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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE LAYERS OF MEANING OF THE IMAGE OF ZULF IN THE WORKS OF
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ABOUT ARTICLE

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Abstract: This article comprehensively analyzes the artistic and symbolic meanings of the image of “zulf” in the work of Hafiz Khorezmi. The introduction highlights the specific features of Hafiz’s ghazals and the importance of images and symbols in classical Eastern poetry. Comparative-analytical and semantic approaches were used as research methods, in which the use of the “zulf” motif was studied based on selected ghazal verses. The results show that in Hafiz’s poetry, the image of “zulf” is not only an expression of external beauty, but also a complex symbol that embodies divine love, secrets, and the inner spiritual experiences of the lover. Its mystical interpretations are also revealed, justifying the fact that “zulf” means the hidden and mysterious essence of divine truth. In the discussion section, the artistic, aesthetic and philosophical aspects of this image are analyzed within the framework of classical literary traditions and a conclusion is drawn.

Introduction. Hafiz's Khorezmian poetry drew on the rich traditions of Sufi literature. His works are characterized by their profound lyrical beauty, complex symbolism, and profound philosophical and mystical overtones. Among the various poetic images used by Hafiz, the "zulf" motif stands out as one of the most important and multi-layered symbols. It appears

frequently in his ghazals, serving not only as an expression of physical beauty, but also as a powerful metaphor rich in spiritual and emotional meanings.

In the broader context of classical Eastern poetry, symbolic images play an important role in conveying complex ideas related to love, existence, and divinity. In particular, the image of "zulf" has traditionally been associated with allure, confusion, and mystery. However, in Hafez's poetry, this image transcends its traditional aesthetic function and becomes a complex symbol reflecting the paradoxical nature of love - both earthly and divine. From the point of view of Sufi thought, "zulf" often symbolizes the hidden, incomprehensible, and sometimes extreme aspects of divine reality, drawing the lover into a state of spiritual longing and contemplation.

Despite extensive research on Hafez's poetic language and symbolism, the specific semantic layers and interpretative possibilities of the "zulf" motif have not always been studied in sufficient depth. Therefore, this study aims to study the artistic, symbolic, and mystical aspects of the image of "zulf" in Hafez's Khorezmian ghazals. By analyzing selected examples through comparative and semantic methods, the study seeks to reveal how this image contributes to the richness of meaning and aesthetic depth in his poetry, as well as its role within the broader Turkic literary and Sufi traditions.

Materials and methods. The study uses a comparative-analytical method to examine how the image of "zulf" functions in different poems and how its meanings change depending on the context. In addition, a semantic analysis is conducted to identify the layers of meaning associated with this motif, including its literal, metaphorical, and symbolic interpretations.

In addition, elements of hermeneutic and Sufi interpretive approaches are used to explore the deeper philosophical and mystical meanings of the image. This involves interpreting the motif of "zulf" within the framework of classical Persian literary traditions and Sufi thought, where symbolic language often indirectly conveys spiritual truths.

Results and discussion. The lyrical hero (lover) depicted by Hafiz Khorezm, suffering from separation from his beloved, is blessed with the happiness of holding the locks of his beloved in a dream. The poet emphasizes this in more than ten ghazals in his divan. This motif is traditional and widely used in classical Persian poetry, including the work of Hafiz Shirazi. Hafiz Khorezm introduced this tradition into Turkish ghazals and paved the way for its widespread spread. In order to reveal the essence of the situation of holding the locks of his beloved in a dream, it is first necessary to understand the mystical meaning of the symbol of the lock.

Orientalist scholar Ye. Bertels in his in-depth analysis of the mystical meaning of zulf, compares many dictionaries, Shabistari's poetic verses and Lohiji's thoughts on this subject, expresses his attitude to them and makes a comprehensive conclusion. According to the scientist's conclusion, zulf is a manifestation of absolute being, a symbol of the world of multiplicity, a deceptive and constantly changing, a veil over the divine world. [9;109-124] The newly published Sufi dictionaries also explain these meanings. [4;414] Ye. Bertels, while analyzing the qualitative characteristics of zulf, argues his opinion:

1. The constant change of the curl is a sign of the instability of the material world. The face (Absolute truth, unity) is absolute, stable. With these properties, the mortal and eternal worlds are contrasted.

2. The curvature, curliness of the curl represents all the contradictions and contradictory concepts that exist in this world. For example, good-bad, right-wrong, beginning-end, etc.

3. The ring-shaped loops of the curl are likened to traps set for people. In mystical terms, the trap of the fleeting beauties of this world can lead a Sufi moving towards the will of God astray, and lead him away from his true goal. The abundance of such loops means that walking on this path is difficult.

It is also permissible to include the blackness of the curl in these qualities. Therefore, in Sufism, every person is considered to live in this world separated from his true Partner. Therefore, for the Sufi soul, this world is a place of separation and misery. His life is immersed in darkness like a whirlpool.

The image of the serpent, which arose on the basis of these qualitative similarities, was actively used in the poetry of Hafiz Khorezmi, and comes as a symbol of the mortal world, the path leading to truth, and the trials and tribulations on this path.

Qadr kechasi bikin zulfungni yuzdin ketarib,
Oftobu mohni o`zungga minqod aylagil. [2;12]

In this verse, the poet describes the night of power as black as the night of power, and he is addressing his beloved and asking her to remove the night of power from his face and subdue even the Sun and Moon with the light of her beauty. The night of power here represents the transient world and the feelings and desires associated with it. The full meaning of the verse is: O beloved (Allah), free me from the sensual desires of this mortal world, which is as black as night for me due to the pain of separation, and from the evils that distance me from You, and by revealing Your beauty, leave the Sun and Moon behind in front of Your light. The reason why the night of power is compared to the night of power is not only to express darkness, blackness, but also to reflect the qualities of blessing and greatness. [9;109-124] Because the night of

power is a sacred tool, a link that connects a person with God. The images of the Sun and the Moon are compared to the surface of the moon in terms of their radiance and light emission. However, despite being the most powerful emitters of light, they are nothing compared to the light of divine beauty. The reflection of these two meanings (the mortal world, the means leading to the divine, the path) through the image of the moon is often found in the poet's work. For example,

Zulfungga bo`ldi xalqi jahon muftalo, vale,
Mantak kamandi zulfungga bir muftalo dagul. [2;14]

The zulf in the first verse is a symbol of the world and its transient beauties. In the second verse, it represents the path and means leading to the true Lover. In classical literature, the people represent those who are far from divine love and are attracted to materialism. So, the content of the verse: people who are alien to love are attached to the beauty of this material world created by the only God, and I have embarked on a path leading to the Creator. I am one of its followers. Through this verse, the poet contrasts the person who is on the path of true love and the person who does not understand what love is.

The poet uses the concepts of zulf-kufr-iman at the same time and creates his own unique content:

Zulfi yuzining so`zlarini aytg`on ora,
Hofiz bikin san kufr ila imondin eshitgil. [2;6]

In the couplet, the author emphasizes the need to connect the symbols of the zulf and the face with the concepts of blasphemy and faith, which are characteristic of Hafez Shirazi's style. Therefore, in order to understand the essence of these symbols, we need to analyze the cases of their use in Hafez Shirazi's work. According to the scholar Professor Johannes Thomas Pieter de Bruijn, who has deeply studied Persian mystical literature, Hafez Shirazi reflected not one, but several meanings through the image of the zulf, including the image of the zulf can also express the paradoxical concepts of blasphemy and faith. According to him, the outwardly blasphemous actions of a lover (drinking wine, drunkenness) can actually be a sign of his faith and love.[3] In the following couplet, Hafez Kharezmi expresses exactly this meaning:

Ko`rgani yo`q kishi kufrda imonni, vale
Zulfi kufrinda ko`runur manga imon paydo. [1;32]

In fact, kufr is a state contrary to faith, and a person who is given to kufr loses his faith. However, in the work of Hafiz Shirazi, it is precisely the drunkenness of lovers, although outwardly contrary to Sharia, that is seen as a natural state on the path to spiritual perfection. Through this, the opposition between ascetics and lovers in classical literature, the unique path

of the Sufis, is expressed. The above verses clearly show that Hafiz Kharezmi followed the traditions of his predecessors.

It is noteworthy that in the analysis of Hafiz Kharezmi 's ghazals, one verse can be understood in two different meanings. In particular:

Qila bilmak tilar bo`lsang qaro zulfi bila savdo,
Boshingdin ketmasun bir dam havo-yi ishq bila savdo.[1;26]

In this verse, using the different meanings of the image of zulf, the poet describes two different meanings at once. The first meaning: if you want to enter the trade of love on the path leading to divine enlightenment (zulf), do not forget for a moment that along with the joys and pleasures of love, there are also the sufferings of love (sawdo). Here, the positive meaning of zulf as a means of achieving perfection emerges. The second meaning of the verse: if you are fascinated and attached to the beauties of this world, remember that there are two types of love: air (transient) and true love that brings bargains to a person. Here, zulf is a symbol of the beauties of the world that lead the tax collector away from the path of spiritual ascension.

Above, we have given the meanings of zulf in the works of Hafiz Khorezm. Now let's analyze what the image of catching a snake in a dream indicates.

Kecha tushumda zulfin tutmish erdim,
Parishon ko`runur bu tushga ta'bir. [2;216]

In this verse, the poet, while emphasizing that he held his beloved's hair in his hand in a dream, is suffering from not knowing how to interpret this dream. Outwardly, this situation indicates that the lover will reach his beloved, but inwardly, it indicates the spiritual rise of the lover, that he is on the path of divine love. After all, we have analyzed above that the hair is a means of leading to the divine vision. In classical literature, a dream is a means of revealing the inner feelings of the lover, the status of a person on the path of leech. Therefore, in the verse, the lover's holding his beloved's hair in a dream is a hint that he is close to reaching the divine vision, but that there are still abstract concepts in his soul (because the lyrical hero is confused, unable to understand the interpretation of this dream).

Ko`nglum kecha ko`rdi zulfin aning,
Tushda Hindustonni ko`rdi pil. [2;26]

In this verse, the lyrical hero is surrounded by a strong sense of wonder at the sight of the lover's hair, which is part of the beauty of the beloved. The hair here expresses the desire for divine beauty. India is a symbol of a mysterious, distant and miraculous land, and the elephant is a creature that enjoys the beauty of this land and lives in wonder. Therefore, the lover feels infinite wonder in the face of divine wonder.

The poet expresses the level of love through situations related to hair:

1. Seeing the hair of the beloved is a passionate, fleeting spiritual upsurge of love.

2. Grasping the hair is the state of a lover who is steadfastly striving for love despite the trials on the path to love. One must go through this stage to reach the goal. Therefore, the poet compares the state of grasping the hair of his beloved to the joys of Eid and Navruz:

Qadr axshomitakkim qaro zulfi manga ko`rnur,
Ilginga tushar bo`lsa bo`lur iyd ila navro`z. [2;249]

The lover, who always has the thought of achieving a union in mind, yearns to see the face of his beloved, even in his dreams. Finally, the lover is blessed with such an imaginary and momentary union:

Tushda ko`rdum yuzin qiling ta`vil,
Garchi ravshandur ushbu tushga dalil. [2;26]

For a lover to see such a dream is a sign of his rising status. The poet himself emphasizes this:

Yuzidin topdi yuz safo ko`nglim,
Bo`ldi ravshan chu shamdin qandil.

The analysis shows that in Hafiz Khorezm's work, the motif of catching the lover's hand in a dream is used to reflect the lover's spiritual experience and state, as well as his status in love.

Conclusion. In conclusion, it can be said that in Hafiz Khorezm's work, the image of the snake reflects the mortal world, a means of achieving divine descent, and the spiritual experiences and status of the lover in the dream. The lover's grasping of the snake in his dream represents the changes in the lover's psyche. Such a multi-layered symbolization style indicates the need to study the poet's work on a wider scale.

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