



## In Modern Uzbek Poetry, Works in the Form of Masnavi and Their Traditional, Innovative Aspects

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### Abstract

The article studies and scientifically examines the problems of the origin and formation of the masnavi poetic form in modern Uzbek literature. The author considers works in the form of masnavi and their traditional, innovative aspects in modern Uzbek poetry.

**Keywords:** masnavi, ancient Uzbek literature, paired rhymes, modern literature, prose and poetry.

Poetry is one of the most figurative expressions of artistic thought. Being one of the ways of self-consciousness, aesthetic understanding of society, being and reality in general, poetry at all times and spaces has remained an art that glorifies spiritual perfection through the word.

Poetry, being an integral part of the all-Uzbek literature, has a rich tradition and history. The new modern national-artistic thinking originates from the beginning of the XX century - from the lyrics of Chulpan and Fitrat - and is improved by the creative practice of several generations. In particular, in the 90s of the twentieth century, a new aesthetic reality was born, which began to be called the literature of independence. The literature of the period of independence, with its weighty component - poetry - was born because of the newly formed national artistic consciousness and socio-aesthetic thinking. It was with their formation that its possibilities of objective and free vision, poetic thinking and real reproduction of a person, the natural reflection of his relationship with the world, the analysis of changes in the human psyche from different angles, a deep study of the complex human soul, its emotional world, moral state, significantly expanded. In the description of the lyrical hero, reality and truthfulness are enhanced; his fate and the uniqueness of the spiritual world come to the fore. All this requires the rejection of standard means of expression, the desire for new methodological approaches, and the diversity of description.

In modern Uzbek poetry, works in the form of masnavi have been significantly replenished with a new sound, deep content. The ways of its expression, along with the stimulation of national artistic achievements, are being improved through the creative borrowing of the advanced traditions of Eastern aesthetic thinking. The potential of socio-philosophical content, emotional means of transmission, variety of methods, and subtle interpretation of thought give Uzbek poetry a unique feature in the traditions of masnavi. Traditional means boldly harmonize with the principles of new approaches in reproducing the internal and external processes of the complex world of a poetic hero as the main object of description, in revealing his way of thinking and emotional mood. The versatility of the material and spiritual beginnings of a person is revealed through the interpretation of his deep emotional experiences invisible to the eye and an integral description as a complex higher link. Naturally, this process manifests the need for creative experiments in the field of methodological approaches, the use of unexpectedly new means of expression.



The type of masnavi versification is used in spiritual-mystical, epic, moralizing and love works. Its appearance dates back to the reign of the Samanid dynasty. For example, 6 masnavi of a moral nature have come down to us from Rudaki. Unsuri owns 3 masnavi, one of which is the love story of Vamek and Azra. Asad Gurgani wrote "Vis and Ramin" - a love masnavi from the 5th century. The most famous masnavi in Persian literature are: "Shah-name" by Firdausi; "Hadiqat ul-Haqiqat" Sanai; "Hamasa" Nizami; "Mantik at-Teir" by Attar; "Masnavi-yi maanavi" Moulavi; "Bustan" Saadi.

In modern Uzbek poetry, works are in the form of masnavi in terms of their content and innovative aspects:

1. Epic masnavi. The creation of such masnavi began in the 4th century. I. X. (10th century) and reached its highest development in Firdausi's "Shah-name". The poem is epic-romantic in nature, although it also contains historical parts. Since the work has narrative sections, it is called epic. Speaking about the sizes: "Shah-name" is written in the "mutakarrib" size, which with its "heroic sound" perfectly suits the content of this work. Also here can be attributed the masnavi "Gershasp-name" Asadi Tusi, where the main theme is the stories of ancient Iran, mentioned in the Avesta and other literary sources of the first centuries of Islam.
2. Didactic masnavi. In such works, poets raise questions of morality. Since one can write long works in the form of masnavi, not be limited in instructions, and express one's thoughts in detail, this form is often chosen to create such works. An example is Saadi's "Bustan" - a vivid example of Persian didactic literature. The same group can include "Spiritual masnavi" Moulavi, although didactics is only one of the components of this work, and "Hadiqat al-haqiqat" (Garden of Truth).
3. Love masnavi. In this type of masnavi, the main attention is paid to the lyrical narration, that is, the experiences of the characters and their love vicissitudes. Here the main ones are the lover and the beloved and the difficulties that they overcome on the way to achieve each other. The theme of love - earthly or heavenly - is one of the favorite "eternal" themes in literature in general, and in Persian literature in particular. In the XI century, Asad Gurgani wrote the famous love masnavi "Vis and Ramin", the plot of which is borrowed from Middle Persian literature. In the XIII century the largest Iranian poet-narrator Nizami Ganjavi appeared on the poetic arena. His love masnavi "Khosrov and Shirin", "Layli and Majnun", "Haft paykar" (Seven Beauties), written in a mature and expressive language, rightfully occupied leading positions in Persian literature. In the 13th century in India, a master of Persian love masnavi, Amir Khosrov Dihlavi, worked, who composed five poems, three of them - an imitation of Nizami. His "Shirin, Khosrov, Layli, and Majnun" echoed Nizami's poems of the same name, and "Hasht Behesht" (Eight Paradises) was written in the style of Nizami's "Seven Beauties". In the XV century in imitation of the love masnavi, Nizami wrote to Khoja Kirmani. He wrote the masnavi "Humai va Humayun" and "Gol va Nouruz" (Flower and New Year). In the XV century, Jami in response to the "Five" Nizami created his "Septenary", which was collectively called "Haft aurang" (Seven crowns). This group also includes the poems "Yusuf and Zuleikha" and "Layli and Majnun". However, following Nizami, Jami nevertheless paid more attention to spiritual and instructive masnavi than to love ones. In the XVI century in India, Urfi Shirazi wrote the poem "Khosrov and Shirin" in imitation of Nizami. In the same century, Vakhshi Bafki created a love masnavi "Farhad and Shirin", which remained unfinished. Hatifi Khardjirdi (1520), Jami's grandson, in imitation of Nizami, wrote three love-lyrical poems ("Layli and Majnun", "Shirin and Khosrov" and "Haft Manzar" (Seven Views)). During the period of the literary Return, some poets also showed a penchant for composing masnavi. During the reign of Fath 'Alishah Qajar, Visal Shirazi wrote the masnavi "Bazm-e visal" (Feast of Meeting) and completed the unfinished poem "Farkhad and Shirin" by Vakhshi Bafka.



The works of Abdukayum Yuldashev (“Parim bulsa...”, “Khaliyam yosh...khaliyam chiroili...”) and short stories by Nazar Eshonkul and Isazhon Sultan, that is, in the XXI century, can exemplify modern Uzbek literature.

4. Spiritual and mystical masnavi. Masnavi of spiritual and mystical content appeared in Persian poetry in the works of Sana'i. Although the masnavi "Hadiqat al-Haqiqat" (Garden of Truth) is an edifying poem, its content can also be classified as spiritual and mystical, in which moral teachings are closely intertwined with Islamic mysticism. The masnavi of 'Attara, who owns the second most famous (after Moulavi) mystical masnavi "Mantik at-Teyr" (Birds' Conversation), are also considered spiritual.

In modern Uzbek literature, Ulgbek Khamdam's story "Piyala of water" can be safely considered an example of this direction, where a modern interpretation of the spiritual and mystical masnavi is given in the aspect of neorealism. In this story, "A bowl of water", the caravanserai personifies life, empty and false, promising, which makes a person turn off the right path and look for an easier way? For example, a cart filled with cargo is the hero's life path, which will lead him to the goal if the main character resisted the beauty of the girl “At the threshold I was met by a slender beauty with big black eyes and smiling half-open scarlet lips. I did not have time to open my mouth, and she was already pointing me to a babbling source, located nearby. I rushed in that direction ...”and the caravanserai, then he would have reached his goal at the end of his life's journey. His life would not have been empty: “But what is this talk? Did I stand in line? The thought that everything was behind me delighted me, I wanted to jump skyward. But I subconsciously felt that I could not do it! I looked at myself in surprise: oh, my God! What is it?! What is sorcery? When I entered the caravanserai, my body was full of strength and energy, and now it has wrinkled, the skin has become flabby, the bones stick out and seem very, very fragile and thin ...”, so the main character understands that the pursuit of pleasure, for human pleasures, he forgot about the main thing about his main goal. And in that moment, I remembered everything. After all ... after all, I had a task, but I set off on a journey with a very important assignment! Then ... then I noticed that twilight had suddenly come, I was numb with horror: everything was in vain?! I have not coped with the sacred mission entrusted to me?! Annoyed, I wanted to shout... but I couldn't, the scream seemed to explode in my brain...”, but everything was already too late, lost. “Opening my mouth in amazement, I looked around with hope and supplication and ... and my eyes fell again on the servant girl! I was numb with surprise: the girl had not changed, remaining young and pretty with a half-smile on her scarlet lips, tirelessly meeting an endless stream of visitors. Indeed, not a single cart passed by the caravanserai. Each one stopped, and thirsty arabesques jumped down from them and rushed towards the source, which the girl pointed to, draining only one bowl of water ...”this quote proves that the cycle of life does not stop and how the wheel turns, luring into its networks the same people as the main character story.

In modern Uzbek lyrics, the most successful masnavi belong to the poet E. Abdullaev and B. Ahmedov. Their masnavi are short stories of a moralizing nature. For example, "Correct judgment" by E. Abdullayev (here, the rhyming of masnevi beits, characteristic of a ghazal), for example:

There are many judgments ... Where is the truth, where is the lie -

You will not find the answer to the riddle right away ...

One day Nasreddin told his wife:

“I want cheese, come to me with it,

Cheese is very good for the stomach, invigorates



And it always stimulates the appetite!”

“We don’t have cheese,” the wife answers,

“For dinner today, one stew ...”

✓ "Wonderful! After all, cheese is very bad for teeth,

Besides, for the morning snack is rough!”

✓ “Have mercy, you just praised the cheese,

When, Hodja, were you right? Speak!

✓ “Judgments argue, but their essence is one:

If there is food in the house, it is useful,

And if the house is empty, everything we eat is poison.

Praise or scold, if only life was happy!

Thus, these assumptions and facts confirm our hypothesis that the poetic form of masnavi in Uzbek literature is of ancient origin, and its flowering at the initial stage of the development of Uzbek-Persian literature is a continuation of the cultural traditions of our pre-Islamic literature.

Based on the above, the following conclusions can be drawn:

- the poetic form of masnavi and its rhyming are directly related to the pre-Islamic folk literature of Uzbekistan;
- love-romantic and epic poems were studied in the ancient educational institutions of Uzbekistan and had an educational value;
- the existence of a love-romantic and epic poem in ancient oral literature and in the times of Lutfiy, Foniyy and Navoi is a clear evidence of the antiquity of the poetic form of masnavi;
- masnavi is the fruit of ancient Uzbek literature, and the use of paired rhymes is borrowed by it from ancient literary traditions;
- the flourishing of masnavi and its popularity in the initial periods of the development of Persian-Uzbek literature testifies about the antiquity of the cultural traditions of the Uzbek pre-Islamic literature. In addition, it is relevant to this day, it is found in the prose and poetry of modern Uzbek writers and poets.

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