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THE ROLE OF MASNAVI GENRE IN ACTOR'S SPEECH

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Abstract

The crowning glory of world epic poetry, "Masnavi Manavi" is a collection of more than a thousand instructive stories, in which the philosophical views of Eastern and Western scholars, even thinkers of the ancient world, are described in a clear and simple style, in a poetic way. The article discusses the methodology of performing works written in the masnavi genre, developing the performer's speech, and studying this genre in detail.

Keywords: *Masnavi Manavi, epic, folk creativity, national model, moral-educational value, Sufi teachings, spiritual development, Rumi's idea, heritage*

Introduction

There are such magnificent works in the treasury of world literature that, regardless of when and under what political and social system they were created, do not lose their significance for all times. Rather, in the course of the times, such works continue to reveal their new essence of meaning. In particular, the 6-volume work "Masnavi-Manavi" by the great scholar Jalaladdin Rumi is the most worthy of such recognition as a spiritual treasure. There is a unique method of conveying Rumi's masnavi to the listener and viewer, in which the performer can first study the genre, get rid of speech defects, and perform it while feeling the spirit of the work. First, let's think about the masnavi, and then get acquainted with Rumi's life.

Masnavi is a poetic form in which the lines of each verse rhyme and the rhyme is renewed from verse to verse. It was used in classical literature, for example, in the works

of Alisher Navoi and Yusuf Khos Hojib's "Kutadgu Bilig". Haydar Khorezm's "Makhzan ul-asror" was written in masnavi. By the time of Navoi, masnavi had become the main genre of epic poetry. The main epic works of the great poet, namely "Khamasa", "Lison ut tair" and others, were written in the masnavi genre. Masnavi is also used in modern Uzbek poetry, and can be found in Hamid Olimjon's poem "Uzbekistan", and Gafur Gulam's epics "Kokan" and "Egalari egallaganda" (Base knowledge of Uzbekistan).

Maulana Jalaluddin Rumi was born in Balkh, one of the oldest and most famous cities in Khorasan, located on the border of present-day Afghanistan. Jalaladdin Rumi received his first education from his father, was interested in religious and mystical knowledge, memorized Quran, and at the age of 12 met Sheikh Fariduddin Attar. Attar understood the understanding, thinking, and spirituality of the young Jalaladdin with the eyes of a saint

and predicted that he would achieve great perfection in the future. Following in his father's footsteps, Rumi also became one of the leading religious scholars of his time. Jalaladdin Rumi is the author of such works as "Masnavi Manavi", "Divoni Kabir", "Maktubot", and "Fihi mo Fihiyy". The human heart, its value, and spiritual perfection, as well as divine love, are reflected in Rumi's poetry, which is written in 42,000 qasidas, ghazals, rubai, qutinas, and mustazads. The "Masnavi Manavi" is a collection of more than a thousand instructive stories, in which the philosophical views of Eastern and Western scholars, even thinkers of the ancient world, are described in a clear and simple style, in a poetic way, various mystical movements and terms related to their teachings and demands are explained, and the content of events is analyzed through verses, hadiths, proverbs, sayings, stories, narrations, parables, and anecdotes. In his hundreds of stories, such as "The Grocer and the Parrot Spilling the Oil," "The Merchant and His Parrot," "The Caliph Who Surpassed Hatami Tai in Generosity," "The Engraving Under the Shoulder of Qazvini," "The Deaf Man Visiting His Sick Neighbor," "Luqman and the Slaves," and "The Accountant and the Drunk," he denounced vices such as greed, arrogance, slander, shortsightedness, arrogance, usury, and greed, and promoted intelligence, patience, contentment, truthfulness, honesty, humility, and generosity. Saying, "I am in alliance and unity with seventy-two nations," Rumi exalted the dignity of man and expressed his ideas of humanism in close connection with Islamic considerations. The people's poet of Uzbekistan, Jamal Kamal, translated Mevlana's six-volume work "Masnavi Manavi" from Persian in 2001–2004. The poet expressed the following thoughts about the process.

"One day, I accidentally entered a bookstore and saw the novel "Jalaladdin Rumi" by the Moscow writer Radiy Fish. I bought it immediately and read it for two days without looking up. I finished reading it and was amazed, thrilled, and completely stunned by the impressions I received from the book. A great spiritual environment filled with divine love, a beautiful and luminous world, opened in front of my eyes. I decided that this book needed to be translated quickly. I started translating, and in three months, my hus-

band and I worked together to prepare the book for publication. The novel was published in 1986 in forty-five thousand copies.

I was able to travel to Konya, Turkey, and visit the graves of Rumi and his teacher Shams Tabrizi. There, I received a prose translation of the "Mesnavi Manavi" by the Turkish literary scholar Abulbaqi Gulpinarli. In fact, I had previously purchased the original complete copy of the "Masnavi Manavi" published in Tehran from an Afghan student. Inspired by these travels and pilgrimages and this prose translation, I decided to translate the "Masnavi Manavi". Soon after, I translated several narrations from the first book of the "Masnavi Manavi" and fifty rubaiyats attributed to the pencil of Rumi, and published them under the title "I Have No Wings for a Flier, but I Will Fly". After that, I began translating the "Masnavi Manavi". Four years passed very fast. The sound of the circle that resonated in Mevlana's heart echoed in my heart as well. I finished the translation and suddenly felt as if I had woken up from an incredibly sweet, yet infinitely strange, and beautiful dream.

Finally, we have prepared for publication the translation of the six-volume book "Masnavi Manavi". I am not a specialist in Persian, I have not studied or taken any lessons in this field anywhere. How did I translate such a great work as "Masnavi Manavi" into Uzbek? I would ask myself this question again and again. My answer is this: thanks to Alisher Navoi. In short, believe me when I say that Hazrat Navoi spiritually prepared me for this work. "Masnavi Manavi" is a magnificent work, like a sea full of rare gems. Countless gems are hidden in its bosom. It is not for nothing that it is called "the book of the world." "As a logical continuation of this, the six-volume work of Jalaluddin Rumi, "Masnavi-Manavi," with commentary and prose, was broadcast on the "Makhalla" radio channel of Radio Uzbekistan for almost four years. The prose narration of these spiritual stories, translated by the translator and writer Jamal Kamal, was prepared by journalist Umida Gaffarova (Hamidjon Hamidi from the book "Symptoms of Sufism". 2009).

At this point, before we dwell on the speech character of the radio host in classical works, and the performer in historical performances in general, in reading works in the

masnavi genre, we will dwell on speech and its functions in performance. If we pay attention to the gradual stages of the science of stage speech, it has developed in the following forms from ancient times until the European-type theater entered our country. One of these is preaching. Preaching is the art and skill of addressing the public on religious and moral topics, calling them to goodness, the right path, and exerting an educational influence, as well as being a person who speaks to people on matters of religion, spirituality and morality. It involves influencing the listener through the expressiveness, spiritual burden and spiritual impact of speech.

To convey a sermon, the performer must have a serious, philosophical spirit in his speech, as well as an expressive facial expression and movements that attract the attention of the listener or viewer through the pitch of his voice and pauses.

Human speech always reflects one's mind, intelligence, will, confidence, and ability. Therefore, the main task of speech is to influence the audience to a certain extent, create conditions for the logical direction of thought, convincingly convince the audience of specific things, and force them to think and feel as they wish.

K. S. Stanislavsky based his theory of speech-action on this remarkable feature of speech, namely, its purposefulness. In his opinion: "Active, truly productive action, directed towards a specific purpose, is one of the most basic features of creative work, and therefore of speech. Because speaking means action".

This idea of K. S. Stanislavsky is of great importance for aesthetic education in the process of expressive reading.

In conveying a literary text to the audience, the performer tries to influence them and thereby force them to aesthetically perceive and evaluate the content of the work. K. S. Stanislavsky calls such a goal that motivates the performer to actively act with words a kinesthetic task and requires it to be interesting, exciting, that is, to have an aesthetic character. "The only thing that is attractive to our creative inclinations is the creative task. This task should be a means of arousing creative passion. It should have a force that attracts like a magnet, always draws a person to its place and through this should give rise to

some kind of aspiration, movement and action, and the force that stimulates and pushes creativity forward is precisely this task." However, the kinesthetic task is not something invented by the performer. It does not appear by itself, of course. This task arises in close connection with the author's creative purpose and serves as the main tool for recreating artistic images and determining the idea of the work. It is impossible to read a single line of the work expressively without knowing the main idea of the work and the highest goal aimed at its assimilation. If a performer wants to convey any artistic work to the listener expressively and vividly, he tries to understand the essence of the author's thought and determine his highest goal. In other words, before performing a certain work, each performer must be able to fully and comprehensively answer the questions: what is the most important thing in this work and why am I performing it? Only then will the speech of each performer be simple and beautiful. Simple and beautiful speech, as K. S. Stanislavsky said, is considered art (Jamol Kamol. 2022).

Mastering this art is the task of enthusiasts of expressive reading. Continuing our above thought, the person who reads and performs a classical work should pay attention to the calmness of his voice, be able to feel and visualize the events in the work. The effect of the performer's voice on the audience is of great importance, and we feel that no musical instrument is as pleasant, touching and expressive as the human voice.

If the performer cannot subordinate own voice to his/her desire, intention, will, temperament and nerves, the audience will not be able to perceive his/her delicate human feelings and psychological state. Therefore, his/her voice timbre should be wide-ranging, flexible, expressive, and smooth. More precisely, the voice of each performer should be strong and touching. For this, he/she should educate, grow, train own voice, and to train the voice, it is important to work on speech, breathing, articulation and diction, and it is necessary to enjoy music.

Masnavi (religious and moral education) plays a very important role in the upbringing of young people and influences them in many ways. In particular, masnavi develops in young people such basic human virtues as

distinguishing between good and evil, justice, compassion, and honesty. These values serve as guiding principles for their entire lives. Also, through religious and moral teachings, young people understand their responsibility to society, and they acquire virtues such as helping others, giving charity, and treating others fairly. In the era of globalization, strengthening the spiritual immunity of young people is the task of representatives of each sector. In particular, it enriches the inner world of young people, develops in them such qualities as self-control, patience, and humility, teaches important values such as religious and moral education, respect for family, parents, and relatives, and values them, and awakens love for national traditions, customs, language, and culture in young people and encourages them to preserve them ("The role of spirituality in youth education" 2018).

When we think about the role of the Masnavi genre in the performer's speech, it helps to improve the development of melodic features in speech. Since Masnavis are mainly written in aruz meter, they serve as an assistant for performers in rhythm, tempo-rhythm, and correct performance. Through this genre, the musicality and melodiousness of speech are developed. Naturally, only if the performer performs the text given in front of the audience in an emotional state, it will take a place in the listener's heart. The deep philosophical content and emotional overtones in Masnavis require a high level of emotional

sensitivity from the performer. This develops the performer's ability to express own feelings. At the same time, since Masnavis are the most beautiful examples of literary language, performers perfectly master the classical language, increase their vocabulary, and form a language culture. There are a number of other factors that cannot be ignored. For example, the deep meaning and philosophical ideas in the masnavis give the performer important skills in understanding the inner meaning of the text and conveying it to the audience. Memorizing epics and poetic fragments that are extensive and long in size, and expressing them effectively strengthens the performer's memory. Through the masnavi genre, the artist masters the specific features of the national culture and learns to reflect them in stage images, and the traditional art of masnavikhan contains elements of improvisation, which serves as the main means of enhancing the actor's creative abilities. Direct communication with the audience plays an important role in the tradition of masnavikhan. This gives the artist the skills to influence the listener and attract his attention.

Concluding, spiritual education plays a decisive role in forming young people as perfect people and making their lives more meaningful and useful. Also, the masnavi genre serves as an important tool for the comprehensive development of the performer's speech and improvement of his professional skills.

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