



THE INFLUENCE OF THE RHETORICAL DEVICES ON THE ARTISTIC QUALITY OF ATOYI'S POETRY

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Abstract

The article identifies fakhr couplets within the ghazals of the Turkic poet Atoyi's poetic divan, analyzing the literary devices, hidden meanings, and proverbs used in connection with these fakhr elements. This artistic device is examined through a classification into specific types.

Keywords: Ghazal, fakhr (self-praise), irsaal al-mathal (use of proverbs), maqol (proverb), iham (double entendre), direct and indirect fakhr, madh (praise).

One of the prominent figures in Uzbek classical literature of the 15th century is Atoyi. The poet is considered one of the creators who made a significant contribution to the development of Turkic language and literature with his unique divan consisting of 260 ghazals. Atoyi's poetry extensively employs the artistic techniques of praise, and in many of his praises, he uses historical figures and place names to create subtle references and unique meanings that are rarely found in other poets' works:

I am like a beggar, reading the book of Tahsin,

My soul is sweet like Khosrow, perhaps India brings me.[1.35]

The praise extracted from the poet's work can serve as a vivid example of our aforementioned idea. In the ode of pride, Atoyi uses the word “praise” to connect the first line with the second line, which contributes to the integrity of the meaning of both verses, and through this word, he creates the artistic essence of as-sehr-ul-hilol. Ahmad Taroziy describes this literary art by saying, “In the end of the previous line, a word is placed which completes the previous line and provides a basis for the second line”.[2.89] Based on this, the word “praise” at the end of the first line signifies



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the act of reciting praise, referring both to the praises sung in honor of the beloved and the recitation of the spirit of “Khusraw and Shirin”. This establishes a connection between both lines. In the verse, the poet has depicted the lips of his beloved, and even invokes Shirin and Khusraw, as well as praises from India, thereby creating a beautiful example of admiration. At first glance, Shirin and Khusrav seem unrelated, much like improperly used metaphors. But the master of words does not use these two phrases for nothing. If we pay attention to the title of the second poem in the “Khamsa” collection of poets, it is uniquely referred to as “Shirin and Khosrow” in the unconventional style of Dehlavi. The great creator's homeland, on the other hand, is India. Here, both styles are employed appropriately. Through them, it refers to the mature poet Dehlavi. This unique hidden meaning also serves to reveal the art of *iham* (allusion).

Atoyi, as a poet, prioritizes the use of proverbs from folk oral traditions in his verses. This has also been substantiated in various studies.[3.111-114] The art of using folk poetic lines in the context of narrative poetry in the realm of ceremonial poetry has introduced a novel approach to creating expressions of pride. The passage attributed to the author Novator can be a unique manifestation of the individual method:

Speak, O Sultan of Beauty,

For they say: “Goodness is worthy of the Sultan”. [4.122]

This excerpt is taken from the love ghazal of a poet who uses proverbs throughout the entire ghazal as a means of supporting their thoughts. In the final couplet, the poet metaphorically refers to their beloved as the sultan of beauty. When addressing you, I request your assistance by saying “Please accept my words”. In the second line, to support my idea, I reference the proverb “Good pearls deserve a worthy sultan”. In the poem, the author compares his ghazal to a jewel and considers it worthy of a sultan, establishing its value in terms of artistry. In the first line, the word “sultan” conveys the meaning of perfection and completeness, while in the second line, it represents a ruler or noble lineage, creating contextual homonymity. The use of exaggerations to praise a poet's creativity and talent can also be observed. Examples of this technique can be considered a form of hyperbole, often referred to as *g‘uluvv*:



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Until the words of the eloquent reach him,

He had not seen the perfection of intellect and wit.[5.250]

In this verse, the word "someone" completes the first line and is also related to the second line, which is why the artistic technique of as-sehr-ul hilol has emerged. The creative person in the bayt expresses in an exaggerated manner that no one could understand what it means to reach maturity in intellect and delicate understanding until they read his name. When the word someone is interpreted in connection with the first line, it conveys the meaning of "a person" or "a human being". However, when read together with the beginning of the second line, it functions as a negative pronoun meaning "no one" (no one). This, in turn, gives rise to contextual homonymy. In Atoyi's poetry, there is also an element of fakhr (self-praise) that is conveyed indirectly through the indication of a cause. The following expression of pride, taken from a ghazal on the theme of divine love, may serve as an example of this:

Atoyi's name has become established throughout the world,

For his heart has been bound to that flawless beauty.[6.267]

In the couplet, the poet claims to have conquered the entire world through his poetry, while presenting his devotion to the One to whom all worldly beauty submits — referred to as jamoli musallam (perfect beauty) — as the reason that elevates the grace of his verse. The repetition of the word musallam in both lines exemplifies the literary device of takrir (repetition).

Atoyi's fakhr (self-praise) poems stand out from those of other poets due to their unique stylistic features, including the use of wordplay and rare rhetorical devices. This distinction reflects the poet's subtle thinking and creative potential. In turn, such artistic techniques play a significant role in revealing the aesthetic beauty of his poetry, as well as the delicate layers of hidden meaning within it.

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