

# The Role of The Ghazal In the Work “Rohati Dil”

Alieva Sevinch

Doctoral Student at Jizzakh State Pedagogical University, Uzbekistan

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**Abstract:** This article is dedicated to the commentary on the ghazals with the radifs “Bolam,” “O‘tdilar bu dunyodin dilxohlar...,” and “Kishi” from the work “Rohati dil” by Khojanazar Huwaydo. The article analyzes the texts of the ghazals and reveals the artistic imagery means.

**Keywords:** Ghazal, artistic imagery, poetic art, meter, rhyme letter, rhyme, contrast, repetition, simile, proportion, exclamation, tasbe’, talmeh.

**Introduction:** The work “Rohati dil,” one of the pearls of Uzbek classical literature, stands out from other works with its thematic scope, historicity, and vitality, in which the author’s artistic mastery is manifested at a high level. The work contains the logical continuation of the story “Ibrohim bin Adham rahmatulloh alayhi” — under the title “Dar bayoni Zulhayo imraatu sulton Ibrohim bin Adham Rahimahu-l-lohi” (In the narrative of Zulhayo, the wife of Sultan Ibrohim ibn Adham). It is known that ancient legends and tales about Ibrohim bin Adham have attracted the attention of many creators of different eras among Eastern peoples.

It is appropriate to note that these stories were created on the basis of traveling plots, and depending on each poet or writer’s creative intention, artistic-mystical thinking, and life-creative experience, they were manifested in various forms. In the work “Rohati dil” by Khojanazar Huwaydo, many poetic genres are used. When the poet includes ghazals or poems of other genres into the text, he takes into account the completeness of the composition. At the same time, it can be said that whatever genre the poet introduces into the work, he tries to choose in accordance with the story and the spirit of the character. This indicates the high level of Huwaydo’s skill. Among them, there are quite a few poems that conform to the real ghazal genre. For instance, in the story “Dar bayoni Zulhayo imraatu sulton Ibrohim bin Adham Rahimahu-l-lohi” (In the narrative of Zulhayo, the wife of Sultan Ibrohim ibn Adham), ghazal genre is referred to in the course of

narration. These ghazals are recited by the characters in the process of the events. There are 6 ghazals in total in the work: one consists of 3 couplets, one of 4, two of 5, one of 7, and one of 16 couplets. In this article, we focus on the analysis of the ghazals with the radifs “Bolam,” “O‘tdilar bu dunyodin dilxohlar...,” and “Kishi.”

In the story “Dar bayoni Zulhayo imraatu sulton Ibrohim bin Adham Rahimahu-l-lohi,” it is narrated that Sultan Ibrohim bin Adham was the ruler of the city of Balkh, and later renounced the world; then his wife Zulhayo gave birth to a son, named him Muhammad, and when the boy grew up, he wanted to find his father. After this process, the poet gradually inserts ghazals in place. This served to perfect the work and enhance its artistry. First, the ghazal with the radif “Bo’lmoq” is quoted; then we see that the mother, distressed by the departure of her son, recites the ghazal “Qilg’on firoq” for her son. Not finding his father, the prince, overwhelmed with grief, expresses his heart with the ghazal “Etgan o’lum,” and the joy of the prince, who eventually meets his father, does not last long — by God’s will, Azrael takes his soul, and the mother, who hears that Sultan Ibrohim ibn Adham has buried his son with his own hands, weeps and recites the ghazal “Bolam.” These are conveyed in touching lines, rich in artistic coloring.

In the ghazal, the emotions of a mother who misses her distant child, whose heart burns in anxiety, who waits day and night with longing, and who, upon suddenly

hearing of her son's death, expresses her heart's storm in agony, are conveyed:

Emdi izlab topmag'aymen qaydasen jonim bolam,  
Ko'rgali kelding yuzumni mohi tobonim bolam (108–109).

The ghazal with the radif "Bolam" is written in the meter ramali musammani mahzuf (foot: foilotun, foilotun, foilotun, foilun; scansion: – V – – / – V – – / – V – – / – V –) and consists of 16 couplets. The rhyming words are "jonim," "tobonim," "afg'onim," "gulistonim," "darmonim," "konim," "afg'onim," "qonim," "jonim," "mehmonim," "xonavoyronim," "sultonim," "so'zonim," "bayt ul-axzonim," "darmoyim," with the letter "n" as raviy, forming an absolute rhyme.

Due to the large size of this ghazal text, we deemed it appropriate to present a summary translation: Where are you now, my soul, my child — I cannot find you.

Have you come to see my face, my shining moon? If on the plain of Judgment I see your face and height, My sighs and wails will shake the Day of Resurrection. If you ask why so much burning for what is destiny, Alas, my rose garden has withered before blooming. My heart has come to happiness with your pain, But I have no strength left to speak. Even if I tell your pain until death, it will not end —

You are an endless mine of sorrow in my heart. Since ancient times it was said, "Good ones perish," It's me who departed young and as a Muslim.

Now my cry won't reach you, but each moment I recall you — I scream "Oh!" aloud.

Don't say spring has adorned the earth — It is the blood dripping drop by drop from my eyes. Some now say "Forget this grief" —

But can this pain of separation ever be forgotten? Until now, I never knew what loneliness meant — Now that grief has come upon me, I understood.

You, soul of my heart, light of my eyes, adornment of my house,

Are my nightly guest. Which part of you shall I mourn? You vanished without a trace — You are now a ruin with no sign or name.

O friends, what can I do now? My destiny, my value, My honor and dignity — it was all my child. Even if I die from your sorrow to escape pain, My cries and sighs will burn my shroud in the grave. All is over — no patience or endurance remains,

The House of Grief now weeps from its own wailing. I can do nothing — I am bound. My soul, my child — now patience is my only remedy.

Almost every couplet of the ghazal features examples of poetic devices. In the first couplet, likening the son to the moon in the constellation of Cancer, in the eighth couplet, comparing the teardrops falling to the ground with tulip gardens, and in the tenth couplet, likening the child to the treasure of the heart and the light of the eye—all exemplify the poetic device of tashbih (simile). In the second couplet, the expressions "Desert of Doomsday" (Qiyomat dashti) and in the fifteenth couplet, "House of Sorrows" (Bayt ul-axzon) represent the use of isti'ora (metaphor). Additionally, the word "Mahshar" in the same second couplet illustrates the use of talmeh (allusion). In the third couplet, the words "autumn" (xazon) and "rose garden" (guliston), and in the fourth couplet, the words "pain" (dard) and "remedy" (darmon) demonstrate the poetic device of tazod (antithesis). In fact, the entire ghazal is framed as an invocation to the child, employing nido (apostrophe), though it is especially evident in expressions such as "Ey tuganmas yuragimdin hasrati konim bolam" in the fifth couplet, "Ey jonim bolam" in the tenth, and "Ey bolam" in the twelfth. The line in the sixth couplet, "This has been the case since ancient times: the good are destined to perish," exemplifies irsoli masal (proverbial reference). In the seventh couplet, the words "shouting," "lament," and "wailing" indicate the use of tanosub (semantic correspondence), which also appears in the thirteenth couplet through the words "my fate," "my value," "my ornament," and "my honor." The repeated words "drop by drop" in the eighth couplet and "your pain," "from pain" in the eleventh couplet represent the poetic device of takrir (repetition).

It is well known in literary studies that "the lyrical hero is the person whose emotions and experiences are portrayed in a lyrical work; he represents the poet's emotions and thoughts that are valuable to society. He is a fusion of the poet's personality and aesthetic ideal." This definition is clearly illustrated in the monologue of Sultan Ibrahim in the story: "If you are of the Ummah of Muhammad, listen to my words. I do not weep for my son, but because one does not know sorrow until one has endured it. I rejoice in my solitude, for whoever remembers the Prophet's solitude and weeps in his own solitude, God will free him from Hell." Based on the content of the text, it can be concluded that the objectivity of the lyrical hero's experiences also reflects the poet's subjectivity. In other words, the reality expressed in the monologue is portrayed through the lens of the poet's personality.

Sultan sets off on a journey and begins to live in the Qabis Mountains. Filled with sorrow, the father finds solace for his broken heart by making an annual pilgrimage to the Kaaba. During one such pilgrimage,

Sultan Ibrahim ibn Adham, by the will of Allah and when his time comes, passes away in that very place and is buried there. After these events in the work, the ghazal beginning with the line “They have departed from this world, the beloved ones...” is presented.

This particular ghazal is written in the ramal musamman mahzuf meter (its meter pattern is: foilotun, foilotun, foilotun, foilun; scansion: // - V - - / - V - - / - V - - / - V - //) and consists of five couplets (bayts). The words “gumrohlar” (the misguided), “shohlar” (kings), “mohlar” (moons), “ohlar” (sighs), “ko’tohlar” (shortcomings), and “hamrohlar” (companions) form the rhyming words (qofiya), with the consonant “h” serving as the ravi (repeating consonant), thereby producing a mutlaq qafiya (complete rhyme).

It is important to note that in poetry, rhyme functions as a device of artistic expression. Clearly, the rhymes mentioned above—“gumrohlar”, “shohlar”, “mohlar”, “ohlar”, “ko’tohlar”, “hamrohlar”—contribute to the poem’s beauty, pleasantness, musical fluency, and emotional impact. Furthermore, rhyme also serves the content, helping convey the core message of the ghazal. Indeed, rhyme acts as a poetic device that enhances the artistic and ideological qualities of a work. For this reason, like many other poets, Huvaydo also paid particular attention to rhyme.

Now, let us examine the matla (opening couplet) of the ghazal:

O’tdilar bu dunyodin dilxohlar, gumrohlar,  
Qolmadi dunyoda boqiy gadolar ham shohlar (pp. 109–110)

Meaning of the matla (opening couplet): Both the benevolent and the misguided have passed away from this world, yet neither the beggar nor the king remained eternal in this transient life. In this couplet, the poetic device of tazod (antithesis) emerges through the contrastive words such as “beloved” (dilxoh), “misguided” (gumroh), “beggar” (gado), and “king” (shoh), while the repetition of the word “dunyo” (world) reflects the use of takrir (repetition). The completeness of the matla’s content is ensured by a specific poetic criterion—namely, the use of traditional artistic-expressive means. Indeed, in the science of poetics, the expressive means referred to as “poetic devices” or “artistic devices” fulfill specific poetic functions within the structure of a poem and occupy a prominent place. This has also been emphasized by Aristotle in his work *Poetics*. In the same way, we observe throughout the ghazal that Huvaydo employs poetic devices not only to convey the central idea of the work, but also to depict the inner world of the lyrical hero, to logically develop the course of events, and—

most importantly—to enhance the aesthetic appeal of the text.

Hasrato, ey do’stlarim zolim o’limning zulmidin,  
Bu qaro yer ostig’a kirdi bori ul mohlar.

Nogahon olsa yaqongdin qo’ymag’ay dam urg’ali,  
Hech osig’ qilmas sanga qilsang fig’onu ohlar.

G’ofil ersang qil ibodat berma dunyoga ko’ngul,  
Berdi dunyog’a ko’ngulni aqlkim ko’tohlar(109-110-betlar).

Content: Alas, dear friends, even those with moon-like faces descend into this dark earth under the tyranny of cruel death. When death suddenly seizes you by the collar, no matter how much you cry or lament, there will be no escape—it will not rest until it takes your soul. Know that only the short-sighted grow attached to this false world; and if you are unaware of this truth, it is time to turn away from the world and dedicate yourself to worship. In the second couplet of the ghazal, the phrase “ey do’stlarim” (O my friends) represents the use of nido (apostrophe), while “ul mohlar” (those moons) is an example of tashbeh (simile). In the fourth couplet, the repetition of the word “dunyog’a” (to the world) exemplifies the poetic device of takrir (repetition), and the words “g’ofil” (heedless) and “ko’toh” (short-sighted) demonstrate tanosub (semantic correspondence). Now, let us turn our attention to the maqta (closing couplet) of the ghazal:

Dunyo hasratxona erur, ey Huvaydo dunyodin,  
Hasrat ila o’tdilar ming-minglabo hamrohlar

The meaning of the couplet can be interpreted as follows: O Huvaydo, this world is essentially a house of sorrow. Along with that sorrow, countless companions have passed away. In this bayt, the word “ming-minglabo” (countless) exemplifies the use of the poetic device mukarrir (intensification through multiplicity), the repetition of the word “dunyo” (world) reflects takrir (repetition), and the expression “Ey Huvaydo” illustrates the device of nido (apostrophe). Through this beautiful imagery, the poet conveys a subtle and profound meaning. It is evident that the ghazal calls upon the reader to refrain from attachment to this transient world and instead to prepare for the afterlife. From this perspective, the poem is considered a Sufi ghazal.

In the continuation of the narrative, it is told that Sultan Ibrahim had a faithful disciple, and one night, the disciple saw him in a dream. He asked, “How are you? What happened to you inside the grave?” Sultan replied that God was gracious to him, that he experienced no torment, that he was granted a place

equal to the Throne—called Bābu-sh-Shams, and that on the Day of Judgment, Allah promised to show him His Divine Countenance. The poet uncovers new dimensions of traditional imagery and creates rare, tempestuous expressions of spiritual states. Following this, the ghazal with the radif “Kishi” (refrain “someone”) is presented. This ghazal is written in the rajaz musamman salim meter (metrical foot: Mutaf’ilun, mutaf’ilun, mutaf’ilun, mutaf’ilun; scansion: // – – V – / – – V – / – – V – / – – V – //) and consists of three couplets. The words “urg’on”, “ko’rgan”, “olg’on”, “olg’on” are rhyming words (qofiya), while the consonant “n” serves as the ravi, resulting in a muqayyad qafiya (constrained rhyme).

The matla (opening couplet) of the ghazal is as follows:

Dunyoni tark qiluvchi uqbog’a yuz urg’on kishi,  
Jannat ila hurni netar mavlo yuzin ko’rgan kishi110-  
bet).

The meaning of the matla (opening verse): A person who has turned away from this transient world and directed themselves toward the eternal afterlife does not desire paradise or houris — it is enough for them to behold the Divine Countenance of Allah. In the verse, the words “dunyo” (world) and “uqbo” (afterlife) create an antithesis, while the words “jannat” (paradise) and “hur” (houris) reflect the poetic device of correspondence (tanosub).

Kim bexabardur mavlodin mag’rur erur dunyog’a,  
Dunyoning mulkin naylasin ondin xabar olg’on kishi.

In the second bayt (couplet): It is said that whoever walks arrogantly through this transient world, unaware of God, will lose interest in worldly pleasures once they become aware of Him. This shows that Huvaydo strived for diversity in composing his ghazals, employing various poetic devices. In this verse, the words “bexabar” (unaware) and “xabar olgan” (aware) represent the poetic device of antithesis (tazod), while the repetition in structure also clearly demonstrates the use of the poetic device tasbe’.

Fag’furi qaysar mulkni boshig’a ursunmu oni,  
Netsun Sulaymon taxtini ishq taxtiga mingan kishi.

In the maqta (final couplet), it is said: “For the one who is enthroned upon the seat of love, even the throne of Solomon holds no value; would he care for the kingdom of the Emperor of China?” The use of the names “Solomon” and “Faghfur-i Qaysar” (Emperor of China) reflects the poetic device talmeh (allusion), while the phrase “ishq taxti” (the throne of love) represents the use of istiora (metaphor).

At the end of the tale, the reader is urged to always endure with patience. It is mentioned that Azrael was

expelled from paradise due to his lack of endurance. Furthermore, eight categories of people are listed as those barred from the gates of paradise: 1) Unjust kings 2) Miserly rich men 3) Adulterers 4) Those who died without repentance 5) Gamblers 6) Those who consume the property of the poor claiming it lawful 7) Those who are devoted to sinful acts, declaring them as lawful

The poet emphasizes that such people will not even be able to comprehend the nature of paradise.

In conclusion, it can be stated that the poet masterfully integrates historical and Sufi knowledge throughout the narrative. Additionally, poetic devices such as tazod (antithesis), takrir (repetition), tanosub (correspondence), nido (exclamation), tasbe’ (paronomasia), and talmeh (allusion) significantly enhance the expressive power of the ideas, ensure harmony between poetic content and form, and serve as essential tools in revealing the poet’s creative intention. Therefore, these artistic devices act as unique poetic innovations that contribute to the charm of the language, highlighting Huvaydo’s exceptional literary mastery.

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