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Analysis of Saidis Ghazals Written in Aruz

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Abstract: This article is devoted to the analysis of the ghazals of Nizomiddin Zakirov, a writer from Samarkand, who lived in the era of the former Soviet regime and, despite his young age, created in the style of traditional Uzbek classical literature. In the 1950s and 1960s of the Shura era, he was engaged in artistic creation along with leadership activities, wrote beautiful poems and ghazals under the pseudonym Saidi. At a time when the study and promotion of national literature and national values were severely suppressed, Saidi, despite being young, deeply studied traditional Uzbek classical poetry and tried to write ghazals like his teachers. In this way, he was greatly influenced by the family environment where he was born and brought up and the work of representatives of the literary environment of Kattakurgan, which has long been considered one of the centers of creativity and enlightenment. In many of his ghazals, he tried to reinterpret traditional metaphors and achieve originality. Saidi's works are important because they are sources that show the continuation and development of classical genres in Uzbek literature during the years of the Shura period.

Keywords: Shura period, Said, Noji, literary environment, Samarkand, ghazal, tashbih, classical poetry, artistry, skill.

I. INTRODUCTION

Nizamiddin Zakirov entered the world of poetry early. Noticing his bright talent, his grandfather - the son of Salohuddin Jalaluddin, a well-known intellectual-creator in his time - looks at his grandson Nizamuddin with special love, teaches him the secrets of poetry and art. He sees teacher Noji Nizamiddin, a well-known figure of the literary environment of that time, as both a child and a student. Noticing his talent, the teacher gives him the nickname "Soidiy", which means "growing", he looks at the young talent owner with great hope:

Soid ayladim uni mulaqqab,
So'z parchasini aylar murattab.
Soidki turur dahr faridi,

Abvobi fazo tutib kalidi. Nizamiddin, who grew up under the attention and education of two excellent teachers, won their love with his perseverance and hard work, and began to write meaningful poems. Saidi's writing of fluent and beautiful poems in different genres of traditional classical weight such as ghazal, mukhamas, masnavi, muvashshah, rubai is a clear proof of this. Here is a 16-year-old student of teacher Noji:

Qutqar, ey sho'x, meni zabun holi parishonimdin
Tinmayki hajr ichra checking oh ila afg'onimdin

As the author of the book noted, the mukhammasi he wrote to matla'li's ghazal, "This is a practical example of teaching mukhammas in place" and also shows that the great teacher recognized the young talent as a poet. Most of his poetry was written between 1947 and 1952, when he was between 16 and 21 years old:

Ko'rmasin bu boshingiz g'amni aslo,
Turing Nojiy bo'lib dunyoda yakto

At first glance, these verses are a good wish of a student who has been accepted to the school. But Saidi used the art of inspiration in this place and used the word Noji in two meanings: The first meaning is to be a poet Noji and be unique in the world. The second meaning: Nojiy (Arabic word means "saved, saved") means that your head will always be saved from sorrow, freed from sorrow. Here in this verse Saidi uses the art of allusion very subtly: A flower that sleeps alone in the garden

Let Saeed play at first, if we pay attention to the first stanza, we will see that a specific simile is given here: if the lover lies alone in the garden, it is not the wind, but the flower that can play the music. A lover is jealous even of a flower. A very subtle and beautiful analogy. The next verse: Let Saïd play your zulfing, not the flower. The first meaning of the verse, based on the art of Iyhom: Let Saïd play the zulfing in secret; the second, Saeed, let the secret light up. Each of Yosh Saidi's special attitude to the word that requires the weight of aruz

Suv bilan samak zinda, men tirikman sen bilan,
Tashlama judolikda, tinglagil mening zorim

He used the Arabic version of the word "fish", and in another place he uses the Persian-Tajik version. Skillfully uses metaphors:

Ko'yingda fig'on aylar gulzorda qo'yib bulbul,
Ko'rmoqqa erur mushtiq qo'llarda mudom mohi.

It is true that the nightingale sings and sings in the flower bed. In Saidi's verse, the nightingale is not in the bed of a flower, but in the bed of a river, which is more beautiful than a flower. Who was the fish in the lakes longing to see him? In such places, it can be seen that Saidi mastered not only the poetics, weight, and style of traditional classical poetry, but also philosophical and mystical ideas, which were considered the main idea, and tried to create new interpretations. Loyiq et hoki qadam bu ko'zlarim amor erur, Yoki bu ko'z ustidan qil bir yo'la raftorlar. It is known that in ancient times, camels or elephants were saddled with saddles, and the feet of the person riding on the camel stood on these saddles. The young poet creates a beautiful artistic principle from this life situation (based on the location of the eyes on both sides and the circular shape): You are the love of a lover, let the soil of your step touch my eyes. At least walk over my eyes. While this use of traditional allusions is characteristic of classical poetry, Saidi avoids repetition. He wants to take a new approach to the image objects used before, and he achieves this:

Har tomon oppoq, topilmas bir qizil gul donasi,
Aylamak bo'ldi muyassar qon-la gulzor ustina.

A flower is a symbol of vitality, life in classical poetry. The juxtaposition of the image of a flower with logically close images such as a nightingale, spring, flower garden, spring, and face is characteristic of the traditional style. However, in Saidi's verse above, we see a different approach, deviating from this tradition: He unexpectedly connects the image of white snow and a single red flower by contrast. He is happy that he (the lover) was able to turn the white snow, where not a single red flower can be found, into a crimson flower bed by painting it with his own blood:

Dog'landi ko'rib yuzingni orazi xurshid,
Olamda o'zing shu'lai ashfon ko'rinursan.

It is obvious to everyone that there is no spot in the sun. In particular, allusions and adjectives related to the spot on the moon are not new in Eastern literature. But why is the face of the sun stained? - Yor's face is so beautiful that the sun was stained by his beauty. It is worth noting that the art of guluv used by the young poet fully justified itself. Of course, the phenomenon of solar eclipse, which happens every now and then, is not left out of consideration. It is not easy for a budding young poet to control the storm of emotions in his heart. Perhaps because of this, he turns to the art of exaggeration with youthful exuberance to express his feelings:

Suv tutsa bu olamni agar obi azobdek,
Bilg'ilki, ani ul meni giryonlig'imdan.

Here, in the confession given in this verse, the lover's devotion is again shown through the art of exaggeration:

Sochlaringni anbaru rayhon bilan teng ko'rmasam,
Torig'a bo'ynim bo'g'ulsin, anbarafshon sevmasam.

Although the young soul's use of the quality of "gado" in relation to itself seems a bit cheesy, it should be noted that it created a logically beautiful allusion by means of the words "choki giribonalig" and "gado":

Mardum qiladur hadya menga ko'rsa banogoh,
O'ylabki, gado, choki girobonalg'indin.

Bismil of a lover on the path of love is one of the traditional metaphors. The metaphor "Bismil" (Arabic for killing, cutting off the head) is used equally in Uzbek and Persian-Tajik literature and is mainly used in the following meanings: that the lover has become a victim of death:

Xoham, ki ba peshi poyi pokat miram,
Ay gul, nazare fikan ba in bismili ishk.
(Vadud Mahmud)

(Content: I want to die under your pure feet, flower, take a look at this love poem)

Elsewhere, the state of surrender from the eyes and eyelashes of the yor: (Content: I want to die under your pure feet, flower, take a look at this love poem)

Elsewhere, the state of surrender from the eyes and eyelashes of the yor:

Muroding bismilim, bas, bir qarosang,
Nigohing tiyri mujgondin qolishmas.
(Xorazmiy, "Muhabbatnoma")

In another place, the lover wants to show how much he is loyal to his lover with this loyalty:

Shamshiri jafu ayladi bismil bu boshimni,
Mashrab, sharari ko'yi malomat vatanimdur.

The unique approach of Saidi, who has mastered the works of classical poetry masters, is that he does not limit himself to words like "kiss me with the blade of love in the way of love" or "look at my condition": Sevgi tug'i-la ishq yo'lida aylasa bismil.

Qonim to'kilib sayrida yerlar chaman o'lsa. The situation after the bismil emphasizes the transformation of the land into a flowerbed from the blood shed, that is, it is possible to observe cases of the poet's creative approach instead of using traditional symbols and allusions. We can see the result of this creativity in this stanza:

Hijronida yig'lab yig'idin bo'lsa ko'zim ko'r,
Vaslida shifo chashmima ul piraxan o'lsa

Saidi does not directly use the names Yaqub or Yusuf as a talmeh. It refers to the story of the prophet Jacob and his sons Yusuf using the words hijran, weeping, blindness of the eye, wasl and pirahan. A lover whose eyes are blind in longing for a lover can be healed by her pirana. This, of course, does not mean bringing the lover's dress, but coming to the lover.

Elsewhere, he uses the word pirahan as a synonym for hoki step: Saidi does not directly use the names Yaqub or Yusuf as a talmeh. It refers to the story of the prophet Jacob and his sons Yusuf using the words hijran, weeping, blindness of the eye, wasl and pirahan. A lover whose eyes are blind in longing for a lover can be healed by her pirana. This, of course, does not mean bringing the lover's dress, but coming to the lover. Elsewhere, he uses the word pirahan as a synonym for hoki step: In Saidi's poems, the points of using the heritage of teachers are noticeable. From Babur's famous line "Taking my head, O Babur, I will go until my legs are gone" as the last decision of the lover, Babur gives a chain of logical observation using his mental conclusion in place of another conclusion:

O'ldim furqatingda, nazar ayla bechora qulga
Kelman "Boshni olib ketgum" degan ul qaroringa

The stanzas and verses included in the analysis show that despite his young age, Saidi thoroughly studied the science of classical poetry, and was closely familiar with the works of the great figures of Eastern classical poetry, such as Atai, Lutfiy, Navoi, Jami, Mashrab. At the same time, it can be said that the poetry of Nojiy, the well-known artist-poet of that time, and his grandfather Salahiy served as a school for the young talent. The study of Saidi's poetic works written in traditional genres is of special importance in the study of Uzbek literature and literary environment of the 20th century.

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