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SIRAJIDDIN SAYYID'S POETICS AND THE VARIETIES OF GENRES IN POET'S  
POETRY

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**ANNOTATION**

The article analyzes the classical lyrical genres in the works of Sirajiddin Sayyid. In particular, the article describes the poet's skill in the genres of ghazal and mukhammas, the uniqueness of the expression of the theme and idea.

**Keywords:** *tradition, preaching, ghazal, mukhammas, takhmis, dream weight, finger weight, thematic composition.*

Expressing the traditions of our classical literature in a modern way in accordance with the modern reader is one of the factors that show the unique style of Sirajiddin Sayyid's work. The poet considered classical literature as an invaluable treasure of the spirituality of our people, and in his works he tried to express the lifelong themes of classical literature. Sirajiddin Sayyid is one of the poets who writes in modern Uzbek poetry in classical lyrical genres such as ghazal, rubai, fard, mukhammas, quartet. While the poet's ghazals and mukhammas are dominated by romantic-intimate and socio-philosophical themes, the rubai, the quartet, and the individual strive to provide a simple interpretation of the spiritual content of classical literature. Sirajiddin Sayyid has about 40 ghazals. 7 of them are muqaffo ghazals, the rest are muraddaf ghazals. With his ghazals, the poet took modern ghazal writing to a new level. In his ghazals, he developed traditional romantic and mystical themes, and sought to present his new interpretations in beautiful forms, developing the ideas of the predecessor poets on the subject of spirituality. There are also epic ghazals in the poet's work, in which "... the experience is expressed through a short description of any event." Sirajiddin Sayyid also wrote in the mukhammas genre, one of our classic lyrical genres. We know that mukhammas means five in Arabic. Mukhammas is a lyrical genre based on five verses composed independently or in the style of a poet's ghazal, with the last two verses of the next verses of the muhammad rhyming the first verse.

Sirajiddin Sayyid's work contains 20 poems in the form of mukhammas in our classical literature. Sirajiddin Sayyid considered himself a teacher and wrote takhmis (poems) on the ghazals of classical artists who were influenced by his work. For example, they include: *Atoyi ("Unutti")*, *Mir Alisher Navai's ghazal ("Har kuning o'lsun Navro'z")*, *"Dog'ini Majnun qonatmish"*, *"Junun vodiysig'a moyil..."*, *"To yigit erdim..."*) to the ghazal of *Zahiriddin Muhammad Babur ("Bahor ayyomidur"*, *"Yoz fasli, yor vasli..."*, *"Jamoling vasfni, ey oy..."*), to the ghazal of *Hafiz Sherozi ("Ayladi Hofiz nasihat")*, *Furqat's ghazal ("Ko'zlari begona ermas..."* and *"Loladek yuz birla")* and *Sabir Termizi's ghazal ("Sochingday beqarorman")*.

Although the poet retains the title of the ghazal in naming some of his takhmis, but does not name some of them (like mukhammas in Alisher Navai's ghazal). Doing takhmis is not just a formality. Perhaps it is a test of the poet's skill.

Takhmis is a logical continuation of the ghazal to which the takhmis is connected. *"It is required that the poet, who is making a takhmis (poem), does not spoil the content of the ghazal, and that the verses he adds correspond to the weight, rhyme, radifi, and other aspects of the ghazal"*.

In Sirajiddin Sayyid's mukhammas, the muhammad "Dog'ini Majnun qonatmish" was created under the influence of Navai's ghazal. In Navai's ghazal, mystical ideas are transformed into divine love through figurative love Sirajiddin Sayyid's poem does not contain any mystical content.

*Yor ko 'rkin ko 'rguzubdur, bu go 'zal dunyo emas,*

*Bul mening ko 'nglum toshibdur, suv bilan daryo emas,*

*Men bukun oshiq erurman, shunchaki oshno emas,*

*Sunbulin Layli ochibtur, yel abiroso emas,*

*Dog'ini Majnun qonatmish, lolayi xumro emas .*

In Mukhammas, the ideas of Navai's ghazal were creatively used to describe the lyrical hero's experiences. However, in his poem "Junun vodiysiga moyil..." , he developed mystical and philosophical ideas influenced by the works of his predecessors through mystical symbols such as the valley of Junun, love, partav, may, saqi, boda:

*Mayingkim, ayonu noayonim asru, ey soqiy,*

*O'zimdin ham kechib, g'ayri makonmen asru, ey soqiy,*

*Bu dam yoningda xoru notavonmen asru, ey soqiy,*

*Hayotim bodasidin sargardonmen asru, ey soqiy,*

*Qadahqa zahri qotil quy, dag'i daf' et xumorimni .*

In Sirajiddin Sayyid's works, along with muhammads on romantic themes, there are also mukhammas on such topics as grief for the fate of the country and the transience of life. Zahiriddin Muhammad Babur's ghazal "Bahor ayyomidur" is a takhmis about the high mood and love of the homeland in the heart of the lyrical subject through the details of the landscape, such as spring, clouds and grass:

*Bulut ermas, ko 'k uzra tarqagan ko 'ngil gumonidur,*

*Gumon qilmaq bu damda begumon dilning ziyonidur,*

*Ko 'kargan xor ila xaslar tiriklikning nishonidur,*

*Bahor ayyomidur dag'i yigitlikning avonidur,*

*Ketur soqiy, sharobi nobkim, ishrat zamonidur.*

The lyrical subject in the first verse dispels the doubts in his mind that spring has come. In the last verse of Mukhammas, the lyrical subject realizes the essence of the secret in his heart under the influence of the emerald grass, which inspires the soul. The fact is that he is a child of his country (Andijan), no matter where he lives. Sirajiddin used Sayyid Babur's ghazal of the same title as a poetic means of expressing his thoughts on the love of the country and patriotic ideas.

Sirajiddin Sayyid developed the themes of classical literature on the basis of new interpretations, tying takhmis (poems) to the poems of master poets, as well as independent mukhammas, as in classical literature.

In Sirajiddin Sayyid's collection, "*Qirq hadis*", we see quatrains based on the influence of our classical literature. Arba'in is derived from the Arabic word "arba", meaning "forty", and refers to the art of expressing the content of forty famous, authentic hadiths in poetic weight, or more precisely, in one rubai. Such works served to make it easier for ordinary people to understand the content of the hadiths and to keep them in their memory for a long time. The tradition of creating "Arba'in" can be seen in the works of Imam Navawi, Abdurahmon Jami, Navai, and in the literature of the independence period in the works of Abdulla Aripov ("*Hikmatlar sadosi*")

Sirajiddin Sayyid gives "*Qirq hadis*" under the heading "*Yaxshilik eskirmagay*" ("*Goodness does not become obsolete*"). By expressing the hadiths that touched the poet's heart in a poetic way, he conveys the meaning of life and life to people, emphasizing that admonishing a person to make purification and becoming a perfect person a program of his life will never become obsolete. At the same time, it urges man to live a good life and not to sin in a "world without a hundred thousand souls." Sirajiddin Sayyid's "*Qirq hadis*" is notable for continuing the unique tradition of writing Arba'in and taking an preaching approach to it. The poet gives the poetic meaning of forty hadiths through the art of "*iqtibosi xall*" ("*quote solution*"). "*Qirq hadis*" is a work of unified compositional composition, unlike the Salafis, which is based on the weight of a finger. While writing in classical lyrical genres, Sirajiddin Sayyid, firstly, continued the classical literary tradition, and secondly, took an preaching approach to the traditional poetic images in our classical literature, enriching it with new content. As a result, the old theme has found its way into the hearts of modern man and has served them in today's moral and human relationships.

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