



Philosophical Content in Small Lyrical forms of Sirojiddin Sayyid (On the example of S.Sayyid's collection of poems "Kungil sokhili")

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ABSTRACT

This article analyzes the lyrical poems of Sirajaddin Sayid, the peculiarities of his philosophical thoughts in his quatrains.

Keywords:

artistic research, small genres, quatrain, lyrical hero.

Sirojiddin Sayyid, one of the poets with his own way of education, contributes to the development of modern Uzbek poetry. Along with the breath of the epoch, the atmosphere of resin compounds has an emotionally-expressive effect on the reader. We all know that this is the result of the poet's artistic research. Therefore, in the education of the poet S. Sayyid, as a result of artistic research, a number of forms appeared. Of course, one of the main phenomena influencing this artistic pursuit was the influence of world literature and the literature of well-known educators in the literature of the fraternal Turkic peoples. Therefore, it is noticeable that lyrical forms of man are widely used in the formation of resin. In this article, we will talk about the issue of the artistic narrative of philosophical thinking in the quatrains of the poet S.Said.

Speaking about lyrical forms, the scientists O. Gailyeva¹ in the poetry of the Turkic peoples, looking at the phenomenon of the emergence of this artistic form, the genesis

of this phenomenon undoubtedly depends on the oral tradition of the Turkic peoples, on the sources of classical literature, and, most importantly, on the lyric forms of modern human poetry notes that they go to learning experiences.

In fact, the above-mentioned literary influences can be seen in the lyrical additions that are common in the upbringing of modern Uzbek poets. For example, the poems of S. Sayid, which we have studied, includes quatrains, trinities, binary poetic forms, which have their own properties, composition, content, melody, symbolism, phonological properties, but they include classical folklore, it is understandable that the models also have the literary influence of the educators of world literature.

For example, the poet S.Sayid in the following quatrain:

My God, thank you for giving me an eye,
Again you spoke fluently to my tongues.
You sheltered me yourself,
You gave me another loyal friend like my own heart²

¹ Gailyeva O. Garezsyzyk dawiry turkey khaliklar lyrykasinda formalik izlenysler ham olardyn typologyasi. Doc dyss. Nukus, 2019. – p.

²Sayid Sirajaddin. Kungil sokhili. Turtlyklar. – Tashkent: Uzbekistan yozuvchylar uyishmasy, 2004. – p.7.

Philosophical reflections on the birth of man, the origin of man, that is, the belief that God has given man a tongue to speak, an eye to see, and a child, speak in the language of a patient hero that man must be thankful in this world. In the next fourth line of the poem, a person depicts the arrival of a friend of his beloved in accordance with his personality in the form of "You have given a loyal friend as your own heart." As mentioned above, these philosophical thoughts are grouped into four lines, forming a single paragraph. In appearance, this compound resembles a rubay(quatrain) shape. That is, four lines of 11 joints, each line consisting of two joints, in the aaba form, the size of barmak is written. You can see that the classical traditional form has been developed in the collection. For example, the poet innovates the concept of gratitude, which is characteristic of the teachings of tasawwuf. In other words, in the classical verses of Sufism, the supplication to God is more reflected, and in the quartet of the poem, the ideas of gratitude to God are more widely reflected in the language of modern heroes. Therefore, in the finale of the poem, the gratitude and honesty of a patient person from this world is told in the language of a modern hero. Secondly, the novelty of the poetic style is striking. The lines of poem consist of 11 joints. Thirdly, in the classical rubai, the lyrical protagonist was limited to expressing his thoughts, grievances or inner feelings, while in the modern quatrain is found an artistic tone of action, awakening the reader, looking to the future with great confidence. At the same time, the widespread use of alliteration in the mixture, along with redif, gives melody to the poem. For example, in the first line of the poem "kuz berding", in the second line "suz berding", in the fourth line "dust berding" the consonant sound "u" is repeated in three lines, in the third line the word "uzingdan" is repeated with the sound "u". also do a great artistic service.

The poet S. Sayyid:

Child, I see you,
I see your every step,
You are my lost lamb,

I'm looking for those fields³

In this quatrain in the form of a rubai, the author describes the birth of man, the period of his adulthood in terms of the unity of time and epoch. That is, a person's childhood is a happy period in the arms of his parents. The lyrical protagonist longs for his childhood when he grows up. "I'm looking for those fields,"

In the fourth line, the repetition of the word "I" at the beginning and end of the verse reflects the mood of the lyrical protagonist, strengthening the intonation to give a sense of childhood, his love, childhood. That's why the poet says, "You are my lost lamb," in an allegorical, animated way.

Shayir also develops the nostalgic feelings of his childhood in the following quartet:

If I repeated my years one by one,
I'll go back to you, I'll come back one day.
Childhood, to your hail, to your rains
I would like to ask myself a lot⁴

The lyrical protagonist, who misses his childhood, tries to count the years and years of his life, and in the second line of the quartet he repeats the words "I will return" to the return of this childhood. Here the poet strives from tradition to innovation. That is, in traditional compositions, poets are often associated with high hopes and expectations for the future, and in these poems, poets miss childhood. The poet in the rain mimics human virtues. The condition of the rain is like a weeping man and reminds him. Therefore, the lyrical protagonist metaphorically describes the fact that he cried in his youth, but missed those weeping periods. In the next line, the sequence of the word "tuyib" shows that the description of the idea is doubled.

The poet's:

How much wealth is state soil, clay,
What kind of fruit is this? What is your
address?
My heart is lost, my friend.
What I am looking for is probably a soul?

³ Sayid Sirajaddin. Kungil sokhili. Turtlyklar. – Tashkent: Uzbekistan yozuvchylar uyishmasy, 2004. – p.10.

⁴ Sayid Sirajaddin. Kungil sokhili. Turtlyklar. – Tashkent: Uzbekistan yozuvchylar uyishmasy, 2004. – p.11

Classical poets Alisher Navay, Mashrab, Omar Khayyam and others. it is possible to see the development of philosophical ideas about the world, which continued in the creation of such poets. In other words, the metaphorical view that the world is transitory, and that a person is a guest in this world for five days, is described in the metaphorical view as "the world is a palace, a destination." However, the above composition of the poet S. Sayit with its compositional integrity, weight of thought and content of philosophical thinking differs from the composition of classical poets in the form of murabba, rubai.

For example, the lyrical protagonist expresses the idea of the world, the events that take place in it, the way people try to accumulate wealth in this world. But the poet tries to explain that all this is a destination for man, in the end, humanity will pass through this world and be buried in the ground on the basis of classical poetic traditions. However, the poet does not believe what he is saying and asks himself questions through rhetorical questions: "Nechuk ma`vodir bu? Nechuk manzildir?" However, the poet emphasizes that in this world, human beings should do good to each other and not lose respect for each other, in the line "My loss is heartbreaking, my friend." In the fourth line, "Maybe I'm looking for a heart?" reveals that the lyrical protagonist is trying to find a way into the hearts of contemporaries by asking rhetorical questions using stylistic figures. The lyrical protagonist is troubled by people's attitude to the human heart and dignity" My loss is heartbreaking, my friend". The method of rhetorical questioning used by the poet S.Sayid is very similar to the art of tajohuli orif in classical poetry. «Tajohul ul-Arif is a poetic act in classical literature. The verse used by Tajohul ul-Arif appears in the form of a rhetorical question, in other words, The poet does not intend to ask for something or to clarify something, but to use rhetorical questions to define the beauty of a friend or another similar situation, event by analogy,

comparison».⁵ Along with that, the antithetical method of "lost" and "look for" is widely used, and the poetic thoughts are concentrated in only four lines.

Contemporary poets of A.Sayid A.Aripov, A.Suyun and others wrote many poems about the world and human issues. Let us draw a comparative analysis of the poems of the three poets. For example, A. Aripov:

«The world is like the market,
Like the market, it makes sense.

I never saw either of them,
Someone who says my property is bad»⁶, –

In his poem, written in the form of a querty, the poet A. Aripov tries to explain the concept of the world in different ways. That is, he likens the way people live in the world to the market in a metaphorical way. The scientist O.Gaylyeva expresses her opinion about this poem of the poet. In other words: "In fact, if we pay attention and go to the market to buy something, of course, you will see that the salesman is praising his own thing. The poet depicts the world in parallel with the market in a metaphorical way and makes a serious "diagnosis" of the ecosystem. In the world and in the market, the poet thinks of "meaning"⁷.

Poet A.Suyun

«Hey, friend!

Although the light of the sun is equal to all,
I saw the world in a thousand ways⁸.

In this poem, the poet describes the lyrical hero in all its forms. I.e: " The sun in the sky shines the same light on everyone, everything is equal for people. However, the process of mastering them is different in life.

⁵ Kuronov D., Mamazonov Z., Sheralieva M. Adabiyotshunoslik lugati. –Toshkent: Akademnashr, 2013. –B. 304.

⁶ Oripov A. Mehr. Turtliklar. –Toshkent: Sharq nashriyot–matbaa aksiyadorlik kompaniyasi bosh tahririyati, 2004. – B. 231.

⁷ Gaylieva O. Gaylieva O Garezsizlik dauri turki khalyklar lirikasinda formalyk izlenisler ham olardyn tipologiyasi. dokt.diss. Nukus, 2019. // Gaylieva O. About the composite features of the trilateral art forms in modern Uzbek, Turkmen and Karakalpak poetry. Anglisticum Journal (IJLLIS), Volume: 7 | Issue: 9 |. September 2018. pp.27-33.

⁸ Azim suyun. Tanlangan asarlar. Birinchi kitob. – ToshkentGafur Gulom nimidagi nashriyot–matbaa izodiy uyi, 2009. –B. 166.

The poet therefore makes the world different; in appearance, in different colors. The poet is amazed by the interesting phenomena of the world, the supernatural world"⁹.

Thus, the three poets make appropriate use of the multifunctional nature of art in the illumination of philosophical ideas about the world, life, and the issues of life. In S.Sayid's poem he puts forward the idea that people should be at peace with each other, in friendship, and do good to each other, without offending people. In A. Aripov's poem, the poet compares the world as wide, in which human beings come and live in the same way as people gathered in the market. A. Suyun considered the world to be different in appearance, without comparing it to something. The opinions of A.Suyun and S.Sayid poets on the issue of understanding the world and illuminating the world came closer to each other. I.e, In both poems, he emphasizes the word "friend" and expresses his thoughts through rhetorical expression. In A. Aripov's poem one can see more traditional forms of poetics. For this reason, the content of the lyrical hero's spiritual notions about life expands and takes on a more humane color.

For this reason S.Sayid:

When you were born and when you left?

When you finish the pattern of goodness?

What's up, you've got to run,

O man, when you reach yourself?

The epiphoras(when?) built on the intonation of the question in the poem give emotion to the poet's thought written with excitement. By using a poetic rhetorical question, the reader will be able to pay attention to what he or she is going to say, and he or she will be able to respond to what is happening in the world. As a result, in a poetic couplet he poured out his philosophical thoughts about the affairs of this world. The rhetorical question of what good things a person has come to this world, and what he has accomplished, is given in a poetic way. For this reason, the poet connects endless poetic thinking with the destiny of mankind in the world, the characteristic of the person who

walks next to him - "O man, when will you reach yourself?" tries to describe through the question. The artistic and aesthetic content of the idea is expressed in the poem.

In general, in the poem of the poet S. Sayid we can see the gradual development of philosophical ideas about the world, the meaning of life, humanity in accordance with the skills of the artist. In other words, when the poet thinks about human life, he describes in his poems that he is thankful that he came to this bright world. Secondly, he believes that man's maturity and happiness in life is a gift from God to man. Thirdly, the fact that human beings live in this world and leave a good name after themselves means that they wish to do good and gain faith in the hereafter. This phenomenon arose as a result of the poet's artistic research, in which the scale of the artistic idea in the poet's poems, the master of words - the creator, equating his personal feelings with the word "I", often in a poetic way, national and sometimes universal. revealing the content.

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⁹ Gaylieva O.

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