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, barmoq meter.

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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 Poet,” “The Notebook of Ghazal,” “Yuz o’h, Za’hiriddin Muhammad Babur...” (“Юз ох, Захирiddин Муҳаммад Бобур...”), “A Hundred Oh-s, Zahiriddin Muhammad Babur...” (“Хамса” хайратлари”), “A Hundred Oh-s, Za’hiriddin Muhammad Babur...” (“Юз ох, Захирiddин Муҳаммад Бобур...”), “The Practice of Ghazal” (“Ғазал машики”), “The Notebook of Ghazal” (“Ғазалдафтаря”), “A Bowl from Khayyam, a Goblet from Rumi” (“Ҳайёйданд бир қоса, Румийданд бир жом”), “Night and Dawn” (“Ћун била тонг”), “Forty Hadithes” (“Қирқ ҳадис”).

Materials and Methods.
Thematic content of Sirojiddin Sayyid’s poetry is extensive. It contains about poems based 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 (uhroviy) meaning. Poems with spiritual (uhroviy) 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, бошидн оёгим дил букун"), radif "Ве" ("Вёл"), 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" ("Кўҳна ғаазал"), "Confession" ("Изгор"), "In the Commercial Property" ("Тийкорат мулкида"), "My most beloved" ("Жону диллим"), "Commentaries for my soul (feeling), while wandering in the city" ("Шаҳр аро шархи диллим"), "Союзона" ("Соклеена")

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 мавқи"). "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 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:

Наш хуш бўлайки бир кун уйқулик бахтимни уйғотсам,

1 “Союзона” 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.

Kechalar tori муїйдеқ белигра чирмашиб ёгсам [5, P.464].

(How good it would be, if some day, I wake my sleeping happiness up,
If the nights I spend twirling 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
goh курум, гох куйкалик,
Нозанин кўрдим у кун,
Бир нозанинким уйкулик
Қошу мижонлар қабоқлардан
ҳабар 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 maqtar (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"), "Ghalaz of Eid" ("Ҳайғат газали"), "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

Impact Factor:

| Journal | IF | Impact Factor |
|---------|----|---------------|
| ISRA (India) | 3.117 | 0.912 |
| ISJ (Dubai, UAE) | 0.829 | 0.156 |
| ESJI (KZ) | 0.564 | 8.716 |
| JIF | 1.500 | 5.667 |
| SJIF (Morocco) | 5.667 | 0.350 |

| Country | Impact Factor |
|---------|---------------|
| USA | 6.630 |
| Russia | 1.940 |
| India | 4.260 |
| Morocco | 0.350 |

Philadelphia, USA
тушибдири...”) and "The Old Tashbeh" (“Эски ташбех”).

Ghazal, which starts with “Инжа, нозик хол тушибдир...“, is in a ramali musammani 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 тушибдур инжа бу лаб остида,
Тушмийш ул андиша айлаб ўнг змас, чап остида.

Ушбу холнинг холатидин сен менинг холимни кўр:
Қалб аро минг битта дوغу минг биттаси калб остида.

Қошу мижгонлардин ул холнинг катор жаллоди бор,
Оҳир ўлгумдир, 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 in 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 “қирқ” – “forty” and “қилқамиш”- 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 қилдил бўлиб қирқ йил қамиш, Охларимдан, ёр, келиб қирққил қамиш.

Қирқ қамишдай қийма-қийма қирқ йилим,
Бир қамишмидир,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 homonymus “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 бирда Мажнун изтиробидин қўйинг,
Лайлию Ширин узар гулнинг ғулобидин қўйинг [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 bayats 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)" ("музика нингчалган рубобни"), "from the dreams and from the vases" ("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.

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

Among the creations of Sirojidin Sayyid, there are satirical ghazals, too.
Aҳли диў бўлма, замоннинг танбури ё соғи бўл!
Бир улусга бўл бўлисусу ё бир туманга қози бўл!

(Do not be a human of a soul, but be a tanbur of the world 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 шеъру суруд,
Танга бўлнгил ё динор ёл кўкис қози бўл! [5, P.451].
(In the houses, where (aqcha) money enters, poems and songs (joy) are heard.
Be a tanga, or dinar or that green paper3 be!)

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

Бу дунё эскилардан колган эски бир ривоятдир.
Умр недир бу дунёда? Бу беш кунлик саёҳатдир.
Фасл гар айни гулшандир, тафаккур хорзорида
Жисм недир? Гахи обод, гахи 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 Sirojidin Sayyid thanks to its meaning and style:
Ҳар қандай шеъру ғазал девон бўлолмагай,
Ёнки ҳар эсган 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 bayats, 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 Коҳира,
Сурхон бўлолмагай бири, Қўкон бўлолмагай.

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

The truth reveled 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

\[\text{Impact Factor:}\]

| СИРП | США | СИ | Польша | Казахстан |
|-------|------|----|--------|-----------|
| 3.117 | 0.912| 0.156| 1.940 | 1.500 |

2 The words “танбур” and “соз” stand for the national musical instruments
3 The words used here express the meaning of “money”. “Ақча” and “Танга” are a turk words for “money”; Tenge is a currency in

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

־Ҳар элатининг ўз суянган кўпшиги бор, вали
־“Ўзбеким”дай касида доностобўлмайгай.

(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 юзбур 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 килсалар юз Сирожиддин Саййид шеъридан,
Устоз Эркин Воҳидга бир чопон бўлолмай[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.

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