DOI 10.24249/2309-9917-2026-79-5-81-89

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Использование искусства талмех в газелях Саиба Табрези

Аннотация: В статье анализируются и рассматриваются особенности использования искусства талмех в газелях Саиба. Автор приходит к выводу, что одним из важных аспектов искусства повествования является распознавание безобразного и прекрасного, успехов и неудач, их причин и последствий через повествование историй пророков. Поэт рассматривает исторические события и происшествия как испытательный полигон для человеческого понимания и интеллекта, передавая новому поколению наиболее ценный опыт прошлого, и по этой причине он играет весьма конструктивную и эффективную роль в воспитании людей. В данной статье описываются особенности использования искусства талмех с разделением его на группы в зависимости от цели поэта и мастерства поэта.

Ключевые слова: история Иосифа, талмех, Саиб, история пророков, совет, разговорный язык

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Usage of the Art of Talmeh and in Soib Tabrezi's Ghazals

Abstract: The article analyzes and discusses the peculiarities of the use of the art of talmeh in Soib's ghazals. The author comes to the conclusion that one of the most important aspects of the art of storytelling is the recognition of the ugly and the beautiful, successes and failures, their causes and consequences through the narration of the stories of the prophets. The poet considers historical events and incidents as a testing ground for human understanding and intelligence, passing on the most valuable experience of the past to the new generation, and for this reason it plays a very constructive and effective role in educating people. In this article, the features of the art of art are described, dividing it into groups and depending on the purpose of the poet and the mastery of the poet in the use of this artistic art, and the author comes to a deep conclusion.

Key words: Joseph's story, talmeh, Soib, Prophet's story, Soviet, conversational language

INTRODUCTION

Talmeh, or allusion to past stories and events, can be recognized as an ornament of speech. In our literature, talmeh referring to both pre-Islamic and Islamic narratives is extremely abundant, and all poets have made use of it.

The relevance of the study. The study of talmeh as an artistic device in Persian-Tajik literature, particularly in the works of poets of the Indian style, remains a significant area of scholarly inquiry. Soib Tabrezi, as one of the most prominent representatives of this style, demonstrates exceptional mastery in employing talmeh, which serves not only as an ornamental feature but as a profound means of conveying philosophical, moral, and mystical concepts. The relevance of this research lies in the need to systematically analyze the peculiarities of talmeh usage in Soib's ghazals, as this aspect of his poetic craft has not been sufficiently explored in contemporary literary scholarship.

The main purpose of the article is to identify and analyze the distinctive features of talmeh in Soib Tabrezi's ghazals, to classify the types of allusions employed by the poet, and to determine the artistic and didactic functions of this rhetorical device within the context of the Indian style.

The function of the article is to contribute to the scholarly understanding of Soib Tabrezi's poetic oeuvre by providing a comprehensive analysis of his use of talmeh, particularly allusions to the story of Prophet Joseph (AS). This study aims to demonstrate how the poet utilizes historical and religious narratives to create new meanings, express moral teachings, and enhance the aesthetic quality of his verse. The article also serves to highlight the continuity and innovation in the use of this rhetorical tradition within Persian-Tajik literature.

LITERATURE REVIEW

First, we observe the explanation of talmeh in its lexical meaning and its terminological clarification, between which there exists a connection. Sirous Shamisa, the author of the book "Farhang-e Talmehat" [Dictionary of Allusions], in explaining the word talmeh, states: "Talmeh, with the precedence of 'l' over 'm' (from the root 'lamh'), in lexicography means seeing, looking, revealing, and indicating" – that is, casting a light glance toward something. In some treatises on poetics, the precedence of 'm' over 'l' in the form 'tamleh' has been interpreted, and this too has been considered correct: "Tamleh, with the precedence of 'm' over 'l', means speaking eloquent speech." Tamleh derives from the root 'milh', which in Arabic denotes salt. The poet or writer, through subtle allusions to stories and events of historical figures and prophets, makes his speech salty [i.e., eloquent and savoury], thereby completing the reader's understanding. The lexical meaning of talmeh and the terminological concept of the art of talmeh are closely related; however, the word tamleh is used in a metaphorical sense for this term. On the other hand, not only the art of talmeh but also other rhetorical devices of meaning can render speech eloquent and ensure its fluency and rhetorical power. Thus, the term 'art of talmeh' is more appropriate to use.

Qays Razi considered this art more praiseworthy than hyperbole among the greats, and recommended observing moderation in its use: "...without causing any defect in the entire meaning of the poem, and without exceeding the necessary measure in what is required by the structure of speech, and without reaching the point of tediousness" [5: 125].

S. Shamisa adds that "...the allusion should not encompass the entire story, popular proverb, or poem," but should only include a part of the narrative and events. However,

in Soib's poetry, many verses are encountered that contain not merely a part of a life or a moment from a person's days, but rather an entire event from Joseph's story:

Худфурӯшияш мубаддал ба харидорӣ гашт,
Юсуф аз бас хиҷил аз ҳусни басомони ту шуд [7, 1: 675].

From these statements, it follows that for understanding a verse or phrase containing talmeh, it is necessary to fully grasp the story, event, or occurrence alluded to, because without comprehending all its details, the poet's intent in some cases remains unclear.

The main goal is to determine to what extent these historical and mythical narratives and events have been skillfully employed. One of the important aspects of the art of talmeh is the recognition of ugliness from beauty, successes and failures, and their causes and consequences, through the narration of the prophets' lives. The poet treats historical events and occurrences as a testing ground for human understanding and intellect, bringing the most valuable experiences of predecessors as a gift to the new generation, and for this reason, plays a highly constructive and influential role in human education. It is a means of guidance that becomes a source of moral lesson. The stories of the prophets in the holy book of Islam are mentioned as examples of moral instruction for others. Among them, in Surah Yusuf, we read: "Indeed, in their stories there is a lesson for those of understanding" [2: 4].

RESEARCH METHODS

This study employs a descriptive-analytical method, combining qualitative textual analysis with literary-historical approaches. The primary research materials are selected ghazals from Soib Tabrezi's Divan, particularly those containing allusions to the story of Prophet Joseph (AS). The methodology involves: (1) close reading and textual analysis of the selected verses to identify and classify instances of talmeh; (2) contextual analysis to determine the relationship between the allusions and their source narratives in Islamic tradition, particularly the Qur'an and exegetical literature; (3) comparative analysis to examine how Soib's use of talmeh differs from or builds upon the practices of earlier poets in the Khurasani and Iraqi styles; and (4) thematic classification of the talmehs according to their poetic functions and purposes. This multifaceted approach allows for a comprehensive understanding of the artistic and didactic dimensions of talmeh in Soib's ghazals.

MAIN RESULTS AND DISCUSSION

The works of the greatest representatives of Persian-Tajik literature have been composed in the light of Qur'anic stories, and through allusion to a moment of life's events or their external and internal aspects, they have been able to recount human history to readers. Researcher F. Boboev has noted the significant role of historical chronicles in the spread of Persian translations of the prophets' stories as follows: "The complete story of Joseph in the Persian Tarikh-e Tabari has led to the use of talmeh, elevated similes and metaphors in Persian-Tajik poetry in a concise and meaningful form, deriving from its moralizing meanings. The symbolic depiction of objects has contributed to the elaboration and narration of the lofty moral-educational themes of this story" [1: 49].

In the Holy Qur'an, the name of Joseph (peace be upon him) appears 27 times, and Surah 12, consisting of 111 verses from beginning to end, encompasses the story of the Prophet Joseph, and this surah is considered the best of narratives, in the third verse of which God Almighty says: "We relate to you the best of stories through this Qur'an which We have revealed to you" [2: 165].

Soib is regarded as one of the most powerful Persian-speaking poets, who through his artistry in speech has been able to employ this story with new semantic nuances and fresh themes. Researcher of the poet's works M. Urunova, having observed the abundant use of the art of talmeh in the works of poets of the Indian style, has noted: "The study of Soib's ghazals allows us to realize that the employment of talmeh is one of the notable features of the Indian style. Because in almost every ghazal of the poet, we encounter the art of talmeh, which has served to reinforce thought and express the poet's artistic ideas" [8: 40].

The high frequency of the name Joseph (AS) and related persons and concepts – such as Zulaykha, Jacob (AS) – Joseph's father, brothers – more often with the word 'ikhvan' [brothers], the well, the wolf, the Nile River, Canaan, the whitening of eyes, Yusufistan [the land of Joseph], Joseph's shirt, the Aziz [ruler] of Egypt, etc. – indicate that the poet has a particular attention to this mystical story. For example:

Туро ба Юсуфи Миср иштибоҳ натвон кард
Қиёс оби равонро ба чоҳ натвон кард [7, 1: 724].

Аз азизӣ мешавад фармонравои рӯди Нил
Рӯйи Юсуф чун кабуд аз силии ахвон шавад [7, 1: 693].

Before performing an action, having a pure intention and its realization are expressed through the following verse, which states that if resolve is high, one can bring out a rare treasure from the bottom of a well instead of water:

Кабоби ҳиммати мардонаи Зулайхоям,
Ки Юсуф аз чаҳи Канъон ба ҷойи об кашид [7, 1: 732].

Another image that emerges from this story is the image of the wolf:

Гург дар пераҳан ҷилваи Юсуф дорад,
Навбаҳоре, ки мубаддал ба хазон хоҳад шуд [7, 1: 681].

It is precisely the wisdom-teaching story of Joseph that has enabled Soib to present fresh meanings to the reader through poetic interpretations such as "Joseph-recognizing eye", "the Egypt of existence", "the moon of Egypt", "the Aziz of Egypt", "the chaste one", "the moon of Canaan", "the commander of the Nile's flow", "the Joseph of the soul", "Yusufistan", and "Josephine merchandise". For example:

Сияҳдил шиква аз вазъи замон дорад, намедонад,
Ки олам юсуфистон мешавад чун дил ҷило гирад [7, 1: 770].

Synonyms of the name Joseph and concepts related to it have been the subject of attention of many researchers. A researcher Z. Qurghonov has identified more than 50 lexical elements used by Abdurrahman Jami in depicting the name Joseph, such as "star, flower garden, lost one, Hebrew slave, delicate-bodied" [3: 118] and similar expressions.

In Soib's poetry, alongside clear talmehs, some subtle allusions appear without mentioning the names of characters, reflecting the poet's interpretation of the story. In the following verse, despite living in exile, Joseph's rise to the position of prime minister is expressed:

Агар шоми ғарибон нусха аз зулфи ту бардорад,
Ҳама соҳибдилон овора хоҳанд аз ватанҳо шуд [7, 1: 675].

Usually, in most talmehs, the names of main characters – such as Layli, Majnun, Ibn Salam, Layli's dog, etc. – are mentioned. However, in Soib's poetry, there are talmehs in which, without mentioning the names of the characters, the poet suffices with a subtle allusion to some aspect of the story:

Бишӯй нақши ватанро ба рӯди Нил зи дил,
Ки нест оби мурувват ба чашм ихвонро [7, 1: 58].

In this example, the allusion to Joseph's story is relatively clearer, and the reader, after some reflection on the expressions "Nile River" and "the brothers' lack of magnanimity", becomes aware of the talmeh. Or in another example, one of the characteristics of talmeh, which Shams-e Qays emphasizes – "few words indicate much meaning" – is fulfilled:

Аз ҷигарҳо насими сӯхтагӣ,
Бӯйи пироҳан аст дилҳоро [7, 1: 75].

The perception of the talmeh in this verse is relatively more difficult. In literary works, the human liver conventionally symbolizes toil, grief, and sorrow. For the lover, the very breeze that carries the scent of liver brings joy and happiness – that is, any kind of suffering from the beloved causes the lover's rejoicing. Just as the scent of Joseph's shirt brought light to Jacob's eyes.

The manner of using this art can be divided into the following groups according to the poet's purpose:

1. The first group includes talmehs in which the story itself is not the main goal – that is, verses where the names of Joseph and Zulaykha appear. In other words, through these characters, another meaning is conveyed to the reader, and the story or a moment from the story serves to emphasize the main point of the verse:

Вақт аст аз шукуфа чаман симтан шавад,
Ҳар хори хушк Юсуфи гулпираҳан шавад [7, 2: 695].

Пӯшида чашм мегузарад аз Азизи Миср,
Ойинае, ки чашм ба рӯйи ту во кунад [7, 2: 739].

As can be seen from the above examples, this method of talmeh-making provides the poet with wide possibilities, and he can employ various subjects. Soib uses the story of Joseph and its details mostly to emphasize the superiority and excellence of his beloved over Joseph, Jacob, Zulaykha, and others. Since Joseph is proverbial for beauty and chastity, Jacob for patience, Zulaykha for passionate love, and the breeze of Egypt for bringing the scent of the beloved, Soib establishes his beloved's superiority in the reader's mind by introducing a new point:

Намегунҷад насими Миср дар пероҳан аз шодӣ,
Гиребоне барои имтиҳон дар пеши сабо бикшо [7, 1: 11].

The poet says that the breeze of Egypt, which brings a fragrance from Joseph, if the beloved opens her collar and the morning breeze senses the scent of her limbs, it will not fit in its shirt from joy – that is, it surpasses the fragrance of Joseph. The word "shirt" (pirahan), besides meaning not fitting in the garment, also alludes to Joseph's shirt. The combination of talmeh, personification (the breeze not fitting in the shirt from joy), and hyperbole has increased the verse's appeal.

Об мегардид дар чашми тарозу гавҳараш,
Юсуфи мисрӣ агар медид бозори туро [7, 1: 110].

One of the most moving and exciting moments of the story of Joseph and Zulaykha is the moment of Joseph's sale in the market of Egypt. When Zulaykha heard of Joseph's beauty and splendor, she persuaded and urged her husband, the Aziz of Egypt, to purchase Joseph. Her husband replied:

– Мутамаллиқоти ман аз нуқуду уруз ба қимати ӯ вофӣ нест.

Зулайхо мегӯяд:

– Ҳар чи дар гӯшу гардани ман аст, аз ҳуляву зевар бардорам ва он чи дар хазина дорам, маҷмӯъро биспорам [4: 354].

Regarding the trade of Joseph in the market of Egypt, there are many delightful stories in Persian-Tajik literature. Soib has used this point in the above verse to emphasize the high demand for his beloved.

2. Another characteristic of Soib's talmehs is the use of the names of characters or related concepts for the purpose of creating meaning and generating new connotations:

Юсуфи мо зи тиҳидастии халқ огоҳ нест,
Ба чӣ умед ба бозор расонад худро [7, 1: 64].

Надорад шиква аз авзои мардум дидаи ҳақбин,
Ба Юсуф метавон бахшид ҷурми корвониро [7, 1: 102].

3. The third group includes talmehs that Soib uses to prove a prominent meaning or wisdom and moral advice, and here too, the main purpose and goal is not the story of Joseph. The story of Joseph – or more precisely, its individual moments –serves to make the wisdom or moral advice clearer and more memorable:

Ишқ ҳайҳот аст дар хилват шавад ғофил зи ҳусн,
Нест дар зиндон Зулайхо аз маҳи Канъон ҷудо [7, 1: 17].

This meaning – that is, the correlation between love and beauty – has been expressed many times in the poetry of other writers as well. For example, Hilali says:

Ишқ менозад ба ҳусну ҳусн менозад ба ишқ,
Оре, оре, ин ду маънӣ ошиқи якдигаранд [7, 1: 170].

But in Soib's verse, there is an allusion to the following moment from Joseph's story: "When Joseph was placed in prison, Zulaykha ordered the jailer to remove the shackles from his neck and fetters from his feet, to adorn his head with the crown of honor and his stature with garments of dignity, and for his residence, she prepared a separate chamber with expensive carpets, and perfumed its door and walls with ambergris, amber, rosewater, and pure musk" [4: 393].

Дил ба дунёи данӣ додан на кори оқил аст,
Медиҳӣ Юсуф ба сими қалб, эй нодон, чаро [7, 1: 180].

Soib has used this meaning very abundantly in his divan, often employing simile and allegory. Joseph's brothers are depicted as people who exchange spirituality (Joseph) for materialism (counterfeit or base silver). Soib emphasizes that this fleeting world is not worth attaching one's heart to, and whoever attaches their heart to it resembles the one who sells Joseph for base silver. The second hemistich alludes to the story of Joseph's sale by his brothers to Malik: "The sons of Jacob said: 'O Malik, we will not haggle with you over the price of this slave, and whatever you give, we will accept'. And Malik bought Joseph from the brothers for a few dirhams of base silver he had in his purse" [4: 354].

The selling of Joseph for base silver is also among the poets' most beloved themes. Hafiz says:

Ёр мафрӯш ба дунё, ки басе суд накард,
Он ки Юсуфро ба зари носара бифрӯхта буд [7, 1: 22].

And in the same meaning, Soib says:

Ғофил машав зи Ҳақ ба умеди қабули халқ,
Юсуф ба сими қалб фурӯшад касе чаро? [7, 1: 22].

Soib's mastership in meaning-creation is also evident in that he presents the same meaning in new garments:

Гузаштам аз сари дунёи дун, осуда гардидам,
Ба сими қалб аз ахвон харидам моҳи Канъонро [7, 1: 42].

Or in another ghazal, he says:

Оҳ аз ин қавми сияҳдил, ки гарон медонанд,
Ба зари қалб висоли маҳи Канъониро [7, 1: 43].

Шикаст аз санги ахвон гавҳари беқимати Юсуф
Ҳасад дар мардуми наздик беш аз дур мебошад [7, 2: 789].

4. In many instances, Soib adds unexpected and unconventional explanations and interpretations to this or that moment of Joseph's story, from which the reader draws profound lessons and conclusions. In the narration of this story, it is mentioned: "Sometimes they hurt him with painful blows, and sometimes they drove him before them with the utmost humiliation" [4: 337].

Soib, in explaining this moment, states:

Рӯйи Юсуф кунад он рӯз ҷаҳонро равшан,
Ки барафрӯхта аз силии ихвон гардад [7, 2: 762].

5. Another characteristic of the use of talmeh in Soib's ghazals is that through compound words and idiomatic expressions – many of which are still current in the Tajik language, including the colloquial speech of the people of Khujand – such as: becoming water (melting), the heart growing cold, losing oneself:

Юсуф он аст, ки худро накунад гум, ҳарчанд
Соҳати рӯйи замин пур зи харидор шавад [7: 694].

The findings of this study demonstrate that Soib Tabrezi's use of talmeh, particularly allusions to the story of Prophet Joseph, represents a distinctive feature of his poetic style that sets him apart from poets of earlier periods. The analysis reveals that Soib employs this rhetorical device not merely for ornamental purposes but as a sophisticated means of expressing complex philosophical, mystical, and moral concepts. The poet's innovative approach lies in his ability to extract new meanings from familiar narratives, presenting them in fresh and unexpected ways that challenge the reader's expectations. This creative reinterpretation of traditional stories reflects the broader aesthetic principles of the Indian style, which prioritizes novelty of meaning (ma'ni-e tazeh) and complexity of expression. Furthermore, Soib's talmehs often serve multiple functions simultaneously – they enhance the aesthetic quality of the verse, convey moral teachings, establish the beloved's superiority, and demonstrate the poet's intellectual prowess. The classification of talmehs according to their poetic functions, as presented in this study, provides a framework for understanding the diverse ways in which Soib utilizes this device and contributes to a more nuanced appreciation of his artistic achievement.

CONCLUSION

It can be concluded that if in the Khurasani and Iraqi styles, talmehs were mainly used to express philosophical and moral meanings, in the Indian style, this art has been more extensively employed for the purpose of comparison, simile of the beloved's beauty and splendor, or the characters' traits, and for creating new meanings and connotations. Soib Tabrezi's masterful employment of talmeh, particularly his innovative allusions to the story of Joseph, demonstrates the poet's exceptional creativity and his ability to transform familiar narratives into vehicles for fresh poetic expression. The

analysis reveals that Soib's talmehs serve diverse functions – from emphasizing the beloved's superiority to conveying moral wisdom, from creating new semantic layers to demonstrating the poet's intellectual depth. This study contributes to a deeper understanding of the poetic techniques characteristic of the Indian style and highlights Soib Tabrezi's significant role in the development of Persian-Tajik literary traditions.

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