

The Life of Hafiz Khorazmi and Literary Atmosphere

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ABSTRACT

the article analyzes the lexical and semantic features of phonetic words in the work of Hafiz Khorazmi on the basis of linguistics.

Among the poets who wrote in the Uzbek language before Hazrat Alisher Navoi, Hafiz Khorazmi, who lived at the end of the 14th century and the first half of the 15th century, stands out for his rich and significant literary heritage. He created works in nine 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 study have been lost, it can be assumed that there may be examples of other genres.

In the course of our research on the life and work of the Uzbek poet Hafiz Khorazmi, who lived at the end of the 14th - beginning of the 15th century, we thought about an interesting question. Why didn't Alisher Navoi mention one of his close contemporaries, the poet Hafiz Khorazmi, who lived in Shiraz during the reign of Ibrahim Sultan, who died in 1435? Did he not know the poet at all, or was there another reason? What are the answers to these pressing questions? In fact, Alisher respectfully mentioned some poets, such as Navoi, for the only beautiful verse in the tazkir "Mazholis un-nafois". At the same time, he does not remember some artists, for example, Yusuf Khos Hajib, Khorazmi. 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. Indeed, the unique poetic genius of Hafiz Shirazi made him one of the greatest poets of world literature. Many great poets of both East and West have enjoyed and learned from Hafiz's ghazal, which celebrates humanistic ideas and real human feelings, and from the source of ever-living sophistication. In Central Asia, before the October Revolution, Saadi, Jami, Navoi, Fizuli, Mirza Bedil, along with Hafiz Sherozi, were included in madrasas and school textbooks, and our ancestors were brought up on the poetry of poets. Now the complete collection of the second major 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 the magazine named “Sharqshunoslik”, 2015, gave detailed information about the poet, widely covered the enlightenment work of Ibrahim Sultan in Shiraz, as well as Hafiz Khorezmi’s. He also published the text of a 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 “Eastern Star”.²

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

Valoyatu karomatu karam o’zindin izdayu,

Bo’lubdur Hofizi Xorazmiy joni bila Kirmoniy³

Verse 59 of the seventh ode as following:

Inoyatbirlaso’zbobindayoriyko’zgudirbo’lsa,

Oshurg’ay Hofizi Xorazmiy she’rin farqi shuarodin⁴

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:

Xos o’z quliga lutf etib rahm qilsa yor,

Muxlis qadimiy qul anga Abdurrahim erur⁵

Until the 15th century, the Persian-Tajik language and literature still occupied a dominant position in the literature of Central Asia, and at a time when the Uzbek language and literature were fighting for the full upholding of their rights, the discovery of the poet’s legacy as Hafiz Khorazmi, who created a huge artistic heritage on Uzbek literary language, opened a new unique page in the history of Uzbek classical literature.

Now, as for Hafiz Khorazmi, indeed, the poet was alive in 1435, and in that year, he wrote a lament for the death of Shahrukh Mirza’s younger son Ibrahim Sultan, ruler of Shiraz. The year of Hafiz Khorezmi’s birth is not known, nor is the year of his death 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 Khorezmi’s time, the position of the Persian language was high and played a major role. Turkish-Persian literary bilingualism is hardly 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 the emergence of such bilingualism in India was caused by two factors: 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 are 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 XIV-XV centuries: “Hafiz Khorezmi had to live in Iraq, Isfahan, and Tabriz

¹See: “Pravda” newspaper, January 25, 1979 issue.

² See: Joraev J. The first dirge in Uzbek literature.// “Eastern Star” magazine. 2015. No. 6. p. 10-21.

³Harezmi Hafiz’indivani, – Ankara: Turk Dil Kurumu, 1998, page 78

⁴That novel_page 82

⁵Khorezmi, Hafiz. Devon. Book 1. -Tashkent: Own KPMK publishing house, 1981, p. 121.

due to the turbulent situation in his homeland”.

But his book was found in India and it was considered an important source for future generations. The poets and writers who devoted their works to Persian and Turkish languages mainly came from Movarounnahr and Khurasan. 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 in Indian literature. Also, it is appropriate for us to acknowledge Khwaja Kalon Andijani, Abdulmajid Farughii, Muhammad Haidar Duglot, Maulana Yormuhammed.

They also entered India with Babur. The next generation includes Humayun and Akbar, Shohberdi Bahram Sako, Ibrahim Mirza Andijoni, Alikuli Sultan, Muhammad Yunus Argun, Mirmuhammad Ghaznavi. The development of 16th century literature shows that Turkish-Persian bilingualism gradually became a local mainstay. This is evidenced by the works of Babur and his children Humayun and Kamran Mirza, statesman and army general of the kingdom of Babur Abdurahim Khan, Khanon, Bairam Khan, brought up in the spirit of the Middle East and literary traditions of the 16th century. century of India. 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 Humoyun and Kamron Mirza, the statesman and general of the army of Bobur’s kingdom Abdurahim Khan Khanon, Bayram Khan, who were brought up in the spirit of the Middle East and the literary traditions of 16th century India. Bayramkhan is a statesman and a poet of the original two languages. The emergence of Turkish-Persian literary bilingualism is of great importance in the history of 16th century Indian literature. Of course, writing in two or more languages is not something new in this multinational country, because since ancient times people have written in Persian-Indian, Arabic and Persian-Indian languages. But it is important that in addition to these languages, 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 appeared. At the same time, we can see features of the Hindu-Muslim cultural synthesis in literature, art and culture. In this, Bobur's contribution is great. 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.⁶ So, at a time when such bilingualism, or more precisely, the influence of the Persian language on the classical literary language is strong, the pen movement of an artist like Hafiz Khorazmi is a unique phenomenon.

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

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4. That work. Page 82.
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6. Khodzhiev A. From the history of literary relations between Uzbekistan and India/Monograph. - Tashkent, 211. Pages -33 -38.

⁶Khodzhiev A. From the history of literary relations between Uzbekistan and India/Monograph. - Tashkent, 211. pages 33 -38.