

# MASNAVI AND MUSALLAS POEMS CREATED IN UZBEK POETRY IN THE FOLLOWING YEARS

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## Abstract:

In the Uzbek poetry of the period of independence, stanza poems were created that continued the centuries-old traditions of classical literature. These are two-part (masnavi), three-part (musallas), five-part (five-part), six-part (musaddas) poems of the Musammat chain. The creative searches of such poets as Abdulla Oripov, Erkin Vahidov, O. Hojiyeva, H. Khudoyberdiyeva, A. Obidjon, I. Mirzo, S. Sayyid, E. Shukur, M. Toir, Fakhriyor in this direction as artistic forms can be evaluated. This article analyzes the masnavi and musallas poems written by these artists.

## Keywords

Artistic form, musallas, masnavi, triple, binary, rhyme, stanza poem, aruz, digit.

## Introduction

In the Uzbek poetry of the period of independence, stanza-poems were created, continuing the centuries-old traditions of classical literature in a new way. These are two-part (masnavi), three-part (musalli), five-part (five-part), six-part (musaddas) poems of the Musammat chain. In this direction, as artistic forms, there can be creative searches of such poets as Abdulla Oripov, Erkin Vakhidov, O. Khodjiev, Kh. appreciated. The reason is that poems of this form do not fully comply with the laws of the classical genre. That is, although it consists of sentences, there are differences in weight and rhyme system.

## Main part

If you look at the examples of Uzbek poetry of subsequent years, it becomes clear that there are poems made up of binary sentences written in finger and aruz script. Masnavi is a genre that rhymes with each other. In our current poetry, works consisting of binary sentences also form a separate system. It is known that in our literary criticism there are differences in genre and form of masnavi.

Indeed, there are more examples of the masnavi genre in our classical literature than the average ghazal, a-a, b-b, c-c, g-d, etc if one of the independent lyrical genres rhymes in style, then the form of masnavi means the construction lyrical and epic works, preserving a system of rhyme peculiar to her. Alisher Navoi, taking into account the fact that reality can be expressed broadly and in detail, i.e. epic, through masnavi, writes:

... But he is the best

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Of course, masnavi style...

I said my nose

In the word came the guardian's field.

Abdurauf Fitrat also admits that “epics, letters (mostly love letters) were written by masnavi”, and at the same time emphasizes another aspect characteristic of masnavi: “... this form of verse represents the freedom granted to the poet. For writing large works related to various stories, epics and sermons, the form of masnavi verses is more convenient than other forms. In independent literature, not only poems with events, but also poems expressing strong emotions were written in the form of double stanzas of the masnavi type. It is known that in classical literature there is a masnavi genre composed of binary sentences. This genre, larger than the average ghazal, rhymes in the form a-a, b-b, c-c, etc., and is written in aruz weight. In the poetry of recent years, poems have appeared composed of double stanzas, similar to masnavi, with practically the same rhyme scheme. In this regard, the creative searches of such poets as E. Shukur, S. Sayyid, I. Mirza are important. In fact, the art form in the binary-masnavi system can be proven, first of all, on the basis of a comparison of the masnavi genre in classical literature and today's binaries. The works of the Masnavi genre are written by the weight of an aruz and larger than the average ghazal. The dual art form that has developed in modern Uzbek poetry has common features with masnavi. First of all, this similarity can be seen in the sentence structure. The difference is that the masnavi consists of two sentences and has a strict rhyming system. Aidyn Hajiyeva, committed to the melody of classical melody, uses the poetic form of masnavi to express her inner feelings:

I've been blessed, I sacrificed my life for you

Sometimes you were a troublemaker, sometimes a troublemaker.

I became a king in your great estate, I became a child on your chest,

In the surprise lesson, I was surprised again.

The above lines about love are written in the form of masnavi (fido-bala, gado-sado), the weight of a finger. The lyrical hero is in love with the path of love, the suffering and suffering of his beloved are consistently expressed through the form of masnavi. In this respect, the poem is incidental. This is a unique literary tradition, and even in classical literature, khasbi verses are written by masnavi. Our opinion is confirmed by Alisher Navoi's poem "Hasbi Hall".

At the same time, it can be seen that the verses of the contents of the qasida are also written in the form of masnavi. The poet's poem "Bukhara Taron" is dedicated to the 2500th wedding anniversary of Bukhara. In the expression of poetic thought, he chooses the form of poetic poetry:

Let's remember Bukhara with faith

"Kubbat-ul-Islam" is a joy...

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The poet looks at her ancient history in lines filled with love for Bukhara, her homeland. This city has been a land of faith and Islam since ancient times, it is called "Kubbat-ul-Islam". In this case, the poet calls Bukhara "spiritual" and also refers to this definition.

This is my soul, not extinguished in the layers of history,

He is two and a half thousand youthful happiness.

Looking into the layers of history, the poetess sees in her a living soul. He says that the heart of Bukhara, which is two thousand years old, is full of happiness and sadness. Because in his glorious past, he saw many days: he was the leader of happiness and faced grief. In this regard, the words "ruhim-anduhim" served not only as a melody, but also as a key word emphasizing the poetic content.

Sometimes he became Shahrud, sometimes Jilvan,

Zarafshan-u Zarmetan-u goh Molyan. [393]

Rivers, canals and ditches flow in the Bukhara oasis, such as Shakhrud, Dzhilvan, Zarafshan, Zarmetan, Molyan. Bukhara is seen by the poet in this form. In addition to representing the geography of the ancient city, Talmex also acquired a symbolic meaning. He spread his name throughout the world as Ibn Sina.

Gage was persecuted [393].

It is known that Ibn Sina is a great figure who conquered the world with his medicine and brought the name of Bukhara to the world. However, due to various provocations, he was expelled from his country and settled in other countries. Describing Ibn Sina as Bukhara, he refers to this bitter past.

That every stone of yours will begin to speak wisdom,

How many suns are installed in each of your bricks [393].

This is also an artistic landscape of ancient history. These verses echo the following lines of Sadriddin Salim Bukhari, a passionate Bukhara poet:

Monuments of Bukhara

Every day tells new wisdom

Both past and future

Returns it to me.

Therefore, there is wisdom in every stone of Bukhara. The old buildings in it are built of brick. The poet conveys this figuratively in the form of "how many suns have set in each of your bricks." You can also understand that these bricks are very old.

Your people like Mukarram Narshahi have woken up,

Ahmed Donish is the bedar of ancestors [394].

The names Narshakhi and Ahmed Donish used in the above lines are talme, and it is indicated that Bukhara was the cradle of such great people.

He bows every ten steps...

You occupy such a noble place in this world [394].

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In fact, mosques and madrasahs were at every step of Bukhara. That is why people have the good fortune to bow at every step. Based on this, the poet praises Bukhara as a "noble place".

It seems that Aydin Hajiyeva's ode to Bukhara was written in the form of masnavi. After all, although qasida has its own poetic form and strict rules, the poet chose masnavi as a convenient form of the national anthem. Even the rhymed word in it served as the beginning of the poetic thought that the poet wanted to express. In this regard, it can be called a new search for the poet in the direction of masnavi fingering.

In his poems "Tiriktepa", "Shukuh", "Notebook of a Desperate Man" S. Sayid used the rhyme order of the masnavi form, traditional in our classical literature, to express poetic thought in a highly artistic form.

Have any of the lovers gone from the heart?  
"Mom, I don't know, Navruz has come?"  
Is this the result of good intentions?  
Or is it the fruit of life?  
Look into my eyes, the pleasure is incomparable,  
Mom, this world is so endless!

This poem about Navruz rhymes like a masnavi from beginning to end. The first four lines are decorated with tahuli ornament. The poet compares the visit of Navruz with the trembling heart of a lover. The poet expresses confirmation of his thoughts through rhetorical questions. That is, this is how the arrival of Navruz reveals the fulfillment of bright intentions and the fruit of life.

My wish is where the flowers are  
My heart these days belongs to walking.

In the above lines, poetic thought is expressed through the art of tarsus. The words "my heart", "my desire", "this is my desire", "someday", "somewhere" and "somewhere" are parallel to each other. As a result, a beautiful scene was created, impressively reflecting the youthful mood of the poet.

It seems that the samples of Uzbek poetry of recent years, consisting of binary stanzas, are essentially close to Masnavi. The difference is that these verses are written on the weight of a finger.

In poetry, the term tercet, related to the name of the trinity, is also found. Tercet is a form of three-line stanza, it is noted that it has three forms. So, tercina stanzas is a poetic form consisting of three lines, and tercet is a stanza form. In Uzbek classic poetry, the musallas are essentially similar to the tercet. This similarity can be seen in the structure - in the composition of clauses. The difference is related to the rhyming system. Musallas (Ar. - triple) is a poem written in the form of a three-line stanza. This method is not widespread in Uzbek classical literature, but it is used in our modern poetry, albeit less often. Musallas

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rhyme a-a-a, v-v-a, s-s-a. In the following years, poems that are close to examples of Uzbek poetry were written. Rauf Parfi's three stanza poems confirm our thoughts:

Chaglay, guest chaglay,

You came to this country safely.

Why did you come, little victim?

The name of Chagalai bird is also called Chagalak and Seagull. This bird does not exist in Uzbekistan. That is why the poet calls the bird "guest". Through the image of this bird, Rauf Parfi created a symbol of oppressed man or freedom. As a symbol of freedom, he points out that he is a "sacrifice" in this country. Chagalai is a wild and wild bird. In Hokku, the social meaning of the fact that a free-willed person cannot live in this country or be understood is embedded.

In the poems of this series, the cries of the poet's soul are mainly reflected. The next three clearly state the absence of precisely the desired qualities:

You're not as lucky as you think

I don't have the figure you said

There is no braver like you.

Baby, those who love you are lies

Those who call you are lies

Those who are fed up with you are lies, Chagalai [345].

By addressing Chagalai, the poet tells about lies and warns his lyrical hero. The cunning work of the former regime aimed at improving the people's lifestyle was actually aimed at taking away their interests and everything from the people. The cotton policy or the factories being built in the country were all transporting raw materials or finished goods for the benefit of tsarist Russia. Using the labor of the people, placing it on insignificant medals, applauding, organizing various events, and "hypocrisy" were part of these "lies". Deceived by them, the people gave up their freedom more and more. In the following poems in the form of musallas, "separation" also talks about separation from freedom:

They cut your stone,

They frowned,

They took you away from me, Chagalai.

Forgotten baby,

This is a forgotten bloody world.

The world seeks salvation [345].

"The world that wants to be saved" or "the bloody world" can be found in many of the poet's poems. For example, the series of sonnets "Tawba" has such an ending:

The bloodthirsty world, the wild world is rabid,

The universe is filled with human cries.

Guardians, geniuses and poets stood

They begged for salvation.

Oh my god, I'm so sorry

God, I'm dead, I've reached you! [345]

Rauf Parfi saw and knew the situation not only of his nation, but of the whole world. While thirteen nations are oppressed by Russia, the political and social situation in many countries such as India, Turkey, Algeria, Spain, and the "bloodthirsty" of hegemonic countries such

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as America, Great Britain, France, and the Arab Emirates, which seek to rule over them was a foundation. This XX century had no choice but to pray to Allah.

My baby is in that world

You are alone, I am alone.

Alone, my God, alone [345].

In the above hokku, we witness the singing of the theme of freedom.

In Eshkabil Shukur's researches, three stanza poems have a special place. The poem called "Soul" is written in folk tone:

Ah-ah-ah. Aha-aha-ha!

I appear in the dreams of birds,

I appear in the birds of dreams.

Ahay-aha-hay. Ahay-aha-hay!

I appear in the flowers of tongues,

I appear in the tongues of flowers.

Ah-ah-ah. Aha-aha-ha!

I appear in wedding songs,

I will appear at the weddings of the Kuys.

Ah-ah-ah. Aha-aha-ha!

I can be seen in the words of the eyes,

I am seen in the eyes of words.

Ah-ah-ah. Aha-aha-ha!

If you pay attention, the first line in each stanza has a refrain character. The poem is built on the basis of art of reflection from head to toe. These lines, which reflect the spirit of the lyrical hero, are composed of clauses similar to examples in classical literature. Only the rhyming is different: the second and third verses in each stanza rhyme with each other in the form of a a, b b..., just like the Masnavi. Then, the fact that the first line of each stanza is given in the form of a refrain also shows the uniqueness of the triple stanza, that it is different from the musallas. In addition, it is suitable for folk tunes.

The commonality between the poetic form consisting of three stanzas and the musallas is observed in the structure of the poem and the order of rhyming. The difference is visible in the weight.

In Aydin Hajiyeva's creative researches, poems consisting of three stanzas occupy a special place. His poem called "Umr bu..." attracts attention in this respect:

Life is a trust from God to us,

God has a duty on dear souls,

Don't betray your deposit.

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In these verses, it is expressed that life is a trust given to a person by God, that a person should never betray this trust, that he should spend his life only on good deeds, that he should realize his identity, that every person is a fulfiller of God's duty.

Life is like gold, like a grain of wheat

Grind it in mills,

Allah has a duty on dear souls [14].

Human life has been compared to gold. God himself casts this gold. In these verses of the poetess, it is said that gold bars are like grinding grain in a mill, that is, not to spend life on useless, fleeting trifles.

Do not betray your deposit.

Don't spend it in taverns,

This life is a debt owed to Allah, the Resurrection [14].

It is noteworthy that the 2nd stanza quoted by the poet in the 1st stanza is used at the end of the 2nd stanza, and the 3rd stanza is used at the beginning of the 3rd stanza. This is also a unique aspect of the artist, which distinguishes him from other artists. Moreover, this clause can be called the climax of the poem. It teaches that the gift of life is given to a person only once, and it is necessary to live worthy of it.

Life is a harvest of blessings.

Don't scatter on the wind, don't scatter on the soil,

Allah's property is every grain, every straw [15].

We know that before the development of technology, they were winnowed to separate the chaff from the wheat. In the above verses, it is said that life should be compared to this threshing floor and should not be squandered, that time and every moment should be appreciated. After all, the idea that every grain, every straw is God's property and that everyone should respect and protect this property has been put forward.

Don't get caught up in gossip.

The fool you meet on your way is ignorant

Don't make someone a janitor for him [15].

With these verses, the poetess urges not to spend her fortunate life with gossip and gossip, not to accompany ignorant people on the paths of life.

A turquoise stone is a gift for you,

You are a jeweler, you are a goldsmith,

Don't turn crooks into blacksmiths [15].

As life is likened to a turquoise (precious stone) given to a person, everyone is the architect of his life, and this turquoise is likened to a jeweler who works on a stone. Zahhab refers to Zayd Zahhab, who was also a jeweler by profession. The dictionary meaning of the word Zahhab means to multiply, to add. With this verse, the poet can read that everyone can prolong his life by doing good deeds, and live on good deeds even after passing away. He also urges not to be friends with crooks, i.e. crooks. The three stanza poems that we have analyzed above express formal and stylistic researches in the poetry of the independence



period. In them, the appearance of three stanzas related to musallas is noticeable, unlike them, the poems belonging to this artistic form are distinguished by the fact that they are written on moral and philosophical topics. At the same time, the content of the case is felt.

**Conclusion:**

The dual artistic form that has emerged in modern Uzbek poetry has aspects in common with masnavi. First of all, this similarity can be seen in the clause structure. The difference is that masnavi consists of two clauses and has a strict rhyming system. For Aydin Hagiyeva's ode dedicated to Bukhara, he chose masnavi as a convenient form. This can be called a new search of the poetess in the direction of fingering the masnavi. S. Sayyid also used the rhyming order of the masnavi form, which is traditional in our classical literature, to express the poetic thought in a highly artistic form.

R. Parfi's three stanza poems have a series character, starting with the theme of love and ending with the theme of love. In the triads of this series, the cries of the poet's soul are mainly reflected. Three stanza poems express formal and stylistic research in the poetry of the independence period. In them, the appearance of three stanzas related to musallas is noticeable, unlike them, the poems belonging to this artistic form are distinguished by the fact that they are written on moral and philosophical topics. At the same time, the content of the case is felt....

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