

## Spiritual Arts in Ghazals

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**Abstract.** This article explores the intricate use of poetic devices in classical ghazals, emphasizing the transformative power of *istiora* (metaphor) and its superiority over *tashbeh* (simile). By analyzing key couplets, the study highlights how poets employ artistic techniques like hyperbole, personification, and metaphor to depict the intense emotions of love, separation, and despair. The repetitive refrain "yig 'ladi" (wept) serves as a central motif to express the lover's anguish, which is vividly portrayed through lyrical imagery and aesthetic finesse. These stylistic choices not only enhance the emotional depth of the ghazals but also render them timeless expressions of human vulnerability and artistic beauty. The article concludes by reaffirming the enduring appeal of ghazals in capturing universal themes with unparalleled poetic mastery.

**Key words:** Ghazal, Istiora (Metaphor), Tashbeh (Simile), Personification, Lyrical Imagery, Hyperbole, Emotional Resonance, Separation and Sorrow.

**Introduction.** In our classical literature, which has a thousand-year history, the issue of art has always been in the center of attention of poets. When it comes to the potential of a particular creator, attention is paid not to what he depicted, but mainly to how he depicted it. In particular, the skill of using poetic arts in literary works has been valued as one of the main aspects of artistic creativity in all centuries. It is known that poetic arts served to provide a more vivid and impressive expression of the ideas expressed in a work of art, a brighter embodiment of lyrical and epic images, and the verbal grace, musicality, and attractiveness of verses, couplets, and stanzas.

When evaluating the work of a particular poet or a particular work of art, special attention is paid to such issues as the essence and scope of the socio-political, philosophical-moral, educational-educational problems reflected in the idea expressed by the artist, the variety of poetic arts used simultaneously with the brilliance of artistic images, their logical justification, and their role and significance in revealing the content of the work. Poetic arts include figurative, descriptive expressions (tajnis, metaphor, simile, isiora, tarse', lafu nasr, kitobat, talmeh, issoli masal, etc.), the intonation of the work, the internal temperature, the temperature and actions of the heroes, and the means of describing their spiritual experiences (irony, hyperbole, tazod, ruju', lyrical digression, repetition, question-answer, etc.). These means play a major role in forming a lyrical character and revealing its characteristics.

The balance of content and form is clearly felt in Sakkokiy's ghazals. The reason for this is that the poet simplifies the poetic arts in the work, skillfully uses the artistic arts along with the meter and rhyme that ensure its effectiveness. Abdurakhmon Jami in his work "Nafahot u-l-uns" shows the arts as a "magical miracle", "creative power". However, he says that they should not be overly complicated and turned into problems, but should be used in a way that brings them closer to real life, gives pleasure, and "can be understood by everyday people".

**Analysis of Poetic Devices.** Exaggeration, which means "magnification" or "amplification" in Arabic, is the art of exaggerating and intensifying the state or action of an artistic figure depicted in

a literary work. In this type of image, the characteristics of the artistic figure are more clearly manifested and more vividly embodied before the reader's eyes. For example:

*In your absence, O angel, my body burned, my soul did cry,  
Time and time, from deepest grief, both my eyes bled tears awry.  
Furqatingda ey pari, tan kuydi-yu jon yig 'ladi,  
Dam-badam xud qayg 'udin ikki ko 'zum qon yig 'ladi.*

The verse describes the suffering of the beloved in the pilgrimage to the beloved with great intensity. The lover is burning in the pilgrimage to the beloved, and blood flows from his eyes instead of tears. The lover is suffering from the pain of separation. Through this kind of exaggerated image, the lover's appearance, inner state, appearance, and the passions raging in his heart are impressively expressed. The reader certainly feels the conditional nature of this kind of image, through it he understands the highest level of the lover's experiences in separation from his beloved, and is convinced that the suffering of the beloved's heart is truly extremely strong. For example:

*Before you shine a moon, yet today but a humble slave,  
Upon its face appear the marks, the wounds it bravely gave.  
Oydur sening oldingda bu kun bir habashiy qul,  
Tansa yuzida zoxir o 'lur dog ' nishoni.*

When a poet describes a particular character, situation, or action, he does not intend to convince them. However, such artistic images can create an idea of the highest level of the character, situation, or action being described, and the uniqueness of the image gives the reader aesthetic pleasure. For example:

*A rosebud it becomes, seeing your face within the garden's glow,  
The candle quivers, trembling so, amidst the gathering's show.  
Gul g 'uncha bo 'lar ko 'rsa yuzini chaman ichra,  
Titrar ko 'rub ay eli sham anjuman ichra.*

In the verse, a beautiful bride and a bud are embodied before the reader's eyes. The transformation of the flower into a bud at night, seeing the beautiful face of the bride, and the moon's admiration for the beauty of the bride, reveal the beautiful, unique art of the owl.

Examples:

*This frail soul of mine has borne such pain,  
No cure exists to ease its strain.  
Should the pious gaze upon your eyes,  
Even the steadfast would lose their ties.  
Tushti bu zaifjonimg 'a dardi,  
Olmaktin azin yo 'q ul davosi  
Ko 'zungni zohid ko 'rsa yo 'ldin ozgay,  
Necha kim bo 'lsa mahkam din ichinda*

**Metaphor** is one of the most common arts in Eastern literature, and it means "similarity". Describing the characteristics of an object or event through another object or event that has the same characteristics is called "similarity" or "metaphor". The purpose of metaphor is to clarify and sharpen the quality or function of the described object, and thus awaken the feelings of the reader or listener. It should also be remembered that metaphor arises in the poet's imagination as a result of his excitement.

*Bo 'yungtek butmadi bo 'ston aro sarvi ravon, ey jon,  
 Yuzungtek ham ochilmadi chamanda guliston, ey jon.  
 No cypress in the garden stands as graceful as your frame, O soul,  
 No blossom in the meadow blooms as radiant as your flame, O soul.*

In this verse, the height of the yor is likened to a cypress tree growing upright, and its surface is like a flowerbed with various beautiful flowers blooming. Therefore, a true metaphor is used here. The suffix "dek" is also an auxiliary tool in creating the art of metaphor. We can see clear evidence of this in this verse. In poetry, both the object of the simile and the means of the metaphor are often omitted. In this case, the metaphor consisting only of the mushabbih and mushabbihun bih is called "tashbihi muqayyad". The tashbihi muqayyad is distinguished by the strength of the metaphorical sign. For example:

*Dur tishing-u gul yuzungni angip oncha yig 'ladim,  
 Kim, menga ming navha birla abri naysan yig 'ladi  
 Your pearl-like teeth and rose-like face brought me to tears anew,  
 Till heavens wept with thousand cries, in stormy skies of blue.*

In the verses, instead of the phrase "your face is like a flower in beauty," a short, clear metaphor like "your flower face" is used, and the charm of the beloved is more vividly embodied. When this art is used, the elements of mushabbih and mushabbihun bih may appear more than once.

Examples:

*Bo 'stonda gul yuzungni ko 'rub uftanib,  
 Yuzi qizardi ko 'rdum aning infiolini.  
 Naytek bo 'yunguz arzusi tushg 'ali ko 'ngulga,  
 Ushshaq aro soldi nafasim zari-yu nola.  
 Seeing your rose-like face, the garden bowed in despair,  
 Its petals flushed with envy; I beheld its humble glare.  
 Desiring a glimpse of your reed-like frame, my heart began to yearn,  
 Among the lovers, my breath turned to sighs, and my voice to mourn.*

**A simile** is an art form based on the meaning of "giving an example" and citing a real-life event as an example in the second line of a poem as evidence for the idea expressed in the first line of the poem. The relationship - the logical connection - between the idea in the first line and the example given is often in a comparative direction, and the author's attention is also focused on the similarity between artistic thought and real life. In other words, the idea expressed in the first line is likened to a real-life event, and the images expressed by the poet correspond to the real-life event.

For example:

*Yuzingni qilur toza ko 'zim yoshi-yu ohim,  
 Gul toza bo 'lur topsa vale ob-u havoni.*

Here's the poetic translation of the couplet into English:

*My tears and sighs will cleanse the beauty of your face,  
 As water and air refresh the rose with gentle grace*

In this verse, the poet addresses his beloved, saying, "Just as a flower finds the right weather for itself, so too will my tears cleanse your face, and my tears will wash away the sadness on your face." The idea in the first verse is compared by giving an example in the second verse. That is, the flower and the lover are equated.

**Husni ta'lil** means "beautiful reasoning" in Arabic. This is the art of poetically presenting a reason for an event described in literary works<sup>1</sup>. Example:

*Saqqoqing kish baqosi o 'pkanidin,  
Jonim chok-u giribon pora-pora.  
The beauty of your chin steals breath from my chest,  
My soul is torn, my collar in shreds, distressed.*

In the verse, the fur around the lover's neck causes the lover's jealousy, and his soul is torn apart by jealousy. It seems that this kind of analysis served to reinforce the figurative idea of reason. The beautiful explanation given in the poem, as emphasized in Eastern literary studies, must be firm. If used in the sense of suspicion, then such reasons are called "shibli husni ta'lil," that is, "a doubtful beautiful reason."

*Tun chaman ichra niqobin olmish ul gul yuzidin,  
G 'uncha yanglig ' chok bo 'lmaq 'an hech giribon qolmadi.*

At night, within the garden, that rose unveiled its face,  
No collar stayed unravaged, like buds that lost their grace.

This verse describes the natural state of affairs in a supernatural way, likening the lover's removing the veil from her face at night and the lover's budding into a state of being like a person driven mad by love.

Example:

*Ne tong munda o 'zin chok etsa g 'uncha,  
Aningdek bo 'ldi chandon pora-pora.*

Here's the poetic translation of the couplet into English:

*No wonder if the bud would tear itself at dawn,  
For none were torn as deeply as I, forlorn.*

**Tashxis – (A simile)** - the art of "animating" is the art of transferring human characteristics to animals, birds, inanimate objects. For example:

*Kun tushda ko 'rsa husn-u jamoling kamolini,  
Uyg 'onib ixtiyor etar o 'z zavolini.  
Should the sun at noon behold the beauty of your face,  
It would awaken, only to choose its own disgrace.*

or

*Tun kecha majlisda yuzung vasfidin kechti hadis,  
Jam ' hayrat 'tina yandi-yu so 'zon yig 'ladi  
At night's assembly, tales of your beauty were recited,  
The gathering burned in awe, and with tears, ignited.*

If we pay attention to the verses, we can see that a number of human characteristics such as dreaming, waking up, speaking, and crying have been transferred to the day and night.

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<sup>1</sup>Атоуллоҳ Ҳусайнний. Бадоев ус-саноев. Форсчадан Алибек Рустамов таржимаси. – Тошкент: Адабиёт ва санъат, 1981. – Б. 27.

The art of tashxis A simile serves as the basis for the arts of metaphor, especially the art of beautiful interpretation. For example:

*Iyd axshami nazarada ko 'rdi qoshing magar,*

*Gardun etagi asra yashurdi hilolini.*

The verse uses the art of husni ta'lil as a means of transferring human characteristics to the Eid evening. The art of ta'kkhis is widely used both in lyric poetry and in lyric-epic works, especially in dostans. By depicting animals, birds, inanimate and abstract objects in this way, certain ideas put forward by the author of the poetic work are more clearly expressed. The depicted lyrical or epic images acquire brightness, attractiveness, and liveliness:

*Qaddingni ko 'rub sarvi sihi irg 'a-yu boshni,*

*Qoldi tikilib behud-u hayron chamanida.*

*Beholding your stature, the cypress swayed and bowed its crown,*

*In the garden, it stood spellbound, amazed, and gazed down.*

The literary device of **laff and nashr**, meaning “gathering and scattering,” involves first listing several objects or concepts in a verse and then sequentially describing judgments or attributes related to them. The primary purpose of this technique is to emphasize and intensify the depiction of the mentioned objects or ideas. Poets often achieve this purpose through the use of similes or hyperbole. For this reason, laff and nashr can sometimes be referred to as implicit simile, as the poet appears to simply list objects and their attributes without explicitly employing similes or hyperboles. However, in reality, this technique frequently relies on these tools to enrich and enhance the imagery.

This artistic method lends a unique aesthetic charm and rhythmic structure to poetry, creating a more profound impact on the reader and heightening the emotional and visual appeal of the verse.

*Bo 'y-u yuz-u la'l irni xat-u haddina to 'sh yo 'q,*

*Sarv-u gul-u mul nastarin-u yosuman ichra*

*In grace, in face, in ruby lips, no flaw or peer is found,*

*Amongst the cypress, rose, and jasmine, none like you abound.*

In the first line of the couplet, the beloved's stature, face, and lips are enumerated, while in the second line, thoughts about each are expressed: the stature is compared to a cypress, the face to a rose, the lips to a ruby, and the figure to jasmine and tuberoses. The term istiora (from the Arabic, meaning “to borrow something temporarily”) refers to a literary device in which a word is used not in its literal sense but in a figurative or metaphorical sense. This technique often relies on similarity or resemblance between the literal and figurative meanings, making istiora closely related to the art of simile (tashbeh). In many cases, istiora corresponds to implicit simile, where the comparison is implied rather than explicitly stated.

For example:

In the line,

*Ey gul, yuzungga hur-u pari bandayi joni*

*Toldek bo 'yung ozodi erur sarvi ravoni.*

*“O rose, your face captivates the souls of fairies and angels,*

*Your reed-like figure is as graceful as a flowing cypress.”*

The word “rose” does not refer to an actual flower. Instead, the poet addresses the beloved, whose beauty resembles that of a rose.

Similär, in the couplet:

*Meni, ey oy, qo 'rqaman qilip dunyoda sargashta,*

*eshiging tuprog 'in ko 'zga topilmas to 'tiyo qilma.*

*“O moon, I fear you may leave me wandering in despair,*

*Do not deny me the dust of your threshold as collyrium for my eyes.”*

The moon is personified with human traits, symbolizing the beloved.

Another example is the couplet:

*Yuzumni altin etti sening ishqing, ey sanam,*

*Mundag‘ baqani altin etar kimyo qani?*

*“Your love, O idol, turned my face to gold,*

*But where is the alchemy that turns base metal to gold?”*

Here, the phrase “turned my face to gold” does not mean literal transformation but conveys the metaphorical pain and suffering caused by love. In literary studies, *istiora* is considered more powerful and impactful than simile (*tashbeh*). For instance, the phrase **“O rose-like beautiful beloved”** is less striking and evocative compared to simply saying **“O rose.”** The latter creates a more profound and compelling impression, demonstrating the artistic strength of *istiora*. *Istiora* can also take complex forms, comprising several words or even an entire sentence. In folk literature, figurative proverbs often serve as examples of complex *istiora*. Additionally, *istiora* can be crafted using abstract terms, further broadening its expressive capacity. For example, the word **“my sultan”** used to describe the beloved is a clear instance of *istiora*. It conveys not only admiration and devotion but also elevates the beloved to a regal, almost divine status, all through the power of metaphorical language.

*Bag‘ir qon aylading javr-u jafo birla sultonim,*

*Ko‘zum yoshi bila har dam yuzumdin mojaro qilma.*

*You turned my heart to blood with tyranny, O my sultan,*

*Do not wage battle on my face with tears from my eyes, time and again.*

In this ghazal, the state of the lover’s heart in separation from the beloved is vividly conveyed through the repetitive refrain “yig‘ladi” (wept). The anguish of separation is so intense that it causes not only the lover’s soul but also their body to weep. The lover’s sorrowful condition is so profound that it moves even those who observe or understand it—be it the empathetic physician, the clouds in the sky, the believer or non-believer, and even the rival—all are depicted as shedding tears. The lover’s pain is so evident that there is no need to inquire about his state; his sorrow is clearly visible from his demeanor. The depth of his grief is universally felt, moving both the wise and the unwise, the learned and the ignorant alike, to tears. This overwhelming sorrow is further enhanced through the use of poetic devices, making the emotions more vivid and poignant. The phrase “ey pari” (O angel) contains the use of *istiora* (metaphor), as it metaphorically refers to the beauty and grace of the beloved. Additionally, the imagery of the body burning (*istiora*) and the soul weeping showcases the use of personification, breathing life into the abstract concepts of pain and grief. These stylistic elements amplify the emotional intensity of the ghazal and highlight the lover’s despair in a beautifully poetic manner. Through such artistic devices, the ghazal transforms the lover’s anguish into a universal expression of human vulnerability, resonating deeply with its audience.

**Conclusion.** The ghazal masterfully portrays the lover’s anguish in separation through vivid imagery and poetic devices. The repeated refrain “yig‘ladi” serves as a powerful expression of sorrow, highlighting the emotional depth of the lover’s condition. The use of *istiora* (metaphor) and personification enriches the depiction of pain, making it relatable and universal. By engaging both learned and unlearned audiences alike, the poet effectively conveys the profound impact of love and separation, turning the lover’s sorrow into an artistic exploration of human vulnerability. This blend of emotional resonance and artistic finesse solidifies the ghazal’s timeless appeal and its ability to connect deeply with readers across generations.

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