

**ARTISTIC PERFORMANCE OF THE GHAZAL GENRE IN THE WORK OF HAFIZ
KHOREZMI**

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Abstract: This thesis examines the role of classical literature in the culture and spirituality of the peoples of the East and the historical development of the ghazal genre. In particular, the ghazals of Hafiz Khorezm are analyzed, highlighting their romantic and mystical themes, artistic style and philosophical content. It is emphasized that the poet's ghazals are of great artistic and spiritual importance not only in his time, but also today.

Keywords: classical literature, ghazal, Hafiz Khorezm, love, mysticism, spirituality, lyricism, philosophy.

Аннотация: В данной статье рассматривается значение классической литературы в культурной и духовной жизни восточных народов, а также историческое развитие жанра газели. Особое внимание уделяется анализу газелей Хафиза Хорезмийского, раскрывающих темы любви и мистики, художественного стиля и философской глубины. Подчеркивается, что газели поэта имеют большое литературное и духовное значение как в свое время, так и в современности.

Ключевые слова: классическая литература, газель, Хафиз Хорезмийский, любовь, мистика, духовность, лирика, философия.

Classical literature is a masterpiece of the spiritual life and thinking of the peoples of the East. One of the brightest and richest genres of this literature is the ghazal, which has occupied a special place in our creative heritage for centuries. The ghazal genre is distinguished by its delicate lyricism, deep philosophy and spiritual perfection. In our literature, this genre has served not only as a means of expressing the poets' inner feelings, but also as a means of elevating human spirituality. In this sense, the work of Hafiz al-Khwarizmi is of particular importance among many classical poets. Just as it was fateful for Hafiz Khorezm to be born in Khorezm and to work in Shiraz, it is even more mysterious that Davoni was found in India, although he lived at the same time as writers such as Atoyi and Gadoiy, but was not recorded in the rare sources of his time - "Funun ul-baloga", "Majolis-un-nafois", "Nasoyim ul-muhabbat". We believe that this mystery will certainly be a source for new research. The study of Hafiz Khorezm's work is of great scientific, aesthetic and theoretical importance, because his literary heritage serves as an important factor in determining the level and position of Uzbek literature of the late 14th and early 15th centuries. The study of Hafiz Khorezm's lyrics is also of great practical importance, without which it is impossible to fully and holistically imagine the literature of that period. [Sulaymonov M. Hafiz Khorezmii and the development of Uzbek lyric poetry: Philology. science.

nom.diss.author. – Tashkent, 1996. B:6]. The ghazal genre occupies a central place in his work and serves to glorify the poet's lyrical experiences, romantic feelings and human qualities. The poet's ghazals are mainly on romantic and spiritual-enlightening topics, and in each line the suffering of the lover, the beauty of the beloved and the motives of loyalty are illuminated with unique artistic skill.

In Hafiz Khorezmii's ghazals, we also see that several traditional images existing and common in Turkish literature were approached with the poet's personal worldview and artistically enriched. The 1052 ghazals in Hafiz's divan indicate how strong the poet's artistic taste was. This is an aspect that proves that Turkish literature actually flourished and was a separate artistic and aesthetic phenomenon even before the sultan of ghazals - Alisher Navoi. The connection of a great creator like Hafiz with the spiritual sources of Navoi and Shirazi is quite close to reality. Some similarities in the worldview of these three writers, commonality in the use of poetic arts, and interrelationship in the approach to images will be discussed in our further research work. Hafiz Khorezm is a poet who, through his ghazals, not only continued the poetic traditions of his time, but also enriched new means of artistic expression. His ghazals embody romantic and mystical themes in content. The poet's boundless love for the beauty of his beloved, loyalty and suffering are vividly expressed in romantic ghazals. In particular, the motifs of "hijran" and "visal" appear as one of the main ideological elements in Hafiz Khorezmi's ghazals.

Look at the state of the wounded with your eyes,

Wake up the night of separation with your eyes. [Hafiz Khorezmi, 1981:8]

This couplet embodies the romantic and mystical themes found in Hafiz Khorezmi's ghazals. In the couplet, the poet calls to look at the state of his beloved, his circumstances. "Look at the state of the wounded" refers to the sad, depressed, or tormented state of the lover. Also, the expression "look at the state of the wounded" expresses the desire to be closer to him, to look at his beloved and feel his condition. In the second line of the couplet, comparing the "night of separation" with the phrase "make the morning with wasl", the poet wants to turn the painful night of separation into a bright morning through meeting his beloved once again and uniting (wasl). The contrasting meanings of the words "parting" and "wasl" form the main contrast of the couplet. In the couplet, the "night of separation" (the period of separation) is replaced by "wasl" (union, union), and it is said to make it "sahar" (bright dawn, a new beginning). This contrast expresses the suffering and joy of love at the same time.

In the poet's mystical ghazals, the ways of a person's spiritual purification and achieving spiritual maturity are shown through artistic means.

Leaving this mortal world, the world of the living,

Be a master in the sense of the eternal world. [Hafiz Khorezm, 1981:9]

In the couplet, the poet acknowledges the renunciation of the essence of worldly, transient (mortal) life, the instability and transience behind its beauty and wealth. The "mortal world" is described as a set of material things, temporary and passing away.

“Leaving the world and the worldly” means abandoning worldly, material things and their display (danni), not being dependent on them, leaving them. In Sufism, this means getting rid of the ego and the distracting factors of man.

“Be a servant in the sense of the eternal world” – here “the eternal world” is understood to be the eternal, permanent world, that is, the real, spiritual world or the world of Truth. “Be a servant” means dedicating one’s soul to this eternal world, to spiritual truth, to submission to it.

From a mystical point of view, the poet emphasizes the need to leave the transient world and strive for the eternal, spiritual world, the world of Truth. This means directing the soul towards purity, impartiality and closeness to Allah.

In these ghazals, the poet skillfully uses traditional symbols and images, including “may”, “humor”, “majózan”, “sharob”, “zor” and other such symbols.

Humkhonayi ishqyndin ahil ichra sharobeh,

Hafiz biki har kishiki makhmur korundin. [Hafiz Khorezmiy, 1981:147]

In a mystical sense, the couplet expresses the state of the human soul in love for Allah through the images of ishq (true spiritual love) and makhmurlik (mental state).

“Humkhonayi ishq” is the wine cellar (vessel) of Ishq (true spiritual love), that is, love itself is considered the highest wine in Sufism. This wine, unlike the wine that people drink, indicates the soul’s intoxication with the love of Allah.

“Ahil ichra sharobeh” — wine drunk among ahil (friends, spiritual followers), that is, only true spiritual friends enjoy this wine of love.

“Hafiz biki har kishiki mahmur ko’rindi” — According to Hafiz, everyone who is drunk with the wine of love, that is, who is truly intoxicated (intoxicated, in a spiritual state) with the love of Allah, appears intoxicated, that is, they have entered a true spiritual state, possessing visible spiritual virtues.

The verse describes in a mystical sense becoming drunk with the wine of true love (the love of Allah), that is, entering a spiritual state. This state exists only among true spiritual friends (ahilik), and whoever is drunk with the wine of love, he appears as a person full of spiritual qualities. The poet emphasizes the noble, spiritual content of love in this verse.

Classical literature and its most delicate, artistic genre, the ghazal, reached its peak in the work of Hafiz Khorezm, reflecting the most delicate experiences and spiritual searches of the human soul in an artistic form. The poet's ghazals on romantic and mystical themes not only illuminate the spiritual world of his time, but also do not lose their significance today with their artistic height and human values.

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