

## “POETIC INTERPRETATION OF THE MASNAVI GENRE IN FIRDAVS UL-IQBOL”

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**Abstract:** *This article analyzes the artistic and poetic interpretation of the masnavi genre in Firdavs ul-iqbol, a work written by Muhammad Rizo Ogahiy. It examines the ideological orientation of the masnavi form in the text and its aesthetic significance in expressing historical content. The study also highlights the epic features of the masnavi structure in Ogahiy's творчество and its spiritual-educational function within the work.*

**Keywords:** *masnavi, Firdavs ul-iqbol, Ogahiy, historical poetry, poetic interpretation, genre, epic.*

**Аннотация:** *В данной статье анализируется художественно-поэтическая интерпретация жанра маснави в произведении Firdavs ul-iqbol, принадлежащем перу Muhammad Rizo Ogahiy. Рассматриваются идейная направленность маснавийных фрагментов и их эстетическое значение в передаче исторического содержания. Также показаны эпические особенности формы маснави в творчестве Огахий и её духовно-просветительская функция.*

**Ключевые слова:** *маснави, Firdavs ul-iqbol, Огахий, историческая поэзия, поэтическая интерпретация, жанр, эпос.*

The development of the masnavi genre in the literary environment of Khorezm in the nineteenth century is closely associated with the name of Muhammad Rizo Ogahiy. In his works, particularly in Firdavs ul-iqbol, he effectively employed not only prose but also poetic forms in narrating historical events. In this regard, the masnavi genre served for Ogahiy not merely as a means of artistic expression, but also as a literary mechanism that conveys historical truth through an aesthetic language.

Firdavs ul-iqbol is the largest historical-didactic work of Muhammad Rizo Ogahiy, in which poetic passages written in the masnavi form occupy an important place alongside chronicle narratives. In these poetic fragments, Ogahiy not only records history but also artistically interprets it, giving historical events an aesthetic tone. Among the poetic passages included in the work, the most frequent and substantial genre is the masnavi. Their total number reaches sixty-four, comprising 960 lines in all.

According to the information provided by Abdurahmon Pirimqulov, who defended a candidate dissertation on the masnavis in Ogahiy's works, the poet composed a total of 303 masnavis in Ta'vizu-l-oshiqin and four historical-literary works, amounting to 3,905 couplets [Pirimqulov 1998: 7]. Nevertheless, the masnavis found in Firdavs ul-iqbol deserve particular attention both in terms of their quantity and their artistic value.

The distinctive features of Ogahiy's masnavis are explained by the academician Vohid Abdullaev as follows: during the period in which Ogahiy lived, the epic narrative tradition in Khorezm had not developed widely, and large epic poems were relatively rare. However, long poetic compositions in the form of masnavis could be found more frequently in the works of certain poets such as Munis Khorezmi and Komil Khorezmi. Such masnavis are also present in Ogahiy's divan. Characteristically, many of Ogahiy's masnavis follow the metrical patterns of the epics from the Khamsa of Alisher Navoiy, and some of them resemble short narrative poems because they recount particular events [Abdullayev 1967: 370].

In the work, passages written in the masnavi form are often used to generalize particular events, to praise the virtues of a ruler or historical figure, and to express religious and moral ideas. Following certain prose sections, these poetic insertions enhance the artistic interpretation of the narrative. For instance, in the introductory part of the work, the sections of praise and glorification establish the spiritual and aesthetic orientation of the text through the use of artistic and figurative devices.

Agar ishq, agar husn zohir durur,  
G'araz o'zi ag'yo'i mazohir durur.  
Yo'q ursa bu kim e'tiborot erur,  
Adamdur bori, boqiy ul zot erur.

In these couplets, the poet artistically reflects the divine attributes of God. Muhammad Rizo Ogahiy expresses the idea of wahdat al-wujud (the unity of existence) in a poetic form. In Sufi thought, love and beauty represent two aspects of the divine being: beauty is interpreted as the manifestation of the Divine countenance, while love signifies the aspiration toward this beauty. From the poet's perspective, if love and beauty appear in the world, these phenomena are in fact different manifestations (tajalliyat) of a single essence—the Divine Truth (Haq).

Agar podshoh aylasa iltifot,  
Bo'lurman balog'atfazo'i nukot.  
Uray dastu po quvvatim boricha,  
Qilay juystiju qudratim boricha.  
Nekim kelsa tildin dariyg etmoyin,  
Ilik chekmayin to bu ish bitmayin.

These couplets reflect the spirit of service and devotion characteristic of the works of Munis Khorezmi. In composing historical works such as Firdavs ul-iqbol, Muhammad Rizo Ogahiy equates the favor and support of the ruler with divine inspiration. As one of the introductory or dedicatory masnavis of the work, these verses reveal the author's creative convictions. He perceives the act of writing not merely as a duty, but as a form of spiritual service. In the following passage, the poet depicts the scene of battle not simply as a historical event, but enriches it through artistic devices, presenting it as a landscape imbued with psychological and philosophical meaning.

He elevates the battle from a mere occurrence to the level of a human tragedy, a catastrophe, and a test of fate.

In the depiction of how the tribes of Qiyon and Nakuz survived the enemy attack and took root in the land of Arkanaqun—subjugating the people there and multiplying like ants and locusts before launching their assault—the author also makes effective use of the expressive possibilities of the masnavi genre in order to strengthen the artistic impact of the narrative.

Badanlar yotib baqqolardin judo,  
Bo'lub jonlari bir-biriga fido.  
Ochib lola sahro yuzi qon bula,  
Vale tog' o'lub jonsiz abdon bula.  
Na zohir erur xiyamalardin nishon,  
Na amvoldin ham nishone ayon.  
Falaki ghaddordin na mansuba...

In these couplets, Muhammad Rizo Ogahiy elevates the depiction of battle not merely as a historical event but to the level of a poetic reality, fully employing the artistic possibilities of the masnavi genre.

Through the lines “bodies lying apart from one another, their souls devoted to each other,” the poet expresses the self-sacrifice of the warriors, conveying human courage and the spirit of sacrifice in a deeply dramatic tone. The simile “the face of the desert was covered with blood like a tulip” intensifies the imagery by embodying the massacre, bloodshed, and devastation of the battlefield. The red color of the tulip symbolizes blood, while the vastness of the desert evokes the scale of destruction.

The expression “even the mountain became a lifeless body” suggests that nature itself seems to sympathize with human tragedy. Here, the poet reveals not only the external appearance of battle but also its spiritual catastrophe through the sequential imagery typical of the masnavi genre, along with simile, contrast, and rhythmic harmony. The lines “neither a sign of tents nor a trace of possessions remained” portray a field of devastation where all signs of life have completely disappeared.

The phrase “the treacherous heavens” at the end of the couplet serves as a poetic generalization, expressing the instability of human fate and a sense of protest against the ظلم of the world. Thus, through the masnavi form, Ogahiy expands a historical event into a broader artistic and philosophical meaning, demonstrating at a high level the dramatic and descriptive potential of the masnavi genre.

In *Firdavs ul-iqbol*, Muhammad Rizo Ogahiy interprets the masnavi genre in a distinctive stylistic manner. Through this form, he elevates historical events to the level of artistic literary expression, enriching them with moral, philosophical, and aesthetic significance.

In this way, Ogahiy's masnavis harmonize historical content with poetic perception, expand the epic potential of the genre, and bring it to a new stage of artistic development.

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