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, munojot, ruba’i, ghazal, matlaa, maqtaa, fard, muhammas, thematic composition, frame elements, mystical ideas, arud meters, barmq meter.

Language: English

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

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, muhammas, quartet. Among them there are the quartets, ruba’is, ghazals, muhammas and fards included into his poem series and collections, such as "The Amazement of the Hundred Oh-s, Zahiriddin Muhammad Babur..." ("Уз ох, Захириддин Мухаммад Бобур..."), "The Practice of Ghazal" ("Ғазал машики"), "The Notebook of Ghazal" ("Ғазал даяфарий"), "A Bowl from Khayyam, a Goblet from Rumi" ("Хайёйдэн бир коса, Румийдэн бир жом"), "Night and Dawn" ("Тун била топн"), "Forty Hadithes" ("Қирк хадис"").

Materials and Methods.

Thematic content of Sirojiddin Sayyid’s poetry is extensive. It contains 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 muhammas 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 Sayyid 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,
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 “Ве” (“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” (“Қўҳна ғаёқал”), “Confession” (“Изхор”), “In the Commercial Property” (“Гикорат мулкида”), “My most beloved” (“Жоно дилим”), “Commentaries for my soul (feeling), while wandering in the city” (“Шахр аро шархи дилим”), “Sоqiyona” (“Соқийона”)

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” (“Газал машики”), “Notebook of Ghazal” (“Газал 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” (“Уйқусида айлагим келди”) of one of the poet’s ghazals indicatives 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 бўлайки бир кун уйкулик бахтимни уйготсам,

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 Sufism. This ghazal is an address to the person, who can pour the exact vine, the poet is asking about.
tuhibdirdi...”) and "The Old Tashbeh" (“Эски ташбех”).

Ghazal, which starts with “Инжа, нозик хол тушбидир...”, is in a ramali mussammani mahzuf meter (-V-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 тушибдир инжа бу лаб остида,
Тушмшш ул андиша айлаб ўнг эмас, чап остида.

Ушбу холлиниг холатидин сен менинг
холими кўр:
Қалб аро минг битта дую минг биттасин
калб остида.

Қошу миқтоналаридин ул холлинг катор
жаллоди бор,
Оҳир ўллумдир, ёронлар, бу катор 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 not under 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
tашбех”), Sirojiddin Sayyid describes a very
beautiful content creating the word game with “қирқ” –
“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 килди най бўлиб қирқ йил камиш,
Охларимдан, ёр, келиб қирққил камиш.

Қирқ камишлайдай кийма-кыйма
қирқ йиллим,
Бир камишмидир,ажаб, қирқ килкамиш
[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 “қирқкил камиш” (cut the reed) and
“қирқ килкамиш” (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 бирда 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).
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)” (“чалган рубобни” (musical instrument)”, “from the dreams and from the vines” (“Ҳам хаёлидан 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.

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

Pour me right now a vine from Surhon river.)

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

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.

(Not every poem and ghazal turned to make a divan, Namely, not every wind could turn into the storm.)

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

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

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 tukr words for “money”; Tenge is a currency in Kazakhstan; “Dinar” (Arabic word) is a currency for several Arabic countries; “green paper” – USD.
poet shares a philosophical idea of life he was able to obtain:

```
Хар элатниги ўз сунган кўшиғи бор,
ва зе
“Ўзбеким”дай касида дою доност
бўлолмагай.
```

(Every nation has its own song, they are leaning on (are proud of)
However, none of them could become a qasida or doston like “Uzbegim” did).

Асерлардан юзб 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 modern land and concludes:

```
Матоҳ килсалар ўз Сирожиддин Саййид шеъридан,
```

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

(If they make a fabric from a hundred of Sirojiddin Sayyid’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.

---

**References:**


---

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