

## THE USE OF THE ART OF QUOTATION IN THE WORK OF HAFIZ KHOREZMI

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### Abstract

The article discusses the study of the art of quotation in the book of Hafiz Khorezmi, its problems and application, as well as the study of the textual features of the work.

**Keywords:** Art of quotation, textual criticism, religious, sofa, manuscript, classical work, analysis, interpretation.

### Introduction

In classical Uzbek literature, most rhetorical devices were introduced through Arabic scholarly sources. When interpreting each rhetorical figure in classical texts, it is essential to explain it by understanding its essence and lexical meaning. In this context, the term "iqtibos" is derived from the Arabic root **قبس qabasa**, and it conveys the following meanings: a) "to acquire knowledge," "to read," "to learn"; b) "to absorb" (light or fire); "to take a handful of embers from a fire," "to draw light," "to gain benefit," "to acquire knowledge from someone," or simply "to make use of." In the lexicon of classical literature, iqtibos refers to "quoting" or "citing evidence from the Qur'an or Hadith" [1]. In literary theory, however, this rhetorical device denotes the inclusion of a phrase or verse from the Qur'an or a Hadith in poetry or prose without explicitly indicating its origin or narrator. **ذُرِّي نَارًا فَاقَالِ لَهُ لِهْ أَمْكُتُوا**

**إِني أَنَسْتُ نَارًا لَعِ (لي آتِيكُمْ مِنْهَا بِقَبَسٍ أَوْ أَجْدُعَلَى النَّارِ هُدًى**  
*Iz ro 'aa naron fa-qola li ahlihi amkusuu inniy anastu naron laaliyyi atiykum minhaa bi qabasin av ajidu alan-nariy hudan* [Toho, verse 10]. The meaning of this verse about Prophet Musa (peace be upon him) is as follows: "Remember when he saw a fire from a distance and said to his family: 'Stay here; indeed, I have seen a fire. Perhaps I can bring you a burning ember from it, or find some guidance at the fire.'"



In terminology, this is used in literary works as a poetic device. The rhetorical figure of Iqtibos is first introduced as a distinct literary device in works such as Atoullloh Husayniy's "Badoye' us-sanoye'" [2], Husayn Va'iz Koshifi's "Badoye' ul-afkar fi sanayi' il-ash'ar" [3], the translation, commentary, and analysis by academician Alibek Rustamov in "Badoye' us-sanoye'" [4], and A. Hojiakhmedov's book "Poetic Devices and Classical Rhyme" [5].

In particular, Husayn Va'iz Koshifi defines the art of Iqtibos as follows: "Iqtibos in the lexical sense means 'to capture fire,' and in technical terms, it is when a poet, within the structure of his speech and word arrangement, inserts a verse from the Qur'an or a Hadith of the Prophet, or a juridical (fiqh) issue, for the purpose of seeking blessing..." *And this rhetorical device is called Iqtibos for the very reason that, just as capturing fire produces light and illumination, the quoted words in a poem likewise bring enlightenment and brilliance to the verse* [6]. Furthermore, Atoullloh Husayniy writes: "Iqtibos, in its literal sense, means 'to acquire knowledge,' and it is also used in the meaning of 'to take fire.' The connection to fire is more apparent in the first meaning, while in the second meaning, it likens quoting from the Qur'an and Hadith to kindling a fire, as these texts are sources of light, joy, and spiritual delight. Thus, incorporating an element from them into speech for the sake of its beauty and brilliance is likened to taking fire to generate light and joy." Additionally, the author writes elsewhere: "Iqtibos is the exact inclusion of verses from the Qur'an and Hadith, although in aqd (composition), the wording may be altered slightly" [7].

Although the art of Iqtibos is recorded in literary sources as a distinct rhetorical device as early as the 15th century, in reality, poets had been employing it centuries earlier. In nearly all poetic collections (divans) from the Muslim East, it became common practice to include verses or phrases from the Qur'an or Hadith. The purpose of quoting Qur'anic verses or Hadiths in poetry is fundamentally different from that of mulamma' writing. While mulamma'—which involves writing verses in Arabic—was often used to demonstrate poetic mastery and to show that the local language was no less eloquent than Arabic, the inclusion of Qur'anic or Prophetic sayings through Iqtibos is not an attempt to equate poetic expression with the sacred word of Allah and His Prophet Muhammad (peace be upon him). As Husayn Va'iz Koshifi rightly notes, the aim is to bring "*light and radiance*" into the poem through the inclusion of divine speech. The term "directly quoted verses and Hadiths" refers



to those passages taken verbatim from the Qur'an. In this regard, the use of Iqtibos is also naturally present in the works of poets such as Hafiz Khorezmi, particularly within his qasidas (panegyric odes), where this rhetorical device occurs more frequently.

Verses related to Hamd (praise of Allah), Munajat (supplication), and Na'at (praise of the Prophet) are primarily found in the introductory sections of a poet's divan, particularly within qasidas. However, such verses may also appear in ghazals and marsiyas (elegies). Therefore, it would be accurate to consider these Qur'anic verses and Hadiths as the most frequently cited in the poetry of Hafiz Khorezmi. In contrast, Hadiths are very rarely encountered in his body of work.

*Bandadur yuzunga moh-i aflok,  
Qadinga rost xil'at-i lavlok [8].*

In the phenomenon of Iqtibos, the quoted verses and Hadiths are presented in their original Arabic form. In the Divan of *Hafiz Khorezmi*, instances of Iqtibos include short excerpts from the Qur'an or Hadith, sometimes expressed through a single word or phrase. For example, the word "lavlok" appears in a verse in this abbreviated form, though it can also be found in its complete version as "Law lāka lamā khalaqtu al-aflāk" ("If not for you, I would not have created the heavens"). The use of such excerpts reflects the cultural and intellectual environment of Hafiz Khorezmi's era, where even a fragment of a well-known Hadith or Qur'anic verse was sufficient to evoke its full meaning for contemporary audiences.

It is important to note that, according to the conventions of Iqtibos, if a verse or Hadith is quoted partially, the selected word or phrase should clearly indicate its source. Through his skillful use of Iqtibos, the great poet demonstrates his deep scholarly knowledge. Judging by his mastery in embedding these sacred excerpts into his poetry, one can confidently describe *Hafiz Khorezmi* as a hafiz of the Qur'an, a scholar of religious sciences, and a person who lived according to the highest ethical and spiritual values. His legacy serves not only through his literary works but also through the exemplary life he led, making him an enduring role model for his contemporaries, today's youth, and future generations.

By highlighting the importance of knowledge for righteous living and understanding religious faith, *Hafiz Khorezmi* invited all people to the path of learning and enlightenment. He also addressed the relationship between teacher and student, reflecting the traditional ethos of Islamic scholarship.



In our view, there is no pressing need to assign a separate rhetorical category to the citation of Hadiths within poetry. Over-dividing literary devices into smaller subtypes might lead to unnecessary complexity in their study. The phenomenon of quoting Hadiths in classical poetry can be thoroughly analyzed within the broader framework of the Iqtibos device, yielding meaningful results. As Atoullouh Husayniy noted: “Tbn al-Athir classified Iqtibos under tazmin and did not regard it as a separate rhetorical figure” [9].

Nevertheless, textual scholar Vahob Rahmonov proposes that the act of citing Hadiths within Iqtibos be recognized as a distinct literary device [10]. In his view, “Just as the study of the Prophet Muhammad’s (peace be upon him) Hadiths is a profound and noble discipline, so too can the poetic citation of Hadiths be regarded as a distinct literary art deserving its own term” [11].

If a Qur’anic verse or Hadith appears in ghazals or other lyrical genres written in a mystical–Sufi tone, then in addition to referencing the primary sources—the Qur’an and Hadith—one must also rely on Sufi teachings, as well as exegeses and commentaries composed in a spiritual and mystical style. In this study, this approach is substantiated by the analysis of certain qasidas and marsiyas from *Hafiz Khorezmi’s Divan*, particularly through the lens of Husayn Va’iz Koshifi’s tafsir “Mavohib-i ‘Aliyya.”

Hafiz Khorezmi adorned his poetic legacy with lyrical gems, many of which are evidently influenced by the Qur’an and Hadith. This influence is especially pronounced in his marsiyas (elegies). One of the defining features of the poet’s entire body of work is the thematic, semantic, and ideological coherence across his poems. The Qur’anic and Hadith-based references used as iqtibos are carefully selected to match the spiritual essence of each poem.

In his qasidas, there are also verses where Qur’anic or Hadith phrases are altered in form. However, these should not be interpreted as scribal errors or poetic lapses. Rather, the aim was to convey the inner essence and meaning of the sacred text, even if this meant deviating slightly from its original structure. In such cases, the focus is less on the literal form of the verse and more on communicating its deeper significance to the reader.

The following couplets serve as evidence that even without preserving the full compositional integrity of a verse, the intended meaning can still be clearly conveyed to the audience.

*Gulsitonu jo‘ybor ichra chun o‘grangan edi,  
Manzilin jannotu adnin tahtihal anhor qil*[12].

The quote in this lament is a reference to the verse جَنَّاتٌ عَدْنٍ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ خَالِدِينَ فِيهَا وَذَلِكَ جَزَاءُ مَنْ تَزَكَّى فيها، wa zalika jazau man tazakka” in the Holy Quran [Toho, verses 75-76]. Interpretation: “Whoever comes to Him as a believer, having done righteous deeds, for them there will be high ranks—gardens of eternity beneath which rivers flow, where they will abide forever. Such is the reward for those who purify themselves (from shirk and disbelief)!” [13].

The phenomenon of Iqtibos, regarded as one of the rare and refined rhetorical devices of classical Uzbek literature, is notably present in the poetic structure of Hafiz Khorezmi’s work “G‘aroyib us-sig‘ar.” These ghazals, composed in accordance with the rules of aruz meter, incorporate fragments from Qur’anic verses and Hadiths in various forms. For instance, some lines contain a direct reference to a specific verse or Hadith through a phrase, while others use a single word alluding to the sacred text.

Scholars have expressed differing views regarding this practice. All schools and sects within the Islamic world unanimously prohibit the misuse of Qur’anic verses or the blessed sayings of the Prophet Muhammad (peace be upon him), especially if they are applied out of context or in ways that demean or insult others. Such acts are considered haram and even tantamount to disbelief (kufr).

However, Hafiz Khorezmi demonstrates remarkable mastery in his use of Iqtibos. Even when only a single word from a verse or Hadith is used, the harmony between that reference and the overall conclusion of the ghazal is striking. The poet succeeds in linking real-life situations and human experiences to divine messages, using Qur’anic and Prophetic references as evidence or interpretative tools. This reflects both his literary brilliance and deep knowledge of Islamic teachings.

The Qur’anic verses and Hadiths found in Hafiz Khorezmi’s Divan can be classified according to their thematic content, underlying meaning, and contextual relevance in the following way:

Verses dedicated to the praise of Allah and eulogies for the Prophets;

Verses and Hadiths concerning the creation of the universe and humankind, and the place of humans within it;

Verses and Hadiths included in poems dedicated to historical figures;

Ethical-didactic, philosophical-social, and mystical-love-themed verses and Hadiths.

In classical Uzbek literature, praising Allah (Hamd) and sending salutations upon the Prophets (Na'at) are typically found at the beginning of almost every work, serving as a spiritual prelude. Hafiz Khorezmi, too, opens each of his compositions with such invocations. Within his poetic framework, the most frequently referenced category of Iqtibos is that of ethical and didactic verses and Hadiths.

The poet viewed religion not merely as dogma but as a means for the spiritual refinement and moral elevation of the human soul. Indeed, the very essence of the Iqtibos rhetorical device is intrinsically linked to the Islamic tradition. It is especially prominent in works composed during and after the spread of Islam.

In the early stages of this tradition, Hadiths were used with particular effectiveness within poetic structures. Especially in the context of researching the manuscripts and variant editions (tabdils) of Hafiz Khorezmi's works, there has been a growing demand for new scholarly approaches in contemporary textual criticism and publication.

Accordingly, this article has explored and analyzed the textual characteristics of the poet's Divan, paying close attention to the use and function of Iqtibos as a reflection of both literary artistry and Islamic intellectual heritage.

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