

# The World of Themes of Sirojiddin Sayyid's Poems

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## ABSTRACT

*The fate of a particular genre, its creator, the period in which the genre is created, to some extent depends on the ideological beliefs of the period. Therefore, while some genres are active in the literary process, others are less consumed. But there are also genres that are always in use by the creator, regardless of the period in which he lived. Of course, this consumption is not the same at every stage of development. It undergoes a number of changes typical of the period in which it lives. This article deals with the subtlety of the dream in modern Uzbek literature, the role of Sirojiddin Sayyid's work in demonstrating its unique artistic and aesthetic significance, the world of themes in his ghazals. Analysis of the types of ghazals according to the direction and structure, the thematic direction of the ghazal has expanded in recent times, and thus the subject of the ghazal covers a wide range of intimate feelings, as well as social problems is done. Although Aruz does not play a leading role in modern poetry, it is a literary tool used by talented poets that can meet the needs of the reader.*

**Key words:** *classical literature, ghazal, aruz, rhythm, rhyme, metaphor, rhyme, science bade, love, social life, life, woman, Navoi, genre, weight, homeland, Samarkand.*

## I. Introduction

There are almost no poets in Uzbek classical literature who have not written in the ghazal genre, including such classic poets as Sayfi Sarayi, Atoi, Sakkoki, Lutfi, Navoi, Babur, Mashrab, Huvaydo, Sufi Olloyar, Ogahi, Uvaysi, Nodira, made a significant contribution to the development of the ghazal genre in literature.

In the former Soviet Union, there was an old view that the weight of Aruz could not meet the requirements of covering the socio-psychological state of a person. In addition, as a result of the so-called "vulgar sociology", love, personal experiences were discredited, and poetry was expelled.

## II. Literature review

By the 1950s, the situation began to change, respect for the individual, attention to the heart increased, and the way was opened to sing a variety of human experiences, including traditional love songs. This led to the revival of the traditional poetic form, especially the ghazal. In the poetry of the new period, the traditions of ghazal poetry were successfully continued by dozens of our poets, such as Habibi, Charkhi, Chustiy, E.Vakhidov, J.Kamol, A.Oripov and Sirojiddin Sayyid. Our poets, such as S.Abdulla, Habibi, Charkhi, Chustiy, Wasit Sadulla, created in such classic genres as ghazal, muhammas, rubai, tuyuk, and served as a bridge connecting our classical and modern poetry. Poets such as E.Vakhidov, J.Kamol, S.Zunnunova, A. Aripov and S.Sayyid encouraged to propagate the problems of their time, that is, to break the shell of poetry and

contribute to the development of ghazals.

### III. Analysis

Sirojiddin Sayyid as a poet and translator has a place and image in our literature. During his successful work at the weight of a finger, the poet tried himself in the dream and combined his first ghazals under the heading "G'azal mashqi (Ghazal exercise)". In order to write a dream, it is necessary not only to feel the subtlety of the word, but also to be able to choose it skillfully and put it to a certain criterion. In addition, it is necessary to be aware of the works of classical literature, to have a deep knowledge of the science of rhyme and rhyme. Sirojiddin Sayyid demonstrates these qualities and potential throughout his career. His respect for the great salaf is boundless, as evidenced by his poems and muhammas dedicated to such poets as Navoi, Babur, Mashrab, Furkat. It is obvious that even the first ghazal in "Ghazal mashqi" was inspired by Navoi's ghazal "O'zgacha (strange)".

Dilga boqkim unda bul kun sho'ru tug'yon o'zgacha,  
Ishqni ko'rgilkim vidoyu ahdu paymon o'zgacha.  
Lol bo'lursan holina bahsu talosh bozorini,  
El turar fahmiga bormay, lolu hayron o'zgacha.  
Sen inoyat istayursan ahli dilning dardina,  
Lek alarming kori o'zga, zoru armon o'zgacha.  
Neki yorug'lik tilarsen, neki forig'lik, oni  
Yeru osmondin tilarsen, yeru osmon o'zgacha.  
Ey ko'ngil dunyosining oshiftahol bemorlari,  
Intiqib ko'z tutmangizkim doru darmon o'zgacha.  
Siz bori yolg'on yomondin ushbu kun or etsangiz,  
Ne ajabkim, ko'rguzur yuz oru yolg'on o'zgacha.[1.242]

[I look at my heart, it is a special day,  
When I see love, my vows and promises are special.  
You'll be amazed at the controversial market,  
Surprised is strange that Public doesn't understand the meaning of life.  
You want grace in the heart of the people,  
But it is different, dream is different.  
What kind of light do you want, what kind of rest, mother  
If you want heaven and earth, earth and sky are special.  
O afflicted patients of the mental world,  
Don't worry, the medicine is special.  
If you are ashamed of all the lies that are evil today,  
Surprisingly, the face is a lie]

If we look at the work of the poet, we can see that the lyrical ghazals created in this weight are in no way inferior to traditional poetry. It is no exaggeration to say that Sirojiddin Sayyid was able to create simple and fluent ghazals in his first attempt.

In Sayyid's ghazals, the lyrical hero is formed not only in the image of a lover, but also as a man of the time who could not be indifferent to social life.

Bu nopok kaslardan ne tilarsan?  
Bu xoru xaslardan ne tilarsan?



Ko'ngil yuz dog' o'lur duch kelgan oni,  
Bu ko'ngli pastlardan ne tilarsan?  
Bu ne savdo – yurar hushyorlari mast,  
Bu hushyor mastlardan ne tilarsan?[1.243]

[What do you want from these dirty muscles?  
What do you want from these choruses?  
The mother, whose heart is dying,  
What do you want from these lowly ones?  
What a trade - drunken vigilantes,  
What do you want from these vigilant drunks?]

Among Sayyid's ghazals there are many poems that express feelings of gratitude, contentment, kindness, devotion, but in this ghazal this negative mood is reflected, the feelings of a person who sees evil as good and evil. The skill of the poet is that the meaning of the poet's suffering is expressed by the interrogative tone of the lines, which seem to be a confirmation.

Sirojiddin Sayyid wrote on eternal and eternal themes that interested people and touched their hearts. In his poems, such topics as glorification of the past culture and history of our people, pride in our great ancestors, spiritual and moral problems, human sufferings, dreams, love are widely covered.

#### IV. Discussion

The word ghazal is derived from the Arabic word for love for women, which is why the theme of love is predominant in the ghazal genre. This can be seen in the ghazals of Sirojiddin Sayyid. The poet, like the representatives of classical poetry, exaggerates the expression of the lover's heart to the lover.

Men seni osmon desam, osmon saningdek bo'lolmagay,  
Men seni armon desam, armon saningdek bo'lolmagay  
Vomiqu Farhodu Majnunlar agar kelsa qator,  
Hech biri olamda sargardon maningdek bo'lolmagay.[2.458]

[If I call you sky, the sky will not be like yours,  
If I call you a wish, the wish will not be like yours  
Vomiq or Farhod or Majnun if it comes to the series,  
No one in the world can be like me].

At the same time, traditional metaphors are conveyed to the reader in modern tones.

In the ghazal "They created a flood for me from our hearts" we encounter a philosophical interpretation of the concept of love. In this ghazal, the poet expresses his attitude to love, saying that he was re-created from the storm in his heart, and that the people of love will always be destroyed. Reminiscent of Nodira's lines "A man without love is not a man", he tries to emphasize that there is no point in living without love with the following verse:

Dili yo'q kimsani ko'rgach ki aytdim:  
Ki bu bechorani yolg'on yaratmishlar.[1.245]

[When I saw someone who had no heart, I said:  
That this poor man was lied to].

Hazrat Navoi also writes about love, which is the creator of this world, the artist of our hearts:  
Bo`lmasa ishq, ikki jahon bo`lmasun,  
Ikki jahon demaki, jon bo`lmasun.

[Otherwise love, no two worlds,  
Two worlds mean no life].

In short, in Sayyid's ghazals it is acknowledged that love, migration and vision have been inherited from time immemorial that devotion and courage passed from Farhod Majnun and that love is the light that illuminates the human heart. It is obvious that the poet tried to follow Alisher Navoi's poetry both in form and content. The peculiarity of the poet is that he brought a modern spirit to his ghazals of the classical genre.

Gradually, in the poet's work, such romantic enthusiasm and vitality began to be accompanied by a serious realistic observation. The poet not only praises life, but also looks at its essence and internal contradictions, and perceives the event he has written with its contradictions, good and bad aspects. As a result, the poet's ghazals take on a kind of controversy.

In the 80s and 90s, the poet began to appear as an artistic researcher of life, the human soul. His ghazals, such as "Umr g`azali (The Gazelle of Life)", "Qanoat qilg`il ey dilkim (Satisfy My Heart)", "Ey nafs jangohining qurbonlari (Victims of the Battle of Lust)", "Bu dunyo eskilardan qolgan (This World is Left by the Ancients)", "Garchi umri odamzod (Although Life is a Mankind)" are a step forward in the poet's work in this regard. The poet's "Ghazal of Life" skillfully uses the traditional metaphor:

Bu ne sur`atdururkim sen fig`oningga yetolmassan?  
Bu ne muhlatdurur – sirru ayoningga yetolmassan?

[How fast can you not reach your fig?  
What is the deadline - you can't reach the secret?]

This poem is rhymed in the form a-a, b-a, c-a, in each byte life is likened to something, and the reason for this analogy is given:

Bu ne daryo – gahi sokin, gahi to`fon ila toshqin,  
Gahi o`zdin yiroq oqding, ki yoningga yetolmassan.

[What a river, sometimes calm, sometimes flooded,  
Sometimes you are so far away that you can't reach them].

The poet likens his life to a sometimes calm, sometimes stormy river. In this way, he was able to express the concerns of human destiny in a way that excites and shakes the heart of the reader. The parables in each verse of the poem are very appropriate, and the lines of infinite love and regret reach the depths of the reader's heart. The analogy in the next line is involuntarily reminiscent of Abdulla Aripov:

Bu ne o`qdir fig`on birlan uchib ketmish kamonidan,  
Hamma yaxshi yomonning ham nishoningga yetolmassan?

[What is this arrow from the bow that flew with the fig,  
Can't you reach the goal of all the good and the bad?].

As for Sirojiddin Sayyid's ghazal "Ayol manzumasi (Woman's Poem)", although the ghazal is written in a classical poetic form, the content is new; it has a modern approach to reality.



Bu diyorda oru nomus, sha`nu shavkatdir ayol,  
Mehru shavfqatdan yaralgan, mehru shavqatdir ayol.[2.486]

[In this land, a woman is a source of honor and glory.  
Merciful woman is created from compassion].

According to the poet, a woman has always been a symbol of kindness and devotion. In the East, a woman is compared to an angel. Because angels are the purest, most innocent beings created by Allah. We will always remember with respect the many women who have left an indelible mark on the great history of our people with their courage and tenacity, intelligence, elegance and delicacy. Sirojiddin Sayyid also tries to show his boundless respect through this ghazal. Uses unique metaphors:

Olam uzra bir quyosh bor, bitta oy bordir valek,  
Yerdagi nur – mohitobon, shamsi tal'atdir ayol.[2.486]

[There is a sun over the universe, there is a moon,  
The light on the earth is the moon, the sun is the woman].

The hadiths say, "Women are respected by great people," "Obey your mother and serve her, and Paradise is under the feet of mothers." Respect for women is a kind of nobility in the East. It is clear from the poems of the poet that although this form of the ghazal is similar to the classical ghazals in the order of rhyme, they are free from the exaggeration of the classical ghazals and keep pace with the times. In the poems of the poet, the image of the woman-lover, who leads in the traditional ghazal, is now replaced by the image of the Mother, the modern woman. Such changes can be seen in the works of several poets. This shows that the social status of women in the ghazal genre has significantly increased. She is no longer just a delicate, naive lover, but an active member of society, hardworking and at the same time a fine art of nature.

The traditional ghazal, which has been going on for centuries, is not observed in the poet's ghazal. However, it is these features, the change of ghazal that makes the genre unique in its time. In this regard, the following views of the great literary scholar Y. Ishakov are once again proved: "For each genre is a unique expression of certain aspects of events and human experiences. In this sense, genres are also a direct expression of the existing literary norm, the artistic criterion (canon). However, even within the genre, which at first glance seems to be unchanging and stable, the characteristic feature of artistic thinking - the desire to go beyond traditional ideas through self-denial - is that internal evolution continues, and this amount in the form of a long process "Change can lead to a change in quality under certain conditions." [5.132]

Onajonim, Ona yurtim, davlating kam bo`limgay,  
Toki sen borsan jahonda katta davlatdir ayol.[2.486]

[My mother, my motherland, your state is not small,  
As long as you go, woman is the biggest country in the world].

Sirojiddin Sayyid sang many romantic poems in the embrace of romantic fantasies, sang songs full of joy, national anthem and love. His work is dominated by love, national anthem, a sense of pride, and creates a romantic mood. Here we can quote the following words of the teacher Erkin Vahidov: "We are realists, but the romantic mood is not alien to realists. Aruz, in particular, the ghazal is a very convenient means for me personally to express romantic moods. In a romantic mood, of course, a person rises above the ground like a demon, tends to speak figuratively, to sing

on higher curtains. Probably, this is the reason why the high (traditional) images in the ghazal are formed by themselves." [6.146]

S. Sayyid's ghazal "In honor of SamSU" is a lyrical interpretation of the history of the ancient city, which is dedicated to Professor Muslihiddin Muhiddinov. With this ghazal, the poet expresses his lyrical experiences, imbued with the ideas of love for the Motherland. Speaking of Samarkand State University, he feels like his son. While exploring the city of Samarkand, he was overwhelmed by fantasies, likened it to a glorious plane tree, and called his sons and daughters the pure graft of this plane tree. Navoi's ghazals prove that Samarkand is the home of governors, describes the Siyab market. Mirzo Ulugbeku remembers Temurs who lived on this land. This ghazal of the poet is similar to the ghazal "Samarkand" by Erkin Vahidov.

Respect for the great salaf, which is found in the poems of Sirojiddin Sayyid, also moved to his ghazals. The poet's creative approach to the image of Navoi is unique, according to which the image of Navoi is our national pride, pride, honor. According to the poet: Navoi is the bell of life, the color of greatness, the dawn of the Turks.

Bir ummunkim, ibtidosi yo`q,  
Yo`qdir uning so`nggi Navoiy.  
O`tgan sayin ildamlab ketgay,  
Borgan sayin yangi Navoiy  
Vatan kabi poyoni yo`qdir,  
Vatan kabi mangu Navoiy.[3.479]

[I have no beginning,  
There is no last Navoi.  
Let's hurry up,  
More and more new Navoi  
There is no end like the homeland,  
Eternal Navoi as homeland].

It is obvious that the poet has a special love for Navoi. Navoi is a garden for Sirojiddin Sayyid and we are his guests. Poets of more than five centuries have amazed the poets of the XXI century. It is a great pleasure for the poets of the new generation to return to Navoi, to understand and feel it. The poet's ghazal "To Navoiy bor..." reflects his boundless respect and love for Navoi:

Past erurmiz bilmasak ul zotni gar,  
Qancha yuksalgan bilan qo`rg`onimiz.  
To Navoiy bor – muhabbat dildadir,  
So`limgay hargiz kongil bo`stonimiz.[2.477]

[If we don't know how low we are,  
How much has our fortress risen?  
If Navoi has been - love is in the heart,  
We will never die].

There are long ways to get to Navoi. Navoi should be read not only by Uzbeks, but also by the peoples of the world, representatives of different nationalities! It is necessary to know Navoi, to reach the level of understanding. We learn humanity from Navoi. It calms the heart and delights the senses. Sirojiddin Sayyid revealed this fact in his above ghazals. The image of Alisher Navoi plays an important role in the poet's work.



### V. Conclusion

In short, to enjoy the high ideology and mature art of our classical poetry, to realize the artistic potential of each artist's pen, to feel the elegant melodies of the poems, this is the basis of the poetic system of dreams, requires thorough knowledge of the rules and practical features. Aruz is more complex than a finger and free weight, and at the same time is a perfect poetic system. In order to create a work in this weight, it is necessary to understand the basics of the system of aruz, its various weights, their corners and drawings, syllables, spelling, change, azl, vasl. Sirojiddin Sayyid differs from many of his contemporaries by his high level of knowledge and ability to apply what he knows in practice. His high potential is evident in every ghazal. The world of themes of the poet's poems is wide and rich in style. He can shake a pen on any subject and each of them sounds different.

"To live a foolish life is not to live a bad life, but to die slowly," says Democritus. Our ancestor Alisher Navoi also took a pen and devoted his whole life to illuminating human happiness, the joy of life, the honor and responsibility of humanity. Sirojiddin Sayyid also worked effectively on these topics.

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