

The Use Of Literary Imagery In Ubaydiy's Ruboiyat

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Abstract: This article explores the artistic features of Ubaydiy's ruboiyat, identifying and analyzing the stable expressions that ensure their folk character and add charm to them, as well as the spiritual (figurative) artistic devices used in the ruboiyat.

Keywords: Spiritual artistic devices, tashbih, mubolag'a, talmeh, irsoli masal, ruju', tashxis, istiora.

Introduction: As ruboi is an independent genre of classical literature, it is created on various themes. To express their ideas and thoughts, poets employ four lines, an established meter, and means of artistic imagery. These artistic devices lend beauty to any work and ensure its appeal.

Ubaydiy's ruboiyat are distinguished not only by the breadth of their themes and the depth of their ideological essence but also by the perfection of their artistry. In Ubaydi's poetry, it is evident that the poet had no difficulty choosing words. This testifies to the poet's vast vocabulary. Ubaydi was able to employ words in various ways to achieve his purpose.

Ubaydiy's lyrics are like a wellspring of artistry. Every drop seeping from this spring proves that the poet, having thoroughly mastered artistic traditions, improved upon them and created new and unforgettable works.

The author's style and the originality of his poetic devices are observed in the thoughts and feelings expressed in the poet's ruboiyat. The diversity of poetic images and the skill in choosing words for artistic expression astonish the reader.

Methods. In contemporary literary studies, there is a need to approach any issue and research based on relevant sources and texts. For this reason, this article attempts to illuminate the analyzed topic using structural-functional and systematic approaches, as well as hermeneutic methods. The main analyses were conducted using the hermeneutic method, as understanding Ubaydiy's works, analyzing them, and comprehending the creator's intentions are achieved through hermeneutics.

Farzona kishi bu dahr aro go'sha tutar,
Vahdat mayidin ko'ngli tilagancha yutar.
O'tkarma g'am-u mehnat ila umrungni,
Dunyo deganing ko'z yumub-ochquncha o'tar [1: 43].

The phrase "ko'z yumub-ochquncha o'tar" (passing in the blink of an eye) in the ruboi corresponds to the idiom, serving to convey the meaning that this mortal world is fleeting, and its sorrows and worries are equally momentary, not worth fretting over.

So'zumni yutub, quloqqa olsang, netgay?

Pandimni olib, quloqqa solsang, netgay?

Bizdin xud uyolmading hamisha bore,

Tengridin ham ondin uyolsang, netgay? [1: 138]

The fixed phrases "quloqqa olmoq" and "quloqqa solmoq" (to listen attentively) ensured that the thought expressed in the ruboi was impactful and vivid.

One of the most crucial aspects of ruboi poetics is its internal structure, including the logical connection between lines, consistency, and internal coherence. Ubaydi also paid attention to the logical connection between lines. In this regard, the folk expressions used play a special role. The folk sayings incorporated into the rubois impart a unique spirit and charm.

Ko'ngluma yetkursi alam – O'zi bilur,

Yo jonima qilsa sitam – O'zi bilur.

Mendin ne so'rarsiz: ne qilur, ne qilmas?

Bilmon na qilar, ne qilsa ham – O'zi qilur [1: 41].

The expression "Whatever the ignorant does, he does to himself" has become so widespread among the people that it has turned into a proverb.

As in all genres, the ruboi also offers the opportunity to make “ample and effective” use of artistic devices. Poetic devices serve to express the ideas in a literary work more vividly and powerfully, to portray lyrical and epic images more brightly, and to ensure the verbal elegance, musicality, and charm of lines, verses, and stanzas [2: 4].

The artistic devices in Ubaydiy’s ruboiyat should be analyzed separately, dividing them into spiritual and verbal devices. In this article, we will identify the spiritual devices in the ruboiyat.

Spiritual devices. Tashbih is one of the most common devices in Eastern literature, meaning “simile” or “comparison”. We can find various forms of this device, which has several types, in the works of Ubaydi:

Oydek yuziga aning muqobil bo’lsam,

Egma-egma qoshig’a moyil bo’lsam.

O’lsam dog’i ko’nglum aro armon qolmas,

Bir lahza agar vaslig’a vosil bo’lsam [1: 90].

In classical literature, the comparison of the beloved’s face to the moon is found in the works of all creators. In the above passage, the lover’s romantic experiences and love for his beloved find their beautiful example through simile.

To’bi – qadingga moyil erur, gul – yuzungga,

Jon birla ko’ngul qosh ila jodu ko’zungga.

Ozingg’a – erur g’unchavu Iso – so’zungg’a,

Oshiqmen-u devona bo’lubmen o’zungg’a [1: 31].

The entire ruboi is built on the basis of simile, and the parts of the beloved, as in other creators, are likened to the body, the face to a flower, the eyebrows to the soul, the eyes to the heart, the mouth to a bud, and the word to the soul-giving Jesus (peace be upon him).

From the research, it became known that the examples of the art of simile in the poet’s ruboiyat are more often found in ruboiyat on the theme of love.

Hyperbole is the most common type of art among spiritual arts. Its role in ruboiyat is special. The ruboi genre, which has limited possibilities in terms of volume, feels a greater need for hyperbole. Exaggerating and intensifying the movement and state of artistic symbols presented in the ruboiyat led to exaggeration.

Yig’lab-yig’lab ko’zum farovon sensiz,

Har lahza to’kar ayoq-ayoq qon sensiz.

O’rtab-o’rtab, kulimni ko’kka sovurur,

Qo’llab-qo’llab sarsari hijron sensiz [1: 64].

The lover’s sighs and lamentations in separation from his beloved, the anguish of parting, his inner world, and

his sufferings are depicted even more poignantly and captivating as a result of exaggerated imagery. The art of hyperbole is mainly observed in the poet’s love-themed ruboiyat. The reason it is not observed in religious and philosophical ruboiyat is that in such types of quatrains, it is inappropriate to exaggerate ideas and content. It is more fitting to present the state of the lyrical hero as it truly is. In another ruboi, written using the style of exaggerated imagery:

Qon yig’ladi ko’z nargisi jodusi uchun,

Chok ayladi gul pirahanni bo’si uchun.

Mahv o’ldi ko’ngul halqai gesusi uchun,

Jon bo’ldi fido qomati diljo’si uchun [1: 100],

- the lover pours into lines the pain and anguish he endures in separation from his beloved. Talmeh is the art of alluding to historical figures, places, events, or literary works in poetry, drawing examples from them, which ensures the verses become more impactful and convincing.

La’li labingga beray Badaxshon mulkin,

Xoling bila zulfingga Xuroson mulkin.

Xattingg’a dog’i beray Xitoni, ey yor,

Ham turrai tarroringga Turfon mulkin [1: 99].

Comparing the beloved’s lips to a ruby has long been a tradition in classical literature. In ancient times, Badakhshan was renowned for its rubies. The beloved’s mole and hair are likened to an ancient and compact land such as Xuroson. Similarly, the lover associates his beloved’s handwriting with China, and her cunning and deceitful locks with the realm of Turfan. By mentioning these place names, both the art of talmeh (allusion) and tashbih (simile) are employed.

Irsoli masal - the art of incorporating proverbs. The proverbs cited in Ubaydiy’s rubois not only blend seamlessly into the content of the quatrain but also create a harmony that aligns with its tone:

Dindin evurib yuzungni, yonmish bo’lma,

Murtad yanglig’ anga to tonmish bo’lma.

Kofirlarga ishonmakim, bor masal:

Otang kofir bo’lsa, ishonmish bo’lma [1: 34].

Desam, sen emishsen manga o’tun solg’on,

Jonimni jafo birla tanimdim olg’on.

Tonib, menga derki, men emon, bor bu masal:

Ko’z ko’rgoni – chin, quloq eshitgon – yolg’on [1: 94].

The proverbs in the above ruboiyat, written on two different topics, are aptly used to prove and substantiate the ideas presented earlier. The proverb “If your father is a disbeliever, don’t trust him” implies that every action and way of life of an apostate person

is false. Even if your disbelieving father has renounced his religion, advising not to listen to or believe his words requires courage and dedication to the path of faith. The proverb "What the eye sees is true, what the ear hears is false" corresponds to today's saying "Trust what you see with your own eyes and touch with your own hands".

Ruju' is the art of returning to a previously expressed thought in a poem and presenting an even stronger expression in subsequent lines. Ruju' helps to clarify and elaborate on the idea.

Isteza bila ulusni vayron qilma,

Vayron qilibon yer bilan yakson qilma.

Yaxshilik umiding o'lsa Haqdin,

Yaxshig'a jafo, yamong'a ehson qilma! [1: 30].

The line "Vayron qilib yer bilan yakson qilma" in the ruboi created ruju'.

Diagnosis is the art of transferring human characteristics from a person to other living and non-living things. There are cases when tashxis sometimes comes together with the arts of inq and nido.

Kelturdi sabo manga nigorim xabarin,

Sharh ayladi yori g'amgusorim xabarin.

Xilvat evidin ko'ngulgayu jonga sabo

Jonim so'zini aydi-yu, yorim xabarin [1: 102].

In this example, sabo - a pleasant and gentle morning breeze - brings news of the beloved, revealing everything about her to the lover. Ubaydi, like his predecessors, was able to create a wonderful example of personification using sabo.

Metaphor in the work is the art of using a word in a meaning other than its original sense, that is, in a figurative sense, and in its appearance resembles an allegorical simile.

Yig'lar ko'zum ul ko'zi qaroni sog'inib,

Jonim ichidin kuyar nihoni sog'inib.

Ko'nglumda dog'i hush ne etib tursunkim,

O'zdin ketadur har nafas oni sog'inib [1: 36].

In the above ruboi, the words "ul ko'zi qaro" (those dark eyes) and "nihon" (hidden) create a metaphor. In the verses, these words bring to life the image of the beloved.

CONCLUSION

As Ubaydi effectively uses artistic imagery devices, his rubois have risen to great heights, and the poet's skill is equally praiseworthy. Specifically:

1. Traditional artistic devices are present in the poet's work along with his innovations. That is, in certain

situations, the poet follows a traditional image but also demonstrates his personal initiative, resulting in rubois that reveal Ubaydi's unique style.

2. Many of the poetic devices used in Ubaydi's rubois were new for that time and remain unique for the future. Analyzing all of them individually and providing examples is beyond the scope of this research work.

In conclusion, Ubaydi's rubois demonstrate his unparalleled poetic mastery. The poet maintains moderation in using artistic devices, does not overuse them consecutively, and avoids excessive focus on form. The poet's rubois differ in many respects from those created in earlier periods. This difference is connected to the requirements of the period in which the rubois were created, the artistic conventions of the time, and the author's creative skill.

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