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KOMIL'S MASTERY IN THE USE OF SPIRITUAL POETIC DEVICES

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ABSTRACT
This article discusses the poet Komil Khwarazmi's skillful use of spiritual poetic devices. The peculiarities of his application of these artistic means are explored.

KEYWORDS: *Komil, Poetic Devices, Spiritual Figures Of Speech, Metaphor, Feigned Ignorance (Tajohuli Orifona), Equivocation (Iham), Causative Beauty (Husni Ta'lil), Parable (Tamsil), Personification (Tashkhis), Allusion (Talmih), Mastery.*

In literary expression, poetic devices are not merely decorative elements but serve to convey the essence and meaning of the artistic picture created by the poet's pen. It is known that the depiction of diverse images, states, emotions, and passionate experiences in a unique manner is closely tied to how skillfully the poet uses artistic means. Indeed, Komil Khwarazmi (1825–1899) enriched this literary tradition with his artistic imagination and created original poetic scenes. While various aspects of Komil's life and poetic themes have been discussed to some extent, his artistic craftsmanship has not yet been thoroughly studied. However, his poems stand out due to the extensive use of poetic imagery.

Looking at the history of poetic figures of speech, the device of metaphor (istiora) is addressed in Abdullah ibn al-Mu'ta's "Kitab al-Badi'" ("The Book of Poetics"), where he discusses twelve types of poetic devices. The first chapter of this work is dedicated to the metaphor. The author provides examples of metaphors found in the language of the Qur'an, the sayings of the Prophet Muhammad (peace be upon him), and the words of his companions. Allah the Almighty says: "Huwa allazi anzala 'alayka minhu ayatun muhkamatun, hunna umm al-kitabi." (Translation: "It is He who sent down to you the Book in which are clear verses – they are the foundation of the Book.") [1;231]

Komil Khwarazmi's divan also begins, as is traditional in Eastern literature, with ghazals dedicated to praise of Allah, supplication (munajat), eulogy to the Prophet Muhammad, and descriptions of the four caliphs. (According to Islamic teachings, one begins all works in the name of Allah.) In such religious-educational ghazals, the poet unveils elevated forms of metaphor: "Zihi, husnung gulig'a yo'q bahor-u ibtido paydo, Ham ermas bu bahoringg'a xazon-u intiho paydo." (There is no spring or beginning to match the flower of your beauty, and even autumn and end do not belong to such a spring.) [2;5]

Starting any act in the name of Allah is a fundamental principle in Islamic belief. Komil adheres to this faith and applies the metaphor "flower of beauty" (husnung guli) to describe the beauty of the Creator. His use of a complex metaphor in this ghazal highlights the boundless beauty and majesty of the Creator, contributing to the poem's dazzling imagery.

In ghazals of praise and supplication, he skillfully uses meaningful metaphors such as "flower of beauty," "flawless countenance," "morning light," "exile from the sanctuary," "twin pearls," "your pure hadith," "nation of sinners," "people of Islam," and more. Similarly, in poems about love and longing, lamentations of the lover, and the beloved's beauty, he frequently uses metaphors like "desert of separation," "my tulip heart," "mirror of the heart," "scar of the heart," "sorrow of fate," "arrow of reproach," "secret of love," "disgraced of the world," "garden of your beauty," "your gazelle-like eyes," "king of beauty," "my heart's curl," "smiling petal," "longing for your beauty," "the realm of your face," "land of love," "poison of separation," "perfection of love."

In his poetry on enlightenment and education, he innovatively uses metaphors such as "people of wisdom," "ocean of meaning," "realm of knowledge," "people of the time," "believers," "inked dot," "witness of meaning," "people of virtue."

One of the most widely used spiritual poetic devices in classical literature – **tajohuli orifona** (feigned ignorance) – also features beautifully in Komil's works, allowing him to create powerful imagery. We find instances where Komil uses this device consistently

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throughout a ghazal: In his ghazal beginning with “Jonbaxsh la’ling ustida ul xoli hindularmudur,” the poet describes the beloved’s beauty and features using tajohuli orifona:

“Jonbaxsh la’ling ustida ul xoli hindularmudur,
Yo chashmayi hayzon uza zog‘i siyahmo‘larmudur?
Bog‘i jamoling sahnida o‘ynar ko‘zing mardumlari,
Yohud Xo‘tan gulzorida tayr etkan ohularmudur?
Sunbul erurmu sarvg‘a chirmoshib o‘skan bog‘ aro,
Yohud cho‘lashg‘an qaddinga shabrang gesularmudur?
Xatti muanbarmu erur chohi zanaxdon davrida,
Yo salsabil atrofida rayhoni xushbo‘larmudur?
Shahlo ko‘zing atrofida kirpiklaringmu yo‘q esa,
Qurg‘on keyiklar saydiga sayyod mo‘ndularmudur?
G‘amzang mijang novaklarin otmoqdadur ikki kamon,
Yo ko‘zlaringning ustida payvasta abro‘larmudur?” (Translation: Is that a mole or a Hindu mark on the lips that give life? Are those eyes in your face or black-plumed birds flying from a fountain?) [2;14]

Although written in imitation of Fuzuli’s ghazal, Komil infused the similes with renewed meaning. Comparing the beloved’s mole to a Hindu mark, her eye pupils to birds in the Khutan garden, her hair to hyacinths, and other vivid images enrich the ghazal’s expressiveness.

In Komil’s lyrical works, personification is also effectively utilized. As we observe the poet’s verses, it feels as though we are in a garden filled with a sighing tanbur, a rose wailing and crying, a plane tree standing tall on one foot in service, a tulip holding a candlestick in its hand, and mirrors reflecting the beloved’s beauty. Through the poet’s artistic imagination, these lifeless objects become animate, demonstrating remarkable examples of personification. Although we know such portrayals are not possible in reality, the reader still wants to believe in them due to their poetic charm:

Chamanda xizmat uchun bir oyoqda tik turib shamshod,
Tutar yo‘lingda nargisdin qo‘lida shamdon lola [2;13] (*The plane tree stands on one foot to serve in the meadow; the tulip holds a candlestick of narcissus in your path.*)

In conclusion, various types of semantic (ma‘naviy) artistic devices such as antithesis (tazod), allusion (talmih), hyperbole (mubolag‘a), kalomi jomi (encompassing wordplay), causal attribution (husni ta’lil), laff wa nashr (prelude and expansion), and proportion (tanosub) are widely employed in Komil’s poetry. However, in this article, we have primarily focused on the leading semantic devices found in his work.

A poet who has thoroughly mastered the secrets of stylistics (ilm-i badi‘) enriches his poetry with these aesthetic tools. Drawing upon classical traditions, Komil revealed his unique artistic perspective in the use of poetic devices.

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