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**THE INTERPRETATION OF THE THEME OF THE MOTHERLAND IN
SIROJIDDIN SAYYID'S POETRY**

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*“Motherland forever,”
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details.*

There is no creator who would not write poetry on the theme of the Motherland, who would not wave his pen. But each creator understands, perceives and describes this concept in his own way. Based on the analysis, the article reveals that in the works of Sirojiddin Sayid, poems on the theme of the Motherland form an integral artistic system. On the lines written by the poet, the Motherland is depicted as “deep furrows on the mother’s face.

The theme of the Motherland runs like a straight line through Sirojiddin Sayyid’s poetry. These verses, reflecting sincere feelings and emotions for the homeland, reveal the figure of a patriotic lyrical hero at their heart. The poems are diverse in terms of genre: they are written in fingertip poems, ghazals, dedications, and so on. “Sirojiddin Sayyid’s poetry,” writes Xoldor Vulqon, “is like a sturdy tree swaying in the gusts of the wind. This tree sometimes chirps, longing for the sounds of proud birds. In this poetry live the spiritual torments, griefs, joys, and yearnings of humankind. A fragile house, a wooden fence, a hearth at the edge of the yard, and a lonely boy silently weeping by it—the image of the wandering poet awakens love for the Motherland in one’s heart. The poet’s verses are sincere.”[1.5]

Indeed, S. Sayyid’s poems naturally and fluently convey the inner landscapes of the lyrical hero’s heart. This is also evident in the poet’s works about the Motherland. Certainly, there is no creator who has never written a poem or picked up a pen on the subject of the

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Motherland. However, every writer interprets, perceives, and depicts this concept in their own way. In Sirojiddin Sayyid's oeuvre, poems about the Motherland form a cohesive artistic system. In his verses, the Motherland appears "on the map of grandmothers' faces." Free from traditional similes and epithets, this poetic vision demonstrates the depth of the poet's understanding of this sacred concept.

On this matter, the renowned literary scholar N. Rahimjonov writes: "Sirojiddin is a poet who has flooded our literature with his rivers, mountains and plains, rains, swallows, and winds. His most cherished and devoted theme is the Motherland. When he speaks of the glory, wealth, and freedom of the motherland, he cannot contain himself." [2.152]

The poet's works such as Vatan Abadiy (The Eternal Motherland), Vatanni O'rganish (Studying the Motherland), Vatan (The Motherland), Vatan Nadir (The Rare Motherland), Ilinj, Vatan Yodi (Memory of the Motherland), and Bag'ishlov (Dedication) confirm these observations.

The poem Vatanni O'rganish, written in four-line stanzas in fingertip style, stands out among other poems on the same theme. Filled with national spirit and patriotic emotions, this poem conveys the poet's understanding of the Motherland with profound depth.

Men Vatanni na kitob, na
Jaridadan o'rganganman.
Momolarning yuzidagi
Xaritadan o'rganganman.
Bobolarning tayog'i-yu
Chorig'ini ko'rgandayman
Men Vatanni so'rilardan,
So'qmoqlardan o'rganganman.

Carrying an immensely educational and moral meaning, these lines present the poet's artistic interpretation of studying the Motherland. That is, he claims to have learned about the Motherland from "the map on grandmothers' faces." This is a unique artistic device. The map on grandmothers' faces represents the traces and wrinkles left by years. In every line, the poet senses the Motherland.

Similarly, the ancestors' walking sticks, boots, fences, and paths are words that reflect scenes of our national life. In other words, the poet understood the Motherland through the people and things closest to his heart.

Kinolarmas, bul Vatanni
Minorlardan o'rgandim men.
Oq lattalar hilpiragan
Chinorlardan o'rgandim men. [3.23]

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The concept of studying the Motherland deepens with each passing line. Indeed, the Motherland is revealed in minarets that speak of ancient history and in plane trees that reflect the homeland's millennia of life.

In this way, the Motherland is mirrored in the poet's lines through khanaqahs, sunlit plains, and sand dunes, in images such as "coffins arriving from Afghanistan" and "hearts left behind in the mountains." Most importantly, the poem is imbued with a poignant and solemn spirit.

In the four-line stanzas of his fingertip poem *Vatan* (The Motherland), the poet's verses are overflowing with love and devotion to his motherland:

Dil porasi, ko'z qorasi sen o'zingdirsan,
Mening ko'nglim sen aslida, sen ko'zimdirsan.
Tomirimda tomir yoygan ilk so'zimdirsan.
Ilk og'rig'im, ilk yomg'irim, naysonim Vatan.

This poem has been set to music by our nation's celebrated singer and musician, Ozodbek Nazarbekov. If one pays attention, it becomes clear from each line of the poem how broad and profound the concept of the Motherland is. Indeed, the poet compares the Motherland to a piece of the heart, the pupil of the eye, the first word spoken, and finally, the ney-sound—the first spring rains.

This is no coincidence. Truly, the piece of the heart represents the human heart, the most vital organ, without which life cannot exist. Hence, the Motherland is as essential to a person as life itself. Similarly, just as light manifests in the pupil of the eye, the Motherland is cherished in the human heart like the pupil is to the eye.

Valilardan ibrat so'ylar juldur sahrolar,
So'ldi qancha saltanatlar, qancha tug'rolar.
Maqbaralar aytsin lekin, aytsin Zuhrolar:
Yer ostidan suhbat aylar hanuz Kubrolar,
Termiziylar bedor yotgan qo'rg'onim, Vatan. [4.108]

In these lines, the poet expresses his ideas about the Motherland through vivid imagery. In doing so, he employs literary devices such as adjectives, personification, and allusions. For example, the "stormy desert" is an adjective, while the poet's contemplation of it represents personification, attributing human qualities to the landscape. Through this, he reflects on the history of the Motherland.

Furthermore, by alluding to patriotic figures such as Najmiddin Kubro and the hadith scholar Termiziy, the poet creates symbolic associations. In other words, Sirojiddin Sayyid implies that because great personalities have inhabited this land, the soil of the Motherland is sacred.

Bo'ronlari tulporlarga tunlar yol bo'lgan,
Bir o'g'loni chinor, biri majnuntol bo'lgan.

Temurlari ot minganda jahon lol bo'lgan,
Jahonlarga timsol shohu sultonim, Vatan.

The poem Ellikqal'a Tashbehlari evokes warm feelings in the reader. About this poem, Rustam Musurmon writes: "Human hopes and noble aspirations lead the world to perfection. In our great cultural monument, the Avesta, the idea of 'good intention, good word, and good deed' is honoured for a reason. A person can fulfil these three conditions. If one believes in the results of one's good deeds, it brings prosperity to the people and the homeland."

The poem Bag'ishlov is imbued with the spirit of a qasida:

Quyoshu oy kecha-kunduz azal posboni bo'lgan yurt,
Go'zal Cho'lponlari-yu ham go'zal osmoni bo'lgan yurt.
Sen, ey, sha'ni balandu ham baland ayvoni bo'lgan yurt,
Tikilsam gar, sevinchdandir, ko'zimdan ketmagay namlar. [4.110]

In the second line of the poem, the poet skilfully employs the art of wordplay. Here, the word Cho'lpon is used simultaneously as both the pen name of the poet, Cho'lpon, and the meaning of a bright star. That is, the homeland is the Cho'lpon—the beautiful star, the poet, and the sky. The poet's eyes, which are fixed on the beauty of this homeland, never become tearful; instead, they are filled with joyful tears. These are tears of happiness.

Seni men xaslaringdan, saslaringdan o'rganib o'sdim,
Chinorlarday sabog'ing, darslaringdan o'rganib o'sdim,
Beshikdan men sening hikmatlaringga burkanib o'sdim.
Dilimda Yassaviylar, Termiziylar yoqdilar shamlar.

In these lines, a humble spirit prevails. Indeed, as Oybek writes: Vatanni sev, tuprog'ini o'p!

Har qarichi muqaddas bizga.
Cho'lidagi hatto quruq cho'p,
Jondan aziz yuragimizga.

The ideas of Oybek and Sirojiddin Sayyid are in harmony with each other. Oybek considers every inch of the Motherland, even the dry grass in the desert, to be close to the heart. S. Sayyid's thoughts are a logical continuation of this idea. The poet sings with great passion about how he has learned of the Motherland through the sounds of the land, how he grew up with this feeling embedded in him from childhood. The poet's mention of the cradle is not accidental. With this, the poet is suggesting that the understanding of the Motherland begins with hearing the lullaby of the mother. In other words, the feeling for the Motherland is like a lullaby whispered into our ears.

The poem Ilinj also reflects the poet's deep feelings of love for the Motherland:

Yurtim, menga zar kerakmas zarlaringdan,
Kipriklarim o'psalar bas gardlaringdan.

Men bir nasim bo‘lib keldim, men bir nasim,
Aytib o‘tsam deyman ko‘hna dardlaringdan.[5.32]

The literary scholar N. Rahimjonov writes about this poem: “The uniqueness of the poet’s creative individuality lies in his ability to select events and interpersonal relationships from our lives that ignite a great flame of inspiration in the poet’s heart. Through the poet’s artistic interpretation and the social-aesthetic generalisations of his thoughts, the essence of this small part of reality, which is related to the fate of the nation and the Motherland, becomes apparent.”[6.153]

Therefore, S. Sayyid’s verses, like the breeze that blows at dawn, bring beautiful feelings and thoughtful ideas to the hearts of readers, much like a refreshing breeze on a dewy morning. The poetic details in his work—dust, breeze, sound, meadow, leaf, light, and spring—serve to express the lyrical hero’s love for the Motherland.

Menga qadim minorlardan bir sas yetar,
Shul sas mening ko‘nglim oxir serfayz etar.
Menga dunyo kerak emas, bir xas yetar
Yassaviylar yotgan aziz yerlaringdan.
Oqsaroyga qay kunki yuz burgandim men,
So‘nmish shonu shavkating deb kuygandim men.
She’r aytishni sal-palgina o‘rgandim men
Chinorlarda yig‘lab yotgan barglaringdan.

The literary scholar Nurboy Abdulhakim, while analysing the poet’s passionate verses about the Motherland, specifically focuses on the poem Ilinj: “Sirojiddin Sayyid is a poet of sorrow. Even in his seemingly joyful expressions of beautiful poetic imagery, there are underlying traces of the soul’s torments, reflecting the grief of the people and the nation. The reason he writes about the Motherland, ‘whose verandas strive for light, where the sky and sun shine,’ with ‘tears in the eyes and youth on the face’ is precisely this.”[7.45]

Metaphorical artistic devices not only show the extent and depth of a poet’s creative imagination, but also reveal the intellectual and emotional profundity of the poetic meaning. In his poem Vatan, Sirojiddin Sayyid employs a concise style, yet the use of metaphorical devices helps uncover new layers of meaning in this traditional theme.

Yerda ham til bordur.
Tunlar qovushib, dilga yaxlit jon va tan
Ellik qal’alardan kelsa tovushing,
Tovushlaring kelsa tuproqqal’adan!
Men ham bir qo‘rg‘onday ketgum qorishib
Ulug‘ qo‘rg‘onlardan yaralgan Vatan– [8.58]

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The poet writes: “In the symbol of ‘Great Fortresses,’ the pride of the Motherland, its grandeur, the sense of honouring its history, and the feeling of being bound to its soil—this connection to the land means being a true child of this homeland.

”Bir parcha noniga qanoat qilgan,
Bug‘doy boshog‘idan sinoat qilgan.
Elim bor, yurtim bor – nomus, orlarim,
Oltin dalalarim, bug‘doyzorlarim. [8.12]

In the poem Bug‘doyzorlar (Wheat Fields), Sirojiddin Sayyid, in depicting the image of wheat fields swaying and gleaming like gold, uses metaphorical devices to uncover the hidden meanings of the symbolic imagery. The wheat fields are interpreted as the honour, dignity, sustenance, present, and future of the nation. The poet refers to the hardworking people as “eagles” and “falcons,” thus praising and celebrating the homeland.

In general, S. Sayyid’s poetry on the theme of the Motherland speaks of the ancient history, customs, and traditions of the homeland. Through his verses, the poet paints vivid landscapes of the Motherland’s natural beauty and sings with pride about the national virtues that are distinctly Uzbek.

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