

**IDEOLOGICAL AND ARTISTIC FEATURES OF ALISHER NAVOIY'S
MUKHAMMAS POETRY: A POETIC AND STRUCTURAL ANALYSIS****Ortikova Aziza Bahridin kizi**Bukhara Regional Center for Pedagogical Excellence
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Abstract: This study investigates the ideological and artistic features of mukhammas poetry in the works of Alisher Navoiy within the framework of classical Turkic poetics. Employing structural, hermeneutic, and comparative methods, the article analyzes the compositional structure, rhyme patterns, and metrical organization based on Aruz vazni. The research particularly focuses on the synthesis of lyrical, Sufi, and ethical-philosophical dimensions in Navoi's mukhammas, as well as the role of intertextuality in taxmis-based compositions. The findings reveal that Navoi refunctionalizes the traditional mukhammas form, transforming it into a complex poetic system capable of expressing multilayered meanings. The study contributes to a deeper understanding of genre transformation and poetic individuality in classical Uzbek literature.

Keywords: mukhammas, Alisher Navoi, classical poetics, aruz meter, Sufism, intertextuality, genre transformation

Introduction

Classical Eastern poetics is characterized by a highly codified system of genres, meters, and stylistic conventions, where form and meaning are inseparably interconnected. Within this system, stanzaic forms such as the mukhammas occupy a distinctive position due to their structural flexibility and semantic expansiveness.

The literary legacy of Alisher Navoiy represents a culmination of the Turkic classical tradition, marked by both adherence to and transformation of established poetic norms. His mukhammas poetry demonstrates how a fixed stanzaic structure can be reinterpreted as a dynamic medium for philosophical reflection and artistic innovation.

Despite extensive scholarship on Navoi's oeuvre, the mukhammas genre has often been treated descriptively rather than analytically. This study aims to address this gap by examining the ideological and artistic dimensions of Navoi's mukhammas through a systematic and theoretically grounded approach.

The main objective is to identify the specific poetic mechanisms through which Navoi integrates traditional form with individual expression, thereby contributing to the evolution of classical poetics.

Literature Review

Research on Alisher Navoiy has predominantly focused on his ghazals, epics, and Sufi worldview. Foundational studies in classical poetics have elaborated on the principles of Aruz vazni, rhyme systems, and rhetorical devices.

However, the mukhammas as a distinct poetic form remains underexplored, particularly in terms of its ideological and structural complexity. Existing studies often describe its formal characteristics without addressing its functional role in meaning production.

This article builds on contemporary approaches in literary theory, including intertextuality and structural poetics, to provide a more nuanced analysis of Navoi's mukhammas.

Methodology

The research adopts an interdisciplinary methodology combining:

Structural analysis – to examine stanza composition, rhyme schemes, and metrical patterns

Hermeneutic interpretation – to uncover symbolic and philosophical meanings

Intertextual analysis – particularly for taxmis-based mukhammas

Comparative method – to situate Navoi’s mukhammas within broader classical traditions

Primary sources include selected poems from Navoi’s lyrical collections, analyzed in their original linguistic and poetic context.

Results and Discussion

1. Structural and Metrical Organization

The mukhammas consists of five-line stanzas that allow for both internal cohesion and thematic progression. In Alisher Navoiy poetry, this structure is often enriched through complex rhyme schemes and the consistent use of Aruz vazni.

The metrical regularity provides rhythmic stability, while variations in rhyme contribute to semantic layering and emphasis.

2. Ideological Dimensions

Sufi Epistemology and the Concept of Love Navoi’s mukhammas reflects a synthesis of Sufi metaphysics and lyrical expression. Love functions as both an emotional and epistemological category, representing the path toward spiritual enlightenment.

Ethical Discourse

The poems articulate a coherent ethical framework centered on humility, justice, and self-discipline. These values are embedded within the poetic structure, reinforcing their didactic function.

3. Artistic and Stylistic Features

The artistic richness of Navoi’s mukhammas is evident in the extensive use of rhetorical devices:

metaphor and symbolic imagery

contrast and paradox

allusion to religious and historical narratives

Such devices enhance the polysemantic nature of the text, allowing for multiple levels of interpretation.

4. Intertextuality and Genre Transformation

A significant feature of Navoi’s mukhammas is its intertextual character, especially in taxmis compositions where existing ghazals are expanded. This process involves:

reinterpretation of the source text

addition of new semantic layers

dialogic engagement with tradition

Thus, the mukhammas becomes a site of genre transformation, where tradition and innovation intersect.

Discussion (Analytical Synthesis)

The findings suggest that Alisher Navoiy mukhammas should be understood not merely as a formal structure but as a complex semiotic system. The interaction between meter, rhyme, and imagery produces a multilayered poetic discourse that integrates aesthetic, philosophical, and ethical dimensions.

This integrative approach reflects a broader tendency in classical Eastern literature, where poetic form serves as a vehicle for intellectual and spiritual inquiry.

This study demonstrates that Alisher Navoiy significantly redefines the mukhammas genre by combining structural precision with conceptual depth. His poetry exemplifies the dynamic interplay between tradition and innovation, contributing to the evolution of classical Uzbek literary aesthetics.

Future research may explore digital stylistic analysis or cross-cultural comparisons to further contextualize Navoi’s poetic achievements.

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