

THE USE OF ARTISTIC DEVICES IN SOBIR SAYQALI'S "RAVZAT USH-SHUHADO"

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Abstract:

The article analyzes the use of artistic devices and means of expression in Sobir Sayqali's "Ravzat ush-shuhado," a work that artistically depicts events from Islamic history. The author reveals the distinctive features of using artistic devices through generalized conclusions.

Keywords: Islam, idea, artistry, art, imagery, device, work, verse, history, hero, hyperbole, simile.

It is impossible to imagine the significance and incomparable impact of a work without artistic form that corresponds to its ideological content [1:52]. In this sense, the artistic devices in Sobir Sayqali's "Qissai Sayqali" (or "Ravzat ush-shuhado") play an important role in clearly expressing the ideological content, enhancing poetic impact, and vividly portraying the characters' actions. Indeed, artistic devices are means of expression that convey the uniqueness, nationality, elegance, refinement, diversity, charm, and effectiveness of Eastern classical literature, including Uzbek literature [2:354].

The author skillfully uses artistic devices extensively to increase the impact of events and artistic appeal. In particular, he employs devices such as talmeh (allusion), tashbih (simile), tazod (antithesis), tashkhis (personification), and tanosib (proportion), which not only enhance the work's poetic appeal but also bring reality to life before the reader's eyes in vivid scenes and transfer them to their spiritual state. This is especially evident in the descriptions of prophets' history, Muhammad's (peace be upon him) activities, and the characterization of the companions. Specifically, the comparison of human clay being mixed with the mud of grief and sorrow is depicted in unique imagery through the art of simile:

Turub yog'di o'shal xok uzra, ey pok,

G'amu anduh ila loy o'ldi ul xok [3].

[Standing and raining upon that soil, O pure one,

That soil became mud mixed with grief and sorrow]

The text describes how Muhammad the Prophet is the crown of prophets through beautiful characterization:

Muhammad anbiyog'a toj bo'lsa,

Maqomi Arsh anga Me'roj bo'lsa ("Qissai Sayqali"/44).

[If Muhammad is the crown of prophets,

If the Throne's station becomes his Mi'raj]

In these verses, a unique simile is created through the use of the words "toj" (crown) and "me'roj" (ascension). This can be analyzed in two ways. First, just as a crown sits on one's head, at the highest point, Me'raj represents the highest station. In a metaphorical sense, while the crown signifies one's rank and sovereignty, me'raj represents the station of spiritual elevation. It is emphasized that Muhammad (peace be upon him) alone is worthy of both, marking him as the first and last of all prophets (anbiya). Both the crown and the ascension were destined for him.

In the following description of Muhammad (peace be upon him), we see another distinctive expression:

Ahad birla yaqin Ahmad otikim,

Bir erdi bo'lmasa o'rtoda bir mim ("Qissai Sayqali"/30).

[His name Ahmad is close to Ahad,

They would be one if not for a mim in between]

In this instance, through the art of writing (kitabat), the author aims to show that the words "Ahad" and "Ahmad" are separated by the letter "mim," and without this "mim" they would be one word, representing the attributes of Allah and His messenger Muhammad (peace be upon him), thereby attempting to demonstrate the prophet's high status and rank as God's beloved messenger. He also provides beautiful artistic expression through the art of simile:

Ki andin so'ngra Umar ibni Xattob,

Adolatlig' chirog'i bazmi ahbob.

[And after him, Umar ibn Khattab,

The lamp of justice in the gathering of friends.]

Ki andin so'ngra Usmon ibni Affon,

Viqoru ilmu hilmg'a ul edi kon ("Qissai Sayqali"/33).

[And after him, Uthman ibn Affan,

Who was a mine of dignity, knowledge, and gentleness.]

Hazrat Umar is depicted as the "lamp of the gathering of friends" in terms of justice, while Hazrat Uthman is portrayed as a mine of knowledge and gentleness through incomparable imagery.

Alar erdi safi bayzoyi mazhab,

Saodat burjida ul to'rt kavkab ("Qissai Sayqali"/34).

[They were the pure white line of faith,

Those four stars in the tower of happiness.]

By comparing the four Caliphs to stars around the Prophet, they are portrayed as leaders to follow in faith and as steadfast guides on the path of Islam.

Furthermore, the imagery continues as the hero's inner experiences are transferred to celestial bodies and are further animated through the art of personification (tashkhis). The hero's fiery lament is so powerful that even the celestial bodies become jealous of this separation:

Yig'lasam furqat kuni ko'kda kavokib rashk etib,

Bo'lmag'ay ohim desam, khurshidi anjomi firoq ("Qissai Sayqali"/64)

[When I cry on the day of separation, the stars in the sky become jealous,

If I were to say my sighs would not be the sun at separation's end]

The teardrops are compared to kavokib, or stars. Seeing the hero's sorrowful tears, even the stars feel jealous. Just as stars yearn for the khurshid (sun), Jacob grieves with tears in separation from his son Joseph. Through this unique expression, the author portrays Jacob's painful laments for his son's separation as analogous to the grief over Hussein's tragedy. At the verse's end, the author provides a philosophical conclusion, reminding himself that Adam too was not free from the pain of separation, suggesting that this pain is humanity's eternal destiny:

Sayqaliy, cho'qlar firoq o'tig'a kuymish dunyoda,

Bu falak avlodi Adamg'a so'nor jomi firoq. ("Qissai Sayqali"/64)

[O Sayqali, many have burned in separation's fire in this world,

This heaven offers the cup of separation to Adam's children.]

The creator makes beautiful similes and hyperboles through verses about the separation from Prophet Joseph:

G'azal birla muborak so'zlaridin,

Der erdilar oqib qon ko'zlaridin ("Qissai Sayqali"/76)

[Through ghazals and blessed words,

They spoke as blood flowed from their eyes]

The depiction of transferring famous heroes' qualities to character psyches through the art of talmih (allusion) is also distinctive:

Majnuni sargashtadek ovvorayi davron bo'lub,

Ko'rguzolmam dog'i dilni loladek xandon bo'lub ("Qissai Sayqali"/85)

[Like wandering Majnun, becoming a vagabond of time,

I cannot show my heart's grief while smiling like a tulip]

The lover is wandering like Majnun, roaming aimlessly in the world, but the lyrical image lacks the strength to show this madness like the tulip shows its inner mark. Only when the tulip blooms do its black marks inside become visible. Through simile, the author compares the lover's lack of patience to reveal heart's troubles while being "happy like a tulip."

The battle scenes are especially depicted in vivid, impactful scenes:

Na motam, na qiyomat, na jazodur,

Bu yer mahsharmidur yo Karbalodur? ("Qissai Sayqali"/95)

[Is this mourning, doomsday, or punishment,

Is this place the Day of Judgment or Karbala?]

The state of the Battle of Karbala is made more impactful through comparison to Judgment Day and the condition of people gathered at the place of resurrection.

The author creates the art of contradiction (tazod) by juxtaposing the words "dungeon" and "garden":

Xudo lutfi ilan senga u zindon,

Guliston ayleyurkim, ming guliston ("Qissai Sayqali"/100)

[Through God's grace, that prison for you

Becomes a garden, a thousand gardens]

The words "zindon" (prison) and "guliston" (garden) serve both as rhyme and create a unique expression.

Oyoqlari edi guldin nozik rang,

Tikanlar zaxmi birla bo'ldi gulrang ("Qissai Sayqali"/67)

[Their feet were of a delicate flower-like hue,

With thorns' wounds they became rose-colored]

Here too, the artistic imagery is strengthened through contrasts like flower and thorn. Similarly, such art of contradiction (tazod) can be seen in the folk tale "Musibatnomai turkiy" number 16849: "Imam Musayyab threw himself into the fire. Allah the Almighty made the fire a garden for them (referring to Musayyab

and Imam Hanifa). They found themselves in the garden of paradise. A hundred thousand streams of water appeared before their eyes, and a hundred thousand blooming flowers emerged." Here, "fire" and "garden" as antonyms metaphorically express views about heaven and hell. Through this, the creator embodied the stories of Nimrod and Prophet Ibrahim in the activities of positive heroes.

Sayqali wrote emotional poetic verses for Imam Hasan and all martyrs, expressing inner experiences in sorrowful artistic colors. Even the heroes' deaths transfer to the creator's psyche, resonating as his own pain and tragedy. For instance:

Ul kun na kun erdiki, Husayn boshini oldi,
Rahm etmadi ul Shimr, ki xanjar bila soldi.
Boshi kesilib, pok badan xok uza qoldi,
Ul qon edikim, ko'kda shafaq lola bo'yoldi.
Ul motam aro kursiyu ham Arsh buzildi,
Zulmat bo'lub olam mahu xurshid yo'qoldi.
Faryod eta ko'klarda malak g'ulg'ula soldi,
Isrofil u kun urgali surini uyoldi

[That day, what a day it was when Hussein's head was taken,
That Shimr showed no mercy, striking with his dagger.

His head severed, the pure body remained on the soil,

That blood turned the twilight sky tulip-red.

In that mourning both the Throne and Kursi were shattered,
The world darkened as moon and sun disappeared.

Angels raised a clamor of laments in the heavens,

That day Israfil was ashamed to blow his trumpet]

As seen from the artistic expression, the creator was able to illuminate reality and human emotions in convincing and impactful artistic scenes through harmony with religious concepts.

Sobir Sayqali employed artistic devices at the level of art in his work. Throughout the events, he expressed inner experiences and heart's turbulence in harmony with the heroes' psychology. To further enhance artistic expression and ensure impact, he even described his own state, composing ghazals, munajat, and supplicatory poems.

Overall, the use of artistic devices in the work, based on folk thinking patterns, made the reality interesting and impactful. The incorporation of figurative devices into the legends provided comprehensive conclusions about reality and historical figures' appearances and actions. The descriptions in rhyme sequences ensured vivid depiction of battle scenes, while advice, proverbs and sayings, and instructive tales further enhanced the poetic charm and aesthetic value of both verse and prose expression.

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