

**THE EXPRESSION OF FAKHR IN HAFIZ KHWARAZMI'S DIVAN**

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**Annotation:** The article studies the fakhr passages in Hafiz Khwarazmi's poetry by dividing them into directly expressed self-praises based on stated reasons and those expressed without any stated reason. Through examples, it is demonstrated that in reason-based fakhr the ruler or the beloved is brought to the foreground. In addition, the poet's fakhr passages connected with religion and Sufism are identified and analyzed.

**Key words:** fakhr, husni matlab, reason-based and reasonless fakhr, Sufi symbols, connection with religion.

Another one of the skillful and prolific poets of the fifteenth century is Hafiz Khwarazmi. He is regarded as a poet who made an enormous contribution to the development of the Uzbek language through his Turkic poetry. His poetry written in Turkic deserves attention because it gives wide place to the artistic device of fakhr. This is because his fakhr passages are important poetic segments that provide information about contemporary poets, the creators whom he considered his masters, the literary environment in general, and the essence and content of his own verse. Almost all of Hafiz Khwarazmi's fakhr passages occur in the maqta' of his ghazals. In the process of studying the poet's self-praise, we see that his expressions of pride are presented both on the basis of giving a reason and directly, without a reason. Therefore, we studied the poet's fakhr in two groups. The first group consists of fakhr passages formed through indicating a cause: in such passages, while praising his own poetry, the poet points to someone as the reason why he was able to create a work worthy of such praise or why he became renowned. The content of this type of self-praise suggests that without that person the poet would not have had verses worthy of pride. The role of the causal figure is fulfilled either by the beautiful beloved or by the ruler. When the poet presents the head of state as the cause of the fame of his verse, a tone of satisfaction with the ruler can be felt. In such cases, where panegyric and fakhr are intertwined, the artistic device husni matlab takes the leading place. The following fakhr passage from Hafiz Khwarazmi's ghazal dedicated to the praise of Ibrahim Sultan is a vivid example of this:

He offers praise and thanksgiving to the One who created you alone,

For it is in that sultan's age that this Hafiz became a reciter of ghazals. [Divan 1.113]

In the ghazal, the poet praises the qualities of Ibrahim Sultan and at the end offers thanks and praise to the Creator who brought the ruler into being. This is because Khwarazmi became known as a reciter of ghazals in the time of that ruler; that is, the sultan's attention was the cause of his creative development. The couplet implies that if the poet had not lived in the age of Ibrahim Sultan, his ghazals would not have gained fame.

There are also many places in a large part of the poet's verse where the beloved is shown as the main factor in the creation of original poems:

When Hafiz speaks in praise of your ruby lips,

Those words are not words at all, but precious pearls. [Divan 1.115]

In this couplet from a love ghazal, Hafiz speaks words - here in the sense of a ghazal or poem - in praise of the beloved's lips. In the second hemistich he retracts the first statement and says that they are not merely words, but precious pearls, thereby giving his own poetry a high evaluation through the artistic device of ruju'. The description of the beloved's lips and her beauty are taken as the basis for the elevated value of his verse.

In another love ghazal, the poet connects his becoming a creator of sweet and pleasant verse with the fact that he composed poetry in praise of his beloved's lips. He presents the praise of the beloved as the reason for his recognition as a master poet:

If this Hafiz speaks sweetly, it is no wonder,

For when he speaks of the beloved's sugar, his speech becomes sweet. [Divan 1.122]

In the couplet, the words shakar and shakarhadis, formed from the same root, create the device of ishtiqaq, while the representation of the beloved's lips through the image of sugar gives rise to the artistic device of metaphor. In the following self-praise, the author says that in composing Turkic ghazals he found the style of Kamol Khojandi, and as the factor that impelled him to write in that manner he cites the beauty and perfection of his spiritually mature beloved:

In the Turkic ghazal Hafiz found Kamol's manner,

For among beauties there is the perfection of his beloved. [Divan 2.237]

The poet does not write in the manner of Kamol Khojandi and equate himself with that great creator without reason. Khwarazmi's poems devoted to the beauty of the beloved are, in terms of subject matter, close to the creative style of Khojandi, the singer of love. At the same time, the poet's name in the first hemistich and the perfection of the beloved's beauty in the second hemistich create a formal resemblance, which gives rise to the device of tajnis. In all four fakhr passages considered above, the dominant meaning is that the ruler's attention or the beloved's beauty played a decisive role in the poet's attainment of a high rank through his verse and served as the chief factor in his recognition.

We termed the expressions of pride belonging to the second group in Hafiz Khwarazmi's poetry reasonless fakhr - that is, self-praise stated directly. In such fakhr passages, the poet likens his verse to precious things and boasts by placing himself on a par with, or even above, great poets. Their principal feature is that this type of pride has no explicit cause or factor. The poet praises himself directly with a sense of worthiness:

None in Khwarazm could be equal to Hafiz,

Even if Sanjari were revived now and spoke in Turkic. [Divan 2.226]

In this fakhr couplet, the creator named Sanjari, whom Khwarazmi does not consider his equal, is in fact Hasan Dehlavi, a Persian-writing poet from India. Sanjari is his pen-name. Alisher Navoi clarifies this by saying, "his epithet and nisba are Najmuddin Hasan b. A'lo Sanjari" [1.468]. He was a Sufi lyrical poet. In Sanjari's works, Sa'di's influence is mainly felt [2.211]. Regarding this poet's creative heritage, Majolis un-nafois states: "...they gave it the name Favoid ul-favoid, and in this age in this land, that is, in India, it has become a guide for the people of suluk and tariqa, and besides this he also has a divan and a masnavi..." [3.468]. The information given in the tazkira and the encyclopedia indicates how capable and reputable a creator he was. The phrase in the second hemistich, "if he were revived and spoke in Turkic," proves that the poet intended Hasan Dehlavi. From this statement we understand that the creator referred to by the poet had died and was not a Turkic-writing poet. Khwarazmi's wish that Sanjari, had he been born as a contemporary Turkic poet like himself, would still not equal him in Khwarazm, indicates that Sanjari created in a language other than Uzbek. If we rely on the wording of Hafiz's fakhr, there can be no doubt that the Sanjari meant by the poet is Hasan Dehlavi. By mentioning this Persian-writing poet, the author places himself above him. He boasts with the exaggerated idea that, had Sanjari been his contemporary, he would still not have been able to equal him in poetic creation and literature within Khwarazm. Considering Sanjari's creative standing, Khwarazmi's claim may seem unfounded, and this fakhr couplet can serve as an example of hyperbole and also of an original form of unjustified fakhr.

In the following fakhr passage belonging to Hafiz's poetry, the poet equates his work with that of Kamol Khojandi and Imod. He openly declares that he continued the tradition of these two creators:

Hafiz used to compose ghazals in Kamol's manner,

Yet in several of these poems there is the manner of Imod. [Divan 1.85]

By saying that he wrote some ghazals in Kamol's style and some using Imod's manner, the author places himself alongside them and takes pride in this. The poet named Imod in the second hemistich is Mir Imod Mashhadi. In Navoi's tazkira, he is described as follows: "He used the pen-name Musaviy. He was a learned man, of pleasant character and fine taste. The poets of Mashhad would gather in his service and obey whatever he said, and he was also skilled in the art of muammo" [4.39], after which Navoi cites a bayt answering Shaykh Kamol. From the information provided by the thinker, it becomes clear not only that Imod was one of the famous creators of his time, but also that he continued Shaykh Kamol's tradition. In his fakhr passage, by placing himself in the same line with these two creators, Hafiz Khwarazmi, on the one hand, emphasizes his prestige in the literary environment, and on the other hand reveals that the literary tradition begun by Kamol was continued by Imod and, after him, by the author himself.

In the process of studying Hafiz's poetry, we also identified examples in which the poet wrote his expressions of pride in connection with religion and Sufism. The following fakhr passage may serve as an example:

This Hafiz reads the word of love with ardor,

As David read the Psalms. [Divan 1.220]

In the couplet, the poet compares his fervent recitation of poetry on the theme of love to David's recitation of the Psalms. According to the Qur'an, when the Prophet David recited the Psalms, even birds were enchanted and joined him, and the surrounding mountains and stones also accompanied the recitation and glorified God together [5.85]. According to religious sources, the beautiful recitation of the Psalms was a miracle granted to him by Allah. In Sahih al-Bukhari it is also stated that "David, peace be upon him, would order his riding animals to be saddled, and before they were saddled he would finish reciting the Psalms" [6.175]. Relying on such religious facts, the poet equates his own beautiful utterance of poems about love with the melodious Prophet's recitation of the Psalms. Here, taking melodious voice as the basis, he creates a unique form of fakhr through the device of tamthil.

The poet expresses another of his fakhr passages by linking it with Sufi concepts:

Among the people of spiritual states, all states come through Your love;

In Turk Hafiz's words there are many kinds of ecstasy and state. [Divan 2.220]

The analysis of this couplet requires an explanation of the Sufi concept of hal. Thus, when Bertels defines hal, he particularly emphasizes that, unlike maqam, it is not acquired by the seeker's own efforts; rather, hal is a divine grace sent from above, which disappears as suddenly as it comes [7.66]. The scholar enumerates nine degrees of hal: qurb, muhabbat, khawf, raja, shawq, uns, itma'nina, mushahada, and yaqin. In the state of hal, the Sufi feels as though he stands before Allah and close to Him, and derives joy from this. In the maqta' of his ghazal devoted to divine love, Hafiz likewise expresses his fakhr through a Sufi term in keeping with the poem's theme. First, the poet addresses Allah, saying that all Sufis in the state of hal can attain spiritual mood only through Your grace. In the second hemistich, the master of words says that in his own poems inspired by divine love there are also ecstasy and hal. By this he hints that when a Sufi reads his poems reflecting the praise of divine love, the process of hal and spiritual delight also begins in that reader. In this way, he underscores the lofty value of his verse. The words hal and holiy in the couplet create ishtiqaq, while the cluster of Sufi symbols such as people of hal, holiy, love, and ecstasy produces the artistic device of tanosub.

Among the author's expressions of pride there are also fakhr passages imbued with a sense of pride in his lofty position within the literary milieu of his age, and the following couplet is a fine example of this type:

In this garden there are many who sing, Hafiz,  
But not one can match the nightingale in lament. [Divan 1.255]

In the couplet formed on the basis of metaphor, the poet calls the literary environment of his time a garden, and the poets within it birds that sing. In the second hemistich, the author makes effective use of the image of the nightingale. As we know, in literature poets mostly emphasize the nightingale's quality of being in love and use it in lyrical poems as an image of love. Hafiz departs somewhat from this tradition. He foregrounds the nightingale's melodiousness and, with his sweet tongue, considers himself worthy of the image of the nightingale among the birds of the garden. In the overall meaning of the couplet, he concludes that however melodious the birds in the rose garden may be, none can equal the song of the nightingale, and thus he takes pride in his creative mastery and lofty standing among poets. The expression of fakhr through the combination of the garden and the concepts related to it gives rise to the artistic device of tanosub.

In conclusion, it may be said that Hafiz stands apart from other poets because he created reason-based and directly expressed fakhr passages, which are rare in literature; because he articulated his expressions of pride through religious and Sufi symbols; and because he used traditional images in a nontraditional manner. Through these individual fakhr passages in both form and content, he should be regarded as one of the creators who held a distinct place in the literary environment.

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