demonstrate that this form, far from being a relic of the past, is actively engaged by contemporary poets like Sirojiddin Sayyid to articulate a unique poetic vision that bridges time, tradition, and innovation.

In Sayyid's poetry, the mukhammas emerges as both a formal and ideological tool.
1-figure. Key stylistic features



Sayyid’s mukhammas often emphasize national pride and cultural continuity. In one notable example, he writes:

Bulbul yashay olmas chamansiz, ona,
Inson xor bo ‘lgaydir Vatansiz, ona.
Vatan barchamizga buyuk Onadir,
Siz buyuk Vatansiz, Vatansiz, ona [9, 86].

Just as a nightingale cannot live without a garden, it is equally difficult for a person to live without a homeland. The verses emphasize that the homeland is as dear and sacred as a mother, naturally prompting every reader to reflect deeply and become more aware

The mukhammas form is used to express patriotism with lyrical intensity.

Echoing the mystic tradition, Sayyid delves into the soul’s journey, existential questions, and divine love, aligning himself with earlier Sufi poets while addressing contemporary issues.

He also uses the mukhammas to critique social injustice, moral decay, or the loss of cultural values, creating a bridge between poetic beauty and civic responsibility.

Sayyid blends classical lexicon with modern Uzbek, preserving the depth of traditional forms while making them accessible to today’s readers. His use of metaphor, alliteration, and rhetorical questions enhances the aesthetic quality of his mukhammas.

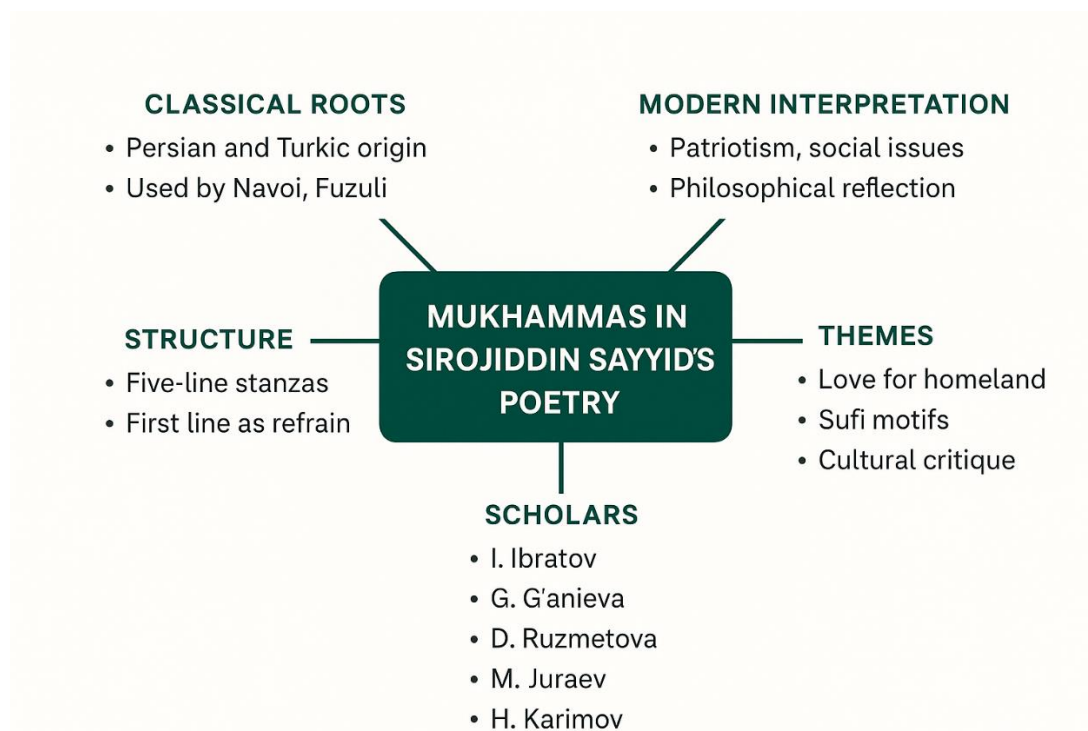
Sirojiddin Sayyid effectively draws on the Persian proverb “Marg bo yoron sur ast” (Death with friends is a celebration). By embedding this idea into the structure of a

poetic line, he reveals a unique poetic form. The lyrical persona enriches the poem with concepts rooted in love for friends and the homeland. This approach brings its own charm, where the harmony between content and form enhances the overall poetic appeal.

*Podshohlig‘ bir g‘arib ko‘ydir manga,
Kecha – kunduz g‘urbatu o‘ydir manga.
Ne uchun giryon bo‘lay do‘stlar bilan,
Do‘stlar birlan o‘lim to‘ydir manga [9, 116].*

Indeed, in the quoted lines, emphasis is placed on the lyrical hero's trust in his friends and the belief that being together with them expands the possibility of overcoming all hardships with courage and dignity.

2-figure



The mind map illustrates the structural, thematic, and stylistic aspects of mukhammas in Sirojiddin Sayyid’s poetry. It highlights the classical foundations of the form, its modern adaptation through national and personal themes, and Sayyid’s use of the aruz meter. The map also reflects key poetic devices and the influence of scholars such as Ibratov, G‘anieva, and Ruzmetova. This visual synthesis emphasizes the harmony between content and form in Sayyid’s lyrical expression.

Sirojiddin Sayyid's use of mukhammas illustrates the vitality of classical forms in contemporary Uzbek literature. His ability to infuse this traditional structure with modern meaning and social relevance demonstrates his mastery and innovation as a poet. Through his mukhammas, Sayyid not only revives a poetic heritage but also redefines it for the 21st century.

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