



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 03 Issue: 10 Oct 2022
<https://cajipc.centralasianstudies.org>

Masnavi Genre in Uzbek Classical Poetry: Nature, Genesis, Features

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Received 19th Aug 2022, Accepted 15th Sep 2022, Online 7th Oct 2022

ABSTRACT

This article discusses the masnavi genre and its appearance in Uzbek classical poetry: nature, genesis, features of style in literature. It also gives a brief overview of the transformations of masnavi in poetry.

KEYWORDS: masnavi, paired rhymes, literary criticism, prose and poetry, Uzbek literature.

The history of the emergence of the poetic form of masnavi in pre-Islamic Uzbek literature is of great interest to literary critics and is one of the controversial issues of Uzbek literary criticism. A number of scientists recognize the emergence of masnavi in ancient Uzbek literature, while others argue that this poetic form arose only in the initial periods of the formation of Uzbek-Persian literature. Such an opposite point of view is due to objective and subjective factors. On the one hand, among the written monuments of ancient Uzbekistan, a small part of which has come down to us, there are no full-fledged literary poetic works. Most of them refer to Zoroastrian religious texts. This circumstance aggravates to some extent the solution of an already complicated issue and gives reason to be confident in their assumptions to the second group of researchers. On the other hand, the perfection of the poetic form of the masnavi, its integrity and completeness, beauty and smoothness already at the initial stage of the development of Persian-Uzbek literature testify to a long and complex process of improving and polishing the poetic form, which cannot be completed in such a short time.

The scientific works of predecessors and modern scientists mention the existence in ancient literature of poetic dastans and verses reminiscent of masnavi and even give the names of some of them, which to some extent sheds light on the solution of this issue. Based on the opinion of scientists and the available data, we decided to make an attempt to identify and time of the emergence of the masnavi poetic genre in pre-Islamic literature.

According to the scholar Muhammad Mukhtori, the poetic form of masnavi, like many other literary genres, originated orally and only after a certain period acquired a written form. As you know, in ancient Uzbekistan it was not widely accepted to write down religious texts and works. They were memorized by specially designated people and passed from mouth to mouth. Reflecting on the ancient poems of Uzbekistan, M. Mukhtori emphasizes that the singing of poems already existed in antiquity and was accompanied by playing musical instruments. Reading poetry to music was a well-known occupation in pre-Islamic culture, also at the initial stage of the development of Persian-Uzbek literature. In this regard, Sharipova N. notes that the Uzbek poetry of the pre-Islamic period was distinguished by its special development and brilliance. Many famous Uzbek poets and dastans of the initial period of this literature were well acquainted with the art of music and

sang their compositions to the accompaniment of musical instruments, and themselves masterfully playing the them sometimes-composed music for their poems.

The researcher's reflections on the brilliant development of poetry in ancient Uzbekistan deserve attention, but the chants of the poets of that time have long been known in science. Even in the time of the Sassanids, there were special performers of song poems who, moving from place to place, took part in wedding events and various celebrations, sang songs.

They were called geese. The main occupation of the Husons was the performance of fairy tales and legends in poetic form, accompanied by musical instruments. It is possible that the Persian-Uzbek "guson" and the Russian "guslar" go back to a single etymological source.

The work of the Iranian scholar Badeuzzamon Karib notes that Mary Boyce, in her article "The Parthian Husons and the Iranian Tradition of Recitation", examines in detail the role of these singers, poets and musicians in the formation of legends and poems in oral poetic form. According to given the scholar, these Parthian singers and readers knew by heart most of the narrative, epic and mythological poems. They were considered experts in various literary genres of the Kushan and Arshak periods, having played an important role in the formation of the poetic epic. In this regard, Badeuzzamon Karib concludes that this tradition continued until the time of Ferdowsi. Firdousi collected ancient poems from the lips of just such singers, and having re-processed them, enriched the treasury of Persian-Uzbek literature with a new work.

In the work of Lutfali Suratgar "Song poems in the style of masnavi" some features of ancient Uzbek poems are analyzed in detail. He is convinced that during the Parthian period there were lyric poems depicting the violent passion and ardent feelings of men and women. "Lyrical poems," the scientist writes, "were created to inspire men, in order to procreate and preserve the family hearth. The heroines of these poems inspired men on the battlefields and supported them in difficult situations, or showed extraordinary intelligence and patience in raising their children". These statements are evidence that in the Parthian period, in addition to the epic and mythological epic, there were also lyric poems that were very successful. These works had an educational and moral value and did not go beyond the moral and ethical rules of decency of antiquity".

The well-known French scientist and orientalist J. Darmsteter in his study "The Origin of Persian-Uzbek Poetry", according to Korben Dumbatillion, a servant of Alexander the Great, provides interesting and noteworthy information. He notes that during the conquest of Persia by Alexander, his associates heard that in the Iranian-Vyzantine war for Armenia, the lyric poem "Zorpors and Udotis" (another name for this poem is "Zariadr and Odatis" - T.Sh.) inspired and inspired Iranian soldiers to fight the enemy. Such lyrical and heroic poetic epics raised them on the battlefield and helped them to restore their strength.

These remarks by J. Darmsteter confirm the fact of the existence of a poetic epic even before the Arshakids and Sassanids, which were performed not only at celebrations and meetings, but also on the battlefield. According to the author of the book "Philosophy from the beginning of its history" Muhammad Rashshod, ancient Greek historians certified the study of epic poems in educational institutions of the Achaemenid times.

These facts confirm our assumptions regarding the emergence of the poetic form of masnavi based on folk poems and ancient Uzbek folklore. A literary critic, Professor Najmi Saifiyev, points this out. According to this scientist, the first love-romantic poems have a direct connection with oral folk art. "In ancient times, poetic tales were popular among the people, such as "Zarina and Striangaus", which were collected by the Greek writer and doctor Ktizias in the IV century BC".

It should be mentioned that in Movaraunnahr (ancient Uzbekistan) not only poems were written, but also beautiful examples of poetic epics of other peoples and nationalities were translated, which had many admirers. According to the testimony of the ancient Greek historian Leontius Salamini, a contemporary of Alexander the Great, in the court library of the Sasanian rulers Ardasher Babakan and Shapur, the Old Persian translation of Homer's Iliads was kept, which was performed to music accompaniment at meetings of nobles and gentlemen. These poems were translated on special instructions from the rulers themselves to amuse public officials from court circles and were very popular among them. Political leaders and the ruling strata of society were delighted with listening to these works and never got tired of repeating them, and each time they experienced great spiritual pleasure.

It should be noted that some poems of Movaraunnahr (ancient Uzbekistan) were composed based on a free interpretation of the themes and plots of legends and traditions of other peoples and countries. The poem "Vomik and Azra" belongs to this kind of works, being known already in the time of the Sassanids.

Scientist, literary scholar Muhammad Tarbiyat, in one of his articles, examines in detail the problem of the origin of the legend "Vomik and Azra". He reports that in literary and historical sources, as well as in research works on this issue, various points of view have been expressed. That the poem has a Greek basis, others point to an Arabic origin, and a number of scholars testify that "Vomik and Azra" appeared because of an ancient Turkic-Uzbek folklore legend.

Muhammad Mukhtori in his study reports that the anonymous story "Mujmal-at-tavorikh" says that during the time of Alexander the Great, the legend "Vomik and Azra" was known on Greek soil. Somewhat later, it was translated from Greek into Farsi in the time of Dorob ibn Dorob.

The solution of the controversial question, which of these assumptions is true, requires special scientific research and seems to be very complex and difficult, since we do not have the original text of the poem in the harness. However, it is indisputable that no matter what basis this and other poems have, no matter what country they belong to, having entered the land of our ancestors, they changed in accordance with ancient cultural traditions and became an integral part of Uzbek literature.

Ahmad Tafazzuli, discussing the love-romantic and epic poems of the Sassanid period, cites as an example such poems as "Vis and Ramin", "Vamik and Azra", "Khosrav and Shirin" and "Seven Portraits" ("Haft Peykar"), the original texts of which, unfortunately, have not been preserved. The names of some of them have come down to us only thanks to Arabic translators and authors.

According to the researchers of the ancient literature of Uzbekistan, such glorious examples of writing of Parthian origin of the Sasanian period as "Ayatkari Zareran" ("Memory of Zarerid") and "Darakhti assurig" ((Assyrian tree) are also written in the form of masnavi (paired-rhyming verse) or Zabihulakh Sappho. Based on the study of the French Orientalist Benveniste, argues that Yodgori Zariron is only a mixed and worn copy of another Parthian poem. Translations of these works into Uzbek and Farsi were carried out in the poetic form of masnavi. From the above quotations and facts, we can conclude that the poems existed in the Arshakid period.

On the other hand, the German Orientalist Christian Rempis argues that "the origins of Masnavi and Musammat date back to the Middle Persian period ...". He scrupulously having studied almost all the works of the Sasanidsyush period, he restored several ancient written monuments. From the remains of these ancient examples of ancient Uzbek literature, it becomes clear that they arose before 642, and are fragments of two

poetic works of an anonymous author, one of which was written in the poetic form of masnavi, and the other in the strophic form of musammat.

Indeed, in a small number of poetic works that have come down to us from the middle period, there are signs of rhyming of the poetic form of masnavi, i.e. paired rhymes are given in bytes. So, in this poetic passage of the Sassanian period, which is given in the sources under the name "Hymn Karkuy" ("Surudi Karkuy") or "Hymn of the temple of fire - Karkuy" ("Surudi otashkadai Karkuy"), there is a "string of couplets with a paired rhyme", characteristic of the poetic form of masnavi: 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. Here, the rhyming lines are combined mainly in an adjacent order: aa, bb, cc, gg, but the last line is somehow devoid of rhyme. Despite the fact that the rhyming of the above poetic passage is similar to the rhyming lines of the masnavi, the researchers attribute it to gazelles or qasida. There is no need to study the genre of this passage here, but our attention is drawn to the fact that in this case the author used an adjacent masnavi rhyme.

This fact testifies that such versification (pararhyming verse) existed in ancient Uzbek poetry. Later, the use of paired rhyme can be found in the poetic patterns of pre-Islamic literature, which date back to the beginning of the 8th century.

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