

# TARJIBAND GENRE ON HAFIZ KHOREZMI'S WORK

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**Abstract:** This article discusses the literary types and genres, which is one of the most important problems in Uzbek classical literature. In particular, in our classical literature, the genres of translator and compiler, which have not been studied so far, have been analyzed. Translators and composers are genres with a complex structure in classical literature. This is why these genres are so little studied in literature. Theoretical information in the literature and dictionaries about the genres of interpreter and compiler. The first example of this genre is found in the works of Hafiz Khorezmi. Hafiz Khorezmi has three translators, who are the first examples of Uzbek classical literature. The article discusses the role of these genres in Uzbek classical literature on the example of Hafiz Khorezmi. In this regard, the study of these genres is one of the most pressing issues today.

**Keywords:** Hafiz Khorezmi, classical literature, translator, composition, literary types and genres, devon.

## INTRODUCTION

Hafiz Khorezmi is undoubtedly the poet who in the history of Uzbek classical literature wrote a perfect devon before Navoi in the late 14th and early 15th centuries. We have not received any information about the life and work of Hafiz Khorezmi. There is no mention of him even in historical sources. We know that in the works of Alisher Navoi he gave information about such poets as Yusuf Amir, Haydar Khorezmi, Gadoi, Khorezmi, Yakin, Sayyid Ahmad. However, we do not find information about Hafiz Khorezmi even in Navoi's works. Perhaps Navoi was unaware of his lyrical heritage because the poet created his office during his years away from his homeland, Khorezm. Literary scholar, Professor

Hamid Suleymanov, who prepared Hafiz Khorezmi's divan for publication, created his biography through his ghazals, poems, rubais, qitas and other genres. Hafiz Khorezmi wrote in Uzbek and Persian-Tajik languages. According to his works, the poet lived mainly in Khorezm and Sheroz. The discovery of the legacy of a poet like Hafiz Khorezmi, who created a great artistic heritage in the Uzbek literary language at a time when Persian-Tajik language and literature still dominated in Central Asian literature until the 15th century and Uzbek language and literature struggled for full rights, opened a new page in the history of Uzbek classical literature. . The manuscript of Hafiz Khorezmi's 37,264-line poetic legacy was found in Hyderabad, India. Academician Hamid Suleymanov says: “After seeing all the manuscripts on the history of Uzbek literature, science and culture in the libraries of London, Oxford, Cambridge and Paris, which are the richest manuscripts in Europe, the most prestigious microfilms and photocopies were sent to our country by Alisher Navoi. I had brought it to the treasury of the manuscript fund of the Museum of Literature. But no matter how important they were to science, none of them had the power of discovery at the level of the Hafiz Khorezmi Manuscript Office. ”<sup>1</sup>

So, there is every reason to say that in the history of our classical literature, before Navoi, in the late fourteenth and early fifteenth centuries, the first poet in Uzbek literature was Hafiz Khorezmi, who compiled a perfect devon. The great literary heritage of Abdurahim from Khorezm, who claimed to be the Hafiz of Uzbek poetry, is a clear proof that he is right in his claim. If Hafiz visited Khorezmian Sheroz during Timur's march to Khorezm, then it is likely that the Persian Hafiz and the Turkish Hafiz met and got acquainted with each other. Both Hafiz spent most of their lives in Shiraz. It is safe to say that Hafiz Khorezmi was one of the first artists to introduce the traditions of Hafiz Sherozi into Uzbek poetry, especially the ghazal genre.

## **MATERIALS AND METHODS**

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<sup>1</sup> Hafiz Khorezmi. Devon. Book 1. Tashkent, 1981. Prepared by: Hamid Suleymanov and Fozila Suleymanova. B.3.

It is not surprising that Hafiz Khorezmi was forced to leave his homeland after 1390, probably in the early 15th century, or went to Sheroz in 1414 at the invitation of Ibrahim Sultan, who ascended the throne of Sheroz. It is unknown at this time what country he was from. Although the poet mentions the names of Iraq and Ajam, Khorasan, Persia, Isfahan, Kerman, Sheroz, Tabriz, Samarkand, Bukhara, Khojand, Hafiz's main residence abroad was the capital of Persia.

The literary heritage of the Uzbek poets Haydar Khorezmi, Sayyid Ahmad, Lutfi, Atoi, Gadoi, Sakkoki, Yaqini Ahmadi, Amir, Khojandi, who lived between the XIV and XV centuries and lived close to Hafiz Khorezmi, is less than the size of Hafiz Khorezmi's office.

The manuscript was read and tried a lot, one or two pages of rubai were written at the end of the book, and the cover was lost. Between 386-387 pages, some pages were lost from the beginning of the ghazals with the letter "nun", but the rest of the devon is perfectly preserved. Information on when and by whom the manuscript was copied may, in our opinion, be on this missing sheet. Unfortunately, the missing page took important information for science with it. But even so, according to the style of writing, paper, ink, and other features, it can be assumed that the manuscript was written in Sheroz in the 1930s.

An acquaintance with Hafiz Khorezmi's poetry shows that the poet is a great representative of secular poetry up to Navoi, such as Lutfi, Atoi, Sakkoki. He is also associated with mysticism as a representative of the period.

He is a unique teacher of pre-Navoi Uzbek ghazalism in terms of artistic skills and the creation of very simple and fluent ghazals in the Uzbek language. Hafiz Khorezmi's mature art is a testament to his artistic skills, ability to choose rhymes and radishes, to create wonderful lyrical images.

Hafiz Khorezmi's divan contains 37,264 verses. The contents of the Devon are as follows:

- 1) Poems - 9, 439 lines;
- 2) tarkibband -1, 40 lines;

- 3) tarjiband-3ta, 272 lines;
- 4) muhammas-1ta, 45 lines;
- 5) marsia -1, 94 lines;
- 6) ghazels - 1052, 17559 lines;
- 7) mustazod-2, 14 lines;
- 8) kit'as - 31, 139 lines,
- 9) rubais - 12, 24 lines.

Suleymanov Mominjon Yusubjonovich writes a dissertation on the work of Hafiz Khorezmi "Development of Hafiz Khorezmi and Uzbek lyric poetry." The author briefly analyzes the translations and composition of Hafiz Khorezmi<sup>2</sup>. We cannot say that this analysis fully revealed the artistic value of Hafiz Khorezmi's tarjibands.

## **RESULTS AND DISCUSSION**

Hafiz Khorezmi's tarjibands are 9 verses each, each paragraph is 10 lines, only the third paragraph of the third tarjiband is 11 lines. Tarjibands are interconnected in content, complementing each other.

Hafiz Khorezmi devon included three tarjibands. The first translation consists of 9 lines, each of which is 10 lines. At the end of each paragraph:

**For whom, love is desirable,**

**In the universe, a lover is also a lover**

The line is repeated. Each clause is **rhymed** in the form **a-a, b-a, v-a, g-a, d-a, e-a, yo-a, j-a, z-a**, and **a-a** in the form of tarje. **Radif** is used in paragraphs 1, 2, 3, 4, 5 and 7 of the Tarjiband.

The second tarjiband also consists of 9 points, each of which is 10 lines. The rhyming order is **rhymed** as **a-a, b-a, v-a, g-a, d-a, e-a, yo-a, j-a, z-a**, and the **a-a series of rhymes**, as in the first paragraph. A radif was used in paragraph **8** of the second translation. At the end of each paragraph, the following line is repeated:

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<sup>2</sup> Sulaymonov Mominjon Yusubjonovich "Development of Hafiz Khorezmi and Uzbek lyrical poetry" Dissertation for the degree of Candidate of Philological Sciences. Tashkent, 1996.

**Who is the beloved world,**

**The whole universe is the soul of the soul.**

The third preface consists of 9 paragraphs, as in the preceding paragraphs above, each paragraph consists of 10 lines, only 9 lines consist of 11 lines, and **radif are used in paragraphs 3, 5, 7, 8, and 9.** At the end of each paragraph, the following line is repeated:

**Who, for the purpose of love,**

**Found, it exists in every being.**

The language of Hafiz Khorezmi tarjibands is simple, fluent and at the same time very artistic. We see in Tarjiband that he skillfully used the arts. Artistic means such as tajohuli orifona, ruju, takrir, tazod, tardi aks, talmeh, tashbeh, tanosub, mubalaga, tajnis, kitabat are widely used. Let's look at some of the lines in the first paragraph:

**I burned the oppression of that victim**

**Who suffers a lot, who spends a few months in devotion (271)**

In the above line, we observe that the poet used the art of tazad very skillfully. Almost all the words in the second verse are based on the art of tazad, i.e., the words oppression and devotion, a lot and few, are contradictory in one verse at the same time. The contradiction of several words in a single verse is rare in classical literature, only in the works of very talented poets.

**The essence of love is one, the valet itself**

**Sometimes the truth, sometimes the metaphor. (272)**

The reality of love is the love of Allah, that is, the attainment of the guardianship of Allah, His beauty. The metaphor of love is the love for the mistress, the attainment of the mistress's vision, the praise of her qualities. It is impossible not to admire the skill of the poet in the above line. The reason is that he promotes the philosophy that there is real love on the basis of divine love and figurative love. In the first verse, he denies the idea, saying, "The essence of love is

the same." This negativity creates the art of ruju. The essence of Ruju is this self-denial and the strengthening of thought.

**If you want to see it, it's too late.**

**When will she be seen soon? (272)**

If you want to see Him, it is too late for you, you cannot see her without forgiving yourself. The phrase "self-late" in the first verse is quoted in the second verse as "self-late", which reinforces both the content and the art of tardu reflection in classical literature. In the second verse, "When will you be seen later? The poet asks himself knowingly. Naturally, this situation requires the art of tajohulu orifona in our classical literature. Now we will see that the poet used the art of tajohuli orifona, three poetic arts at the same time, with great mastery, by beautifully proving his opinion, by analyzing his words, by reflecting his words, and by questioning himself. This is a testament to the artistic perfection of Hafiz Khorezmi's work.

**To the sick lovers, O Hafiz, Love cures pain. (273)**

We can see that Hafiz Khorezmi used very beautiful arts in the above line. The words love, romance, pain, sickness, cure, in turn, are words that mean semantically close concepts. Through these words, the poet creates figurative expressions and plates, which means that the art of proportionality in classical literature is emerging. At the same time, Khorezmi is making lovers look like patients. In other words, the poet did not say, "Lovers are like the sick," but left the sick as lovers. Apparently, the line ensures a balance of metaphors and proportions.

Hafiz Khorezmi gives his nickname in the first verse of the above, in the 8th line of the 9th verse.

The second narrator of Hafiz Khorezmi can be considered as a logical continuation of the first narrator.

**Because the owner is lucky,**

**The full moon is the interlocutor's collar. (276)**

In classical literature, the word **collar** is used in three different senses:

**The first** is the neck of the dress, the collar.

**The second** is the coast, the height, the beach.

**The third** is an edge, a hunting ground.

In the first verse, the poet wants to say that my lover and I are lucky in the hunt, far from people, I am happy with him. The word musahib in the second verse means interlocutor, interlocutor, ulfat is a person who usually drink together, friend in classical literature. So, while comparing the collar of the lover to the full moon, he is directly comparing it to the full moon itself.

In the second tarjiband, we also see that the words tajnis are rhyming:

**Life is pure, I want to meet,**

**The soul rests when it meets (278)**

**Because the letter is genuine musk for fragrant,**

**I'm sure there will be no mistakes.**

As a result of the gradual development of the series, a high degree of exaggeration is applied:

**That tulip is beautiful,**

**Everyone is surprised when she opens her face.**

**The pirate was a black eye,**

**There are no healthy people left in the world**

We see in Hafiz Khorezmi's third tarjibandi the use of book art, which is not found in the first and second tarjibands. It is known that the Arabic alphabet consists of letters in straight and curved, arched and circular shapes. Book art is used to create lyrical and epic symbols in the form of letters of the Arabic alphabet.

**Read "Yosin" now you tell me,**

**My heart was shot by her eyebrows (282)**

**Alif, make me strong,**

**She shows me her beauty,**

**Situation Hafiz means always imaginary,**

**See the beauty in that word too.**

We find the first examples of this art in our poetry in the literary monuments of the late fourteenth and early fifteenth centuries.

Our observations show that Hafiz Khorezmi skillfully uses the means of art in his translations. This shows that his lyrical skill is at a very high level.

Hafiz Khorezmi is one of the poets who had a significant impact on the development of the Uzbek dream. When we study his lyrics, we see that Hafiz Khorezmi developed the best traditions in our classical literature, applied to different weights and seas tested a number of dimensions that are not found in the works of Atoi, Sakkoki, Gadoi and Lutfi, and introduced them into our poetry.

## **CONCLUSION**

**From the above points we can draw the following conclusions:**

1. Hafiz Khorezmi began to create perfect examples of the genre of tarjiband in Uzbek classical literature. True, before that we will find examples of the genre of tarjiband in the work of Sheikh Ahmad Tarozi "Funun ul baloga". However, they are not considered perfect examples of the tarjiband genre.
2. The poet Sayfi Sarai, Lutfi, Atoi, Sakkoki created a rich creation in the seas and weights that are not found in the works.
3. We observe that in Hafiz Khorezmi's works the means of art were used "many and well" and the poet used them skillfully.
4. We see that the Khorezmian Khorezmi tarjibands are thematically intertwined with the ideas of love divinity and love metaphor.

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