

Article

The Poet of Love and Sorrow

Iqboloy Adizova¹, Tenju O'ral Seyhan²

1. Doctor of Philology, Professor of Tashkent State University of Uzbek Language and Literature named after Alisher Navoi
2. Doctor of Philology, Professor of Istanbul Mimar Sinan University

Abstract: This article is devoted to the interpretation of the poetry of Muhammad Sulaymon oglu Fuzuli, who had a great literary influence on Uzbek classical literature. The deep content, unique forms of expression, and amazing means of imagery in Fuzuli's work have attracted special attention from Uzbek poets. The article highlights the poet's skill and artistry using the example of Fuzuli's ghazals, rubai and qutiya. It is noted that the problems of human life and the essence of the essence find their interpretation in harmony with nature. The unique, original aspects of the poet's poetry are identified.

Keywords: Ghazal, Rubai, Poetic Justification, Metaphor, Allusion, Image, Symbol, Qit'a

1. Introduction

"Poetry without knowledge stands like a wall without a base, and a wall without a base is bound to be worthless."

Muhammad Fuzuliy

One of the famous poets of classical Eastern literature, **Muhammad Sulaymon o'g'li Fuzuliy**, created his works in more than ten lyrical genres, such as ghazal, murabba, mukhammas, musaddas, tarjeband, tarkibband, masnavi, qit'a, and rubai. The poet approached each of these genres according to its own nature. For instance, in his ghazals, the storms of love are vividly reflected, and the sorrowful voice of a lover like Majnun can be heard, while in his rubais and qit'as, the image of a wise philosopher — combining both poetic and scholarly qualities — emerges [1].

In Fuzuliy's poetry, in accordance with the classical tradition, love is the central theme. He expresses all his philosophical reflections connected to life through this theme. Whether the poet aims to warn the reader about the transience of life and the fleeting nature of existence, or speaks about kindness, loyalty, beauty, truth, and goodness, or reflects on the power and value of words, he always connects his thoughts to love in its broadest sense. He sees the radiance of the jewel of love in the essence of every event in life:

Sarmanzili har muroda rahbardur ishq,

Kayfiyati har kamola mazhardur ishq,

Ganjina koinota gavhardur ishq,

Har sodir o'lan nash'aya masdardur ishq [Fuzuliy, 2014, 128-b.].

In this work, Fuzuliy perfectly demonstrates the role of love in human life and in the development of the universe. From it, we can understand the depth of the poet's attitude toward love. In his view, love is the foundation of the world and a priceless treasure in the human heart [2].

Citation: Adizova, I., and Seyhan T. O. The Poet of Love and Sorrow. Web of Synergy: International Interdisciplinary Research Journal 2026, 5(1), 155-160.

Received: 17th Feb 2026

Revised: 4th Mar 2026

Accepted: 10th Apr 2026

Published: 2nd May 2026



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

2. Materials and Methods

This study employs a qualitative literary analysis method to examine the poetic mastery of Muhammad Fuzuliy. The research is based on textual interpretation of selected ghazals, rubais, and qit'as from Fuzuliy's poetic heritage. The primary sources of the study include published editions of Fuzuliy's works, particularly his *Devon*, *Qalb gavhari*, and *G'amzasin sevdin, ko'ngil*. These texts are analyzed in terms of theme, imagery, symbolism, genre characteristics, and artistic devices.

The research applies a descriptive-analytical approach to identify the main poetic features of Fuzuliy's works. Particular attention is paid to the representation of love, sorrow, transience, wisdom, and the role of the word in human life. The study also uses comparative literary analysis to evaluate Fuzuliy's influence on Uzbek classical literature and his connection with the poetic traditions of Alisher Navoiy and later Uzbek poets [3].

In addition, the article examines the use of classical poetic devices, including metaphor, allusion, allegory, personification, hyperbole, simile, and husn-i ta'lil. These devices are analyzed not only as decorative elements but also as meaningful tools that deepen the philosophical and emotional content of the poems.

Overall, the methodology allows for a comprehensive evaluation of Fuzuliy's artistic skill, his contribution to classical Eastern poetry, and the originality of his poetic interpretation of human life and nature.

Muhammad Fuzuliy is a wise and sensitive poet. His poems are renowned throughout the countries of the East. The reason for this lies in the beauty of his language, the uniqueness of his artistic expression, and the depth of meaning. The poet achieves such wisdom and artistic richness by understanding nature, observing it with keen insight, comparing it with human life, harmonizing them, and drawing lessons from it [4].

G'unchasin gul bulbulin qatlina paykon aylamish,

Bulbul ochilg'on guli yuzina qalqon aylamish [Fuzuliy, 2014, 99-b.]-

We can observe this idea in the example of his ghazal beginning with the matla (opening couplet). As emphasized in Fuzuliy's works, "life is a sea of enlightenment filled with precious pearls." How and how many pearls one gathers from it depends on each individual. As a person lives, they collect the pearls of lessons formed through their experience, knowledge, labor, and hardships, thus creating the treasure of a lifetime. Based on this wise philosophy, the poet's aim in the ghazal is to illuminate the fundamental essence of life: life is transient, and this must not be forgotten. Any palace in life is ultimately destined for ruin. Therefore, one should value life and use it productively, striving to enrich a short lifespan with good deeds [5].

In this ghazal, Fuzuliy makes use of unique artistic devices. He draws wisdom from the beautiful scenes of nature and employs the rose and the nightingale as central symbolic images. The meaning of the couplet is as follows: "The rosebud turned into an arrow to kill the nightingale, while the nightingale, in turn, used the opened petals of the rose as a shield for its face." In classical literature, the bud has traditionally been used in meanings such as "heart," "lip," or "secret." However, Fuzuliy interprets it differently based on its color, portraying it as a killer. Here, the poet departs from classical literary traditions and approaches a familiar image from a new and unique perspective. In his view, the bud symbolizes the unresolved mysteries of love. Therefore, it becomes an arrow that torments and destroys the nightingale (a symbol of the lover). When it blossoms into a flower, however, its petals act as a shield that protects the nightingale from the arrow's strike. Why? Because the blooming of the bud represents the revelation of love's secrets. In this sense, it reflects the lover's attainment of knowledge and understanding of the essence of love [6].

In the next couplet, it is emphasized that among the green branches, the nightingale makes peace with the rose in order to hide itself. Through the device of personification, the poet expresses the nightingale's attempt to protect itself from the hardships of life:

*Gul arusin sulh uchun bulbul nikoh etmish, magar
O'zini yoshil budog' ichinda pinhon aylamish [Fuzuliy, 2014, 99-b.].*

In this couplet, a distinctive leading feature of the poet's творчество becomes evident [7]. He expresses his conclusions about life plainly, without embellishment, yet at the same time renders them in rich, vivid colors. For this, artistic devices serve as his tools. In particular, the figures of *husn-i ta'lil* (beautiful justification) and metaphor lend freshness, clarity, and beauty to the couplet. However, life is transient and merciless—it fulfills its own course, and this truth cannot be changed. No matter how much the nightingale tries to hide, the laws of life inevitably prevail [8].

The ghazal consists of five couplets. In three of them, the poet depicts the laws of life through analogies with nature [9]. In the fourth and fifth couplets, the imagery shifts to human life, harmonizing it with the interpretation of nature:

*Dahraro gar bir siniq devor ko'rsang, o'yla, bil,
Ul Sulaymon mulkidurkim, charx vayron aylamish [Fuzuliy, 2014, 99-b.].*

The meaning of the couplet is: "If you see a fallen wall in this world, think of it as the palace of the Prophet Solomon, ruined by fate." The image of the Prophet Solomon is not mentioned here by chance; it is introduced through the literary device of *talmeh* (allusion). This is because he was believed to have been granted extraordinary powers—such as understanding the languages of animals, birds, and even ants, as well as controlling the wind and commanding both humans and jinn. The poet emphasizes that even palaces and grand structures built with the help of such immense power are not protected from destruction [10].

The final couplet—the *maqta'*—also serves to further develop and reinforce the central idea embedded in the previous lines:

*Ey Fuzuliy, mehrina oldanma – charxning gardishi
Ko'ka eturmish, vale xok ila yakson aylamish [Fuzuliy, 2014, 99-b.].*

The meaning of the couplet is: "O Fuzuliy, do not be deceived by the sun (*mehr*), for the wheel of fate first raises it to the sky and then casts it down into the dust." Here, the poet advises the reader not to be captivated by the charm of the world or become too attached to it, because it is temporary and fleeting. In this couplet, the poet's main conclusion is once again linked to a natural phenomenon. The word "*mehr*" is of Arabic origin and also means "sun." By observing how the sun rises at dawn and sets at dusk, the poet draws a profound life lesson. In this context, he simultaneously implies both meanings of the word: attachment to the world and the sun itself [11].

The world is transient, not eternal. In the ghazal, Fuzuliy reminds us that life is a precious opportunity and should be used for the sake of goodness, calling humanity toward awareness and vigilance. Through the device of allegory (*tamsil*), he expresses the complex philosophy of life in a simple, powerful, and artistically beautiful way.

We know that Alisher Navoiy was a master creator who established a literary school in 15th-century Uzbek classical literature. Similarly, Fuzuliy, like his teacher, founded his own unique creative tradition within Eastern classical literature. It is difficult to find a writer in Uzbek classical literature who was not influenced by him. All poets who lived after the 16th century drew inspiration from his works, composed *naziras* and *takhmis*, widely used his vocabulary, and admired his unique artistic discoveries. All of this proves that Fuzuliy's творчество continues to serve the development of literature and eternity across centuries [12].

The word (*so'z*) is a sacred blessing that served as a means for the creation of all existence. Therefore, our writers have created works dedicated to it, praising and describing its value. In his ghazal with the radif "So'z" ("Word"), Fuzuliy perfectly defines the power of the word, especially artistic expression. According to him, a truthful and sincere word elevates its speaker to high ranks and honors. If one breathes life into the word, understands it, and uses it with feeling, it grants eternal life in return. It can awaken a person from the sleep of death, bestow everlasting fame, immortality, and a

second life. The word fills the human heart with joy and reveals the hidden secrets of life and existence. It leads its possessor into the ocean of meaning and enlightenment, transforming them into a wise and perfected human being. If the human body is like a shell, the word is the pearl that determines its value. In this ghazal, the poet emphasizes that the true measure of a person's worth lies in their word, glorifying its significance and dignity [13].

At the same time, however, the poet reminds his reader to observe moderation in the use of words. If this balance is *нарушается*, the very word that once elevated and honored many great individuals may degrade its speaker, causing them to lose respect and fall from esteem.

Thus, it becomes clear that Fuzuliy, besides being a mature poet, like his teacher Alisher Navoiy, also made great efforts to preserve the purity of the Turkic language, expand its development, and broaden its sphere of use. The ideas expressed in this ghazal are imbued with the poet's deep love for language and his mother tongue. He conveys these feelings beautifully through a harmonious use of unique artistic devices, imagery, and figures of speech such as hyperbole, simile, allegory, and metaphor. As a result, his emotions are transferred to our hearts as well, awakening in us a love for words and our native language, and inspiring us to value, cherish, and preserve its purity:

*O'Imayan g'avvosi bahri ma'rifat orif degil
Kim, sadaf tarkibi tandur, lo'lo'i shahvor so'z.
Gar cho'x istarsan, Fuzuliy, izzating, oz et so'zi
Kim, cho'x o'lmoqdan qilubdur cho'x azizi xor so'z [Fuzuliy, 2014, 125-b.]*

The rubai genre also plays an important role in Fuzuli's work. The poet's rubai is a treasure trove of meanings. Their forms of artistic expression are also proportional to the depth of meaning. He decorates his thoughts with unique artistic techniques such as metaphor, simile, parable, diagnosis, exaggeration, and beautiful analysis. The images used by the poet in the rubai are also distinguished by their diversity and novelty. The poet approaches traditional images in classical Eastern literature from a new perspective. He discovers their unique aspects. As a result, the poet's rubai becomes unique examples of this genre. Fuzuli's rubai has a unique composition that attracts the reader's attention. First, theses that arouse thoughts and questions in the reader are presented, and then the main conclusion is stated. This ensures logical integrity and consistent connection in the rubai [14].

Fuzuli's verses are also of particular importance. His collection includes 42 verses. They are also devoted to deep philosophical, social and moral-didactic themes. The poet draws wise, wise conclusions from the description of ordinary life details and events. With his deep conclusions and wisdom, he directs the reader to the high ranks of goodness and humanity. Each verse, which embodies the poet's various meanings, creates a unique freshness with its artistic expression.

3. Results

The analysis shows that Fuzuliy's poetry is built on a deep philosophical understanding of love, human destiny, and the transience of worldly life. In his ghazals, love appears not merely as an emotional state but as a universal force that gives meaning to existence. The poet interprets love as the foundation of spiritual awareness and human perfection.

The study also reveals that Fuzuliy skillfully uses natural imagery to explain complex philosophical ideas. Images such as the rose, nightingale, sun, bud, pearl, and shell are not random decorative symbols; they serve as central artistic tools through which the poet expresses the relationship between human life and the universe.

Another important result is that Fuzuliy often gives new meaning to traditional poetic images. For example, the rosebud, commonly associated with beauty and secrecy in

classical poetry, is interpreted by the poet as an arrow that wounds the nightingale. This demonstrates Fuzuliy's originality and ability to renew established literary traditions.

The analysis further indicates that the poet attaches great importance to the word as a sacred and powerful phenomenon. In his poetry, the word is presented as a source of wisdom, dignity, immortality, and spiritual value [15].

4. Discussion

The findings confirm that Fuzuliy's poetic mastery lies in his ability to combine philosophical depth with artistic beauty. His poetry does not merely describe emotions; it interprets the essential questions of human existence through symbolic and metaphorical language. This feature makes his works highly valuable within the tradition of classical Eastern literature.

The discussion also shows that Fuzuliy's interpretation of love is broader than romantic feeling. Love becomes a spiritual and philosophical category through which the poet explains truth, beauty, loyalty, suffering, and moral awareness. This approach brings Fuzuliy close to the traditions of Sufi and philosophical poetry.

Furthermore, the poet's use of artistic devices demonstrates his exceptional literary skill. Metaphor, allusion, allegory, and *husn-i ta'lil* are used not only to beautify the text but also to strengthen its intellectual and emotional meaning. His ability to transform traditional images into new symbolic meanings proves his originality as a poet.

Fuzuliy's influence on Uzbek classical literature is also significant. Like Alisher Navoiy, he contributed to the development of Turkic poetic expression and inspired later poets through his vocabulary, imagery, themes, and artistic discoveries. Therefore, his poetry remains important not only as a literary monument but also as a source of artistic and philosophical inspiration.

5. Conclusion

In conclusion, Muhammad Fuzuliy is one of the most outstanding representatives of classical Eastern literature, whose poetry combines emotional intensity, philosophical reflection, and artistic perfection. His ghazals, rubais, and *qit'as* reveal the complexity of human life through the themes of love, sorrow, transience, wisdom, and the sacred power of the word.

The analysis demonstrates that Fuzuliy's poetic originality is reflected in his symbolic interpretation of nature, his renewal of traditional images, and his masterful use of artistic devices. The poet does not simply repeat classical poetic conventions; he enriches them with new meanings and deep philosophical content.

Fuzuliy's literary heritage had a strong influence on Uzbek classical poetry and continues to be relevant for the study of Eastern literary thought. His works teach readers to value life, understand the power of language, and seek spiritual depth through artistic beauty.

REFERENCES

- [1] I. Adizova, "The role of rhyme in Uvaysi's works," 2022.
- [2] I. Adizova, *Uvaysiy she'riyatida poetik tafakkurning yangilanishi*. Tashkent, Uzbekistan, 2020.
- [3] V. Mahmud, *Tanlangan asarlar*. Tashkent, Uzbekistan: Ma'naviyat, 2007.
- [4] N. Jumaxo'ja and I. Adizova, *O'zbek adabiyoti tarixi: XVI–XIX asr I yarmi*. Tashkent, Uzbekistan: Innovatsiya-Ziyo, 2020.
- [5] Fitrat, *Tanlangan asarlar*, vol. 2. Tashkent, Uzbekistan: Ma'naviyat, 2000.
- [6] Fuzuliy, *Devon*. Tashkent, Uzbekistan: O'zbekiston Davlat Badiiy Adabiyot Nashriyoti, 1959.
- [7] Fuzuliy, *Qalb gavhari*. Tashkent, Uzbekistan: Hilol-nashr, 2014.
- [8] Fuzuliy, *G'amzasin sevdin, ko'ngil*. Tashkent, Uzbekistan: Sharq, 2009.
- [9] *O'zbek adabiyoti*, vol. 4, book 2. Tashkent, Uzbekistan: O'zbekiston Davlat Badiiy Adabiyot Nashriyoti, 1960.

-
- [10] A. Navoiy, *Xamsa*. Tashkent, Uzbekistan: G'afur G'ulom Publishing House, 1991.
- [11] A. Navoiy, *Mukammal asarlar to'plami*. Tashkent, Uzbekistan: Fan, 1987.
- [12] E. E. Bertels, *Navoiy i Djami*. Moscow, Russia: Nauka, 1965.
- [13] N. Mallayev, *O'zbek adabiyoti tarixi*. Tashkent, Uzbekistan: O'qituvchi, 1976.
- [14] A. Hayitmetov, *Sharq adabiyotining ijodiy metodi tarixidan*. Tashkent, Uzbekistan: Fan, 1970.
- [15] H. S. Suleymanov, *Fuzuli va o'zbek adabiyoti*. Tashkent, Uzbekistan: Fan, 1961.