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**CONFERENCE ARTICLE****THE INTERPRETATION OF POETIC DEVICES IN THE POETICS OF SUFI ALLAHYAR****Doniyorova Mohinur Tolliboy qizi**Basic Doctoral Student, Jizzakh State Pedagogical University Jizzakh, Uzbekistan

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**ABSTRACT**

This article investigates the artistic and poetic devices employed in Sufi Allahyar's renowned didactic work *Sabot ul-ojizin*, one of the significant monuments of Uzbek classical literature. The study focuses on the ways in which religious, moral-didactic, and Sufi-philosophical ideas are expressed through a complex system of poetic devices. Particular attention is paid to such traditional rhetorical and poetic figures as *tazmin* — intertextual incorporation, *tashbeh* — simile, *tajnis* — paronomasia or homonymic wordplay, *tazod* — antithesis, *talmeh* — allusion, and *istiora* — metaphor.

**KEYWORDS**

Sufi Allahyar, *Sabot ul-ojizin*, Uzbek classical literature, poetic devices, *tazmin*, *tashbeh*, *tajnis*, *talmeh*, *istiora*, didactic literature, Sufi poetics, religious-philosophical thought.

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**INTRODUCTION**

In the history of Uzbek classical literature, works composed in a religious-enlightenmental, moral-didactic, and Sufi spirit occupy a particularly significant position. Such works not only satisfied the spiritual needs of the readership of their own time, but they are still valued today as important literary sources that call the human being toward moral perfection, goodness, patience, contentment, and inner purification. Among such works, *Sabot ul-ojizin*, authored by Sufi Allahyar, is distinguished by its popular and accessible language, simple and fluent mode of narration, profound religious-philosophical content, and elevated artistic mastery.

In *Sabot ul-ojizin*, Qur'anic verses, hadiths, Sufi views, folk expressions, and didactic reflections are harmoniously combined with various means of artistic expression. The poet does not merely present religious and enlightenment ideas in a plain expository manner; rather, he strives to embody them in an emotionally powerful poetic form. In particular, the skillful use of such poetic devices as *tazmin* — intertextual incorporation, *tashbeh* — simile, *tajnis* — paronomasia or homonymic wordplay, *tazod* — antithesis, *talmeh* — allusion, and *istiora* — metaphor considerably enhances the ideological and artistic value of the work. Through these devices, the author interprets such concepts as the human being's servitude before Allah, the transience of worldly life, responsibility in the Hereafter, patience, contentment, repentance, and guidance within a deeply spiritual framework.

The present article analyzes several poetic devices employed in Sufi Allahyar's *Sabot ul-ojizin*. In particular, it examines the poet's appeal to the semantic world of the Qur'an and hadith, his use of vernacular expressive resources, and his artistic mastery in conveying Sufi-didactic ideas through the subtle semantic nuances of words. From this perspective, *Sabot ul-ojizin* deserves scholarly attention not only as a religious and moral didactic treatise, but also as a highly poetic work in which artistic devices are organically integrated.

Sufi Allahyar was able to employ almost all major poetic devices

with remarkable skill in this work. Below, we shall focus on the most frequently occurring artistic means in the text, including *tazmin*, *tashbeh*, *tajnis*, *tazod*, *talmeh*, and *istiora*.

It is well known that in literary art the skillful use of folk expressions, quotations, idioms, proverbs, sayings, aphorisms, and winged words for artistic purposes ensures the popular character and emotional persuasiveness of poetry, while also serving as a foundation for its artistic perfection. In this regard, it should be emphasized that Sufi Allahyar drew nourishment from two great sources in creating this work. Relying on these two sources, the poet not only propagated religious knowledge, but also provided moral and spiritual guidance for human beings. Therefore, many instances of *tazmin* can be observed in his couplets. *Tazmin* is a poetic device that denotes the inclusion of information, expression, or meaning from another source into a verse, and Sufi Allahyar repeatedly resorts to this device. Although the poet widely employs folk expressions and idioms, he does not confine himself to the simple exposition of his thoughts, reflections, emotions, experiences, images, and expressions. On the contrary, he skillfully applies a variety of poetic devices in order to make his verses formally elegant, semantically profound, and artistically accomplished. This is because *Sabot ul-ojizin* is a work permeated with the meanings of the sacred Qur'an and hadiths.

Desa "Men robbuka" iki abdu dargoh,

Tiling'a jori qilg'il "Rabbim Alloh" (S.O., p. 27).

"When the two servants of the Divine court ask, 'Who is your Lord?',"

Let the words 'My Lord is Allah' flow upon my tongue."

Several poetic devices are masterfully employed in this couplet, and they serve to deepen the meaning and intensify the expressiveness of the verse. The phrase "Men robbuka" — "Who is your Lord?" — is taken from the questions asked in the grave, as transmitted in Qur'anic and hadith-based religious discourse

[8; hadith 2870], and it is incorporated into the poem through the device of tazmin. This brings the reader closer to religious knowledge and enriches the semantic dimension of the couplet. The verse reveals both the gravity of the question and the simplicity, yet fundamental importance, of the answer. Through these poetic devices, religious meaning is powerfully articulated. The poet's sincere faith in Allah and his self-perception as a helpless servant endow the couplet with profound philosophical and spiritual meaning. As the analysis shows, the author uses tazmin as a means of expressing religious and ethical themes in an affecting manner; consequently, the inclusion of Qur'anic and hadith-based references enhances both the artistic quality and emotional impact of the work. Another couplet in which tazmin is reflected is the following:

Ajab sun'u ajab ahkomi taqdir,

Qilur bir kursdin olam ko'zin sir [3;4].

"How wondrous is the Divine artistry, how wondrous the decrees of destiny;

From a single celestial sphere it reveals secrets to the eyes of the world."

This couplet emphasizes that the sun is the source of life for the entire world. This meaning corresponds to verse 5 of Surah Yunus in the Holy Qur'an, where Allah declares that He made the sun a radiance and the moon a light, and appointed phases for the moon so that people might know the calculation of years and time. Thus, the movement of the sun from east to west is interpreted as a manifestation of Divine wisdom serving the interests of humankind [4;207]. This idea is also reflected in the verses of Sufi Allahyar.

The device of tashbeh — simile — is used in Sabot ul-ojizin to express the human being and his spiritual state within the framework of servitude before Allah. Human helplessness and supplication to Allah in moments of distress are conveyed through various similes. The poet frequently uses this artistic device in order to render spiritual and religious concepts more concrete and expressive. The following examples may be cited:

Qo'noqmiz bir kecha dunyoyi hecha,

Na ishlar kechadur bizdin bu kecha? (S.O., p. 14).

"We are but guests for one night in this worthless world;

What deeds pass from us during this night?"

In this line, the poet compares the world to a temporary guesthouse, thereby creating a simile. The word kecha is used in both lines, forming the poetic device of repetition, or takrir. At the same time, the poet implies that although our life is no longer than a single night, we nevertheless pursue the world and commit numerous sins. The word kecha in the couplet creates the device of tajnis, since it is used in two different meanings: in the first instance, kecha means "night," the opposite of day; in the second, kechadur conveys the meaning of "passes" or "goes by" [7;50]. In this couplet, the poet draws attention to the contrast between the temporary nature of human existence in this world and the fact that nothing material remains permanent. He thereby emphasizes the transience and brevity of worldly life. The poet's verses acquire a distinctive artistic value through their simplicity, clarity, emotional force, and precision. The expressions "bir kecha" — "one night" — and "dunyoyi hecha" — "the worthless world" — convey the idea that human life is brief, yet one remains immersed in worldly pursuits and sinful actions [5;38].

Emasman tuz, karam xoninda yeb tuz,

Kerak tuzlarga qo'ysam xavf ila yuz (S.O., p. 34).

"I am not salt, eating salt at the table of generosity;

I must turn my face with fear toward those bound to salt."

This couplet also contains the device of tashbeh, while the word

tuz — "salt" — is used metaphorically to express wealth, worldly interest, and dependence upon worldly patrons. At the same time, istiora — metaphor — is also present, for the word "salt" here signifies worldly benefit and the service rendered to rulers or officials. The phrase "I do not eat salt" metaphorically expresses the idea that the poet refuses to become self-interested or dependent. In addition, the couplet contains an opposition, which produces the poetic device of tazod, or antithesis. The contrast between "not eating salt" and "turning one's face toward salt" reflects the poet's worldview and moral position.

The expression "eating salt at the table of generosity" is used in an ironic and figurative sense, emphasizing the rejection of worldly benefit. In the first line, the poet does not identify himself with "salt"; that is, he cannot imagine himself as a person serving at the court of a ruler or official in order to obtain benefit through the desires of the lower self. This reflects the human being's dignity and the idea of not being dependent on anyone other than Allah. In accordance with the Sufi worldview, the poet demonstrates his lack of attachment to material status and worldly rank.

In the second line, Sufi Allahyar uses the word "salt" as a symbol of those who are enslaved by worldly wealth and pleasures. The poet states that he will not follow their path, because worldly blessings ultimately lead to danger and temptation. This idea corresponds to Sufi doctrine, in which worldly pleasures are often understood as spiritual dangers or traps. In his literary work, Sufi Allahyar was inspired and nourished by the ideas of the Khoja Bahauddin Naqshband order. Therefore, although some of his verses may outwardly appear to express sorrow, regret, longing, and suffering, inwardly they also reveal the psychological state of a person who has entered the path of spiritual wayfaring — sayr-u suluk [6;68].

In Sabot ul-ojizin, Sufi Allahyar also employs the device of tajnis with great skill. Tajnis is a poetic device based on the phonetic similarity of words that differ in meaning. This technique not only increases the musicality of the verse, but also provides semantic depth. The author's artistic mastery and individual style are evident in his ability to express subtle emotions and experiences in philosophical harmony with weighty ideas [9;143]:

Xudoning ganjidan bu bo'lsa yaxshi,

Rizojo' qul ani ko'rmasmu yaxshi? (S.O., p. 101)

"If this comes from the treasure of God, it is good;

Will not the servant seeking Divine contentment see it as good?"

This is a couplet that requires elevated poetic mastery. Firstly, it demonstrates the use of tajnis; secondly, it also reveals a thoughtful application of tazmin. The meaning of the couplet may be interpreted as follows: "The calamities and trials that have come upon you are sent from the presence of Allah for your own good. If you are unaware of His wisdom, know that every servant who seeks Divine contentment must regard these trials as good. For Allah tests His servants through affliction, and this trial is especially directed toward the community of believers." This meaning corresponds to verse 155 of Surah al-Baqarah [4;23]. In particular, patience in the face of trials is the practice of the resolute and spiritually mature community [5;225]. Since this meaning is derived from the Qur'anic verse, it may be regarded as an instance of tazmin. At the same time, the repetition of the word "yaxshi" — "good" — creates tajnis. In the first line, the word yaxshi denotes goodness or positive value; in the second, it functions adjectivally but also acquires a metonymic meaning, referring to "good people" or spiritually mature servants [5;73].

Kel ey mo'min, agar tarsanda bo'lsang,

Ko'zingni saqlag'il, har qanda bo'l sanga! [3;80]

"Come, O believer, if you are truly God-fearing,

Guard your eyes; whatever happens, be like stone.”

It is evident from the analysis that *tajnis* is also used in this couplet. In the first line, *bo'lsang* means “if you are,” while in the second line *bo'l sang* conveys the idea “be stone,” that is, remain indifferent and do not give attention to what is forbidden. The meaning of the couplet is as follows: “O believer, if you are pious, protect your eyes from forbidden things; however difficult it may be, be as firm as stone and do not pay attention.” The words *bo'lsang* and *bo'l sang* show that poetic expression acquires expressiveness, objectivity, and polysemy. In aesthetically valuable works, the life scenes represented through a system of figurative expressions may appear outwardly simple, yet they usually attract attention through their inner complexity [10;32]. This feature is clearly visible when the author employs other poetic devices in the work as well.

Holiqo, diydanga ashk zori ber,

Ko'ngluma doim muhabbat yori ber.

Obi Kavsardin mani serob etib,

Ham manga ko'fruk o'tarda yori ber. (S.O., p. 151)

“O Creator, grant my eyes tears of lamentation;

Grant my heart forever the companion of love.

Satiate me from the water of Kawthar,

And grant me a helper when crossing the bridge.”

In this passage, *tajnis* is created through the word *yori*. In the phrase *muhabbat yori* — “the companion of love” — the word *yor* means beloved, intimate companion, or one close to the heart. In the expression *ko'fruk o'tarda yori ber* — “grant me a helper when crossing the bridge” — the same form means helper or supporter. The use of the same word form in two different meanings increases the artistic expressiveness of the passage. Through this *tajnis*, the poet expresses the servant's plea to Allah for both love and salvation, as well as assistance on the path of the Hereafter.

An image must possess unexpected novelty. It must be capable of showing something that no one has previously perceived, and with very few words it must convey as many colors, forms, and dimensions as possible; it must be complete, rich, and artistically full [2;312]. This idea may also be applied to the creative work of Sufi Allahyar. In addition, Sufi Allahyar skillfully employs the poetic device of *talmeh* in this work. *Talmeh* — allusion — is one of the widely used poetic devices in classical poetry. The following couplet clearly demonstrates this:

Xudavando, O'zingni hurmatingdin,

Karimu G'ofiru Sattor otingdin (S.O., p. 33).

“O Lord, for the sake of Your own majesty,

For the sake of Your names: Karim, Ghafir, and Sattar.”

The names “Karim,” “Ghafir,” and “Sattar” used in the couplet allude to the beautiful names and attributes of Allah. “Karim” means generous and gracious; “Ghafir” means forgiving; “Sattar” means the One who conceals faults. These names are mentioned in the Qur'an [4;463], and through them the poet appeals to the most exalted attributes of Allah.

Sufi Allahyar also skillfully uses *talmeh* by referring through symbolic allusions to Islamic sources, including the Qur'an, hadiths, prophets, and the lives of saints:

Savob-u rutbada afzal erur hol,

Musoviydur nubuvvat birla irsol.

Barining mehtarini Mustafodur,

Habibi Haq, nigini anbiyodur (S.O., p. 15).

“In reward and rank, the state is most exalted;

Prophethood and apostleship are equal in dignity.

The foremost among them all is Mustafa,

The Beloved of Truth, the seal of the prophets.”

In this couplet, Sufi Allahyar first acknowledges the exalted status of Moses, peace be upon him, yet he then presents Muhammad, peace be upon him, as possessing an even higher rank. The poet glorifies him as *Habibi Haq* — the Beloved of Allah — and *nigini anbiyo* — the seal or jewel of the prophets. In this couplet, the personality of the Messenger of Allah, peace and blessings be upon him, is placed above other prophets, and love and faith toward him are expressed in an elevated tone. The mention of Moses and Muhammad, peace be upon them, constitutes a symbolic reference through well-known religious figures. This is a vivid example of the poetic device of *talmeh*. In the couplet, the poet refers to Qur'anic and hadith-based knowledge through a sophisticated artistic structure.

Another widely used poetic device in the work is *istiora*, or metaphor. This device consists of using a word not in its direct meaning, but in a figurative or transferred sense.

Hidoyat piriga topshur qo'lumni,

Inoyat ko'yiga keng qil yo'lumni (S.O., p. 29).

“Place my hand in the care of the guide of guidance,

And widen my path toward the abode of Divine grace.”

The line “*Hidoyat piriga topshur qo'lumni*” means to entrust one's hand to a person who leads toward guidance, or to surrender oneself to the Divine path. The word *pir* here denotes a spiritual master, a guide, or a *murshid* in Sufism, and for this reason it serves as a clear example of *istiora*. In general, the elevation of the poet's artistic mastery is vividly manifested through the poetic devices he employs.

Sufi Allahyar is one of the leading representatives of the Sufi literary world. He was not only famous for composing in a religious direction, but also possessed the ability to depict the inner experiences of the human being with great poetic skill. Through his creative activity, Sufi Allahyar continued and defended the traditions of philosophical-didactic epic poetry associated with Yusuf Khass Hajib, Jalaluddin Rumi, Haydar Khwarazmi, and Alisher Navoi at a level comparable to Boborahim Mashrab and Turdi Faroghi in the second half of the seventeenth century and the beginning of the eighteenth century [1;42].

In conclusion, Sufi Allahyar's *Sabot ul-ojizin* is one of the important sources in Uzbek classical literature in which religious-didactic content and artistic mastery are harmoniously united. The moral, enlightenment, and Sufi ideas advanced in the work are expressed persuasively through various poetic devices. Through *tazmin*, the meanings of Qur'anic verses and hadiths are incorporated into the poetic text; through *tashbeh* and *istiora*, the human psyche, the transience of the world, guidance, and salvation are represented in figurative form. The device of *tajnis* expands the formal and semantic possibilities of the word, enriching the couplets with musicality and semantic depth. Through *talmeh*, references to prophets, Divine attributes, and religious sources are introduced, thereby enriching the spiritual-philosophical content of the work.

The analysis demonstrates that Sufi Allahyar uses poetic devices not merely as formal ornaments, but as essential poetic instruments that serve to reveal the central idea of the work. The poet's mastery lies in his ability to convey complex religious and Sufi concepts to the reader through simple, popular, and emotionally persuasive expression. As a result, in *Sabot ul-ojizin*, artistry, popular accessibility, and didactic content are mutually integrated, determining the educational and aesthetic value of the work.

Therefore, the analysis of poetic devices in *Sabot ul-ojizin* reveals

the breadth of Sufi Allahyar's poetic potential, his high level of mastery in word selection and image creation, and his ability to express religious-enlightenment ideas with artistic force. For this reason, the study of this work from the perspective of poetic devices is significant not only for a deeper understanding of Sufi Allahyar's creative legacy, but also for illuminating the artistic and aesthetic development of Uzbek classical didactic literature.

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