

Terminology – Meaning – Skill: The Artistic Function of Suficial Terms in The Work of Amiri

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Abstract: This article examines the meanings and artistic functions of Sufi terminology in the poetry of Amiri. Particular attention is paid to the role of mystical concepts in expressing spiritual thought and creating poetic imagery. The lexical and terminological meanings of such concepts as wahdat (unity), kasrat (multiplicity), tajalli (divine manifestation), faqr (spiritual poverty), jazba (spiritual attraction), and selfhood are analyzed, along with their poetic interpretation. The study concludes that Sufi terminology serves as an important poetic device contributing to the ideological and aesthetic depth of Amiri's works.

Keywords: Amiri, Sufism, irfan, terminology, wahdat, kasrat, tajalli, faqr, jazba, selfhood, artistic mastery, classical literature.

Introduction: Sufi poetry has developed hundreds of symbols and terms during its centuries-long development. A reader who is unaware of the meaning expressed by these terms will not be able to understand the full depth of the essence and all the facets of meaning of the examples of classical word art. Among these symbols and terms, there are new ones, as well as many that symbolize traditional symbols - they are given new meanings and content. For example, in this poetry, the word friend does not mean the meaning of a comrade, brother, or acquaintance that we understand today, but rather a lover, a beloved, and even God, the beloved of all servants. When the famous Sufi woman Rabia Adawiya said, "The cure for my illness is the comfort of a friend," she was referring to the Lord of the universe. "A friend is a person's beloved, a symbol of faith, a perfect person, a life that humanity can never be satisfied with, goodness, justice and truth. Loving a good person means loving life, and loving life means loving the truth, the Truth." Accordingly, friendship means love. When it comes to a lover, a Sufi who has entered the path of the order is considered a Sufi who has set his heart on the Truth. In this poetry, even the sweat on the lover's face is a symbol of modesty and humility. The word kalam is not just speech and speech, but also divine

grace, the Holy Quran, the Hadith, Sharia, in general, religious teachings; the path of the people of the Sunnah. For example, if we take the example of Amiri's work, within the framework of tradition, the friend is Christ; a thornless flower, the face is the Qibla; The lips are the symbol of life; the hair is the symbol of beggars; the soil of the road is the symbol of the Kaaba; the heart is the symbol of heaven; wine is the symbol of the Kaab, etc. The fact that the whole world is the symbol of love and joy indicates that this beauty is a divine beloved.

RESEARCH METHODS AND LITERATURE ANALYSIS

In Amiri's work, we witness the active use of dozens of mystical terms, prophets and saints, widely used in Sufi poetry, and traditional images in a figurative sense.

"In many of Alisher Navoi's poems, figurative and mystical meanings coexist. There are enough opportunities to understand them in both senses," wrote literary critic B. Tokhliyev. These ideas can be applied to Amiri's work without hesitation.

We will consider the expression of the mystical theme in Amiri's work through the example of Sufi images (lover, lover, rival, sociable, arif, pir, murid, zahid, faqir, qasid, etc.), symbols (oyna, may, kadah, obi hayot, yuz, eyz, sach, lab, og'iz, khat, etc.), terms (wahdat, kasrat, ozlik, ma'rifat, tajalliy, mazhar, faqr, etc.) that are often used in the poet's poems.

It should be noted here that specific classifications in this regard have not yet been made in Uzbek mysticism. For example, N. Kamilov, a scholar of classical Eastern philosophy and mystical literature, generally calls them allegorical metaphors, while K. Mullakho'jayeva also considers images such as arif, rind, and zahid to be metaphors. So far, we have relatively conditionally studied the heroes of Sufi literature such as arif, zahid, faqir, saqi, pir as images; symbolized words and phrases such as yuz, oz, koz, obi hayot, saba as symbols; terms such as wahdat, kasrat, tajalliy, lomakan, faqr, which express specific concepts of Sufi doctrine, as terms. Of course, as B. Tokhliyev wrote, "many problems arise in the interpretations related to the mystical direction of ghazals. The gap between personal experience and the author's text gives rise to a variety of interpretations and explanations, and even some contradictions between them."

RESULTS

"Sufism is a philosophy embedded in symbols. In particular, mystical literature expressed all philosophical observations by transferring them to symbols." Amiri writes about this:

Bahor ayyomida gul yo firoqi lolalar dog'i

Bu gulshan ichra husnu ishqdin osorlardurlar (1,89).

"In the spring, the flowers in the flowerbed are the beauty of the beloved, and the tulips in the steppe are the signs of the stain of love."

The mystical terms found in Amiri's work are numerous and diverse: irfan, eighteen thousand worlds, the world of matter, tajalli, mazhar, metaphor, truth, two worlds, matter, zat, wajib, adam, wujud, wahdat, kasrat, lomakon, fano, baqa, wasl, dil, safa, junun, ishq, asrar, faqr, hayrat, niqab (veil, hijab, burqa'), jubba, rida, ozlik, jazba, jilva, gamza, noz, itab, sabod, taaluk, balo, zunnar, dard, alast, etc.

Among the mystical terms used by Amiri, one can see Islamic terms such as paradise, hell, kawsar, uruj, khanaqah, kufr, zakat (lal zakat), ismi a'zam, zuhd, wara', mihrab, as well as terms related to Christian religions such as tarso, tarsobacha, but, zunnar, dayr, mug' dayr, kharab, kharabati mugan.

Wahdat – the unity, uniqueness of Allah Almighty. It also comes in the form of Tawhid. Tawhid is interpreted in the "Dictionary of Navoi's Works" as follows: "1. In Sufism – to recognize as one (singular), to believe in one's aloneness, to consider as unique; 2. In the teachings of Sufism – to reach the Truth, to merge the human soul with the deity, the divine spirit, to reach God, the fifth period of Sufism". Abulabbas Sayyari said: "Tawheed is the absence of any thought other than Allah in your mind." In other words, "Tawheed is

the immersion in the light of the Almighty." According to this understanding, the universe and everything in it consists of the radiance of divine light. Tajalli refers to the radiance and manifestation of divine light. The rays that come from the unseen and appear in the mind. The radiance of divine light. We often encounter this mystical term in Amiri's work. For example, in one of his Persian ghazals, the poet writes:

Tangnoi dahr tab'amro kuduratxez kard,

Az tajalligohi vahdat in qadar duram hano'z (2,141).

When we say the place of unity, we mean the source of divine light, that is, the world of the holy. Tangno is a narrow place, a mountain gorge, a path between two mountains. In a figurative sense, it means a grave in terms of its narrowness, in relation to the world, even in the sense of this world. Kudurathez is that which darkens the heart, which makes it sad.

After clarifying the meaning of the mystical concepts in the verse, it can now be interpreted as follows: "The reason why this narrow world that oppresses the heart is so dark and saddens my taste is because I am still deceived by the false world and far from the real world."

Mana bayt esa keltirilgan baytning mantiqiy davomiga o'xshaydi:

Bargi har gul mekunad isboti vahdat dar chaman,

Az fusuni chashmi kasratbini xud ko'ram hano'z (2,141).

"Every flower in the meadow serves as a bright proof of the oneness of God. And I am still blind because of my eyes enchanted by the colorful things of the world."

Here, like unity, the concept of renunciation is also opposed to the multiplicity of things in the world from the concepts of Sufism, that is, the unity of God: my eyes, deceived by the magic of the various phenomena of the world, colorful delights, and endless pleasures, do not see the source of truth - the One who created all this.

According to the philosophy of Sufism, the light of God shines in all creation in the world. In gratitude for this, each creature speaks of God in its own way, proving His existence. After all, everything has its own creator. Whatever exists in this world, has its creator. The poet is referring to this, saying that when every flower in the meadow proves that the universe is a whole and that its creator is God, is it not spiritual blindness that I, deceived by the things of this world, have forgotten this truth?

In Alisher Navoi's commentary "Nasayim ul-muhabbat", it is narrated that a verse by Sheikh Sa'di, which says that each leaf of the trees that grow in the sight of a person who knows the truth is like a page of

the book of the Creator's enlightenment, was very pleasing to Allah Almighty and sent him plates full of light through his angels:

Bargi daraxtoni sabz dar nazari hushyor

Har varaqi daftarest ma'rifati Kirdigor.

Verses with this content are often found in the works of poets of the past. The above verse of Amiri also resonates with verses in the same series.

Bahauddin Naqshband stated: "It is possible to reach the secret of Tawhid. But it is difficult to reach the secret of enlightenment." "Enjoying divine enlightenment is knowing the world. Only the heart and soul are capable of this, and the power of reason and observation is not enough."

DISCUSSION

In Sufism, the view that "search for yourself within yourself, and if you reach yourself, you will reach the Truth" is widespread. Therefore, identity is also one of the core issues of this doctrine. "Identity is the aspects of any being, person or object that are unique to itself. It can be said that if these aspects that are unique to it do not exist, that object or person would not exist." In Sufism, identity is the connection between a person's soul, physical needs, and worldly things. Until these points of connection are severed, a person cannot reach his Creator. It is no coincidence that in Alisher Navoi's epic poem "Lison ut-tair" the thirty birds searching for the Simurgh eventually realize that they are the Simurgh themselves. The hero of the Brazilian writer Paulo Coelho's work "The Alchemist", based on the same oriental motif, also wanders the world and finally realizes that the thing he was looking for is where he left off. Indeed, what we search for in the world often ends up falling out from under our feet. Referring to this truth, Amiri says in one of his verses: "Search for the jewel of the goal in your own heart - it is in vain to search for it by wandering around the world":

Gavhari maqsud az dil jo'y, Amir,

Girdi olam chand boyad toxtan?! (2,251)

Ghijduvani teaches that perfection lies in renouncing oneself, and renunciation is in becoming mortal. Fariduddin Attar, in the epic poem "Ilahiynoma", emphasizes that self-knowledge is a person's elevation to the status of enlightenment, and in this status his eyes are opened. According to Khoja Orif Revhari, "enlightenment is the heart's verification (affirmation) of the oneness of Allah Almighty."

According to N. Ramazonov, Sufism shows poverty as a way to transcend oneself. "If other sects considered poverty as one of the statuses, then in Naqshbandi poverty is the main path to perfection. Bahauddin

Naqshband based his teachings on poverty... The main goal of this was to connect with the Sunnah of the Prophet, i.e., to follow the teachings of the Prophet."

Faqr, inspired by the words of Muhammad (peace be upon him) who said, "Poverty is my pride," is one of the core concepts of Sufism. Therefore, both kings and the rich aspire to the status of faqr. For example, Amiri writes in the following verse:

Uruji johi shavqi faqr iqboli digar dorad,

Zi asbobi tajammul bo hamin andesha xursandam (2,225).

"The desire to rise to the rank of poverty has a special meaning - I am happy with the means of luxury and luxury with this thought."

Abu Usman Hiriyy points out that "Desire is one of the signs of love."

Although the word poverty means poverty, misery, and need, in the philosophy of Sufism it means neediness only for Allah. A person who has reached the status of poverty renounces the demands of the soul, the needs of the body, and the blessings and pleasures of this world and becomes dependent on the One True Self. In this sense, it is also considered the fourth status of the order. The Sufi Raqqi said: "The reality of poverty is that a servant does not feel any need for anything except the True...."

"In the teachings of Sufism, poverty has acquired a purely technical meaning, and when we say poverty, only one meaning is intended - the spiritual and moral need of a person. In the Sufism interpretation, poverty is to be poor in the unjust (musuwa) and rich in Allah. In every field that Sufis address, this view is applied based on the needs of that field. For example, in the moral context, poverty is to be poor in bad (zamima) actions and rich in good (hamida) actions (in this case, work is done based on the principle that bad actions are unjust, good actions are the Truth or from the Truth). Or in the mystical context, poverty is to be poor in thoughts, knowledge and deeds that do not lead to the Truth, and to be rich in knowledge and experience that bring us closer to the Truth, and so on. So, According to the general recognition of Sufis, poverty is the abandonment of all obstacles to reaching the Truth (self, arrogance, pride, ego, desires for wealth and position, etc.) and turning the heart to the gaze of God. The idea of poverty over kingship is also widely sung in mystical poetry:

Ba juz az shiori faqiriyam nashavad havoi Amiriyam

Manu poyi mardiyu on vale ki ba xidmati g'urabo ravad (2,131).

"There is no dream of emirship without the motto of poverty - the basis of my courage is service to

strangers.”

In the words of Abu Abdullah Muqri: “A faithful poor man is such a person who has everything, but nothing can have him.”

In another verse, Amiri writes, “The rich have passed away in the dream of poverty, the rulers of China in the longing for our earthenware cup,”

Dar orzuyi faqr guzashtand ag'niyo,

Fag'furi Chin ba hasrati jomi safoli most (2,45).

In one of his verses, he talks about how he no longer has any desire for this world.

Amiri olami qudsam, nadoram rag'batl dunyo,

Namesozam dame bo in daru devori sho'rangez (2,143).

“I am the ruler of the divine world - I have no desire for this world. I will not stay even for a moment in this house, which is a source of chaos and chaos every moment.”

The world of the holy is the world of purity, the divine world, the world of angels.

Here, the poet uses the word “prince” in the sense of both a ruler, a king, and his own pseudonym. In this art, “the poet uses a name, title, or pseudonym in a poem in such a beautiful way that the reader's mind immediately comes to both the lexical and idiomatic meanings of this word.” Amiri skillfully uses this art in his poems, using his pseudonym in many places in two meanings.

CONCLUSION

Mystical terms are widely used in Amiri's work and play an important role in expressing the poet's mystical views. Concepts such as unity, kasrat, tajalli, faqr, identity, and charm carry a high artistic and aesthetic load in the poetic text, along with philosophical content. The results of the study show that it is impossible to fully understand the essence of Amiri's poetry without knowing mystical terms. Therefore, mystical terms are one of the important poetic tools that demonstrate the poet's skill. When Bahaiddin Naqshband was asked: “Is this dervishism of yours on the path of Truth innate or was it acquired later during the course of leech?”, he replied: “One charm of Truth is equal to all the actions of jinn and humans.” S. Saifullah writes: “Naqshband had a mystical worldview that combined Sharia with Jazba.” Jazba also plays an important role in Sufi literature - the following verse by Amiri speaks about this:

Magar ko'yingni toshi kahrabo erdimu, ey mahvash,

Aning jazbin tasavvur ayladim ruxsori kohimda (1,304).

It turns out that without knowing the content of the

terms of Sufi literature, it is impossible to fully and comprehensively understand not only mystical poetry, but also the classical art of the East with all its content and aspects of meaning. To express his artistic goal, Amiri actively uses mystical terms and skillfully uses their various aspects of meaning.

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