

The Weight Of Lyrical Genres In Munis And Ogahi's "Firdaws Ul-Iqbal"

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Received: 28 October 2025; **Accepted:** 17 November 2025; **Published:** 22 December 2025

Abstract: This article comprehensively examines the aruz (arūz) meter introduced via Arabic literature and its place in Uzbek poetry through this work. We can observe that the authors skillfully demonstrate various forms of the hazaj meter in their ghazals, as well as the use of rhyme and artistic devices.

The article broadly reveals the aruz verse, which came through Arabic literature, and its place in Uzbek poetry through this work. We can observe that the authors skillfully demonstrated the various forms of hazaj verse in their ghazals, as well as the rhyme and artistic arts.

Keywords: hazaj, rajaz, ramal, mutaqorib, muzori', mujtass, mafa'iylun, faulun.

Introduction: It is well known that nearly all lyrical works in classical Uzbek literature were composed using aruz meters introduced through Arabic poetry. Scholars of aruz note that it was adapted to the nature of our national poetry. Aruz is considered one of the most important poetic features of Turkic-Uzbek classical literature. In arranging the words of a poem and producing rhythmic patterns, aruz feet (ruknlar), rhyme, and radifs play a major role. Without these elements, a poetic work cannot exist.

METHODOLOGY

When discussing the metrical characteristics of the poems in Firdaws ul-Iqbal, we see that the historian-authors Munis and Ogahi had a solid command of aruz practice. They skillfully employed the subtle and distinctive aspects of Turkic aruz and were able to produce unique poems. This gives Firdaws ul-Iqbal a special place as a literary source in Uzbek literature.

Mastery of aruz requires from the poet high skill, rich vocabulary, artistic ability, and the capacity to select forms corresponding to the idea and content of the work. The poems present in Firdaws ul-Iqbal are written mainly in six aruz meters (bahrs): hazaj, rajaz, ramal, mutaqorib, muzori', and mujtass. Our research shows that poems in the hazaj bahr occupy the leading position in the work. The hazaj bahr arises from repetitions of the base foot mafa'iylun. This bahr began to occupy a prominent place in classical Uzbek poetry

from the 14th century and continued widely in the 16th and 20th centuries. One main reason is that, due to its characteristics, the hazaj bahr fits both classical and folk melodies. Additionally, it is convenient for expressing experiences, emotions, and mental states. We arranged the lyrical works in the piece according to the sequence of bahrs.

Discussion

1. Hazaj Bahr

a) Hazaji musaddas mahzuf

Ja-hon- bir- uy/ e-kan- ik-ki/ e-shik-lik,

V--- / V--- / V---

ma fo iy lun/ ma fo iy lun/ fa u lun

Bi-ri-din- kir/di-mu chiq-dim/ bi-ri-din

V--- / V--- / V---

ma fo iy lun/ ma fo iy lun/ fa u lun

Ta-vak-kal- rish/ta-sin- ber-ma/ i-lik-din

V--- / V--- / V---

ma fo iy lun/ ma fo iy lun/ fa u lun

O-chib- go-hi/ mu-am-mo-ning/ ti-lis-min

V--- / V--- / V---

ma fo iy lun/ ma fo iy lun/ fa u lun

b) Hazaji musaddas maqsur

Ta-o-mi-kim/ e-rur- har- ne/cha- mar-g'ub,
V --- / V --- / V - ~

ma fo iy lun/ ma fo iy lun/ ma fo iy l

A-nga- tuz- bo'l/ma-sa- mun-zam,/ e-mas- xub

V --- / V --- / V - ~

ma fo iy lun/ ma fo iy lun/ ma fo iy l

Qi-lich-lar- har/ da-m ay-lab- te/z-lik- fosh,

V --- / V --- / V - ~

ma fo iy lun/ ma fo iy lun/ ma fo iy l

Ki- a'-do- xay/li-din- kes-gay/qa-chon- bosh

V --- / V --- / V - ~

ma fo iy lun/ ma fo iy lun/ ma fo iy l

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d) Hazaji musaddas axrabi maqbuzi maqsur

Ko'z-lar-ga/ bo'-lub- ja-hon/ di-gar-gun,

-- V / V - V - / V - ~

maf'u lu / ma fo i lun / ma fo iy l

Yer uzra yiqildi ko'yi gardun

-- V / V - V - / V - ~

maf'u lu / ma fo i lun / ma fo iy l

e) Hazaji musammani solim

Ne-chuk- meh-ro/b e-rur- qo-shing/ki,- a-ngo- qil/ma-
g'on- saj-da,

V --- / V --- / V --- / V ---

ma fo iy lun/ ma fo iy lun/ ma fo iy lun/ ma fo iy lun

Fa-rish-ta- er/sa- ham- be-shak,/ la'-i-ni- jo/vi-don- bo'l-
di

V --- / V --- / V --- / V ---

ma fo iy lun/ ma fo iy lun/ ma fo iy lun/ ma fo iy lun

Na- qil-sa- tang/ri- vo-jib-dur/ki-shi-ga- ay/la-mak- tas-
lim

V --- / V --- / V --- / V ---

ma fo iy lun / ma fo iy lun / ma fo iy lun / ma fo iy lun

f) Hazaji musammani maqsur

Na- sul-ton-sen/ki,- tax-ti- mak/ra-mat- man-zil/ga-
hing- bo'l-g'och,

V --- / V --- / V --- / V - ~

ma fo iy lun / ma fo iy lun / ma fo iy lun / ma fo iy lun

Su-ju-d et-mak/ sa-nga- xay-li/ ma-lo-yik-din /a-yon-
bo'l-di

V --- / V --- / V --- / V - ~

ma fo iy lun / ma fo iy lun / ma fo iy lun / ma fo iy lun

g) Hazaji musammani axrabi makfufi solimi abtar

Hik-mat- a/sa-rin- ul-ki/ hu-vay-do -qil/di,

-- V / V -- V / V --- / -

maf'u lu / ma fo iy lu / ma fo iy lun / fa'

Bir- lah-za/da- yuz- naq-sh/ni- pay-do -qil/di

-- V / V -- V / V --- / -

maf'u lu / ma fo iy lu / ma fo iy lun / fa'

h) Hazaji musammani axrabi makfufi solimi azall

Ul- mas-xa/ra- muf-sid-u/ ha-ro-mi- saf/fok,

-- V / V -- V / V --- / ~

maf'u lu / ma fo iy lu / ma fo iy lun / fa'

Zo-hi-r/ o-ti- so'-fi,/ za-mi-ri- no/pok

-- V / V -- V / V --- / ~

maf'u lu / ma fo iy lu / ma fo iy lun / fa'

i) Hazaji musammani axrabi makfufi ajabb

Tug'-yon- qi/li-bon- har- so/ri- to'-fo-ni/ a-jal,

-- V / V -- V / V -- V / V -

maf'u lu / ma fo iy lu / mafoiylu / fa'al

Yetkurd/ binoi um/r a'dog'a /xalal

-- V / V -- V / V -- V / V -

maf'u lu / ma fo iy lu / mafoiylu / fa'al

j) Hazaji musammani axrabi makfufi axtam

Ti-g'ing- bi/la- bu- nav'/ bo'-lub- qat'/ ta-mom,

-- V / V -- V / V -- V / V - ~

maf'u lu / ma fo iy lu / mafoiylu / fa'uvl

Dushman i/ligi hamि/sha ko'toh o'l/sun
-- V / V -- V / V -- V / V -~

maf'u lu / ma fo iy lu / mafoiylu / fa'uvl

Sho-ho,- ka/ra-ming- bah-ri/g'a- yo'q- had-du/ ka-nor,
-- V / V -- V / V -- V / V -~

maf'u lu / ma fo iy lu / ma fo iy lu / fa'uvl

Ul bahr/ zulolidin/ jahondur sar/sho
-- V / V -- V / V -- V / V -~

maf'u lu / ma fo iy lu / ma fo iy lu / fa'uvl

k) Hazaji musammani axrabi maqbuzi solimi abtar

Far-yo-d/ki- char-x -be/va-fo-liq- qil/di,
-- V / V - V - / V --- / -

maf'u lu / ma fo i lun / ma fo iy lun / fa'

Yuz- jav-r/bi-la- si-tam/ fi-zo-lig'- qil/di

-- V / V - V - / V --- / -

maf'u lu / ma fo i lun / ma fo iy lun / fa'

I) Hazaji musammani ashtar

Cheh-ra-i/ di-lo-ro-si /gar-du- qon/g'a- an-du-da,

- V - / V --- / - V - / V ---

fo i lun / ma fo iy lun / fo i lun / ma fo iy lun

Ko-ki-li/ mu-tar-ro-si/ xo-ru- xas/g'a- o-lu-da

- V - / V --- / - V - / V ---

fo i lun / ma fo iy lun / fo i lun / ma fo iy lun

RESULTS

Munis and Ogahi were highly skilled poets: they paid great attention to the artistic quality and readability of their works and created beautiful lyrical pieces. At the same time, in their historical writings they also produced poetically mature lyrical works. In Firdaws ul-Iqbal, meter, rhyme, and artistic devices are used with such subtlety and mastery that their high talent is clearly evident. The historian-authors fully explored the possibilities of aruz in the lyrical forms of their historical works, transferring its melodiousness and colorful poetic palette into the texts. Munis and Ogahi employed various manifestations of the hazaj meter in a single work and sought to create freer movement

within it. They ensured the playfulness of lines and harmonious interlocking rhythmic oscillations. In passages of praise, they frequently used the special form of the mutaqorib bahr, incorporating mahzuf and maqsur variations. Each lyrical form's meter was thoroughly worked out. Prosodic errors (aruz ayblari) are almost invisible. The most widely used bahr in Firdaws ul-Iqbal is hazaj, and they effectively utilized its various zihof (alterations).

CONCLUSION

In conclusion, Munis and Ogahi adhered to their goals and tasks when selecting meters, determining types of rhyme, and employing artistic devices. This alone testifies to the brilliance of both historian-authors' talents.

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