

**HAMZA HAKIMZODA'S FAITHFUL POETRY****Durdona Zohidova, Shoirakhon Khujaeva**  
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**Abstract.** In the article, the ghazal from Hamza Hakimzada's "Devon" beginning with "Mehringni qo'yima hargiz, bir bevafo jahon bu" is analysed as one of the beautiful examples of mystical and didactic poetry of the early 20th century.

**Key words:** faithful poetry, ghazal, spirituality, poetic interpretation, commentary, aruz.

Uzbek literature of the second half of the 19th century and the beginning of the 20th century is one of the important and complex stages of the history of the nation's artistic thought. In this historical period, the world community saw the activation of social and political processes related to the ideas of self-realization, national revival, and development, and the development of science on a global scale fundamentally changed the economic and cultural life of the period. It is logical that this socio-educational upsurge, spread over a wide geographical area, was reflected in the life of the people of Turkestan. Especially positive changes in the field of education, art, and literature of Tatarstan, Azerbaijan, and Turkey had a direct and significant impact on Turkestan. The desire for knowledge and innovation penetrated all levels of spiritual life and was reflected in literature, which is its artistic mirror. That is why the literature of this period is important as a special stage of the history of our literature with the priority of the ideas of national awakening and enlightenment, the nature of nationalism, the extraordinary variety of didactic and social motives. At the same time, the representatives of the literature of this period appeared as the successors of the age-old traditions of classical poetry that glorified immortal ideas. These two trends formed in Uzbek literature in the second half of the 19th century and the beginning of the 20th century determined its important feature - the combination of innovation and tradition. Muqimi, Furqat, Zavqi, Avaz O'tar, Kamil Khorazmi, later Mahmudkhuja Behbudi, Is'haq Khan Ibrat, Hamza Hakimzada Niyozzi, Siddiqi-

Khodayliqi, Siddiqi-Ajzi, Tavallo, Muhammadsharif Sofizada, who shook their pen in this harmony and made a worthy contribution to the development of our literature, a number of writers such as Abdulla Avloni were active. Among these writers, the work of Hamza Hakimzada Niyazi (Nihani) stands out due to the fact that it embodies the peculiarities and scope of the literature of the time with its fullness, colour, intensity and contradictions. It is a rare literary phenomenon that historical-artistic developments are reflected in the works of one writer, as reflected in Hamza's work. The fact that Hamza's works are extraordinarily diverse - traditional, moral-enlightenment, Islamic-mystical, folk-realist, social-political, and revolutionary spirit shows how wide the range of artistic thinking of the period's literature was.

During the period when Hamza Hakimzada's "Devon" was created - 1905-1915, the artistic promotion of mystical-Islamic ideas took on a two-fold task: at their core, on the one hand, was the interpretation of classic traditions that glorified immortal values, enriched with a new spirit, on the other hand there are social motives related to awakening the nation left in the chain of colonialism, returning to originality and identity. The ghazal from his "Devon" written under the pseudonym Nihony, which begins with "Don't leave your love, this is one unfaithful world", is one of the beautiful examples of mystical and didactic poetry of the beginning of the 20th century.

*Mehringni qo 'yma hargiz, bir bevafo jahon bu,*

*Har gulshani umrga yetkurgusi xazon bu.*

*Gar bo 'lsa toji baxting, yetsa falakka taxting,*

*Buzg'ay tamomi raxting, bermas sanga omon bu.*

*Bermas xabar qazoyi, to 'lsa ajalni oyi,*

*Bir nogihon baloyi, bekomu bezabon bu.*

*Kor etmagay davolar, bing ohu bing navolar,*

*Bir kun diling yarolar sayyodi bekamon bu.*

*Ahli xiradga dunyo chiqquncha fursati yo,*

*Donish eliga go 'yo bir fasli bo 'ston bu.*

*Bir sharba no 'sh etarlik, bir dam nafas tutarlik,  
Karvon qo 'nub o 'tarlik, vayrona bir makon bu.  
G 'aflata, ey Nihoni, o 'tkarmagil zamoni,  
Yodig 'a bo 'l xudoni, navbat kutar qachon bu?*

[Don't give up your love, it's an unfaithful world,

This is what makes every flower last.

If you have a crown, then put it on the sky,

If you don't give it to me, it's fine.

If you don't give news, you will be killed.

It's a sudden disaster, it's useless.

Remedies that don't blind, bing ohu bing navos

One day, your heart will heal.

Ahl khirad has a chance before the world comes out,

It's like a one-season boston for the people of Donish.

One drink is enough, let's take a breather,

Let's camp the caravan, it's a ruined place.

Don't spend time in ignorance, O Nihani,

Remember God, when will it be your turn?]

Paradigm:

- - v / - v - - / - - v / - v - -

maf'uvlu / foilotun / maf'uvlu / foilotun

Rhythm: muzore'i musammani axrabi solim

The ghazal begins with the recognition that this transitory and unfaithful world will eventually turn any blooming flower of life into a hazan:

*Mehringni qo 'yma hargiz, bir bevafo jahon bu,  
Har gulshani umrga yetkurgusi xazon bu.*

The fact that life is temporary and fleeting is one of the main artistic interpretations in classical didactic poetry. The philosophy that there is an end at the end of every beginning, that there is no "end to the frog flower" is actually well known to everyone. But man is forgetful. The reason for forgetting is his love for

the world. This love closes the eyes of the soul, which looks at the phenomenon of life with a model eye and reminds the purpose of creation. For this reason, Nihony begins the matla with a call not to attach love to the world, and with the power of artistic influence, he creates metaphors and examples that can serve as a reminder to open the reader's eyes. The content structure of the ghazal is formed in the 6+1 style. That is, in six verses of the seven-verse ghazal, the transience of life and the rightness of death are interpreted by means of various artistic comparisons and examples, while the last seventh verse has the character of a conclusion: it urges not to delay living with the memory of the Truth. The detailed and figurative diversity of the stanzas leading up to the eulogy suggests the significance and importance of the story presented in the last stanza, as well as the tragic consequences and regrets that failure to follow will bring. One of the poetic peculiarities of the ghazal is that while the suddenness and inevitability of death is depicted in various artistic costumes, death appears in the eyes of the reader in personified images. In the following stanza, he is embodied in the image of a wrestler who, being delighted with happiness and the state, pulls the person whose throne has risen to the sky with one blow to the ground, strips him of his clothes and lays him on the ground:

*Gar bo 'lsa toji baxting, yetsa falakka taxting,*

*Buzg 'ay tamomi raxting, bermas sanga omon bu.*

In the next stanza, it is described as a sudden and unannounced calamity of the world that does not indicate when a person's month of death will be completed and when his life will end:

*Bermas xabar qazoyi, to 'lsa ajalni oyi,*

*Bir nogihon baloyi, bekomu bezabon bu.*

In the next stanza, death is alluded to a skillful but merciless hunter who accidentally hits a target without a bow and arrow and inflicts irreparable wounds:

*Kor etmagay davolar, bing ohu bing navolar,*

*Bir kun diling yarolar sayyodi bekamon bu.*

Verses 5-6 of the ghazal are also about the transitory nature of life, but the perspective on the object of description has changed: they describe the views of enlightened people who can look at the world with an exemplary gaze and learn a lesson.

*Ahli xiradga dunyo chiqquncha fursati yo,*

*Donish eliga go 'yo bir fasli bo 'ston bu.*

*Bir sharba no 'sh etarlik, bir dam nafas tutarlik,*

*Karvon qo 'nub o 'tarlik, vayrona bir makon bu.*

Thoughtful people know very well that the life of this world is fleeting like an opportunity from a bow, fleeting like the season of boston (spring). For them, life is a juice that is drunk in one sip, one breath in and out, and the world is an old ruin that a caravan passes through. In the first stanzas, where the poetic image of death was created, diagnosis was the primary artistic image tool, while the expression of the deep life observation of wise people was based on the art of allegory. Comparison of life to a spring, a breath, a seasonal garden, a place where a caravan land is one of the famous similes in Eastern classical poetry, and comparing it to a sip of juice is an artistic discovery that figuratively expresses the sweetness and quick end of the blessing of life.

Another factor that ensures the influence of the ghazal is related to its melodic appeal. The poem is written in the rhythm of muzore'i musammani akhrabi solim (maf'uvlu / foilotun / maf'uvlu / foilotun), which is composed of fast and melodious measures of aruz, and it was created from the beginning to the end based on the art of internal rhyme - musajja', which gave it a special rhythmic intonation. It served not only to mentally observe, but also to physically feel the concept of speed expressed in the ghazal through the symbols of a bullet, a breath, a sip of juice, and a season.

"Devon", a collection of Hamza's poems written under the pseudonym Nihani, is an artistic mirror that vividly reveals the characteristics of the transitional period between classical poetry and new literature. The analysis of which we have seen above is one of the proofs that the ghazal poet is one of the

worthy successors of educational and didactic poetry from the leading directions of Eastern literature. It shows that it is true that Hamza's work has been established in the great field called classical literature.

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