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SOME REMARKS ON KOMIL KHOREZMI'S MUSADDAS AND MUSABBA' POEMS

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ABSTRACT

This article discusses the poetic mastery of one of the eminent representatives of Uzbek literature, Komil Khorezmi, in composing musaddas and musabba' – forms of the musammat genre. It analyzes the thematic and ideological direction of the poet's musaddas and musabba' works.

KEYWORDS: *Komil, Musammat, Musaddas, Musabba', Theme, Idea, Poetic Skill.*

Komil played a significant role in the artistic elevation of the *musaddas*, a poetic form consisting of six-line stanzas, and he was able to create some of its most beautiful examples. "There are ten *musaddas* poems in Komil's lyrical legacy. All of them are found in the manuscripts numbered 1025, 1949, 922/III, and 1119/IV; five are found in manuscript no. 3303; three in manuscript no. 1035/IV; five in the first lithograph edition; and six in the two subsequent lithographic editions" [1;85].

Two *musaddas* poems were included in the 1975 edition of Komil's *Divan*, prepared based on the manuscripts numbered 1849 and 1025 preserved in the manuscript collection of the Abu Rayhan Beruni Institute of Oriental Studies. In both of these poems, Komil employs the technique of repeating a couplet at the end of each stanza (known as *tarji' bayt*, or refrain couplet).

One of these poems, included in the aforementioned edition, begins with the line *"Toki bir sho'xg'a men oshiqi diydor o'ldum"* ("Until I became a lover yearning to behold a flirtatious beauty") and consists of 9 stanzas and 54 lines. This *musaddas* is characterized by a romantic tone. In it, both earthly and allegorical love are intertwined in expression. At the end of each stanza, the following couplet is repeated:

Rahm eting do'stlarim, holima, ko'b zor o'ldum,
Bir sihi sarvi sumanbarg'a giriftor o'ldum [2;209]

English version: (Have mercy on me, my friends, for I am deeply afflicted, I've become captivated by a tall cypress with hyacinth-like leaves.)

In the first and second stanzas, the poet vividly conveys the emotions and suffering of a hopeless lover weighed down by sorrow. The poet paints the picture of a lyrical protagonist, restless in his love for a coquettish beloved, with the following lines:

Yo qoshi birla alif qomati dol etdi meni,
Nukta aytur chog'i shirin so'zi lol etdi meni.
Chunki bir oshiqi bechora xayol etdi meni,
Tarki mehr etdi-yu, mahrumi visol etdi meni.
Rahm eting, do'stlarim, holima, ko'b zor o'ldum,
Bir sihi sarvi sumanbarg'a giriftor o'ldum.

English version: (Her eyebrow and tall, slender figure bent me with pain, Her sweet speech struck me dumb whenever she spoke. Because a helpless lover took over my thoughts, She abandoned her affection and deprived me of union. Have mercy on me, my friends, for I am deeply afflicted, I've become captivated by a tall cypress with hyacinth-like leaves.)

If we pay close attention to the first line of the stanza, we notice that the poet uses the Arabic letters ى, ا, د to form the word *"yod"*, showcasing a literary technique known as *kitābat san'ati* (calligraphic artistry). The use of this script-based allusion in the *musaddas* requires the reader to be somewhat familiar with the Arabic alphabet. By comparing the beloved's eyebrow to the letter ى, her figure to ا, and the lover's posture, bowed with sorrow, to د, the poet subtly constructs the word *"yod"*, portraying it as a symbol of devotion to the beloved's features — memorizing or "inscribing" them in the lover's heart.

In the third stanza of the *musaddas*, Komil conveys his Sufi ideas using symbolic terms such as *bazm* (gathering), *may* (wine), and *lab* (lips). *Bazm* symbolizes a mystical gathering of lovers and dervishes, while *may* serves as a symbol of divine love. The expression *"bazm aro"* alludes to the beloved's wrath and harsh words in response to the lover's sweet speech, shedding light on the dynamic between lover and beloved. This stanza is dedicated to the praise of the beloved. Although the lover is hurt by the beloved's *wrath* and *bitter words*, he declares that he is intoxicated by the *pure wine from her lips*, his heart consumed like a flame.

The love for the beloved in the *musaddas* is interpreted in harmony with the love for the *pure Muslim* ideal — the spiritually perfected human. In the following stanzas, Komil continues to express his philosophical and mystical views. He suggests that the true essence of the world is love — that everything in existence was created out of and for love. This thought is reflected in the poet's line: *"Vasldin o'zga bu olam aro yo'q kom mango"* (Other than union, this world offers no perfection for me). It is echoed again in: *"Onsizin lahza tirik*

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yurmak emas imkonim" (Even a moment of life without you is impossible for me).

Another *musaddas*, which begins with the line *"Mango bo'ldung ul vaqt kim oshno"* ("You became familiar to me at that time"), consists of 7 stanzas and 42 lines. In this poem as well, Komil expresses romantic and mystical ideas. The first stanza describes how the beloved makes endless promises yet continues to inflict cruelty and injustice upon the lover. Despite this, the lover yearns to be with the beloved from dawn to dusk, longing to dwell within her being like a soul within a body. There is a deep philosophical meaning in this image.

In Sufi teachings, only the heart and soul are believed to seek the Divine, exerting spiritual effort in pursuit of Truth. Komil's wish to "dwell within your body like a soul" expresses a desire to always be in proximity to divine grace and union. This longing for joy through nearness mirrors the Sufi idea that the soul, created by divine power, ultimately seeks to return to its source. The soul, being the essence of light and spirit, cannot reside eternally in the body. Recognizing the pain of separation (*hijr*), the lover expresses his desire to remain like the soul — forever present.
Sening birla bo'lg'um deding subhi shom,
Tutay ruhdek jisming ichra maqom.
Qilay vasldin borho shodkom,
Necha tundur uyquni uylab harom.
Nihon aylading o'zga sori xirom,
Nedin ahdinga aylamassan vafo? (page 211). English version: (You said you wished to be with me day and night, Let me dwell within your body like a soul. Let me rejoice in union countless times, How many nights have I spent sleepless? You now secretly walk toward another, Why do you not remain loyal to your vow?)

Komil also acknowledges that nothing good can be expected from fate (*dahr*), fortune (*charx*), or the heavens (*falak*), which only bring hardship, sorrow, and pain. The lyrical hero laments and expresses discontent. Yet, despite the injustice brought upon him by fate, he recognizes that day and night the beloved was his companion, helper, and remained steadfast in loyalty:
Tun-u kun mango hamdam-u yor eding,
Alam vartasida madadkor eding.
Falakdin jafo yetsa, g'amxor eding,
Raqib ahlidin asr-u bezor eding.
Vafo ichra sobit qadam bor eding,
Nedin ahdinga aylamassan vafo? [2;212]. English version: (Day and night you were my companion and friend, In the valley of sorrow, you were my helper. Even if fate brought me pain, you cared for me, You protected me from the enemies' oppression. You stood firm in loyalty, Why do you now break your promise?

In the final stanzas of the *musaddas*, Komil describes the attributes of God and expresses his deep need for the Divine. Although the poem seems to lament separation and broken promises of a beloved, in truth, it is not a complaint. It is an expression of longing for divine affection and faithfulness, and a reminder not to succumb to despair regardless of the situation. Just as all beings in the universe depend on God, Komil also declares his need for divine love, portraying the world without that love as a prison.
Yuzing mehri to bo'ldi pinhon mango,
Erur subh ila shom yakson mango.
Yuzing bo'lmasa gar namoyon mango,
Jahon bog'i andoqki zindon mango.
Nechuk ahd etib erding ey jon, mango,
Nedin ahdinga ayalmassen vafo? [2;212]. English version: (he warmth of your face became hidden from me, Day and night became dark and shattered. Without the light of your face, This garden of the world became a prison. Oh soul, who once promised me, Why do you not keep your vow?)

Komil also demonstrated his skill in composing *musabba'*, another form of *musammat*. This poetic form consists of stanzas of seven lines, following a rhyme scheme of a-a-a-a-a-b-b or v-v-v-v-v-b-b. Komil's *Divan*, published in 1975, contains one *musabba'*. Textual scholar Sh. Nuriddinov also confirms that this is the only known *musabba'* by the poet found in manuscript sources. The poem begins with the line *"Ey ko'rmagan ishq dostonin"* ("O you who have not seen the tale of love") and consists of 7 stanzas and 49 lines.

The Holy Qur'an and Hadith place particular emphasis on noble morality, which is regarded as the foundation of high human qualities and virtues. The morality of any strong individual serves as the cornerstone of their spiritual maturity. A person who lacks good morals cannot fully develop into a complete individual. Fully aware of these truths, Komil Xorazmiy composed this *musabba'* inspired by the teachings of the Qur'an and Hadith.

In the opening stanza of the *musabba'*, the poet seeks to reveal the essence of the *tark* (renunciation) path in Sufi literature in relation to the path of love. As stated: "One who has not sailed the ocean of love and knowledge has neither the right nor the spiritual privilege to speak of renunciation" [3;64]. Indeed, Komil declares from the very first stanza that one who has not witnessed the epic of love or wandered through the rose garden of beauty has no right to speak of *tark*. He urges that even such a person's heart must rise in a moment of spiritual elevation. In truth, the poet is calling the seeker of love to rise above worldly attachments, granting the soul and heart a sense of liberation.

The repeated closing lines in each stanza — *"Bulbul ko'tarurda oshyonin, Gul dediki, 'xas kamu jahon pok'"* ("The nightingale rises to its nest, the rose says, 'less thorns, and the world is pure'")— summarize the poet's moral and philosophical vision.

In the next stanza, Komil expresses his thoughts on patience and gratitude based on Qur'anic principles and Hadith:
Bo'l mehr-u vafo yo'lida sobir,
Har nav' jafo yetushsa shokir,
Ondin ne sifat ish o'lsa sodir,
Zinhor malolat etma zohir.
Ko'r bulbul-u gul ishini, oxir.
Bulbul ko'tarurda oshyonin,
Gul derki, "xas kam-u jahon pok" [2;213]. English version: (Be steadfast on the path of love and fidelity, Be grateful when

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faced with every kind of pain. Whatever hardship occurs thereafter, Never show resentment openly. Observe the conduct of the nightingale and rose. The nightingale rises to its nest, The rose says, 'less thorns, and the world is pure').

The essence of the stanza: understand the value of patience and gratitude, and be thankful even in the face of hardship.
In another stanza, the poet addresses the concept of *nafs* (the lower self), urging one not to be attached to wealth and material possessions. He reminds the reader that those who are slaves to their desires are often crushed by the weight of passion and greed, and that many lovers have become

Darmondayi nafs bo‘lma chun mol,
Ham hirs-u havo tegida pomol.
Qilsa nochor yor xori badhol,
Tekurma oning ishiga ishkol.
Bu so‘zga gar istasang istidlol,
Bulbul ko‘tarurda oshyonin,
Gul dediki, “xas kam-u jahon pok” [2;213]. English version: (Do not be a captive of the self because of wealth, Or be crushed beneath lust and greed. If misfortune befalls you, even from your beloved, Do not obstruct their path. If you seek evidence for this truth, The nightingale rises to its nest, The rose says, 'less thorns, and the world is pure'.)

Komil Xorazmiy encapsulates his unique reflections on the world and humanity in the repeated line *“xas kamu jahon pok”* ("less thorns, and the world is pure"), presenting it as a poetic conclusion. For this reason, the poet encourages the cleansing of one’s self, character, heart, and mind from metaphorical thorns. Though the path may be difficult, he concludes the poem with thoughts that inspire perseverance, expressing that with patience, desires will be fulfilled, hardships will be eased, and even a heart wounded by suffering must not succumb to despair:

Har kimniki bo‘lsa sabri Komil,
Doyim bo‘lubon murodi hosil.
Oson bo‘lur ango barcha mushkul,
Har nav’ jafo yetushsa, ey dil,
Rozi bo‘l-u mundin o‘lma g‘ofil!
Bulbul ko‘tarurda oshyonin,
Gul dediki, “xas kam-u jahon pok” [2;214]. English version: (Whoever possesses Komil’s patience, Their wishes will always be fulfilled. Every difficulty becomes easy for such a one. When afflicted by hardship, O heart, Be content and never become heedless! The nightingale rises to its nest, The rose says, 'less thorns, and the world is pure'.)

Komil Xorazmiy demonstrated exceptional skill as a *musabba‘* composer.
In conclusion, Komil Xorazmiy showcased his remarkable talent through the poetic forms of *musaddas* and *musabba‘*, both forms of the *musammat* genre. He made valuable contributions to the development of these forms and proved himself to be a masterful poet in expressing themes and ideas. The concepts he articulated continue to remain relevant and powerful even today.

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