

MASNAVI GENRE WITHIN NEW UZBEK POETRY

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Abstract: The presented article is specifically about one of the widely used genres in classical literature. It is known that the verses in Masnavi rhyme with each other in the form of a-a, b-b, v-v, g-g, etc. This form served as the basis for large-scale epics in classical literature. Our article discusses the poems written in the masnavi form in the new Uzbek poetry.

Key words: masnavi, talmeh, paired rhymes, literary criticism, prose and poetry, Uzbek literature.

Introduction

The exploration of the masnavi poetic form's origins within pre-Islamic Uzbek literature constitutes a significant focus for literary scholars and remains a contentious issue in Uzbek literary criticism. Some researchers argue that the masnavi has its roots in ancient Uzbek literary traditions, while others maintain that this poetic form only began to take shape during the initial phases of the Uzbek-Persian literary synthesis. This divergence in scholarly opinion can be attributed to both objective realities and subjective interpretations. On one side, the scant number of surviving written artifacts from ancient Uzbekistan primarily comprises Zoroastrian religious texts, with a limited availability of complete poetic works. This lack of evidence complicates the discourse and supports the assertions of the latter group of scholars. On the other hand, the complexity, coherence, and aesthetic richness of the masnavi form, observable even in the nascent stages of Persian-Uzbek literature, imply a protracted and intricate development of this poetic style, which could not have emerged in a short timeframe.

Both historical and modern academic literature acknowledges the existence of poetic dastans and verses that exhibit characteristics akin to the masnavi in ancient texts, offering valuable insights into this discussion. By synthesizing the viewpoints of various scholars alongside the available evidence, this study seeks to investigate the timeline and contextual factors that contributed to the emergence of the masnavi poetic genre in pre-Islamic literature..

Main part

The independence period marked a notable evolution in the use of masnavi poetry and its distinctive rhyming structure, which played a crucial role in the literary landscape of the time. This transformation is particularly evident in the works of poets like E. Vohidov and S. Sayyid. For instance, E. Vohidov's poem "Nightingales Returned to the Gardens of Uzbekistan" exemplifies this trend as following:

Bugun sahar bulbullarning chah-chahidan uyg'ondim.

Shohimardon tog'larida bir yayradim, quvondim.

Bir-biriga navbat bermay qo'shiq aytdi bulbullar,

Shukur bo'lsin, bog'larimga yana qaytdi bulbullar.

The poet, writing about how long his country has been without nightingales, reveals the reason in the following verses.

Tomigacha paxta ekkan elda netar bulbullar,
 Osmonidan zahar yoqqan yurti netar bulbullar!
 Chamanzorlar shudgor bo'lsa, bulbul qandoq yayrasin,
 Erk qushchasi erk yo'q joyda qandoq qilib sayrasin.
 Bulbul timsolida istiqloq amalga oshganini ifoda etadi.
 Mana bu kun bog'larimga qaytib keldi bulbullar,
 Hur Vatanga hur qo'shiq aytib ketdi bulbullar [1, p. 340].

The nightingale, while possessing a literal significance, also embodies a deeper symbolic interpretation. Within the context of this poem, the nightingale represents themes of independence, virtue, and aesthetic appeal. Consequently, the notion of independence is linked to the emergence of freedom, virtue, and beauty within the nation. This leads the poet to assert:

Men ham endi qalamimni she'rlar uchun charxlayin,
 Bu sehrli taronani g'azallarga sharhlayin, -

The poet wants the nightingale to sing with joy, that is, for independence to be strong.

The rhyming structure of the masnavi is meticulously maintained in the aforementioned lines. Specifically, the rhyming pairs such as "elda" and "yurtda"; "yayrasin" and "sairasin"; "kaytib keldi" and "aytib keldi"; "charkhlayin" and "sharkhlayin" not only enhance the poem's expressiveness but also contribute to the coherent articulation of its ideological and artistic themes. A. Oripov's masnavi "Holbuki" resonates with the poem by E. Vokhidov mentioned below:

O't ketsin u qora kunga – birovlariga qul bo'ldingiz,
 Sharqu G'arbning o'rtasida oyoq osti bo'ldingiz.

The poet looks back at the history of the Motherland, starting from the days of independence.

Ming-ming shukur, zamon kelib istiqbolga erishdingiz,
 Xarob bo'lgan xonadonni butlamoqqa kirishdingiz.

In this case, the "ruined house" is the Motherland. The poet wants to say that due to independence, it has begun to be idolized..

Turkistonning bog'larida bulbullari bor, holbuki,
 Xor bo'lsa ham, tog'day baland ko'ngillari bor, holbuki.[2]

Therefore, the image of the nightingale was represented in it as an ambassador of independence.

A. Oripov effectively used the possibilities of masnavi to ensure the coherence of poetic thought.

S. Sayyid Shoir's poem "The Palace of Love" is written in masnavi form:

Muhabbatni tashlab ketmang bog'larga,

Ermak bo'lar, xor bo'lar u zog'larga.

Azal go'zal nishonasi bir guldir.

Muhabbatning koshonasi ko'ngildir.

The garden serves as a habitat for a diverse array of fruits, trees, flowers, basil, and numerous bird species. Among these avian inhabitants are nightingales and crows. The poet asserts that love cannot be forsaken within the confines of the garden. It is widely recognized that a flower is typically presented to an individual who has experienced the pangs of love. This notion is echoed in the third verse, where the poet states, "The symbol of eternal beauty is a flower." Love resides both in the heart and in the intellect.

Ko'ngil shu deb ko'z ochur ham ko'z yumur.

Butun umr, bori umr, bir umr.

A heart in love "opens its eyes and closes its eyes" when it hears love. This means that a person lives in the presence of this feeling throughout his life.

The poem "Love" contains metaphors for concept 'love':

Sevgi mening kechmishimdir, bugunimdir,

Olovimdir, kulimdir ham kukunimdir.

Bu yo'llarda oxir bir kun to'kilgumdir,

Sevgi mening ko'nglimdagi tugunimdir.

The lyrical protagonist perceives love as a phenomenon that encompasses both the past and the present. Indeed, in the realm of poetry, fervent love is often likened to fire. Nevertheless, it is important to note that fire does not perpetually blaze; it can diminish to embers, ashes, and ultimately, dust. Following this reasoning, the poet contemplates that love is encapsulated within these remnants. Concurrently, he draws a parallel between time and a knot within the heart. Thus, the poetic narrative unfolds progressively, transitioning from line to line and stanza to stanza. The poet further likens love to the most exquisite elements of nature, such as a willow tree, a whispering poplar, a crystalline stream enriched with sand, and a garment laundered by a needle:

Qumga singib ketgan tiniq jilg'am mening,

Qumda lola unsa agar ilg'ang meni,

Sevgi nayson yuvib ketgan ko'ylagimdir,

O'lgunimcha o'ylagumdir, o'ylagumdir.

These lines are very meaningful. The poet calls love "a clear stream of water soaked in sand." If a tulip blooms in that sand, then love is alive. Naysan is spring rain. Spring is youth, the season of love. A lover waits for his beloved even if his shirt gets wet in the Naysan rain. Most importantly, he does not stop thinking about her.

S. Sayyid's poems "Tiriktepa", "Shukuh", "Noumid tsikhin daftariga"... are written in the form of masnavi. The poet managed to express poetic thought in a highly artistic form, using the rhyming order of the masnavi form, which is traditional in our classical literature.

Qay bir oshiq dildan epkin yeldimi?

"Onajon, bilmadim, Navro'z keldimi?"

Yorug' niyatlarning amalimu bu?

Yoki tiriklikning samarimu bu?

Ko'zimga ko'z surtar malohat tengsiz,

Onajon, bu olam bunchalar cheksiz!

This poem about Nowruz is rhymed from beginning to end like a masnavi. The first four lines are decorated with a Tajik arif. The poet compares the arrival of Nowruz to a passionate feast. The poet expresses the confirmation of his thoughts through rhetorical questions. That is, he reveals that the arrival of Nowruz is a sign of the fulfillment of bright intentions, the fruit of vitality.

Tilagim gul bo'lar qaerlardadir,

Yuragim bu kunlar sayrlardadir.

In the above lines, the poetic thought is expressed through the art of tarse'. The words "my heart-wishes", "flowers-this", "days-to-be", "somewhere-on-the-roads" create a parallel harmony. As a result, a beautiful picture was created that impressively reflected the poet's mood of the narwhal.

The world that dreams is considered a mature person both mentally and spiritually. After all, a person who weighs his actions, observes them, and regrets some of his actions dreams. The lyrical hero in the next masnavi of S. Sayyid is such a person:

Yoshlik edi, bir o'zimni o'ylab yurdim.

O'z onamning sochlarini oqartirdim.

Devorlarni tirnaganda bargi xazon,

Nechun jismim zirqiraydi o'sha zamon? –

- says in his poem that begins with "As life slowly turns to suffering." Thinking about one's actions, regretting the harm one has caused to one's mother, and being mentally crushed by it are also typical of Eastern peoples. Because the falling of a leaf is the end of life. It is the scratching of torn walls. Here, the fate of a leaf is a reference to human life. The passing of a person makes the poet's heart ache.

Ko'ngil, ko'ngil, qay yo'llarga to'kildim men?

Seni oxir o'z maylimga qul qildim men.

So, the heart is caught in the net of lust. This situation takes a person out of natural discipline, the balance between desires is broken. Lust prevails and pushes others aside. A person with a weak will and little knowledge gives in to lust.

The poet, who has subordinated his heart to desires, writes about his situation as follows:

Tutgan yanglig' xoru xasning uvollari

Jon so'raydi mendan kuzak shamollari.

Lek men o'zim qay hola va qaydadirman?

Adirlarda qolib ketgan chayladirman.

Drawing appropriate conclusions from this enriches a person's spiritual world and encourages him to tread carefully.

S. Sayyid also used the masnavi form effectively. His poems such as "Tiriktepa", "Shukuh", "Noumid tsikhiin daftariga" shed light on our thoughts. The poet, using the rhyming order of the masnavi form, which is traditional in our classical literature, managed to express poetic thought in a highly artistic form.

Qay bir oshiq dildan epkin yeldimi?

"Onajon, bilmadim, Navro'z keldimi?"

Yorug' niyatlarning amalimu bu?

Yoki tiriklikning samarimu bu?

Ko'zimga ko'z surtar malohat tengsiz,

Onajon, bu olam bunchalar cheksiz!

This poem about Nowruz is rhymed from beginning to end like a masnavi. The first four lines are decorated with a Tajik arif. The poet compares the arrival of Nowruz to a passionate feast. The poet expresses the confirmation of his thoughts through rhetorical questions. That is, he reveals that the arrival of Nowruz is a sign of the fulfillment of bright intentions, the fruit of vitality..

Tilagim gul bo'lar qaelardadir,

Yuragim bu kunlar sayrlardadir.

In the above lines, the poetic thought is expressed through the art of tarse. The words "my heart-wishes", "flowers-this", "days-to-be", "somewhere-travels" create a parallel harmony. As a result, a beautiful picture was created that impressively reflected the poet's mood of the Nawrozona. It seems that our poets widely used the masnavi genre in the poetry of the period. In this way, the poetry of the period achieved genre diversity.

Conclusion

In a select array of poetic compositions from the middle period, instances of rhyming within the masnavi structure can be identified, particularly through the implementation of paired rhymes in couplets. A notable illustration of this can be found in a poetic fragment from the Sassanian period, commonly referred to in various texts as "Hymn Karkuy" ("Surudi Karkuy") or "Hymn of the Temple of Fire - Karkuy" ("Surudi otashkadai Karkuy"). This excerpt contains a series of couplets that demonstrate the paired rhyme feature typical of the masnavi form: "Let's sell it, laugh, take it away from the garden. Dost listen, B-farein bichoda grsh H, always good, kill (Ki) di guzanggu drsh. Glory be to God, God bless you." The rhyming lines are predominantly arranged in an adjacent sequence: aa, bb, cc, gg, although the concluding line appears to deviate from this pattern. While the rhyming scheme of this passage shares similarities with that of the masnavi, scholars classify it as part of the gazelle or qasida genres. Although a comprehensive examination of the genre is not warranted in this context, it is significant to note that the author utilized an adjacent masnavi rhyme in this particular instance.

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