

THE STRUCTURAL COMPOSITION OF HOFIZ KHOREZMI'S DIVAN

*Tura Tosh Mukhammad Zarif**Independent researcher of
Tashkent State University of Uzbek Language and Literature
named after Alisher Navoi*

Annotation: This article analyzes the structural designs of a sofa related to the work of the Uzbek poet Hafiz Khorezmi. The position and role of Devon in the study of the poet's creative activity are discussed.

Key words: textual criticism, ghazal, qasida, translation, composition, mukhammas, mustazad, manuscript, comparative synthesis, writing style, paper, ink.

After Uzbekistan attained independence, unprecedented reforms were carried out, and special attention was devoted to the study of ancient artifacts, historical monuments, and the rich literary heritage left by our ancestors. In this context, philological disciplines such as source studies and textual criticism began to receive heightened scholarly focus. Manuscripts and lithographic editions of classical works attracted particular interest. Future textual scholars were entrusted with the important task of introducing these literary manuscripts to the creative community and disseminating them to a wider readership. Consequently, a number of manuscript sources, previously unfamiliar to literary circles, have been and continue to be examined. From this perspective, analyzing the internal structure of Hofiz Khorezmi's Divan—with its division into lyrical genres such as ghazal, ruba'i, qit'a, qasida, tarji'band, tarkibband, mukhammas, and mustazad—emerges as one of the significant scholarly problems. It is true that certain aspects of Hofiz Khorezmi's poetic oeuvre have already been studied, yet its exploration as an independent research object remains highly relevant. It should also be emphasized that the poet's verse is distinctive in its artistic expression. In particular, Hofiz Khorezmi's poetry represents a major cultural legacy that not only extols the lyrical beloved characteristic of Eastern literature, but also incorporates profound Sufi meanings.

Love for God, more precisely, divine love, is expressed in its pure form. The theme of divine love occupies a central place within the poet's ghazals.

Among the three main types of literature, one is the lyrical genre, in which reality is reflected through the emotions and feelings of the lyrical subject. Here, the subject, rather than the object of artistic speech, is considered primary. Lyrical works are mainly devoted to the depiction of emotions and inner experiences. Although lyrical genres are usually short in volume, they fully possess all the characteristics of representing life in a figurative and artistic manner. The following genres are the most frequently employed in classical literature: ghazal, qasida, mukhammas, musaddas, tarji'band, tarkibband, ruba'i, and qit'a. In this chapter, we have devoted our study to the division of Hofiz Khorezmi's lyrical works into their respective genres and the analysis of these forms within his creative output. The Divan of Hofiz Khorezmi is, in terms of size, a large collection.

The only manuscript Divan of Hofiz Khorezmi known to scholarship consists of 586 pages. Based on its style of script, paper, ink, and other codicological features, it is presumed to have been copied in Shiraz during the first quarter of the fifteenth century [1:5]. The fact that Hofiz Khorezmi left behind as many as 1,052 ghazals alone is a clear indication of his extraordinary talent as a poet. For comparison, even if we were to gather together all the known ghazals composed by his

contemporaries that have reached us, Khorezmi's contribution in this genre would still outweigh them considerably.

In the field of textual studies, Khorezmian Turkic sources have been discussed in the research of scholars such as P. M. Melioransky, I. Berezin, A. Amirkhanyants, V. Radlov, A. N. Samoylovich, E. E. Bertels, N. Kononov, S. N. Ivanov, and R. Bukharaev [2:63]. Among these foundational studies, only some articles by academician A. N. Samoylovich have been further examined by scholars such as L. Dmitrieva and G. Khallieva. In Anglophone Oriental studies, research on this subject is primarily found in the works of the American scholar Yuri Bregel [3:125]. However, within English-language literary and textual scholarship, the study of Khorezmian Turkic literary sources has been almost entirely neglected.

As is evident, the above-mentioned studies underscore the necessity of creating a comprehensive monographic investigation into these sources. Such a study would help establish, within world scholarship, the factors underlying scholarly interest in Khorezmian Turkic literary heritage and highlight the specific features of Khorezm studies from a macro-comparativist perspective. This is particularly important, since research into the structure of Khorezmi's Divan must take into account the primary factors that shaped the Khorezmian Turkic literary environment: the historical circumstances and cultural-educational development of Khorezm statehood, especially under the Khiva Khanate; the scholarly and literary engagement of those interested in the region's culture, history, and literature; the activities of diplomats; and the cultural exchanges that ensued.

In both English and Russian textual studies, research has largely been conducted from a source-critical perspective, focusing on the production of scholarly-critical editions, stylistic evaluation, and comparison with original texts. These have been complemented by methods of socio-political, religious-historical, cultural, and comparative synthesis. In contrast, Uzbek literary scholarship and linguistics have emphasized linguopoetic, mythopoetic, and religious-historical approaches, with a priority given to primary (original) manuscript sources.

It is within this context that many talented poets writing in Turkic, such as Sulaymon Boqirg'oni, Rabghuzi, Hofiz Khorezmi, Qutb Khorezmi, and Haydar Khorezmi, created immortal Divans that began to attract scholarly attention and study as early as their own time. The socio-political dimensions of this issue are linked to the conquest of Central Asia and the subsequent transfer of many manuscripts into Russian and European collections.

In general, the Divans produced by the classical Turkic poets of Khorezm can be grouped into three categories:

a) poetic works; b) historical-literary works; c) translations.

Each classification of works reflects the breadth and richness of the creative achievements of Khorezm's classical writers. Studying each type separately requires dedicated scholarly investigation. The scientific foundations for studying the Divans of Khorezm's classical authors, as outlined above, may be summarized as follows:

Firstly, Khorezm poets were individuals of outstanding talent, and their works embody ideas that remain relevant even today. Secondly, the younger generation must also become acquainted with those Khorezm authors who are still little known to scholarship and derive inspiration from their creativity. Thirdly, in world scholarship, the study of Khorezmian Turkic literary sources is one of the important issues. The immortal works of poets such as Hofiz Khorezmi constitute distinctive and unique pages in Uzbek classical literature. Research connected with the creative heritage of these great masters of words can shed light on important aspects of their oeuvre and reveal new perspectives on Khorezmian Turkic literary sources. Indeed, the fact that Hofiz Khorezmi left behind 1,052 ghazals in this single genre alone is sufficient evidence of his remarkable creativity. By way of comparison, even if we were

to combine all the ghazals composed by his contemporaries that are known to us, Khorezmi's ghazals would still outweigh them significantly.

Almost nothing is known about Hofiz Khorezmi's life. Information about the period in which he lived, his contemporaries, and his personal biography can only be gleaned from his qasidas, ghazals, qit'as, and rubā'īs. The poet's real name was Abdurahim. In seven of his Persian ghazals, the names Rahim and Abdurahim appear as his pen-name. It was Hofiz Khorezmi, active at the end of the fourteenth and the beginning of the fifteenth centuries, who compiled a complete Divan before Alisher Navoi's time.

One of Khorezmi's works includes an elegy dedicated to the death of Ibrahim Sultan, the younger son of Shahrukh and ruler of Fars. Since Ibrahim Sultan died in Shiraz in 1435, this indicates that Hofiz Khorezmi was alive at that time and residing in Shiraz. On this basis, it is possible to conclude that Hofiz Khorezmi lived during the same era as Mu'inuddin Natanzi, the author of the *Muntakhab al-Tawarikh-i Mu'ini* [4:264].

Concerning this, it is written: "Natanzi was born in the second half of the fourteenth century in the village of Natanz, near Isfahan (Iran). According to Dawlatshah Samarqandi's *Tadhkirat al-Shu'ara* (Memoirs of the Poets), Muhammad Natanzi lived in the early fifteenth century in Shiraz at the court of Mirzo Iskandar, the grandson of Amir Temur, and was a contemporary of Haydar Khorezmi, Hofiz Khorezmi, and others. From 1414 he resided in Herat (Afghanistan) and died in the first half of the fifteenth century. His work, the *Muntakhab al-Tawarikh-i Mu'ini* ('The Selected Chronicles of Mu'ini'), written in 1413–1414, became widely known under the title *Iskandar-nāma-yi Ma'lūm* ('The Recognized Book of Iskandar'). This work covers the period from ancient times up until Amir Temur's conquest of Central Asia and neighboring lands and his death."

The author of this work was not only a contemporary of Amir Temur but also a witness to many events, conversing with eyewitnesses of historical occurrences and thus possessing valuable information. Compared with other sources of the period, it provides a more detailed account of certain important episodes related to Temur's youth and adolescence. The work also contains new information regarding Temur's military art, the martial terminology in use at the time, and descriptions of the strategies of military campaigns.

Manuscript copies of the *Muntakhab al-Tawarikh-i Mu'ini* are preserved in the libraries of England, France, Russia, and Iran. Some parts of the work devoted to the history of the thirteenth and fourteenth centuries are of considerable importance for the study of this period, and for this reason a critical edition of the text was published in Tehran in 1957 by the French orientalist J. Aubin. In addition, several copies of the work have been translated into French, Uzbek, and other languages [5:1].

The entire poetic heritage of Hofiz Khorezmi amounts to more than 37,000 lines of verse. His creative output makes it possible to draw precise conclusions about the development of Uzbek literature in the first half of the fifteenth century.

One of the distinctive features that differentiates Hofiz Khorezmi's poetry from that of his contemporaries of the early fifteenth century is his relatively limited use of Arabic and Persian vocabulary, his greater reliance on words closer to the vernacular, and the frequent appearance of lexical items characteristic of the Khorezm dialect.

The structural composition of Khorezmi's Divan is as follows: 9 qasidas, 1 tarkībband, 3 tarjīb'bands, 1 mukhammas, 1 marsiya, 1,052 ghazals, 2 mustazads, 31 qit'as, and 12 rubā'īs.

Hofiz Khorezmi (pen name; real name Abdurahim) (second half of the 14th century, Khorezm – 1430s–1440s, Shiraz) was a poet who made a significant contribution to the development of Old Uzbek. His youth was spent in Khorezm. Owing to the political unrest in the region, he was forced to

leave his homeland at the end of the fourteenth century. He traveled to Samarkand, Bukhara, Khujand, Iraq, Kirman, Isfahan, and Tabriz, before finally settling permanently in Shiraz.

The poet's works are distinguished by the breadth of their content, their philosophical depth, their humanistic spirit, and their high artistry. His language is simple, fluent, and close to the vernacular, with frequent elements of the Khorezm dialect. The only manuscript copy of his Divan, transcribed in the 1430s, is preserved in the Salar Jung Museum Library in Hyderabad, India; a photographic reproduction is kept at the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan.

Hofiz Khorezmi (pen name; real name Abdurahim) (second half of the 14th century, Khorezm – 1430s–1440s, Shiraz) was a poet who made a great contribution to the development of Old Uzbek. His youth was spent in Khorezm. Due to the turmoil in the region, he was compelled to leave his homeland at the end of the fourteenth century. He traveled through Samarkand, Bukhara, Khujand, Iraq, Kirman, Isfahan, and Tabriz, before settling in Shiraz, where he was close to the court of Ibrahim Sultan.

Out of respect for the oeuvre of Hofiz Shirazi, and with the intention of bringing into Uzbek poetry the mature tradition of philosophical and lyrical verse represented by Shirazi, Khorezmi adopted the pen name “Hofiz.” His goal was to allow the Uzbek people to enjoy a poetry of love and philosophy equal in stature to that of Shiraz.

In conclusion, Hofiz Khorezmi's poetry celebrates human happiness, freedom, and earthly love, while also openly exposing the social ills of his time. His works stand out for the breadth of their subject matter, their philosophical profundity, their humanistic spirit, and their high artistry. His language is simple, clear, and close to the vernacular, with abundant elements of the Khorezm dialect.

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