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A TEXTUAL STUDY OF THE WORKS OF HAFIZ KHORAZMI

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Hafiz Khorezmi, who lived in the end of the 14th century and the first half of the 15th century, stands out among the poets who wrote in Uzbek before Hazrat Alisher Navoi with his prolific and significant literary heritage. He created works in nine of the genres known in the history of Uzbek classical literature. If we take into account that the last pages of the manuscript of the poet's book are missing, we can assume that there may be examples of other genres.

We have been thinking about an interesting question for a long time during our research about the life and creative work of the Uzbek poet Hafiz Khorezmi, who lived at the end of the 14th century and the beginning of the 15th century. Why did Alisher Navoi not mention one of his close contemporaries, the poet Hafiz Khorezmi, who lived in Shiraz during the reign of Ibrahim Sultan and died in 1435, in his works? Was he not aware of the poet in general or were there other reasons? What are the answers to these pertinent questions? In fact, Alisher mentioned with respect some poets, such as Navoi, for a single beautiful verse in "Majolis-un-nafois" tazkir. At the same time, he does not remember some artists, for example, Yusuf Khos Hajib, Khorezmi. There are many such problems related to Navoi's work. At this point, it should also be said that when the name of Hafiz is mentioned, usually every reader immediately thinks of Khwaja Shamsuddin Muhammad Hafiz Shirozi (1320-1389, a classic of Persian literature and creator of magical ghazals, who became famous in the world as an incomparable lyric poet of his time) brings to mind. Indeed, Hafiz Shirazy's unique poetic genius made him one of the greatest poets of world literature. Many great poets of both the East and the West have enjoyed and learned from Hafiz's ghazal, which glorifies humanistic ideas and true human feelings, and from the fountain of ever-living sophistication. Saadi, Jami, Navoi, Fuzuli, Mirzo Bedil from madrasa and school textbooks in Central Asia before the October Revolution along with Hafiz Sherazi, our forefathers were educated in the poetry of the poet. Now, the complete collection of the second great artist who created in Uzbek under the pseudonym Hafiz has been found in India [1].

Literary scholar, doctor of philology, professor Jaloliddin Joraev in the article entitled "Hafiz Khorezmi's Lament to Ibrahim Sultan" in the 2-3 issues of "Sharqshunoslik" magazine, 2015, gave detailed information about the poet, Ibrahim Sultan's educational work in Shiraz. also published the text of Hafiz Khorezmi's dirge. Another article of the scientist on this topic with the title "The first dirge in Uzbek literature" was published in the 6th issue of 2015 of the magazine "East Star" [2].

Valuable information about the poet's biography can also be found in Devon's odes. In the sixth and seventh odes, the nickname of the poet is also given. The sixth verse contains the following stanza:

Follow your path,

Bolubdur Hafizi Khorezmi with his soul Kirmani [3].

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Verse 59 of the seventh ode reads:

If grace is a mirror in a single word,

Ashurgai Hafizi Khorezmi's poem is different [4].

From the six Persian ghazals and the 199th Uzbek ghazal in the work, we can know that Hafiz Khorazmi's name was Rahim or Abdurahim:

May God have mercy on his servant,

Abdurrahim is a fan of the ancient slave.

Until the 15th century, the Persian-Tajik language and literature still had a dominant position in the literature of Central Asia, and at a time when the Uzbek language and literature were struggling to fully claim their rights, like Hafiz Khorazmiyyy, who created a great artistic heritage in the Uzbek literary language. the discovery of the poet's heritage opened a unique new page in the history of Uzbek classical literature.

As for Hafiz Khorezmi, indeed, the poet was born in 1435, and in that year he wrote a lament for the death of Shahrukh Mirza's younger son Ibrahim Sultan, ruler of Shiraz. Hafiz Khorezmi's year of birth is clear as well as the year of his death is not known. Moreover, the poet's desk was not found in his homeland, but in 1975 in the Solorjang Museum in Hyderabad, India.

In the literary environment of Hafiz Khrozmi's time, the status of the Persian language was high and played a major role. Turkish-Persian literary bilingualism has hardly been studied in medieval literature in India, so it is difficult to say exactly when Turkish-Persian bilingualism first appeared in this country. But we can clearly say that two factors caused the emergence of such bilingualism in India: firstly, the settlement of many Turkic peoples in the life of the country laid the foundation for the emergence of Turkish-Persian literary bilingualism. and, secondly, the development of cultural relations between Central Asia and India.

As an example of this, it is worth mentioning Badriddin Chochi, a master of qasida, as a famous bilingual poet. Originally from Tashkent, Badriddin Chochi came to India around 1332. At first he wrote poems in Turkish. After coming to India, he wrote in Persian-Tajik languages. Samples of his works have been preserved in the manuscript fund. Such works were acceptable and in high demand. An example of this is the Turkish divan of the poet Hafiz Khorezmi, who was found in Hyderabad in the 14th and 15th centuries. But his book was found in India, and it was considered an important source for future generations. The poets and writers who dedicated their works to Persian and Turkish languages mainly came from Movarounnahr and Khorasan. They created based on the literary traditions of Central Asia. We should mention Babur as one of the first among such poets, because he laid the foundation for the development of Turkish-Persian bilingualism within the Indian literature. We should also recognize Khoja Kalon Andijani, Abdulmajid Farughi, Muhammad Haydar Duglot, Maulana Yormuhammed. They also entered India with Babur. The next generation Humayun and Akbar, Shahberdi Bahram Saqo, Ibrahim Mirza Andijani, Aliquli Sultan, Muhammad Yunus Arghun, Mirmuhammad Ghaznavi, etc. The development of the literature of the 16th century shows that Turkish-Persian bilingualism gradually became a local support. This is evidenced by the works of Babur and his children Humayun and Kamran Mirza, the statesman and general of the army of Babur's reign, Abdurahim Khani Khanon, Bayram Khan, who were brought up in the spirit of the Middle East and the literary traditions of 16th century India. In addition to being a statesman, Bayramkhan is also a poet of two original languages. The emergence of Turkish-Persian literary bilingualism is of great importance in the history of Indian literature of the 16th century. Of

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course, writing in two or more languages is not new in this multi-ethnic country, because they have been writing in Persian-Indian, Arabic, and Persian-Indian languages since ancient times. But it is important that in addition to these languages, another new Turkish-Persian, Turkish-Persian-Indian styles appeared in Indian literature. With the introduction of Turkish-Persian bilingualism, Indian literature flourished, more beautiful poems and ghazals were created. At the same time, we can see the features of Hindu-Muslim cultural synthesis in literature, art and culture. In this, the contribution of the Baburis is very big. Among the people there are also poets who write in the Turkish-Persian language. Turkish-Persian bilingualism played a key role in the development of literary relations between India and Central Asia." So, at a time when such bilingualism, or rather, the influence of the Persian language on the classical literary language is strong, the pen movement of an artist like Hafiz Khorezmi is a unique phenomenon.

In general, although Alisher Navoi did not mention the name of his close contemporary Hafiz Khorezmi either in the "Majolis-un Nafais" or in other places, he was aware of his work through songs, chants or other means. and we can say that he developed some ideas found in his poems.

References:

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4. See: "Pravda" newspaper, January 25, 1979 issue.