



THE RENEWAL OF CLASSICAL ARTISTIC AND AESTHETIC THINKING IN THE WORKS OF SIROJIDDIN SAYYID

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Abstract: *The first poem included in Alisher Navoi's Khamsa is the epic Hayrat ul-Abror. Poet Sirojiddin Sayyid, influenced by Hayrat ul-Abror, created his own collection of poems titled Khamsa Hayratlari. This article provides a comparative analysis of some poems included in Sirojiddin Sayyid's Khamsa Hayratlari.*

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Classical literature is an inexhaustible treasure, and the works of Alisher Navoi are a unique gem within this treasure. That is why in every era, literary figures turn to Navoi's works, learning from him and striving to continue the traditions of classical literature in their own creations. These efforts have given rise to distinct new experiences. In particular, Omon Matjon initiated the practice of interpreting Navoi's great *Khamsa* for contemporary readers in order to help them understand its essence. His didactic poem, *Ming bir yog'du*, holds significant educational value in understanding the essence of the *Khamsa*.

As Matjon notes in the introduction to his poem: *"It is difficult for any one person to fully comprehend the 'Khamsa'. This requires the labor of many and a harmonious perception. Each generation must show its own initiative in this regard."* Matjon experiences a sense of awe in reading every line of Navoi's *Khamsa*. This awe arises from astonishment and wonder before the miracle of genius. Literary scholar Ibrohim Haqqul briefly defines it as follows: *"Awe is the amazement of the mind at unexpected wonders, extraordinary and miraculous events. Awe is the astonishment of the human soul at the mysteries of the boundless universe. Awe is the magic of the heart."*

Navoi's work is like a sea full of pearls, which no diver can fully reach; its intellectual breadth is like the sky, which no traveler can fully traverse. Every literary scholar and creative individual strives to read and comprehend Navoi's works.

Navoi's aphorism:

*"It is not easy to stand in this field,
To match Nizami hand to hand,"*

has itself become a proverbial saying. Matching Nizami "hand to hand" is an even more difficult task. To interpret even a single verse, to grasp the meaning and essence contained within it, is extremely challenging. Taking on this formidable task, Sirojiddin Sayyid demonstrated his skill and courage and, continuing this experience, created the collection *Xamsa Hayratlari*. The poet's awe before the grand masterpiece of the great genius and wordsmith is not accidental. Commentaries on some lines of the *Hayrat ul-Abror* epic indeed intensify this sense of awe. In his commentary on the verses, the poet does not conceal his amazement: *"Line by line, verse by verse—layer upon layer of awe, page by page, epic by epic, book by book—full of awe. ...The wonders of Navoi never end. The wonders of the 'Khamisa' are endless."*

The study of the *Khamisa* reveals two distinct approaches in the two poets. Omon Matjon does not focus on individual poems; rather, through the prism of the heart, he conveys the wise ideas expressed in each epic—Navoi's great wisdom, his devoted concern for the people, the norms of human relations, the ruler's justice and care for the people in governance, the prosperity of the country, and the responsibility of each citizen. He gives vivid examples of how these ideas are expressed in the epics. For instance, he describes Navoi as an advocate of openness and free thinking. This is not without reason, as in all the epics of the *Khamisa*, Navoi requires that rulers allow openness and freedom of thought. Matjon explains it as follows:

"...Rulers compare their own judgments with the people's opinion,

Then they are called to pass judgment!

Otherwise, the people's tongue, heart,

Freedom, and hand are shackled.

A person is the child of one father and mother,

Yet he sees dozens of rulers in his lifetime?!

But the ruler and the citizen are also the children of the people?!

Being the child of the people means taking their dreams as one's own!"

These conclusions radiate from just two couplets—four lines—written by Navoi:

Aylama o'z ra'yingga ko'p e'tiqod,

Mu'tamad ra'yidin ista kushod.

Shohki ra'yini ko'p etti pisand,

Ra'y ko'rar el tiliga soldi band.

Sirojiddin Sayyid studies the *Hayrat ul-Abror* epic with diligence. The core meanings expressed in *Munojot*, *Na't*, and *Maqolot* are carefully sifted through his intellect, and the awe, lessons, and conclusions he derives are expressed in his own poetic lines. For instance, the poem *Nazm tog'ida* was inspired by the following verse from the fifth *Na't*:

Ranj tog'in qozmoq aning peshasi,

Tog'i aning nazmu tili teshasi.

In this poem, the meaning of the words in the verse is not explained literally; rather, the poet expresses his view that digging the mountain of poetry, as Navoi did, is the task of the creative individual, and that the mountain he has created and its language serve as the instrument of that labor. As Navoi himself noted, digging the mountain of poetry is extremely difficult and responsible, and as in Navoi's time, imitators and copyists persist in their endeavors.

Yuksalib borgaydir bu tog' bosh uzra,

Dil bunda bolg'ayu til tesha bo'lgay.

Mayda ma'dantosh yo chaqmoqtosh uzra

Ming bir mashaqqatu andesha bo'lgay,

says the poet. The thoughts in Navoi's verse pass through the poet's intellect, proving that the guidance of the great wordsmith remains relevant today, gaining even greater vitality and emphasizing faith and responsibility in literary creation.

The poem *Ulug'lar va kichiklar* arose from the impression created by the verse in the sixth *Maqolot*: "Whoever serves the great needs service, Whoever serves the small needs compassion." In *Ota va ona*, the poet adapts Navoi's aphoristic definition regarding parents: "Offer your head to your father's brow, Offer your body in devotion to your mother's head."

In the *Hayrat ul-Abror* epic, the "First Wonder" beautifully depicts dawn and sunrise. The line: "*Shom savodi asarin tiyra xok Subh supurgisi bila qildi pok*" elegantly expresses how the broom of dawn (the gradual brightening of the horizon) dispels darkness. Sirojiddin Sayyid conveys his admiration for this effect. In the fifth *Na't*, the verse "*Yo bu navo zimnida asrab mahal, Cheksa Navoiy so'zidin bir g'azal*" is included. In explaining this verse, the poet expresses his profound respect for Navoi, comparing him to a garden and considering himself a gardener, while the one who tends the hem is a guest, illustrating the humility typical of accomplished creators:

Qancha mehmon o'tdi, lek mezbbon o'shal,

Barcha mehmon ichra biz nodonimiz.

Navoi takes pride in the fact that he is a vast ocean, that our language begins with *Xazoyin ul-maoniy*, and that the *Khamsa* shines as five suns. No matter how high our fortress may be, without knowing and honoring Navoi, we remain humble and diminished.

To Navoi belongs—the love resides in the heart,

May our garden of the soul never wither.

From this name, a hundred thousand hopes arise across the land,

From this name, our times are illuminated.

Many of Navoi's couplets have become popular proverbs and aphorisms. In *Hayrat ul-Abror*, there are also numerous such lines, each evoking boundless admiration. Sirojiddin Sayyid draws attention to the most characteristic of these couplets—those that resonate with the spirit of our present day, offering lessons for the rising generation and wisdom to remember always.

For instance, in *Avvalg 'i Munojot*, there is a couplet:

Bo 'lmadi bas noqisu komilda farq,

Topmag 'ay el olimu johilda farq.

This couplet is written in the musaddas solim meter of classical prosody. Sirojiddin Sayyid composed a ghazal in ramali musamma maxzuf dedicated to explaining this verse. Its meaning: a person with faults (in character or upbringing) cannot be distinguished from a perfected, accomplished individual; likewise, the people cannot discern the difference between a learned scholar and an ignorant person. In the eight-couplet ghazal, Sirojiddin Sayyid provides vivid examples of what Navoi intended and what lessons should be drawn. He interprets that failing to distinguish between the imperfect and the perfect leads to confusion between the awake and the unaware, the ignorant and the virtuous, the foolish and the wise. The poet's reflections, inspired by Navoi's immortal couplet, heighten the impact of the verse and inspire readers to share in the sense of wonder.

Xolu zulfing yodidan, jon birla ko 'ngil bo 'ldi sel,

Qolmadi ko 'ngil aro, daryo bilan sohilda farq.

Turfa zorim, bul ajab, holim ko 'rib ahli zamon,

Qolmadi derlar zamonda, telbayu oqilda farq.

The *Xamsa Hayratlari* is not merely a scholarly study of the great wordsmith Alisher Navoi; it is also a literary-artistic method for promoting and celebrating his works. It represents the experience Sirojiddin Sayyid acquired through reading, studying, and engaging with Navoi's texts. In a similar vein, Omon Matjon once

created a *muhammas* dialogue based on Ogahi's famous ghazal with the radif *Ustina*. Likewise, the *Hayratlar* can be seen as Sirojiddin Sayyid's unique dialogue with Navoi's *Hayrat ul-Abror*. Through this dialogue, the poet's love for Navoi's works deepens, encouraging careful reading and a profound understanding of the meanings layered within each verse.

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