Issues of Artistic Skills in Siddiqi-Ajzi's Creation

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Abstract: The political-legal, socio-economic, spiritual-educational views of the period, the state of ignorance of Turkestan, which is lagging behind the development, are artistically reflected in the works of Siddiqi Ajzi. It is shown that the poet's literary skill grew and improved along with the life of the society, and that artistically perfect works were inherited from him.

Keywords: Art, artistic tools, allusion, diagnosis, exaggeration, “munojot”, irony, skill, style, feature of genres.

Sayidahmadhoja Siddiqi-Ajzi lived in a time of extreme conflict for our people. The second half of the 19th century, the first quarter of the 20th century... The conquest of Central Asia by Russia was the period of gradual alienation of a nation divided into three khanates from its values and beliefs formed over hundreds of years. Siddiqui-Ajzi, who felt and understood the processes of moving away from these values and beliefs, and who is among the few devotees of the nation, served for the protection of the country, nation, and faith with his pen and educational activities.

Of course, it is known that the poets who lived in this period were led by social tones and journalistic spirit. Along with contemporary artists such as Abdulla Avloni, Muhammadsharif Sofizoda, Khyslat, Tavallo, Haji Muin, Sirojiddin Sidqi, Hamza Hakimzada Niazi, Mirmuhsin Shermuhamedov, Siddiqi-Ajzi's works also show concern for the future of the nation and the country, striving for its freedom, and the tones of dying is clearly felt.

But at the same time, in Siddiqi-Ajzi's creative heritage, we can also find poems that describe social melodies, and social spirit in harmony with beautiful lyrical images and high artistry. One of the poems of the poet, which is an example of such high artistry, is a ghazal that begins with "Koranda lola yafrogin...".

In this ghazal, the poet tried to find new, completely original content from words and symbols that are widely used in lyrics, and it can be said that he was able to achieve this goal.

In the first stanza of the ghazal, the poet discovered a completely new meaning by means of the concept of "lola yafrogini"; which is used a lot in classical literature:

Ko’randa lola yafrog’in gumon etmang, chamandur bu,
Lisoni holi harfi darsi ibrat anjumandur bu.

Matla' begins with an address to the second person - the reader: "When you see a bright red tulip leaf in this scene called the world, do not think it is a meadow. On the contrary, this area is a meeting place where people speak in the language of the people, lessons and examples are taken."

In fact, the scene that the poet wants to draw our attention to is very surprising. The tulip leaf mentioned by the poet takes part in keeping the construction of the poem in a unified state in various situations throughout the ghazal. Tulip leaf - red. In the next stanza, he is compared to the blood of martyrs who died for the love of the country:
Shahidi xanjari ishq qonidin,
Ko‘runnish pardai nomus- lan xunin kafandur bu.

"This is the blood-stained shroud of the veil of honor from the coagulated blood of those who were martyred with the dagger of love for the country."

The poet manages to create a completely new, original image through the crimson leaf of the tulip. On the way of the love of the country, that is, knowing the love of the country as honor, the tulip leaf is looking at the blood-stained shroud of those who were martyred on this way.

In the third stanza, the poet returns to the theme of blood, but in a completely new interpretation:

Bu gulshan sahnida gul yafrog‘i rangi gumon etmang,
Qizormish xunu nohaq rangidin xoki vatandur bu.

The poet looks at the trampled and humiliated homeland, its cities and villages with the eyes of his heart. The motherland is staring at the soil of the country, which soaked the blood of its children shed in the way of freedom and restoration of justice. The leaf of the flower that grows from the soil of the land soaked in these bloods is as red as these bloods. The crimson leaves of the flowers on this gulshan stage are actually the soil of the Motherland that has absorbed the unjustly spilled blood.

In the fourth stanza, the poet looks down on the borders of the country, the cities, villages and roads of the country. He made its streets and stalls similar to the pieces of fate that were placed in the bosom of the Motherland. He compares the eyes of the oppressed, who are oppressed by the tyranny of oppressors, to a body that is scarred:

Diliklardur so‘qoqu rastalar gardun xaroshidin,
Tazallum novakidin yo‘qsa chok o‘lmish badandur bu.

The word "Diliklardur" means "tilikardir", i.e. "sliced", "cut". The influence of Azerbaijani and Ottoman Turkish language is strongly felt in the language of Siddiqi-Azri’s poems. In this word, under the influence of the Azerbaijani language, instead of the consonant "t", its sonorous pair "d" is used.

The word "So‘qoq" means "street". This is the Turkish pronunciation of the Arabic word "zo'qoqun" (زُقآق) for "street" [1].

The fifth stanza:

Sariqlar sohibin ko‘rduqcha quvvatlatma ummiding,
Tamaddun, ma‘rifat, urfon yo‘lida rohi zandur bu.

The first verse of this stanza is a bit more complicated. But we will try to comment anyway. The word "sohib" in the verse “Sariqlar sohibin ko‘rduqcha quvvatlatma ummiding...” is a multi-meaning, it has about ten meanings. Among these meanings (companion, partner, friend, companion, owner, boss, etc.), the meanings of "owner" and "master" seemed more appropriate in this place. The phrase “Sariqlarning xo‘jayinligini ko‘rib...[ before seeing the owner of the yellows]” can be interpreted as "seeing the owner of the yellows...". The full content of the byte is as follows:

"Don't get your hopes up when you see that the yellows are the masters of the Russians". Their mastery is a great obstacle to the path of culture, enlightenment and gnosis.

Sixth stanza:

Jiloyi zohir dorulfununining o‘lma maftuni,
Tag‘obun so‘i ta‘siri ilan dorul mihandur bu.

The phrase " Jiloyi zohir dorulfununi" refers to the world and its glimmers. The dictionary meaning of the word "Tag‘obun" in the second verse is "to deceive each other", "to harm each other" [3].

The name of one of the Surahs of the Holy Qur'an is also called " Tag‘obun ". One of the names
of the Day of Resurrection is called that [4].

The word "mihan" in the phrase "Darul mihan" has two meanings: 1) in the form of مِحَن, it means "trial", "test", "hardship", "difficulty" [5]; 2) in the form of مِهَن (the first مِهْنَة - mehnatun) in the sense we use now, that is, means "craft", "skill" "work", "profession" [6].

The general content of the stanza is as follows:

"Do not be fascinated by the glimmers of the external world, that is, the visible glimmers of the world that attract a person by themselves. As a result of the bad influence of people deceiving each other and harming each other, the world space has become a house of hardships and difficulties.

Throughout the entire ghazal, the poet has been connecting thoughts together, systematically, in a chain way. That is, he tries to find the roots and sources of the calamities that have fallen on the nation and the country. He paints the state of the country - the Motherland, the scene of its tragedy with artistic symbols and appropriate similes. And finally, in the stanza preceding this eulogy, he gives his conclusion.

A hadith has been narrated from the Prophet saying that Allah will not correct a people until they correct themselves. In the above verse, the opinion according to the content of this hadith is given as the conclusion of the poem. That is, the people who have made a habit of deceiving each other and causing harm to each other, until they correct themselves, Allah Almighty will not correct their deeds.

In praise of the ghazal, the poet concludes his opinion with a rhetorical question:

Kesilmak millat islomi dasti sa'yi, ey Ajziy,
Falokat mazhari o'lmog nedandur bu, nedandur bu?!

Meaning: "The movement hands of the Nation of Islam have been cut off. O Ajzi, what caused such a disaster, what caused it?!"

Siddiqi-Ajzi did not come to this conclusion for nothing. He was well aware of the political situation on earth, in different nations. He deeply understood the essence of the insidious colonial policy of the European nations in the East, especially in the Muslim East, at the beginning of the 20th century.

In one of his poems written in 1916, Siddiqui-Ajziy addressed himself as follows:

Ey ko'zlarim, ochil, nazar ayla bu olama,
Boq har qabila holina avlodi Odama...
Ey tiynatim, tahsili irfoni shod o'l!
Ey siyratim, tajalliyi Haq nihod o'l!

It is not for nothing that the poet's open-mindedness allows him to deeply observe the state of the world. He went on a trip to Mecca at the end of the 90s of the XIX century. During the trip, he got to know the lifestyle, outlook, and cultural level of the people of different countries. He was in direct communication with them. Because Siddiqi-Ajzi knew Persian, Arabic, and Turkish well. This allowed him to exchange ideas with people of different nationalities during his trip to the Middle East, to get acquainted with their timely press materials, and therefore to be directly aware of the state of the world. Sources even mention that Siddiqi-Ajzi worked as an interpreter at the Russian embassy in Jeddah for a certain period of time in 1900.

Siddiqi-Ajziy lived and created in such a time that literature came close to the life of the people, socialized, lived together with the people, breathed together, and sought solutions to their problems. In this sense, it can be said that Siddiqi-Azzi also stood in the ranks of creative intellectuals such as his contemporaries Mahmudhoja Behbudi, Abdulla Avloni, Muhammadsharif Sofizoda, Saidrasul Azizi, Tavallo, Mirmuhsin Shermuhamedov, Hamza Hakimzada Niyozi, and with his knowledge and pen in the way of the enlightenment of the nation and its freedom, served.
Siddiqi-Ajzi was an enlightened, people-loving intellectual, and a man of pure faith. The correct faith of the poet is reflected in his ghazals, rubai and mukhammas, in the epic "Mir'oti ibrat", in his prose works, let alone in all his creations. In this sense, we tried to analyze one of the poet's ghazals in the spirit of prayer, where his artistic skills are relatively clear.

This munajat-ghazal of Siddiqi-Ajzi begins with the memory of the Creator's cabbage that covers the earth and the heavens: "O God, whose cabbage is the initiator and leader of the path of salvation! The people of rebellion relied on your forgiveness - they hoped." The word "usot" is the plural form of the word "osiy", that is, "isyonkor", "isyon qiluvchi". At this point, it should be mentioned that it is not permissible for a person, especially righteous people who are believers, to make fun of people who are going astray. In general, no one can make fun of someone for what they do, what they do, what they look like or what they believe. Because one of the greatest wisdoms of Allah is that the mocker can change the place of the one being mocked. There have been many such events in human history.

In this sense, you can't laugh at people of rebellion. Siddiqui-Ajzi knew this fact very well. Because God's doors of repentance are open until the Day of Resurrection. If God guides, every disobedient - sinful person will repent. It can lead to guidance.

At this point, it is worth mentioning a story:

"One rebel killed ninety-nine people. Then he tried to repent. He went to a monument and said, "I killed ninety-nine people. I want to repent. Will Allah accept my repentance?" he asks. Obid: "You have committed many sins. Allah will not accept your repentance." The traitor also killed Obid and brought the number of people he killed to a hundred. Then he went to a scientist and said: "I killed a hundred people. Will Allah accept my repentance?" he asked. Scientist: "Yes. Indeed, God's doors of repentance are open. Just leave the people you live with now. They are bad people. Then there is a village where repentant people live, go and live there."

The rebel went to the village where the penitents lived. On the way he died and the angel of death took his life. Then the angels argued about whether to take his soul to heaven or hell. The angels of heaven said: "He repented. He is heavenly," they said, trying to take him to heaven. And the angels of hell said: "He is a sinner. Killed hundreds of innocent lives. "His place is hell" and tried to take him to hell. In the end, the angels could not come to an agreement and presented the judgment to Allah. Allah said to them: "Measure the distance between the place where his life was taken and the village of the repentant ones. If the distance between the place where the soul was taken and the village of those who repented is close to the distance between the place where the soul was taken and the village where he lived, then it is heaven. If not, he ruled that it is hellish. Angles are measuring distances. The distance between the place of his death and the village of those who repented was closer than the distance between the place of his death and the village where he lived, and the angels of heaven took him away.

Second stanza:

Vorlig'ing vorlig' isbot edar,
Zotinga inkor etmaz hech zot.

Your existence proves your existence, that is, everything in the universe proves your existence. The poet says that everything from the millions and millions of stars in the space to the earth that has broken through the earth and is now emerging is a clear proof of His existence. As Shaykh Saadi said:

Daraxtlarning ko'm-ko'k yaproqlari har
Oqilga Xudoni tanitar daftar.

In the third stanza, the poet expresses a beautiful thought through the art of talmeh, referring to an event that is one of God's miracles:
"Noqa" means female camel. The people of Salih alayhis salam demand a miracle from him, that is, they demand that your Lord should bring out a ten-month-old camel from a large rock near the mountain. Salih prays to Allah. His prayer was answered, the rock split open, and a camel with a ten-month-old baby came out. The details of this incident are long. In the third verse, Siddiqui-Ajzi refers to that event and mentions the power of God.

In the fourth stanza, the poet expresses his opinion through the art of tazad:

Noqa chekub doshdan ishorat ila,
Dufrog’a ko’k din verib obi hayot.

Three pairs, that is, six words with contradictory meanings are used in the verse: Truth - falsehood, faith - disbelief, magic - miracle.

The meaning of the verse is: "Truth and falsehood mean faith and disbelief". Is magic equal to a miracle?!

The content of the verse is built on the basis of rhetorical questioning: Truth and falsehood, faith and disbelief, miracle and magic can never be equal. The question itself has an answer.

At this point, it seemed appropriate to mention some thoughts about magic and miracles.

Of course, magic and miracles are unusual, that is, events that usually do not happen to people, but happen out of the ordinary. This unusual custom is divided into several parts:


1. The literal meaning of “Mo’jiza [miracle]” is "to render helpless". Supporting these prophets is an unusual task given by Allah the Exalted. This work is given to the prophets so that their ummah will believe. Incidents such as the transformation of Moses' staff into a dragon, Jesus' healing of incurable patients, and Abraham's not burning when he was thrown into the fire are miracles.

2. If prophets are given unusual tasks before they become prophets, it is called "Irhos". Like when Muhammad saw true dreams for six months before he became a prophet, or when a white cloud overshadowed his head during his journey to Syria. The word "Ihros" means strengthening, support, foundation. That is, in the sense of empowering the prophet, preparing him to receive divine revelation.

3. **Karomat**. Unusual things that happen to saints. At the core of the word "Karomat" are the meanings of respect and generosity. Saints are also given this blessing by Allah Almighty. Alisher Navoi mentions the blessings given to several saints in his work "Nasoyimu-muhabbat".

4. “Ma’unat”. If an unusual thing happens to a person who is a believer, but without knowledge, it is called ma’unat. The word ma’unat has meanings such as "help", "benefit". This thing will be a help, a help provided by Allah the Exalted to that common man. When that person sees this blessing given to him by Allah, his faith is strengthened and his enthusiasm increases.

5. **Istidroj**. The fifth type of bad habits is called istidroj. The dictionary meaning of this word means "level by level". If an unusual act occurs from a disbeliever, it is called istidroj. By studying magic, a disbeliever commits an unusual deed, and by doing so, he descends step by step to the lowest place of hell. For example, during the time of Moses in Egypt, the Nile River flowed in the opposite direction on the orders of the Pharaoh.

It is clear that Siddiqui-Ajzi was aware of this information. That is why the above verse refers to those events in a concise manner.
Next stanza: 

Mahrami asroring emaz bir kishi,  
Kimga g’azab, kimga verursan barot.

In this fifth stanza, the poet prays to the Creator and says: No one knows your secret. No one knows whom you will make angry with and enter hell, or whom you will forgive and forgive his sins and enter heaven!"

Indeed, the mind of a person with a mind cannot comprehend the mysteries of the Creator's works. It may be that God's wrath is hidden in what appears to be grace, or vice versa. The poet acknowledges this great truth and pleads to God, confessing his weakness.

The sixth stanza:

Amr ila farmoningadur mustaid,  
Har damu har lahza hayotu mamot.

Meaning: At every moment, at every moment, life and death return to Your command and command, that is, they obey your rule and command.

The seventh stanza:

Olami ijodin taqrir edub,  
Do’rt anosir ila olti jihot.

The dictionary meaning of the word "Ijod [creation]" means "to create", "to make something out of nothing". The word "Taqrir" means "making a decision", "solving".

The meaning of the stanza: "You decided to create the world from four elements and six sides."

The four elements are earth, water, grass and air. Human nature is made up of these four elements. Earth and water are heavy substances, pulling down, grass and air are light, pulling up.

The nature of earth and water is merciful, and the qualities of these two are positive qualities. Temperance, modesty, humility, meekness and gentleness, clarity passed to man as properties of earth and water.

In classical literature, soil is used as an element that has many positive qualities. Khoja Ahmed Yassavi:

Ishq bobini Mavlom ochqach menga tegdi,  
“Tufroq sifat hozir bo’l” – deb bo’ynim egdi [7].

In another place, if he called for the occupation of soil quality:

Tufroq bo’lg’il, olam seni bosib o’tsin... [8]  
[Be earth, let the world pass over you]–

advises to break one's self-esteem, to be as humble as clay and to be self-possessed.

In the above verse, Siddiqi-Ajzi mentioned these four elements, which are the most basic elements in the creation of the universe in general.

The eighth stanza:

Hikmating asroriga voqif dagil,  
Kimsakim u sharh edar bu nukot.

The word "Dagil" is the imperfect form of the verb "edi", which means "not". This word was almost never used in the same form in the works of Uzbek artists who were contemporaries of Siddiqi-Ajziy. But it was widely used in the Turkish-Azerbaijani language. As mentioned above, the influence of the Turkish-Azerbaijani language is strongly felt in Siddiqi-Ajzi's work, especially in the language of his works. This word, that is, the word "dagil" is widely used in Uzbek literature in the works of poets who lived and created in the first half of the 15th century, in particular, Lutfiy. In the works of Sayyid Qasimi, Haydar Khorezmi, even this word was used as a radif in one of Lutfi's ghazals:
This word was also used a lot in the works of the talented poet Sayyid Qasimi, who lived in the first half of the 15th century: For example, from the story "The Gray Weaver Old Woman and the Merchant":

KO`YLAKU ISHTONG`A CHU LOYIQ DAGIL,
Har na baho birla muvofiq dagul [10].

This example shows that the influence of our classical literature on Siddiqi-Ajzi's work was very strong.

The word "Nukot" is the plural form of the word "Nukta". The dictionary meaning of this word means "a word with a delicate and deep meaning" [11].

The content of the stanza:

"Human who tries to interpret the subtle aspects of things in existence, no matter how wise he is, cannot know the secrets of Your wisdom."

In fact, as human knowledge increases, he begins to feel his own ignorance, and that what all mankind knows is not even an iota in front of the absolute knowledge of His Creation. Siddiqi-Ajzi mentions this fact in this verse.

And finally, the praise of the ghazal:

Zotiga maxsusdur oning baqo,
Ajziy, fano olamidur besabot.

In the praise of the ghazal, the poet mentions the eternal quality of the Creator and concludes the poem by acknowledging once again that immortality is unique to Him alone, and that all other things in the universe are ephemeral.

From the analysis of this munojot-ghazal, we can learn the artistic skill of Siddiqi-Ajzi's works, how pure the poet's faith was, and the scope of his scientific potential.

One of the facets of Siddiqi-Ajzi's artistic skills is revealed in his comic poems. The weight of comic works in the work of the poet is considerable. In these works, Siddiqi-Ajzi criticizes bad qualities such as ignorance, illiteracy, secularism, bigotry. The poet expresses these criticisms sometimes openly, sometimes ironically. Among such comic works, "True and False Intellectuals!" It is possible to include poems such as "O`zi anglovchiga", "Ulmolarga", "Chervon", Tajik chistons, "The Karomat [power] of Shahi Zinda Sheikh", "Juvonbozlik taraqqiyda".

It is surprising that in Siddiqi-Ajzi's work, there are no poems written on a romantic theme. This is explained by the fact that during the period when the poet lived and created, as experts say, literature fell from heaven to earth, became vital, came closer to life, became life itself. Siddiqi-Ajzi was born, lived and created in such a time.Naturally, the echo of the socio-political and economic life of such a period cannot but be reflected in the work of the poet. In this sense, it can be said that Siddiqi-Ajzi's literary skill grew and improved along with the life of the society, and artistically perfect works were inherited from him.

References


