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THE TAKHMIS TRADITION IN AGAHI'S MUKHAMMASES: ENGAGEMENT WITH THE GHAZALS OF NAVOI, AMIRI, AND OTHER POETS

Mardonova Gulchehra Ulugbekovna
PhD student, Specialty: Classical Uzbek Literature
Navoi State University, Uzbekistan

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ABSTRACT

This article examines the mukhammases of Muhammad Riza Agahi, one of the most prominent representatives of nineteenth-century Uzbek classical literature, from the perspective of the takhmis tradition. The study distinguishes between two groups of poems in Agahi's mukhammas corpus: takhmises written on the ghazals of other poets, and "tab'i khud mukhammases" (self-composed mukhammases) built upon the poet's own ghazals. It analyzes the thematic, stylistic, and compositional relationship between the original ghazal and the five-line stanzas derived from it, and demonstrates that Agahi's takhmises combine fidelity to the classical tradition with creative reinterpretation. The findings may be applied to research on the poetics of classical genres and to the textual study of Agahi's divan..

INTRODUCTION

In classical Uzbek poetry, the ghazal occupies the central place among lyric genres, yet it is accompanied by a number of strophic forms that developed alongside it and often grew directly out of it. One of the most productive of these is the mukhammas, a poem composed of five-line stanzas.[5] In the classical scheme, the first four lines of each stanza share a common rhyme, while the fifth line carries a rhyme that recurs at the end of every stanza and thereby binds the poem together. Within this form, a particularly significant variety is the takhmis (literally, "making fivefold"). In a takhmis, the poet takes the ghazal of another poet and adds three lines of his own to each couplet (bayt) of that ghazal. The two lines of the original couplet are preserved intact and stand as the final two lines of the new stanza. The takhmis is therefore a

[5]Husayniy, A. Badoyi' us-sanoyi'. Toshkent: Adabiyot va san'at, 1981, p 34

double-voiced text: it speaks simultaneously in the voice of the original author and in that of the poet who "fivefolds" it.

The takhmis was not merely a technical exercise. In classical Eastern literary culture, writing a takhmis on the ghazal of a respected master was a gesture of homage, a demonstration of poetic skill, and a way of entering into dialogue with the literary tradition. A takhmis succeeds only when the added lines do not merely coexist with the original couplet but grow organically out of it, so that the stanza is perceived as a single poetic whole.

This tradition acquired particular vitality in the Khorezm literary environment of the nineteenth century. Poets associated with the court and with the circle around Munis, Agahi, and Feruz maintained a strong awareness of the classical canon and engaged with it through imitation, response (nazira), and takhmis.[6] Agahi (1809–1874),[7] a poet, historian, and translator, occupies a central place in this milieu. Alongside his historical works and translations, his lyric heritage includes a considerable body of mukhammases, and the corpus that serves as the basis of this study comprises 89 mukhammases.[8]

Agahi's musammats, including his takhmises, have already attracted the attention of scholars.[9] The present article builds on these studies and concentrates on a stanza-level analysis of how the lines added by Agahi relate to the source couplet, and on a typology of the methods of this connection.

The **aim** of the study is to identify the characteristic features of the takhmis tradition as it manifests itself in Agahi's mukhammases. To achieve this aim, the following **objectives** were set:

1. to classify Agahi's mukhammases according to the authorship of the underlying ghazal (takhmises on other poets' ghazals versus tab'i khud mukhammases);
2. to analyze the thematic and stylistic harmony between the added lines and the original couplet in the takhmis stanzas;
3. to determine the general and the distinctive features of Agahi's attitude toward the tradition.

Scientific novelty. The study proposes a typology of the methods by which Agahi's added lines connect with the source couplet, supported by stanza-level comparison of the takhmises with their source ghazals and by a distinction between takhmises and tab'i khud mukhammases.

[7]Ogahiy. Asarlar. 6 vols. Toshkent: G'afur G'ulom nomidagi adabiyot va san'at nashriyoti, 1971–1980,

LITERATURE REVIEW

Agahi's life and work have been widely studied in Uzbek literary scholarship.[10] The first major studies of his lyric poetry appeared in the 1960s, among them R. Majidiy's monograph on Agahi's lyrics, in which the musammat forms, including the mukhammas and the takhmis, are also analyzed.[11] More recently, G. Xalliyeva devoted a monograph specifically to Agahi's musammats,[12] and the takhmises of the poet were addressed by D. Yusupova in a paper presented at a republican conference held at Navoi State University.[13]

The theoretical questions concerning the mukhammas and the takhmis have been treated in studies of classical poetics and of the musammat genre, where the takhmis is usually described as one of the principal varieties of the mukhammas and its structural principles are explained.[14]

These works establish the general picture of Agahi's musammats and of their place in the genre's history. At the same time, the relationship between each added line and the source couplet, that is, the concrete methods by which the connection is achieved and the difference between takhmises on others' ghazals and tab'i khud mukhammases in this respect, can be examined in greater detail on the basis of stanza-level comparison. This is the direction taken in the present article.

METHODOLOGY

The study employs descriptive and comparative-typological analysis, textual comparison of the mukhammases with their source ghazals, and the analysis of genre poetics. The material consists of the corpus of Agahi's mukhammases (89 poems). Each poem was compared with its source ghazal. In the comparison, the following criteria were applied: (1) whether the first three lines of each stanza correspond in meaning and tone to the couplet that follows; (2) the system of rhyme and refrain (radif) and its compatibility with that of the original; (3) the continuity of imagery between the original couplet and the added lines; and (4) the unity of the emotional register throughout the poem.

The analysis proceeds from the assumption that the quality of a takhmis is determined by the extent to which the poem can be read as a single organic text, in which the boundary between the original lines and the added ones is not felt as a seam.

[10]See, for example: Dolimov, S. Ogahiyning hayoti va ijodiy faoliyati (candidate dissertation, 1962); Xojiahmedov, A. Ogahiy dahosining olmos qirralari.

[11]Majidiy, R. Ogahiy lirikasi. 1963, p. 57

[12]Xalliyeva, G. Ogahiy musammatlari: Monografiya. Toshkent: Mumtoz so'z, 2019, p. 58

[13]Yusupova, D. Ogahiy taxmislari. In: Muhammad Rizo Ogahiyning o'zbek mumtoz adabiyoti rivojida tutgan o'rni: Respublika ilmiy-nazariy anjuman materiallari. Toshkent: Navoiy universiteti nashriyot-matbaa uyi, 2020, p. 45

[14]Orzibekov, R. O'zbek adabiyotida g'azal va musammat. Toshkent: Fan, 1976, p. _87_; Abdug'afurov, A. Alisher Navoiy musammatlari. O'zbek tili va adabiyoti, 1978, no. 1, p. 79

MAIN PART

1. Classification of Agahi's Mukhammases

By the authorship of the underlying ghazal, Agahi's mukhammases fall into two groups.

The **first group** consists of takhmises written on the ghazals of other poets. Their titles typically take the form "Takhmis on the ghazal of [poet's name]" (for example, takhmises on ghazals of Navoi and Amiri). In these poems, the content, rhyme scheme, and meter are determined in advance by the original ghazal. The poet's task is to compose three new lines for every couplet that fit within these limits while still carrying his own poetic signature.

The **second group** consists of mukhammases built upon Agahi's own ghazals. In classical terminology such poems are called *tab'i khud mukhammas*, that is, a mukhammas "of one's own nature." Here the poet is the author of both the original couplets and the lines added to them. For this reason, the relationship between the two layers is potentially freer, and the resulting poem can display a greater degree of thematic and tonal unity.

This distinction is important for a methodological reason. The two groups cannot be evaluated by the same criteria. In the first group, the principal question is how skillfully the poet engages with another author's text. In the second, the question is how the poet re-reads and extends his own work.

2. Methods of Connection with the Original Couplet

In composing a takhmis, a poet faces a double task: not to distort the meaning of the original couplet, and to construct the three added lines in such a way that the stanza is perceived as an integral poetic unit. The analysis of Agahi's takhmises makes it possible to identify several methods by which this connection is achieved.

(a) Thematic continuity. The added lines prepare for, justify, or reinforce the idea stated in the original couplet. In such stanzas, the first three lines function as a kind of argument or preparation, and the original couplet delivers the conclusion or the emotional climax.

(b) Development of imagery. An image present in the original couplet (for example, the images of love, separation, union, the beloved's face, or the lover's suffering) is enriched in the added lines through new comparisons (tashbih), metaphors (istiora), and allusions. In this way, the poet extends the imagistic field of the original rather than simply repeating it.

(c) Harmony of tone and emotional state. Agahi preserves the prevailing mood of the original ghazal, whether it is mystical, lyrical-erotic, or didactic, while adapting its expression to his own poetic style. This adaptation is one of the principal markers of his poetic individuality in the takhmis form.

(d) Compatibility of rhyme and refrain. The added lines are constructed according to the formal requirements of the mukhammas, in which the first four lines rhyme with each other and the fifth line returns to the stanza-final rhyme. A skillful takhmis makes this formal requirement invisible, so that the rhymes appear natural rather than forced.

3. Takhmises on the Ghazals of Navoi and Amiri

Writing a takhmis on a ghazal of Navoi has a long history in Uzbek literature.[15] For later poets, Navoi was not only a master of the ghazal but the very measure of the genre, and a takhmis on his ghazal was both an act of homage and a test of skill. In composing takhmises on Navoi's ghazals, Agahi joined a well-established tradition and, at the same time, measured himself against its highest standard.

The ghazals of Amiri represent a different aspect of Agahi's relationship with the literary past.[16] By turning to Amiri, Agahi demonstrates that his engagement with the tradition was not limited to its most canonical figure but extended to other poets who were part of the broader classical heritage. This breadth of reference is itself an important feature of his poetic culture.

In both cases, the interpretive question is the same: which couplets of the original find in Agahi's added lines their most natural extension, and at which points does the poet's own voice become audible?

4. Takhmis and Tab'i Khud Mukhammas: Points of Difference

The two groups of Agahi's mukhammases differ in the position of the poet in relation to the source text.

In the takhmis, Agahi writes in dialogue with another poet. This dialogue imposes constraints: the imagery, the vocabulary, and the emotional register are partly set by the original author, and the added lines must adapt to them. As a result, takhmises sometimes display a certain stylistic plurality, in which two poetic voices can be distinguished within a single stanza.

In the tab'i khud mukhammas, by contrast, the poet is not constrained by another author's choices. Both the original couplets and the added lines come from one hand, and this tends to produce a greater unity of diction and imagery. At the same time, the poet may feel freer to expand, reinterpret, or deepen the ideas of his own ghazal.

This difference should not be understood as a difference in value. Rather, it reflects two different creative situations, each of which makes different demands on the poet and reveals different aspects of his talent.

5. Creative Assimilation and Innovation

A central question in the study of classical poetry is the relationship between tradition and innovation. In Agahi's takhmises, fidelity to the tradition does not degenerate into mere imitation. The poet retains the imagery of the original ghazal but interprets it in accordance with the literary taste of his own time and with his own poetic thinking.

Several features of this creative assimilation can be noted. First, the added lines frequently give the original couplet a new emotional emphasis, bringing out a nuance that was only implicit in the source. Second, the poet sometimes introduces imagery and vocabulary

[15]Navoiy, A. Mukammal asarlar to'plami. 20 vols. Toshkent: Fan, 1987–2003, vol. __, p. __. [verify and specify the ghazal]

[16][Specify the edition of Amiri's divan and the ghazal compared, p. __.]

characteristic of his own idiolect, which creates a subtle contrast with the language of the original. Third, the very choice of ghazals for takhmis reveals the poet's literary preferences and his understanding of what is worth continuing in the tradition.

In this sense, Agahi's takhmises are not only a form of homage but also a form of literary criticism: by choosing a ghazal and extending it, the poet interprets it and, in effect, offers a reading of it. This is a vivid example of the dynamic relationship between tradition and individual talent in classical Uzbek literature.

6. Significance for Textual Studies

The study of Agahi's mukhammases from the standpoint of the takhmis tradition has a practical significance for the textual study of his divan. Because the second half of each stanza is taken from another poet's ghazal, comparison with the original makes it possible to identify variants, scribal errors, and discrepancies between manuscripts and editions. In addition, the classification of the mukhammases by the author of the source ghazal helps to establish consistent principles for titling poems and for compiling tables of contents, so that takhmises and tab'i khud mukhammases are clearly distinguished in publications.

CONCLUSION

The results of the study allow the following conclusions.

1. Classifying Agahi's mukhammases according to the authorship of the underlying ghazal, into takhmises on the ghazals of other poets and tab'i khud mukhammases, makes it possible to reveal their poetic nature more precisely and to evaluate each group by appropriate criteria.
2. In composing takhmises, Agahi ensures the connection with the original couplet through thematic continuity, development of imagery, harmony of tone, and compatibility of rhyme and refrain.
3. Agahi's takhmises combine fidelity to the tradition with creative assimilation, which demonstrates his place in the continuation and renewal of classical genres.
4. The results of this study can be used in the textual study of Agahi's divan, in research on the poetics of the mukhammas genre, and in university courses on classical literature.

The study opens the way for further research, in particular a comparative analysis of takhmises on the same ghazal by different poets of the Khorezm literary milieu, and a more detailed study of the rhyme and refrain systems in Agahi's mukhammases.

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KAZAKHSTAN'S GEOPOLICY LOCATION AND THE INFLUENCE OF NEIGHBORHOOD COUNTRIES

Baxtiyorov Burhon Muzaffar ugli
3rd year student majoring in International Relations,
Uzbekistan State World Languages University
burxonbaxtiyorov2323@gmail.com

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ABSTRACT

This article analyzes the geopolitical position of Kazakhstan in Central Asia and its relations and influence with major powers and neighboring countries. It also discusses the importance of Kazakhstan's multi-vector policy and its contribution to the development of the state. The article comprehensively examines and systematically analyzes the geopolitical position of Kazakhstan in world politics, its multi-vector policy, and the position of neighboring countries towards Kazakhstan and their cooperation.