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5.9.2. [10.01.03] ЛИТЕРАТУРА НАРОДОВ МИРА  
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**DUAL IMAGES IN SOIB  
TABREZI'S GHAZALS** *Urunova Mavjuda Rustamovna, Candidate of Philological Sciences, Associate Professor of the Department of Tajik Classical Literature, SEI "KhSU named after acad.B. Ghafurov" (Tajikistan, Khujand),  
E-mail: umavchuda@mail.ru*

**ҶОЙГОҲИ ВОЖАИ "ДИЛ"  
ДАР КОРГОҲИ ЭҶОДИИ СОИБ** *Ўрунова Мавҷуда Рустамовна, н.и.ф., дотсенти кафедраи адабиёти классикии тоҷики МДТ «ДДХ ба номи акад.Б.Ғафуров» (Тоҷикистон, Хучанд)*

**МЕСТО СЛОВА «ДИЛ» В  
ГАЗЕЛЯХ САИБА ТАБРЕЗИ** *Урунова Мавҷуда Рустамовна, к.ф.н., доцент кафедры таджикской классической литературы ГОУ «ХГУ имени акад.Б. Гафурова» (Таджикистан, Худжанд)*

**Keywords:** *Saibi Tabrezi, Indian style, ghazalyat, dual images, content creation and interpretation, speech art*

*Soib Tabrezi is considered to be one of the most outstanding men-of-letters of the Indian style, and possesses a special skill in singing ghazals. The man-of-letters' ghazals are wealthy in terms of content and meaning, and the usage of dual images in them makes the content rich. In her article, the author made an endeavor to show the place of paired images, such as thread and gem, river and gem, flower and nightingale, mirror and parrot, etc., which are also resorted to in previous men-of-letters' literary productions in the content and interpretations of the famous man-of-letters. In the course of the consideration of the subject, one can come to the conclusion that dual images are regularly used in the man-of-letters' creative activity and they have acquired a fresh look and expressed a unique content, upon the whole.*

**Калидвожаҳо:** *Соиби Табрeзи, коргоҳи эҷодӣ, вожаҳои хос, дил, тасвири ҳаёл, мазмунсозиву маъниофарин, ҳунари суханварӣ*

*Соиби Табрeзи дар газалиёташ бисёр вожаҳои меҳвариеро қорбасти намудааст, ки дар ифодаи афқору андешаҳои гуногунтарҳи ӯ нақш бозидаанд. Дар мақола аз хусуси ҷойгоҳи вожаи "дил" дар коргоҳи эҷодии ин суханвари номӣ маълумот дода шудааст. Аз баррасиву таҳқиқи газалиёти суханвар муаллифи мақола ба чунин натиҷа расидааст, ки газалиёти Соиби Табрeзи сариор аз вожагони хос буда, хонандаи ҳеширо аз имконоти беканори мазмунсозиву маъниофарини чунин калимот огоҳ мегардонад. Абёте, ки тавассути қорбурди лафзи "дил" дар газалиёти суханвар ба ҷилва меоянд, басо пурбору боназоқат буда, аз истеъдоди баланди ҳунарии соҳиби худ дарак медиҳанд. Ҳарчанд дар қисме чунин абёт маъниҳо муқарраран оварда мешаванд, вале ҳамоно тозагии баён равшан ба назар мерасанд.*

**Ключевые слова:** *Соиб Табрeзи, творческая мастерская, слово «дил», создание и интерпретация содержания, речевое искусство, художественные фигуры*

*Саиби Табрeзи использовал в своих газелях множество ключевых слов, которые сыграли определенную роль в выражении его различных мыслей и идей. В статье представлена информация о месте слова «дил» в творческой мастерской этого известного поэта. В результате обзора и исследования газелей поэта автор статьи пришел к выводу, что газели Саиби Табрeзи насыщены особыми словами и сообщают читателю о безграничных возможностях содержания и значения таких слов. Стихи, оживающие благодаря использованию слова «дил» в поэзии Саиба, очень богаты и изящны и показывают высокий художественный талант их обладателя. Хотя в некоторых из этих стихов часто уточняются смыслы, но все же ясно видна чистота выражения.*

*Soib Tabrezi is considered to be one of the famous ghazal singers who lived in the 19<sup>th</sup> century, and there are many poetic images expressing the dual images in his ghazals. The consideration and analysis of the man-of-letters' poetry testifies that in his creative activity, dual images are regularly resorted to and they have acquired new peculiarities. The relevant way of the poet's eloquence shows the peculiarity of his style of creation and has become the reason for the impression of the lovers' hearts of*

the poet's versifies. In mavlono Soib Tabrezi's creative activity, there are a great deal of dual images, including "gavharu rishta", "rishtavu suzan", "gavharu daryo", "zanjiru devona", "tiflu devona", "daryovu sadaf", "tiru kamon", "nuqtavu pargor", "guyu chavgon", "oinavu tuti", "qatravu sadaf", "selu vairova", "humovu ustuxon", "gulu bulbul", "sham'u parvona", "sarvu qumri", "zulfu shona" etc. those ones have a meaningful role. For instance, the symbols of "sel" and "vairova" are among ones that are at the center of Soib's poetry and promote the creation of diverse meanings, and are used to express the meanings of abundance, joy, happiness, grief and sorrow, screams and sobbing, halt and place, heart and soul and so on will come together" [13, p.121]. Another such kinds of frequently used dual symbols is considered to be the image of "gavharu rishta". In the "Culture of the Tajik language" The lexical dictionary meaning of the word "gavhar" is explained as follows: "gem - pearl; precious stone" in Tajik language dictionary. The compilers of this dictionary cited the following Mavlono Jomi' bayt as evidence to prove their point:

*Gavhar chu tavon zi kon giriftan,  
Susti buvad az dukon giriftan [15, p.289].*

Other metaphorical and word-by-word meanings of the word "gavhar" have also been explained as a child, background and basic, race and kin, rhythmic speech, tear and giving. Into the bargain, a considerable number of artistic phrases and expressions formed by means of the word in question and resorted to in Persian and Tajik men-of-letters' poetry are explained with specific examples, such as "gavhari furuzon", "gavhari shabcharogh", "gavhari yakto", "gavhari nob", "gavhari binish" and so on. The word "rishta" has also been explained in the dictionary in terms of a lexical meaning and as a metaphorical one. For instance, resmon, nax. In order to witness the meaning of the word, the bayt is adduced out of "Shah-Name":

*Hame rishta xoni kamand-i ma-ro,  
Bubini kunun tang band-i ma-ro [15, p.140].*

As well as, the word *rishta* has the meaning of past participle I and a type of disease in the dictionary. A number of belles-letters phrases and expressions are formed with this word, which have found their explanation in the dictionary, such as "rishtai umr", "rishtai tab", "rishtai subh", "rishtai boron" and so on.

Proceeding from the assumption of the conducted analysis of the mentioned dictionary one can assert that the words "gavhar" and "rishta" are very frequently used in Persian and Tajik men-of-letters' literary productions and have shown their wide possibilities of content creation in poetry, at the same time, each of these words comes with another corresponding one in order to create other paired symbols, such as "gavharu daryo", "rishtavu suzan" etc. Soib Tabrezi also took into account the same possibilities of the mentioned words and by using their lexical and metaphorical meanings he put together a number of poetic meanings and contexts. Namely, in the following bayt, Soib Tabrezi as a diligent observer and ungrateful admonisher lays an emphasis upon the idea that every bad deed is rewarded and represents it as an image of (rishta) thread and (gavhar) gem and he says:

*Agarchi rishta az tor-i guhar bejonu loghar shud,  
Kashid az maghz-i gavhar intiqom ohista-ohista [11, p.666].*

It is common knowledge that jewelers string pearls together with thread. Over time, the thread that made the pearl beads was worn away by the pearl ones, in its turn the former caused the hole in the pearl beads to enlarge as a result of constant friction. Designing on the premise the relevant tenet, the man-of-letters followed its interesting and wise meaning.

Otherwise, Soib Tabrezi resorted to the dual images of "gavhar" and "daryo" in the following bayt masterfully:

*Chun guhar garchi jigargusha-i in daryoyam,  
Az yatimi zi dilam gard burun meoyad [11, p.373].*

Seemingly, the above-mentioned bayt has a mystical meaning, therefore, one can draw the conclusion that the lyrical hero – "man" (I) so the poet, although considers himself similar to the gem as "jigargusha" - the dear child of "daryo" - the supreme world, however, it is destroyed due to "yatimi". Because the poet's expression entitled as "gard az dil baromadan" is parallel to the folk one follows as "gard barovardan az chize" means trampling, destroying [15, p.254]. It is worth mentioning that the word "yatim", which refers to the quality of gem (in men-of-letters' literary productions, including Soib Tabrezi adduced the following artistic synonyms of the former in question, such as orphan gem, orphan pearl, single gem, rare gem, watery pearl, fragrant gem, etc. - M.U.) those ones have meaning: its close meaning is fatherless, but in conformity with the poet's opinion the mentioned word is to express its incomparable quality. In reference to it, Ghiyosuddin Rompuri mentioned in his dictionary: Durri yatim - consists of a single pearl, which is like no other, and a human orphan without a father, a livestock without a mother, and a jewel, which is like no other, from "Bahori boron" [14,

p.123]. It means that, although I am the sweet child of the valley of love, my uniqueness has made me trampled in this valley.

If in the above-mentioned bayts, the paired images of pearls and threads, gems and rivers served in Soib Tabrezi's creations, in the bellow bayts, the relevant elements images became a source of interesting meanings. Follows as:

*Gavhar hadisi poki-i domon-i u shunid,  
Az sharm har du dast-i sadaf-ro ba ru girift [257].*

Indeed, the pearl in the womb of shell is produced by the falling raindrops. The man-of-letters' poetic finding lies in the testimony of the lyrical hero's purity gives personality to the former in question and makes its shy and likening the two sides of shell to its hand and covers the face of the gem and protects it from embarrassment.

In another bayt, the man-of-letters resorts to the image of thread and needle to create an interesting meaning. In the poet's depiction, which appears in the first bayt, the clear-sighted eye becomes the cause of heartache, and in the outstanding bayt, which is in his fictional imagination emphasizes that the knot in thread shows its connection with the needle. Follows as:

*Giriftagi-i dil az chashm-i ravshan ast ma-ro,  
Girekh ba rishta zi payvand-i suzan ast ma-ro [11, p.117].*

Although the following Soib Tabrezi's bayt decorates the dual images "daryovu gavhar", also two other paired symbols can be observed, namely "daryovu sadaf" and "gavharu sadaf". Follows as:

*Shavad mustaghni az daryo zi obu dona-i gavhar,  
Guzorad chun sadaf bar ru-i ham har kas, ki dastash-ro [11, p.105].*

The above-adduced bayt possesses a high mystical meaning and encourages passing away from worldly affairs, namely Soib Tabrezi as a good connoisseur of the Sufism rules lays an emphasis upon the idea that every person who looks away from the possessions of our world puts his/her hands on his/her face like a shell from the river - the world and its belongings – water, and the pearl will be unnecessary.

Anyone who strives for the wealth of this world will always suffer and will be deprived of the hereafter. The images of "gavhar" and "rishta" are decorated by the following bayt. In this collected bayt, the poet says that my work, like a shell will not remain in a knot, because my necklace will be choked by the joke of gem, namely luckiness will release me in my work. As the man-of-letters said:

*Dar girah doim naxohad mond koram chun sadaf,  
Shuxi-i gavhar girebon chok mesozad ma-ro [11, p.116].*

Other bayt has a romantic meaning, in which the images of "sadaf" and "gavhar" are the reason for gentle meaning formation. It is worth stressing that in the spring days, when it rains, all the seashells from the bottom of the rivers come to the surface, and every seashell that enjoys a drop of the rain falls back to the bottom of the river, and over time, a gem is produced from that drop. The lyrical hero of the poet, who is in love with Beloved complains that his shell i.e., his flask being suffering from thirst, but he hopes that the spring cloud - the Beloved will make him happy with his grace - the spring water:

*Aknun, ki ob shud sadaf-i man zi tashnagi,  
Abr-i bahor ob-i guhar medihad ma-ro [11, p.131].*

Taking into account the above-mentioned meaning an intellectual one is also observed in other bayt. The lyrical hero of the poet, who is a person in love and sheds hot tears from his burnt liver on the way to his soul has made even the waterfowl pale (fire-bird) by the heat of his tears, and in the second bayt, it is underscored that my lover's nectar is a bubble like a shell and is full of pearls, namely the interesting image of much crying of the lyrical hero is presented in the relevant bayt by dint of the dual symbol referred to as "sadafu gavhar". Follows as:

*Samandar kard ashk-i garm-i man murghon-i obi-ro,  
Zi gavhar chun sadaf pur soxt gard-i man hubobe-ro [11, p.164].*

Soib Tabrezi considers reciting and shedding copious tears as one of the important ways to reach the God – "a noble substance" – "making a river out of tears" and in the following bayt he very skillfully expressed this idea by virtue of the dual images of "gavharu daryo". Follows as:

*Z-on javhar-i giromi hargiz xabar nayobi,  
Az girya to nasozi daryo kanor-i xud-ro [11, p.192].*

In one of his collected ghazals, the man-of-letters composed an interesting bayt by means of the dual words of "sadafu gavhar" which it was said to express praiseworthy and noble character. In his depiction, the shell has obtained from its purity, which by passing plenty of water through its bag, that is why it has reached the gem, namely it has become an interlocutor to each other. In conformity with the man-of-letters' opinion, anyone who has a clean conscience can make enlightened people his/her soulmate. Follows as:

*Chun ob mavj mezanad az jubba-i sadaf,  
K-az poktinati ba guhar dast yoftaast* [11, p.266].

In the majority of Soib Tabrezi's romantic ghazals, one can encounter the dual images entitled as "devonavu sang-i tiftl". It is well-grounded that a mad person is chased by children with their stones, and he is always on the run from them. Taking into consideration this scene, Soib Tabrezi has designed an interesting bayt, namely his lyrical hero has gone mad in love, but there is no trace of a baby's stone:

*Sang-i tiftlon chi kunad bo dil-i devona-i man,  
Kabk-i mastam, ghame az kuhu kamar nest ma-ro* [11, p.127].

In another bayt, Majnun's image who went crazy on the path of love is depicted. He, who was in love in the full sense did not even care about the children's stone, just like perfect people - flawless and flawed; to try and help the black stone with which they make gold and silver. Soib says:

*Siflagon-ro nazanad charx-i havodis bar sang,  
Mahak-i simu zar az bahr-i misu ohan nest* [15, p.1-673]  
*Zi sang-i kudakon Majnun-i beparvo chi gham dorad,  
Muhobo nest az sang-i mahak komiliyoron-ro* [11, p.129].

The dual images of "gulu bulbul" is considered to be one of the popular ones in Persian-Tajik poetry and it was still widely used in Odamu-sh-shuaro - Abu Abdullah Rudaki's poem and his contemporaries. Later on, in the wise ghazals belonging to the pen of Hakim Sanoivu Attor Nishopuri, Nizom Ganjavivu Khoqoni Sharvoni, Maulavi Jaloluddin Balkhivu Sheikh Saadi, Khoja Hofizu Kamal Khujandi and dozens of other men-of-letters, these dual symbols found their special peculiarities and occupied a key role in designing different meanings. Soib Tabrezi, who was considered to be one of the successors of ghazal singing tradition of his ancestors made good and clean interpretations of these common images of Persian poetry in his ghazals.

It is known that the symbols of "gulu bulbul" are characteristic of romantic poems, therefore, they have found their special peculiarities among such kinds wise poems and they have brought together attractive and thought-provoking themes as well. Soib Tabrezi also resorted to the common images of "gulu bulbul" in his poetry abundantly. For instance, in the following bayt, in which has a romantic meaning, the poet describes the spiritual state of lyrical hero and says that the reason for the increase in love in their heart is the arrival of spring (according to people's opinion, soul pain in the background of crazy people in spring and autumn is in full swing - M.U.) and the flower stick became the pen of his/her soul, the second bayt is an indicator of the man-of-letters' painting skills:

*Az bahor afzud shur-i ishq chun bulbul ma-ro,  
Xoma-i mashqi junun gardid chub-i gul ma-ro* [11, p.178].

Or, the following bayt gives the image of a flower and nightingale in the second line and serves to express a romantic thought:

*Nola-i ushshoq sozad husn-ro berahamtar,  
Otash-i gul-ro fighon-i bulbulon domon shavad* [11, p.387].

In the poet's depiction, the cry of the lovers' clamor and sobbing "husn" - makes the beloved more and more cruel and symbolizes the flower and nightingale, in which the song of the nightingale on the head of the flower is seen while blossoming - "otash-i gul" to be late arrival - "domon shudan" the flower's bloom. In this bayt, we will not make a mistake, if we say that the mystical problem of the delay in reaching the truth is also presented.

In one of his romantic ghazals, the man-of-letters created a new meaning by using the dual images of "gulu bulbul". In the poet's depiction "xor-i gham" - the suffering of fear and separation, which sits in the nightingale's heart; first of all, the former in question broke its humor due to the blood of the flower, namely the lover is so infatuated with love that in this act he is tormented by the beloved and he considers her guilty. Because the relevant meaning is tied to the issue concerning a human-being creation, whose the purpose of creation by the Creator was to carry the burden of love:

*In xor-i gham, ki bar dil-i bulbul nishastaast,  
Az xun-i gul xumor-i xud aval shikastaast* [11, p.267].

Alongside with his romantic poems, the man-of-letters skillfully used the dual images of "gulu bulbul", which were also written in a Sufi tone. As in the following bayt is taken from the slander ghazal:

*In nokason, ki faxr ba ajdod mekunand,  
Chun sag ba ustuxon dil-i xud shod mekunand* [11, p.302].

It is underscored that "gul" has made a way for the breeze to carefully listen to the nightingale singing (the word "sargushi" refers to the folk expression of all ears, which means to listen attentively; to listen with all attention [15, p.2-204], why "bulbulon-i xom" scream in vain, namely the word "gul"

is a metaphor for the Beloved, and “bulbulon-i xom” is a metaphor for inexperienced lovers in the relevant bayt.

Two meanings can be derived from the relevant bayt. First of all, the nightingales scream does not reach the flower ear due to the path of breeze is blocked by the flower (referring to the lover’s neglect - M.U.) fate is eternal:

*Gul bastaast roh ba sargushi-i nasim,  
In bulbulon-i xom chi faryod mekunand* [11, p.302].

In another verse, the man-of-letters expressed this meaning very interestingly by using the synonyms of “gulu bulbul” - hummingbirds and nightingales and noted that “on ghunchaho” - lovers who walk next to thorns, namely, the formers make a cart from “ohi andaleb” - the burning of lovers’ heart have no fear (in his ghazals, Soib resorted to the word “muhoba”, which means fear and fright, such as:

*Zi sang-i kudakon Majnun-i beparvo chi gham dorad,  
Muhobo nest az sang-i mahak komiliyoron-ro* [13, p.129].

Based on this bayt one can assert that the man-of-letters’ intention may be to express the issue beset with underestimation of intelligent people and exaltation of fools in life, just as the word “andaleb” is a metaphor for wise and the word “ghuncha” can be a metaphor for happiness:

*Az oh-i andaleb muhobo namekunand,  
On ghunchaho, ki dar baghal-i xor meravand* [11, p.322].

Certain Soib Tabrezi’s ghazals begin with praises, in which the dual symbols of “gulu bulbul” are at the center of image and ensure the quality of the text. For instance:

*Suroxie, ki dam-i subh qulqule dorad,  
Chu bulbul ast, ki madd-i nazar gule dorad* [11, p.413].

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*Gule, ki az araq-i sharm didabon dorad,  
Xat-i amon zi shabexun-i bulbulon dorad* [11, p.454].

Apparently, the man-of-letters made the text of one of his ghazals dedicated to the image of spring based on the dual one couple “gulu bulbul” follows as:

*Az dil-i purxun-i bulbul kai xabar dorad bahor,  
Har taraf chun lola garden xuninjigar dorad bahor* [11, p.521].

Alongside with the paired traditional images of “gulu bulbul” there is also a high frequency in Soib’s ghazals. Up to Soib, these paired symbols were often resorted to in Persian and Tajik men-of-letters’ poetry. However, Soib has given the relevant image fresh meaning and succeeded in the formation content and meaning in a unique way. For instance, in the following bayt, the man-of-letters similar to his predecessor described the attractive stature of the poet, because of the beauty and subjectivity of his stature he turned qumri into “dom-i zer-i xok” namely, qumri, which is tied to a cypress tree and dies from the sight of the subject and attractive stature of the poet’s lyrical hero, because the cypress tree is nothing compared to the cypress of the man-of-letters’ hero:

*Zi xijlat tavq-i qumri dom-i zer-i xok megardad,  
Agar sarv-i chaman bo qomatash hamdush megardad* [11, p.365].

In another bayt, the man-of-letters prefers the image of the fox to the nightingale one and says:

*Taraf-i foxta-ro sarv ba bulbul nadihad,  
Har navo gushavu har gush navoe dorad* [11, p.441].

It is mentioned that the cuckoo has priority over the nightingale in front of the cypress tree (cuckoo sings in the horn of the cypress, but the nightingale sings in the horn of the flower) and Soib lays an emphasis upon the idea that every person will do something according to his mood or will get to know someone deeds.

Another paired symbol, which is very frequent, not only in Soib Tabrezi's poetry, but also in many poets’ ghazals written into the Indian style and other literary styles being the image of “zulfu-shona”. By means of the relevant paired symbols, classic Persian-Tajik poets designed interesting and memorable bayts, one of them is: “Shona jabr-i arra-ro az bahri gesu mekashad”. This well-known man-of-letters, whose poems are joyful from the source of his predecessor’s poetry was able to draw these existing poetic symbols into a fresh expression and a narrative style. Follows as:

*Agar chun shona az har chok-i dil rohe kunad paido,  
Hamon zulf-i sabukdastash zi sar in mekunand mo-ro* [11, p.115].

The relevant bayt has a high romantic meaning and is focused on the presence of the beloved grace towards the lover, namely the man-of-letters wants to assert that if the beloved finds a way through every corner of the lover’s heart, i.e., understands the lover’s pain, his love will alienate the lover from himself and connect with him.

“Oina va tuti” is also considered to be one of the most productive patterns of Soib Tabrezi’s paired ghazals. While resorting to these common paired images, the poet has created a set of bayts that are really unique in terms of content and meaning. For instance:

*Chunin ki himmat-i mo-ro baland soxtaand,  
Ajab ki matlab-i mo dar jahon shavad paido.  
Agar tu oina-i sina-ro kuni pardoz,  
Hazor tuti-i shirinzaabon shavad paido* [11, p.167].

This piece is taken from the man-of-letters’ collected ghazals, and it speaks about the higher courage and the lyrical hero – “man” (I) of the poet says that “our courage has been built higher; therefore, our purpose is quickly obtained in the world and is appealed the reader that, if he/she cleans the mirror of the heart and polishes the former in question and will certainly touch the people hearts – “paido gardidan-i tuti-i shirinzaabon”.

Certainly, in order to make the parrot speak they put a mirror in front of it and spoke to the parrot hiding behind the mirror and the parrot learned to speak in this way in the past. The man-of-letters summed up the same scene in his poem as follows:

*Dar zabonovari-i xoma-i mo harfe nest,  
Na chu tuti suxan az oina omuxtaast* [11, p.262].

In this proud poem, Soib Tabrezi refers to his magical pen and lays an emphasis upon the idea that the contents of his pen pour out gentle meanings on the page, and this is the result of his innate talent and he appeals to the parrot’s speech.

The dual images of “sang va sharor” are also considered to one of the frequently used symbols in Soib Tabrezi’s ghazal. In the course of expressing his diverse thoughts, the man-of-letters took advantage of the relevant belles-letters peculiarities of Persian poetry and created an intelligent meaning. For instance, in the following bayt, which is the text of one of the man-of-letters’ collected ghazals, the poet has very poetically considered the life loot:

*To ba kai dar xob-i sangin ruzgoram bugzarad,  
Zindagi dar sang-i xoro chun sharoram bugzarad* [11, p.379].

The lyrical hero’s regret of the man-of-letters in “xob-i sangin” is a metaphor of carelessness, spending life, and the second bayt provides the belles-letters verse, which is followed by the representation of the evil that appears as a result of the meeting of stones and quickly disappears. Human-being life is also fleeting like the angel life and it should be used effectively.

### Conclusion

Adducing the results of the conducted analysis beset with the theme explored one can come to the conclusion that Soib Tabrezi is a man-of-letters who has great power and ability to create the meaning and content of words. From the perspective of each object, event and sceneries of the possible world, he makes so many unique interpretations that become the grounds aimed at the creation of a new content in poetry, which the minds of ordinary people are unable to imagine it. Soib has a unique style in the creation of poetry, including the usage of dual images, therefore, he has always been blessed with elegant, attractive and thought-provoking meanings.

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