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OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)
International Scientific Journal
Theoretical & Applied Science
p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)
Year: 2019 Issue: 06 Volume: 74
Published: 30.06.2019 <http://T-Science.org>

QR – Issue

QR – Article



Kamola Abduvosit qizi Odiljonova
Andijan State University
2nd year student of the
Faculty of Philology
Kamola.Odiljonova@mail.ru

SECTION 29. Literature.

THE GENRE OF GAZAL IN SIROJIDDIN SAYID'S WORKS: TRADITION AND RENEWAL

Abstract: The article analyzes works of the modern Uzbek poetry representative – Sirojiddin Sayyid, written in the genre of ghazal, based on the classical literary traditions. The article features his unique style, novel approach to traditionalism, and artistic ingenuity of the poet.

Key words: tradition, innovation, quartet, munajat, ruba'i, ghazal, matlaa, maqtaa, fard, mukhammas, thematic composition, frame elements, mystical ideas, arud meters, barmaq meter.

Language: English

Citation: Odiljonova, K. A. (2019). The genre of Ghazal In Sirojiddin Sayid's works: tradition and renewal. *ISJ Theoretical & Applied Science*, 06 (74), 608-612.

Soi: <http://s-o-i.org/1.1/TAS-06-74-74> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.06.74.74>

Introduction.

The Uzbek poetry of the current period continues to develop based on new principles and ideas. Nowadays, along with the poems written in modern poetic styles, Uzbek poets present samples of works made in accordance with the traditions of classical literature. Sirojiddin Sayyid is one of those poets, who works today in such classical genres as ghazal, ruba'i, fard, mukhammas, quartet. Among them there are the quartets, ruba'is, ghazals, muhammases and fards included into his poem series and collections, such as "The Amazement of the "Hamsa" ("Хамса" хайратлари)", "A Hundred Oh-s, Zahiriddin Muhammad Babur..." ("Юз ох, Захириддин Муҳаммад Бобур..."), "The Practice of Ghazal" ("Ғазал машқи)", "The Notebook of Ghazal" ("Ғазал дафтари)", "A Bowl from Khayyam, a Goblet from Rumi" ("Хайёмдан бир коса, Румийдан бир жом"), "Night and Dawn" ("Тун била тонг"), "Forty Hadithes" ("Қирқ ҳадис").

Materials and Methods.

Thematic content of Sirojiddin Sayyid's poetry is extensive. It contains of poems about love on romantic-intimate themes, poems based on mystical and philosophical ideas of Sufism, laudatory dedications, as well as poems on historical, social and philosophical topics.

While in ghazals and mukhammases he mainly develops the romantic, intimate, social and

philosophical themes, in his ruba'is, quartets and fards, he tries to provide a simple interpretation of the spiritual (uhrovii) meaning. Poems with spiritual (uhrovii) meaning, which is one of the main topics in our modern Uzbek poetry, are those that based on understanding the world and its transient nature, Sufism philosophy and ideas of Islam.

It is known that ghazal is composed of the rhyming rhythmic couplets (bayts) written in the same meter. Both lines in the first bayt (matlaa) are rhymed together (a-a), and the second lines of all the rest bayts follow that exact rhyme (b-a, c-a, d-a). In ghazals except of the qaafiyaa (rhyme), it is possible to use radif (a rhyming word or expression, which comes after qaafiyaa). They have special names: ghazals with qaafiyaa are "muqaffo ghazals", and those with radif are "muraddaf ghazals". In the muraddaf ghazals, the qaafiyaa (rhyme) comes before the radif. The poet's pseudonym (takhallus) comes in the final bayt of ghazal – maqtaa [1, p. 287].

In Sirojiddin Sayid works there are about forty ghazals and seven of them are muqaffo ghazals, while all the rest are muraddaf ghazals. Ghazals, written by the poet, allowed him to uphold the modern art of ghazal-writing at a new level. He continued exploring traditional romantic and mystical themes in his ghazals, and, while developing the ideas of his poetic predecessors on the spiritual topics, attempted to present new interpretations of those topics with the help of fine, beautiful forms (devices). In addition,

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among the poet's work there are some narrative ghazals, in which: "... a feeling is expressed through the miraculous narration of a story" [9, p.394].

In the tradition of the classical poetry, it is not customary to name a ghazal and to give it a title. There are different ways of referring to the ghazal: mostly using its matla, the first verse, the radif, or sometimes the first words in the matla [9, p.394]. The ghazals of Sirojiddin Sayyid possess the same qualities, so some of their titles come from their first line "Heart today, my entire body is a heart today" ("Дил букун, бошдин оёғим дил букун"), radif "Be" ("Бўл"), and sometimes from the first words in the matla "Your hair within the night" ("Сочларинг тун ичра"). At the same time, the poet names some of his ghazals with the specific headlines, such as "Ancient Ghazal" ("Кўхна ғазал"), "Confession" ("Изҳор"), "In the Commercial Property" ("Тижорат мулкида"), "My most beloved" ("Жону дилим"), "Commentaries for my soul (feeling), while wandering in the city" ("Шахр аро шарҳи дилим"), "Soqiyona" ("Соқиёна"¹)

In the textual (external) structure of the lyrical work, the main and subordinate (frame elements) texts can be distinguished. While dividing to the misras (a half of a bayt) and bands (a stanza) is related to "the main text", the title, mentioning the genre, epigraph, dedication, mentioning the date and the place the poem was written in make "the frame elements". [10, P.220].

In the majority of his ghazals from all frame elements, the poet uses the title, epigraph, mentioning the genre and the date. Mentioning the genre is reflected through the titles of subchapters in his poetry collections, such as "The Practice of Ghazal" ("Ғазал машқи"), "Notebook of Ghazal" ("Ғазал дафтари"). The titles of the sections tell us that in this part of the collection the poet included the lyrical works written in the genre of ghazal. The title, when there is one, presents the information about the theme and idea of the ghazal. In the ghazals without a title, their first lines carry that information.

For example, the headline "Dreaming happiness" ("Уйқулик бахт") of one of the poet's ghazals indicates that in this ghazal the description of the happiness found in a dream (while asleep) is a leading topic. Indeed, in the process of reading the ghazal, we can see how using subtle witticisms the poet describes the lyrical hero, who depicted the girl of his dream while sleeping – in his dream. In this ghazal there is an epigraph – the following bayt from the works of the Shah Babur:

На хуш бўлғайки бир кун уйқулик
бахтимни уйғотсам,

Кечалар тори мўйидек белига
чирмашиб ётсам [5, P.464].

(How good it would be, if some day, I wake my sleeping happiness up,

If the nights I spend twining round her waist, that is slender as a hair.)

The epigraph reveals that Sirojiddin Sayyid wrote his ghazal dated by 1998 (date mentioned) under the influence of Bobur's ghazal, which starts with the mentioned bayt:

Жоми бахтим эрди доим
гоҳ қурум, гоҳ қуйқалик,
Нозанин кўрдим у кун,
Бир нозанинким уйқулик
Қошу мижгонлар қабоклардан
хабар олмас эди,
Уйқусида айлагим келди
анга бир хуш қилик [5, P.465].

(The bowl of my happiness always had some:
Small amount as incrustation or a lot as the soup's body.

I met a beautiful maiden the other day
One beautiful maiden who was asleep,
Her eyebrows and eyelashes
Did not touch her eyelids.
I wished to get into her dreams
To do something pleasant for her).

That ghazal is the narrative ghazal. Through the describing the lyrical hero's feeling, it tells us a fragment of the story about the lyrical hero, precisely, about how he met a sleeping beautiful maiden, describes her beauty, tells that the hero fell in love with her, asked God to grant him her love and then woke up realizing that all that was just a dream.

Sirojiddin Sayyid marked his ghazals with the date written in the end of his works. Judging from the dates mentioned we conclude that poet wrote ghazals from 1985 to 2013.

In the tradition of classical literature, the pseudonym (takhallus) of the poet is placed in the maqtaa (the last bayt) of ghazal or in the bayt preceding it. However, there are not any takhalluses in Sirojiddin Sayyid's works. In our view, this phenomenon can be explained by the fact that there is no need for pseudonyms at the end of ghazals in the modern-day ghazal-writing.

Among Sirojiddin Sayyid's works, there are laudatory dedicational ghazals, such as "Mir Alisher" ("Мир Алишер"), "Ghazal of Eid" ("Ҳайит ғазали"), "While there is Navoi ..." ("То Навоий бор..."), as well as those in a pure romantic theme, such as "There is Tiny, Subtle Mole..." ("Инжа, нозик хол

¹ "Soqiy" is considered to be a person who helps with vine (a metaphor to refer to spiritual knowledge and feeling of getting close

to God) in Sufizm. This ghazal is an address to the person, who can pour the exact vine, the poet is asking about.

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тушибдир...”) and "The Old Tashbeh" (“Эски ташбех”).

Ghazal, which starts with “Инжа, нозик хол тушибдир...”, is in a ramali mussammani mahzuf meter (-V-- -V-- -V-- -V-), and its lyrical hero is in love. Through the description of his beloved’s beauty, using fine poetic devices it represents feelings of the hero:

Инжа, нозик хол тушибдур инжа бу лаб
остида,
Тушмиш ул андиша айлаб ўнг эмас, чап
остида.

Ушбу холнинг ҳолатидин сен менинг
ҳолимни кўр:
Қалб аро минг битта доғу минг биттаси
қалб остида.

Қошу мижгонлардин ул холнинг қатор
жаллоди бор,
Охир ўлгумдир, ёронлар, бу қатор саф
остида [5, P.482].

("There is a tiny, subtle mole fallen under the tiny lip

It falls carefully not under the right, but under the left lip.

Now look at my state causes by the presence of the mole

Thousand spots fell into my heart, and the thousand and one falls under my heart.

That mole has a row of murderers, consists of her eyebrows and eyelashes

It seems, I will finally die, my friends, killed by that drawn up row”).

Having seen a mole under not the left but the right lip of his beloved, the lyrical hero fell in love with her, and as a result, a thousand and one spots (heart sores) appeared in his heart (the one – under his heart), and that deprives him of peace. Not only the black mole, but also black eyebrows and eyelashes of the beloved are murderers hunting the lyrical hero’s heart down, so he is worried if he is destined to die in the hands of those killers. In the maqtaa of that ghazal, which consists of four bayts, the poet states: “Falling in love with that mole (the beloved - synecdoche), I became notorious, now I wish I could win her heart so I would not become a topic for gossip for my entire life”.

In the ghazal named “Old Resemblance” (“Эски ташбех”), Sirojiddin Sayyid describes a very beautiful content creating the word game with “qirq” – “forty” and “qamysh”- reed. It is well known that the reed is liken to the complaints of the lover about

the cruelty of his beloved. The poet skillfully uses the same simile:

Нола қилди най бўлиб қирқ йил қамиш,
Оҳларимдан, ёр, келиб қирққил қамиш.

Қирқ қамишдай қийма-қийма
қирқ йилим,
Бир қамишимдир, ажаб, қирқ қилқамиш
[5, P.481].

(Becoming a pipe, the reed complained (sang a sad song) for forty years

About my oh-s, beloved, come and you, reed, get cut.

My forty years are as forty reeds cut into pieces.

What a surprise my one reed is equal to forty cut reeds).

This is a narrative ghazal, and in its maqtaa, it says that the reed used to complaint (sang the sad song) during forty years, since it became a reed pipe. In the following bayts of the ghazal, the life of the lyrical hero is compared to forty reeds. If from the soul of the lover forty lilacs fall down to the ground, another forty types of plants – forty types of reed will grow. In the bayt preceding the maqtaa, the poet recommends his beloved to take those forty heart reeds, lying on her way and make a roof for her house from them. While the reed is used in a metaphorical meaning, making a roof from it means a proposal to accept the lyrical hero as a head for her family, as her husband. In the second line of the matlaa, the poet beautifully reveals two different meanings using homonyms “қирққил қамиш” (cut the reed) and “қирқ қилқамиш” (forty reeds).

In the mystical (following Sufism style) ghazals by Sirojiddin Sayyid, we can observe simple interpretation of the Sufism in the Oriental literature. His ghazal with the name “Soqiyona” is one of them. This ghazal consists of five bayts and written in the meter of ramali musammani mahzuf. It starts with the reference to the love of Farhod and Shirin, Layli and Mejnun, that became a talmeh (hint – poetic device) long ago:

Менга Фарҳод бирла Мажнун
изтиробидин қуйинг,
Лайлию Ширин узар гулнинг гулобидин
қуйинг [5, P.464].

(Pour me of Farhod and Mejnun’s suffer
Pour me a gulob (a drink made from water of rose)

Of those who pick up such flowers as Layli and Shirin).

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It is well known, that Farhad, Mejnun, Layli and Shirin are images taken from the poems (dostons) of Alisher Navoi reflecting the ideas about the perfect person and divine love. The poet starts his muraddaf ghazal (ghazal with radif in the end of every line), asking to pour for him a vine of love, belonging to Farhad, Mejnun, Layli and Shirin. In the following bayts of the ghazal, he gradually develops his idea asking to pour him “the pain of all lovers had ever had” (“барча ошиқ аҳли тортган азобни”), “the music of the nightingale played at dawn on rubob (musical instrument)” (“Андалиб тонг чоғида чалган рубобни”), “from the dreams and from the vines” (“Ҳам ҳаёлидан ҳам саробидан”). Finally, in the maqtaa, the poet asks for a love which is interrelated with the love to his Homeland, and that allows him to add a beautiful social meaning to the final part of his ghazal.

Сиз фаранги май ҳавосин қилмангиз, эй
дўстлар,
Куйсангиз менга бу дам Сурхон
шаробидан куйинг.

(You do not admire and dream about French
vine, my friends,
Pour me right now a vine from Surhon river.)

Among the creations of Sirojiddin Sayyid, there
are satirical ghazals, too.

Аҳли дил бўлма, замоннинг танбури ё
сози бўл!
Бир улусга бўл бўлису ё бир туманга
қози бўл!

(Do not be a human of a soul, but be a tanbur of
the time and its soz².

Be a head for a nation, or a judge for some
district.)

From the very beginning of that ghazal with radif
to its end, the poet, using the bitter irony, criticizes
such flaws of the society as adulation, deceitfulness
and selfishness:

Ақча кирган уйларингдан янграгай
шеър суруд,
Танга бўлгил ё динор ё ул кўкиш қоғози
бўл! [5, P.459].

(In the houses, where (aqcha) money enters,
poems and songs (joy) are heard.

Be a tanga, or dinar or that green paper³ be!)

In Sirojiddin Sayyid’s works, there are plenty of
ghazals written on spiritual topics about the transience
of the world and life:

Бу дунё эскилардан қолган эски бир
ривоятдир.
Умр недир бу дунёда? Бу беш кунлик
саёхатдир.

Фасл гар айни гулшандир, тафаккур
хорзорида
Жисм недир? Гаҳи обод, гаҳи барбод
иморатдир[5, P.451].

(The world is an old tale inherited from the past
generations

What is life in this world? It is the five-day
journey.

The seasons may be spring blossoming, but in
the autumn of mind

What is a (human’s) body? It is an occasionally
prosperous, occasionally ruined building.)

The poet explains that life is not endless, the
body is a building taken for rent, and that it is essential
for people to live trying to do good deeds.

The ghazal named “Confession” stands out of
other works by Sirojiddin Sayyid thanks to its meaning
and style:

Ҳар қандай шеър ғазал девон
бўлолмагай,
Ёинки ҳар эсанг шамол тўфон
бўлолмагай.

(Not every poem and ghazal turned to make a
divan,

Samely, not every wind could turn into the
storm.)

The matlaa of that ghazal which consists of eight
bayts, starts with the idea, that not every poem could
make a divan, as well as not every wind could be a
storm. In the following lines of the ghazal, the poet
moves to the topic of the Motherland.

На хуш эрур Истанбулу Эрон Қоҳира,
Сурхон бўлолмагай бири, Қўқон
бўлолмагай.

(Yes, good places are Istanbul, Iran and Cairo,
However, none of them could become Surhan
and Kokand.)

The truth revealed to the lyrical hero is that
regardless of being amazing such cities and places as
Istanbul and Iran cannot be equal to his motherland, to
his home city. In the following lines of ghazal, the

² The words “tanbur” and “soz” stand for the national musical
instruments

³ The words used here express the meaning of “money”. “Aqcha”
and “Tanga” are a turk words for “money”. Tenge is a currency in

Kazakhstan; “Dinar” (Arabic word) is a currency for several Arabic
countries; “green paper” – USD.

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poet shares a philosophical idea of life he was able to obtain:

Ҳар элатнинг ўз суянган қўшиғи бор,
вале
“Ўзбегим”дай қасидаю дoston
бўлолмагай.

(Every nation has its own song, they are leaning on (are proud of)

However, none of them could become a qasida or doston⁴ like “Uzbegim” did).

Асрлардан юзиб келур назм карвони,
лек
Мир Алишердек сарбон бўлолмагай.

(For centuries the caravan of epic (narrative poetry) lasts,

However, they could not become such a leader as Mir Alisher.)

In the maqtaa of that ghazal, the poet is giving credits to all what Alisher Navoi and Erkin Vohidov did for their motherland and concludes:

Матоҳ қилсалар юз Сирождидин
Саййид шеъридан,

Устоз Эркин Воҳидга бир чопон
бўлолмагай[5, P.461].

(If they make a fabric from a hundred of Sirojiddin Sayind’s works,

They all will not be able to make an oriental robe (chopon) for a master Erkin Vohid).

The poet confesses that despite of all his achievements, everything he managed doing and writing for his motherland is nothing in comparison with the deeds of the great poets mentioned in his poem. Being hard to himself, he states that he is not satisfied with all he could do for his motherland and this encourages readers to think of necessity of more careful serving motherland.

Conclusion.

While working in the genre of ghazals, Sirojiddin Sayyid continued traditions of the ghazal-writing and at the same time he created a new approach to the traditional poetic images of our classic literature, enriching them with a new meaning. As a result, the archaic forms and topics found their ways to the hearts of the modern generation to serve for enhancement of today’s morale and human relations.

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⁴“Qasida” (ode) and “doston” (epic poems) are genres of Oriental classical literature