

## THE THEMATIC SCOPE OF SIROJIDDIN SAYYID'S WORK

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**Abstract.** This article discusses the thematic scope of Sirojiddin Sayyid's creative work. In particular, it analyzes the eternal themes reflected in his poetic and prose compositions.

**Keywords:** Creative style, literary themes, individuality, historicity, homeland theme.

The freedom of creativity that emerged as a result of independence became the main factor that opened the way to independent thinking. Moreover, creative originality manifests itself in the author's "self," in discovering one's own inner world, deepening the socio-aesthetic essence of poetic thought, and effectively using personal talent, worldview, expressive language, and artistic style. In this process, each writer's aesthetic perception of reality - shaped by personality, the function of the "I" in art, and the system of themes, images, ideas, and views - forms the stylistic identity of the creator. Indeed, the author's "self" gains importance only when it differs from other individual forms in literature; only then does it enrich the spiritual world of a person and the artistic culture of the nation.

Today, the stylistic diversity in modern Uzbek literature is one of its defining features. Style represents the essence of the artist the unique way of discovery and the expression of individuality. Creative individuality manifests in the worldview of the artist, his aesthetic attitude toward reality, the figurative methods of expressing it, and his specific word choice. Here, the personality of the creator, his intellectual scope, artistic taste, and the ability to convey profound meaning through the lyrical "I" gain particular importance. Individuality, in turn, is revealed at every stage of a writer's mastery in the selection and representation of themes, style, images, plot, and artistic quality.

In every poet's or writer's creativity, one dominant style can prevail, though this does not exclude the existence of other stylistic tendencies. Depending on the theme, genre, and creative inclination, shifts in stylistic approaches within a single poet's work become a means of expressing aesthetic attitudes toward reality. Such relationships emerge through the poet's worldview, creative talent, thematic approach, and originality in artistic discovery. Similarly, a certain author's ability to demonstrate diversity not only in style or thematic treatment but also across various literary genres and forms attests to their artistic maturity.

Among the notable representatives of Uzbek poetry, People's Poet of Uzbekistan Sirojiddin Sayyid stands out for his unique, people-oriented, and meaningful creative expression, as well as his contribution to both poetry and publicistic writing.

Sirojiddin Sayyid was born on October 30, 1958, in the village of Kundajuvozt, Sariosiyo district, Surkhandarya region. From his early childhood, he grew up in an environment of storytellers and epic reciters, surrounded by the world of fairy tales and legends. The folk songs he heard from his grandmother Oyibibi, his uncle Saidumar, and his cousin Islomiddin, as well as the poems of Abduvahob bobo and Vahob shoir, and the parables and stories told by his mother, Kholbibibi Nasriddin qizi, played an important role in shaping his poetic destiny. Sirojiddin Sayyid studied at the Faculty of Journalism of Tashkent State University (now the National University of Uzbekistan) from 1974 to 1979. His student years, filled with exploration and avid reading, trials and challenges, imitation and repetition, separations and longings, became a significant period that helped him find his own path and voice, shaping him as both an individual and a poet.

Sirojiddin Sayyid studied at the Faculty of Journalism of Tashkent State University (now the National University of Uzbekistan) between 1974 and 1979. Those years of study filled with exploration, intense reading, trials, imitation, and separation were crucial for his self-discovery, helping him find his own voice and establish himself as a poet and individual.

His first short story, “Xayrullaning komandasi” (“Khayrulla’s Team”), was published in 1972, when he was still in the eighth grade, in a national children’s newspaper. His first poems “Orzu” (“Dream”) and “Istak” (“Desire”) appeared in 1975 in the Tashkent University publication, followed by “Sevgi” (“Love”) and “Orzu”(“Dream”) in the Sariosiyo haqiqati newspaper.

His first poetry collection, “Ruhim xaritasi”(“The Map of My Soul”), was published in 1985 by the Ghafur Ghulom Literature and Art Publishing House. The book, described as “thin and modestly printed on rationed paper,” soon became widely known. However, the totalitarian ideological system accused the poems of being “devoid of ideas.” Not long after, his poem “Saksoninchi yillar”(“The Eighties”), published in “Yoshlik” magazine, brought Sirojiddin Sayyid wide recognition as a poet<sup>1</sup>.

After that, the poet’s books such as “In the palm of cool rocks” (1986), “The land of love” (1987), “Take care” (1990), “Affection remains, love remains” (essays and articles, 1992), “I burned” (1994), “The cradles in your home” (1996), “Learning about the homeland” (1996), “The country that has an owner” (2001), “Give your porches to the swallows” (2005), “The season of the heart” (2007), “Long live the rains” (essays, interviews, literary articles, 2007), “A hundred sighs, Zahiriddin Muhammad Babur” (poem, 2011), “Wheat-scented homeland” (poems, essays, articles, 2011), and “Open, oh flower, for it is time for the garden” (2014) were published. In 2018, the poet’s three-volume “Selected works” was published by the Sharq publishing house. It included the article “The heavy burden of being a poet” by the Hero of Uzbekistan, Ozod Sharafiddinov. The article was first published in the newspaper “Literature and Art of Uzbekistan” on October 29, 1982. Ozod Sharafiddinov expressed warm opinions about Sirojiddin Sayyid’s poetry, describing it as original creativity characterized by strong figurative thinking and deep philosophical insight. “Poetry without original poetic imagery is nothing more than a bare statue. To make a poem truly poetic, to give it life, deep thought is

<sup>1</sup> Mirvaliyev S., Shokirova R. Uzbek Writers. Tashkent: Gafur Ghulom Literature and Art Publishing House, 2016. p. 212.

needed along with poetic images and details. The poetic image is only a means of expressing poetic thought. That is why Sirojiddin's poems are so valuable<sup>2</sup>.

When studying the thematic scope of the author's works, it becomes evident that the theme of the homeland occupies a central place in both his poetry and publicistic writings. It should be acknowledged that throughout Sirojiddin Sayyid's entire poetic career, the image of the Motherland carries greater weight than any other theme. This is closely connected with the author's overall creative concept. It should be emphasized that "in Sirojiddin Sayyid's poetry, the feeling of love for the homeland is interpreted in a unique way. In this respect, he does not imitate anyone; instead, he finds his own distinctive means of expression and constantly strives to perfect his mastery. Comparing the homeland to a mother is not new. However, the poet discovers such a tone of lyrical interpretation that his verses flow naturally, and the sincerity of emotion involuntarily transfers to the reader's heart"<sup>3</sup>.

It can be said that the theme of love for the motherland appears as one of the most striking aspects of Sirojiddin Sayyid's creativity. Deeply aware that turning to this theme requires a writer to express it in an original way and with balanced measure, the poet does not depict the Motherland through empty praise or a chain of pompous eulogies. Indeed, the theme of the homeland is one that arises from within, illuminated by sincere emotions and genuine feeling.

When speaking about any writer's chosen themes or, more broadly, about the thematic range of his works, it is appropriate to approach the matter from a standpoint of relativity as discussed earlier in connection with the synthesis of style, theme, and genre. In Sirojiddin Sayyid's creative work, the synthesis of themes is revealed in every aspect of his personality and the social reality in which he matured. In most cases, the interweaving of themes becomes one of the factors ensuring the balance of scale among them. The poet is able to unite certain concepts so completely that such great ideas as the Motherland, the Mother, the School, and the Teacher become inseparable:

"We learned the sacred words 'Mother' and 'Homeland' in the truest sense within that blessed sanctuary. These holy concepts were inscribed indelibly on the tablet of our hearts by the humble, modest hands of our teachers holding white chalk. In this world filled with darkness and ignorance, our teachers engraved forever in our souls with those white words how vital books, knowledge, light, and enlightenment truly are"<sup>4</sup>.

In every genre where the theme of historicity is raised, the poet's heartfelt love for his homeland shines vividly through. In general, one can observe that in Sirojiddin Sayyid's poetry, epics, and publicistic writings, the theme of history occupies a distinct and significant place. The memory of ancestors and the reflection on the past have always been among the most cherished subjects for the writer. The image of the Mother also holds an incomparable place in Sirojiddin Sayyid's creative world. It should be especially emphasized that, in terms of thematic synthesis as well as from the perspective of the social and psychological determinism deeply rooted in our collective consciousness, it is impossible to imagine the concept of the Homeland

<sup>2</sup> Sharafiddinov O. The heavy burden of being a poet // S. Sayyid. Selected works. – Tashkent: "Sharq", 2018. p. 9.

<sup>3</sup> Jabborov N. Time. Measure. Poetry. – Tashkent: Gafur Ghulom Publishing House, 2015. pp. 170–171.

<sup>4</sup> Sirojiddin Sayyid. Works. Vol. IV. – Tashkent: "Sharq", 2019. pp. 464–465.

apart from the Mother, or the image of the Mother apart from the Homeland. Perhaps this stems from the poet's spiritual world - from the sacred and sublime notions deeply embedded in his consciousness and soul that Sirojiddin Sayyid always envisions and portrays these images as a unified whole. In his verses, the scent of the homeland and the longing for the mother merge into one inexpressible feeling, as reflected in his poetic lines:

The homeland is a great mother to us all,

Neither the homeland nor the mother shall ever be apart.

In this bright world, the mother stands alone,

In this bright world, the homeland too stands alone.

You are my only paradise, my mother you are,

You are my happiness, my pride, my hero in the field.

You are my one and only, my unmatched treasure,

O my Motherland my Uzbekistan<sup>5</sup>!

A distinctive feature of Sirojiddin Sayyid's creative work is that, regardless of the topic he chooses to explore, he never writes about something he does not know, has not fully understood, has not seen or experienced in life, or has not felt personally. When reviewing his essays and portrait articles, one notices that the author's attitude toward his characters is primarily objective, profoundly realistic, and free from exaggeration or artificial glorification. Each character he describes is portrayed not only through external traits but also in terms of inner depth and psychological essence. In doing so, he analyzes the spiritual world of his characters in harmony with the environment and the era they live in, basing his reflections on deep philosophical observation.

Every theme addressed in the author's works is inseparably connected with his bright creative talent. The realities of life are deeply interwoven into the core of his poetry and prose. The profound layers of meaning in his essays and literary reflections bear witness to the individuality of his artistic style.

In conclusion, it can be stated that through his sincerity and art imbued with goodness, purity, and love, Sirojiddin Sayyid brings peace to the human soul, expressing its emotional experiences and delicate feelings. A thorough study of his works further reveals the uniqueness of his style and the maturity of his poetic vision. Another aspect of his mastery lies in his ability to convey his worldview through every idea, reflecting specific transformations in literary development and national thought from the perspective of his creative "self."

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<sup>5</sup> Sirojiddin Sayyid. Works. Vol. II. – Tashkent: "Sharq", 2019. p. 393.

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