

ISSN 2413-516X

ПАЁМИ
ДОНИШГОҶИ МИЛЛИИ ТОҶИКИСТОН
Бахши илмҳои филологӣ
2025. №1

ВЕСТНИК
ТАДЖИКСКОГО
НАЦИОНАЛЬНОГО УНИВЕРСИТЕТА
Серия филологических наук
2025. №1

BULLETIN
OF THE TAJIK NATIONAL UNIVERSITY
Series of philology
2025. No.1



МАРКАЗИ
ТАБЪУ НАШР, БАҶГАРДОН ВА ТАРҶУМА
ДУШАНБЕ – 2025

**ПАЁМИ ДОНИШГОҲИ МИЛЛИИ ТОҶИКИСТОН
БАХШИ ИЛМҲОИ ФИЛОЛОГӢ**

Муассиси маҷалла:

Донишгоҳи миллии Тоҷикистон
Маҷалла соли 2012 таъсис дода шудааст.
Дар як сол 6 шумора нашр мегардад.

САРМУҲАРИР:

Насриддинзода Эмомалӣ Сайфиддин *Доктори илмҳои ҳуқуқшиносӣ, узви вобастаи АМИТ, ректори Донишгоҳи миллии Тоҷикистон*

МУОВИНИ САРМУҲАРИР:

Сафармамадов Сафармамад *Доктори илмҳои химия, профессор, муовини ректор оид ба илми Донишгоҳи миллии Тоҷикистон*

Муборакшоевич

МУОВИНИ САРМУҲАРИР:

Исмонов Кароматулло *Доктори илмҳои филологӣ, дотсент, директори Маркази таъбу нашр, баргардон ва тарҷумаи Донишгоҳи миллии Тоҷикистон*

ҲАЙАТИ ТАҲРИРИЯ

Имомзода

Доктори илмҳои филологӣ, профессор, академики АМИТ, профессори кафедраи назария ва адабиёти навини форсии тоҷикии Донишгоҳи миллии Тоҷикистон

Мухаммадюсуф

Сайдалӣ

Доктори илмҳои филологӣ, профессор, академики АМИТ

Юсуфзода

Носирҷон Салимӣ

Раҳматуллозода

Доктори илмҳои филологӣ, профессор, узви вобастаи АМИТ

Саҳидод

Назарзода Сайфиддин

Доктори илмҳои филологӣ, профессор, сарҳодими илми Институти забон ва адабиёти ба номи А.Рӯдакии АМИТ, узви вобастаи АМИТ

Гулназарова Чило

Доктори илмҳои филологӣ, профессори Донишгоҳи байналмилалӣ забонҳои хориҷии Тоҷикистон ба номи Сотим Улугзода

Абдуллозода Масрур

Аҳмад

Доктори илмҳои филологӣ, профессори кафедраи журналистикаи ватанӣ ва байналмилалӣ Донишгоҳи славянии Россия ва Тоҷикистон

Сирочиддини Эмомалӣ

Доктори илмҳои филологӣ, профессори кафедраи назария ва адабиёти навини форсии тоҷикии Донишгоҳи миллии Тоҷикистон

Кучарзода Аламхон

Доктори илмҳои филологӣ, профессори кафедраи назария ва адабиёти навини форсии тоҷикии Донишгоҳи миллии Тоҷикистон, узви вобастаи АМИТ

Саидов

Ҳалимҷон Азизович

Доктори илмҳои филологӣ, профессори кафедраи умумидонишгоҳии забони англисии Донишгоҳи миллии Тоҷикистон

Мамадназаров

Абдусалом

Доктори илмҳои филологӣ, профессори кафедраи забони англисии факултети забонҳои Осиё ва Аврупои Донишгоҳи миллии Тоҷикистон

Муродов Мурод

Доктори илмҳои филологӣ, профессори кафедраи матбуоти Донишгоҳи миллии Тоҷикистон

Нағзибекова

Меҳриниссо Бозоровна

Ҳоҷаев Давлатбек

Доктори илмҳои филологӣ, профессори кафедраи забонишиносии умумӣ ва типологияи муқоисавии Донишгоҳи миллии Тоҷикистон

Доктори илмҳои филология, профессори кафедраи таърихи забон ва типологияи Донишгоҳи миллии Тоҷикистон

Дӯстзода Ҳамроҳон

Чума

Номзоди илмҳои филологӣ, дотсент, мудири кафедраи забони адабии муосири тоҷикии Донишгоҳи миллии Тоҷикистон

Паёми Донишгоҳи миллии Тоҷикистон.

Бахши илмҳои филологӣ

– 2025. – №1. ISSN 2413-516X

Маҷалла дар Вазорати фарҳанги

Ҷумҳурии Тоҷикистон

ба қайд гирифта шудааст.

Маҷалла дар Маркази таъбу нашр, баргардон ва тарҷумаи ДМТ барои нашр таҳия мегардад.

Нишони Марказ:

734025, Ҷумҳурии Тоҷикистон,

ш. Душанбе, хиёбони Рӯдакӣ, 17.

Сомонаи маҷалла: www.vestnik-tnu.com

E-mail: vestnik-tnu@mail.ru

Тел.: (+992 37) 227-74-41

Маҷалла ба Феҳристи нашрияҳои илмӣ тақризшавандаи Комиссияи олии аттестатсионӣ назди Президенти Ҷумҳурии Тоҷикистон ва Комиссияи олии аттестатсионӣ Федератсияи Русия ворид гардидааст.

Маҷалла мақолаҳои илмӣ соҳаҳои илмҳои филологиро барои ҷоп қабул менамояд: **Адабиётшиносӣ; Забоншиносӣ; Журналистика.**

Маҷалла дар Индекси иқтибосҳои илмӣ Русия (РИНЦ) ворид карда шудааст ва пайваста дар системаи индекстсионӣ мазкур дар бораи шумораҳои ҷопшуда маълумот ворид менамояд. Маҷалла сомонӣ расмӣ худро дорад, ки дар он матнӣ мукаммалӣ маводи ҷопӣ ҷойгир карда шудааст (www.vestnik-tnu.com).

© ДМТ, 2025

IDEOLOGICAL AND ARTISTIC COMMONALITIES IN THE CREATIVITY OF NASIMI AND HAFIZ KHOREZMI

Amonova Z.K.
Bukhara State University

Hafiz Khorezmi is one of the poets who lived and worked in Uzbek classic literature from the end of the 14th century to the beginning of the 15th century and left a significant creative legacy. On the basis of the service of Otakhan textual scholar Hamid Suleiman, a large volume of the poet's book was found and published from Hyderabad, India. About the discovery of the poetic heritage consisting of 37,264 verses, the scientist says: "Having seen all the manuscripts related to the history of Uzbek literature, science and culture in the libraries of London, Oxford, Cambridge, Paris, which are the richest manuscript treasures of Europe, among them I brought the microfilm and photo copies of the most respected ones to our country, to the treasury of the manuscript fund of the Alisher Navoi State Literature Museum of the Republican Academy of Sciences. But no matter how important they were for science, none of them had the power of discovery at the level of Hafiz Khorezmi's manuscript office. Indeed, the discovery of this book enriched the treasure of our spiritual heritage. The ghazals in this book are diverse in terms of subject matter. In them, we can see that the creation of the world, the dignity of man, and the divinity of love are praised, but we can see that sensual vices and human flaws are criticized.

It is known that Nasimi is a creator who believed in the art of hurufism and cultivated his spiritual perfection in this way. Therefore, the lyrical heritage of the poet served to promote the ideas of this sect. Nasimi's smooth and elegant style and bravery inspired many poets. There is probably no poet in Eastern classical literature who was not influenced by his work. In particular, creative affinities with Nasimi can be seen in a number of representatives of Uzbek classical literature. This influence is especially evident in the work of Hafiz Khorezmi. There are also many poems related to the interpretation of Mansur Halloj and the idea of "Anal - Haq". In this regard, the textual scholar Hamid Suleiman writes: "Even if he was not a rebel against feudal oppression like his older contemporary Imodeddin Nasimi, he respectfully remembers Mansur Halloj, one of the ideologues of Sufism, who was brutally killed by the corrupt representatives of official Islam, in his ghazals." In this regard, the ghazals in which the name and faith of Mansur Hallaj are mentioned occupy a significant place in the works of Nasimi and Hafiz:

Bo'ldim Isrofilu ham sur bo'ldim-ey,
Boq: "Anal - Haq" ayta Mansur bo'ldim-ey,
Salsabilu jannatu hur bo'ldim-ey,
Ganji yo'g'u ishq ma'mur bo'ldim-ey [4].

Nasimi thinks about love and its nature and level in this rubai. When love reaches perfection, there is no need to distinguish the body from the soul, and the soul from the body, they are united. In Sufism, this state is called *wahdatul wujud*. Nasimi explains the same degree through the means of *talmeh*. According to religious sources, the angel Israfil blows the trumpet when the doomsday occurs. The poet points to this and says that I am both Israfil and the sur in his hand at the moment. The state of Nasimi's love is such that it is impossible to distinguish between Israfil and Sur. That is, they are united. The poet continues and says, "I became Mansur by saying "Anal - Haq". Nasimi says, "I have become a spring in heaven," and I have become both paradise and hur in it. At the end of the Rubaiy, the poet concludes: I don't have *ganj* (wealth), but I have become an administrator (prosperous) in love. So, love leads a person to rule. Only its status and levels are different in metaphorical love and divine love.

The description of Shah Mansur's love and heroic intensity did not leave Hafiz Khorezmi indifferent either:

Agar Mansur bo'lmoqlik tilar bo'lsang muhabbatda,
Hamesha Hofizi shabxez yanglig' zinda dor izda

As we mentioned, love and his high status were given to Mansur Halloj. That is why he is also referred to as Shah Mansur in the world of Sufism. Hafiz also says that if you want Mansur's position in love, you should always be *shabkhez* (awake at night) like him and be hanged in the dungeon (alive). Because those who have divine love, that is, learned people, sleep very little and are always busy with

the remembrance of Allah. After all, one of the stages of riyazat in Sufism is qilat ma'om, that is, little sleep. The poet mentions the fate of Halloj by means of talmeh by saying, "Zinda dor ista". Envious of Hallaj's love, Hafiz refers to observations related to his love and fate in his next ghazals:

Ishqdin o'zgaga yo'q olam ichindakim vujud,
Sirr-i anal haqni bil, voqifi asror bo'l [10].

The poet says that there is nothing but love in the universe, only love exists. We know that love is a very broad concept, and it shows in every aspect. For example, among the people, various expressions such as "she has a passion for reading" and "she has a passion for painting" are widely used, all of which go back to the concept of love. In some sources, it is mentioned that love is an eternal concept and was created by the Almighty: "The first thing that God created was the light of the Messenger of God. Then he divided the light into four parts and created the throne from one part, the pen from one part, Paradise from the third part, and the believers from the last part. Then he divided the four parts into four again, and from the first part he created the dear and honorable Messenger of Allah, from the second part he created Aql, from the third part he created Shame, and from the fourth part he created Love. In Sufism literature, opinions are expressed about love being two-sided, that is, the love of the Creator for the creature, and the creature for the Creator. From this point of view, Hafiz emphasizes that there is no existence in the world except love, that love is the basis of the world. In addition, he states that a person who understands the secret of Halloj's Anal-Haq can be aware of secrets. Because Anal - Haq is a concept that embodies the essence of love between God and man.

For Hafiz Khorezmi, striving for immortality is like approaching Mansur or becoming like Mansur. He mentions the same issue in the following stanza:

Bu dori foniydinkim kechdim baqo yuzinga,
Hofiz, o'zumni ul dam Mansurvur ko'rdum.

In fact, Mansoor passed away and survived. The poet, who looked at this situation with passion, likens himself to Mansur. Divine love and passion, courage and bravery in Halloj inspired the creators of Eastern classic literature. Khorezmi also feeds on this spirit and infuses the mood of sympathy for the idea of Mansur in his poems. While Hafiz Khorezmi continued his thoughts about Hallaj in another ghazal, he said that he had no friend in the world.

Dori dunyoda bo'lgankan Mansur,
Ko'rgasan do'st ani bar sari dor.

It is known that a person's friend is one of his closest people, and he is considered both a benefactor and a helper in achieving his goals. Therefore, the poet thinks that the gallows was for Mansur as a friend who helped him achieve his goal.

If we pay attention to the ghazals of Hafiz Khorezmi, we can often see cases related to musalsal, that is, the increase of the impressionability of thought. Therefore, the textual scientist Hamid Suleiman writes about the poet's poetry as follows: "With high artistic skills in the Uzbek language and in creating extremely simple and fluent ghazals, it is worth saying that he is the outstanding master of Uzbek ghazal poetry before Navoi. ". Musalism in the poet's ghazal is also observed in the verses describing Halloj and his idea. For example, in the above verse, the dor is interpreted as a friend for Mansur, and in another ghazal, it is mentioned as "Eid" - a holiday that leads to righteousness:

Dam ursa Anal - Haqdin o'shul oshiqi bedor,
Ul damda anga rost sari dor erur iyd.

When the poet describes the dore, it is evident that his lyrical hero is also passionate about it:

Dori dunyoda base bog'u guliston bor ekan,
Hofizi so'xta Mansursifat dor tilar

He emphasizes that there is a strange garden and a flower garden in the world of Khorezmi, and that this flower garden fascinates every lover who understands the secret of Anal - Haq. Among them, Hafiz, who is "fake" (burnt) in love, also informs that he is as desperate as Mansur. That is, Hafiz Khorezmi, like many representatives of Eastern classical literature, was sympathetic to Halloj and his Anal-Haq idea. Also, in several of his poems, he clearly states his attitude towards Halloj, as he notes the reasonable opinions related to the concept of Mansur and Anal - Haq. Jumaladan, in his ode, writes about a person who has realized the essence of "Anal - Truth" and the blessing that appears in him:

"Anal - Haq" din dam ursa olam ichra ne ajab bo'lg'ay,
Chu zohirdur o'shaning jubbasida ramzi subhoni

The poet states that the symbol of Subhani appears on the jubba (dress) of the person who mentions "Anal - Haq", recites it and observes it. At this point, it is permissible to recall the meeting of Sheikh Najmuddin Kubro with Majjub Baba Faraj. This meeting was narrated by Najmuddin Kubro himself. He studied the book "Sharhus-sunna" dedicated to the science of hadith under Abumansur Hafdah in Tabriz. One day a dervish enters the madrasa classroom. Najmuddin had not seen her before, but as soon as he saw her, a loving change took place in his heart. He learns from his classmates that this dervish is Baba Faraj. In the morning, he goes to the dervish with his teacher and classmates. Then the dervish's servant tells him what he said: "It is like coming to the shrine of God, and if they can enter, they can enter." Realizing this, Kubro immediately takes off his clothes, and his companions follow him. They were watching the dervish at one end. A strange change happens in Baba Faraj. A great power fills his body and he shines like a piece of the sun. Light begins to shine through the cracks in the torn cloth. Baba Faraj regained consciousness after an hour, stood up, took off his robe and covered it with Kubra. Kubro's heart lights up and it seems as if everything except him has been sucked out of his heart. So, in Sufism, the clothes of the sheikhs and the blessings associated with them are considered a means of indicating that they have reached the truth. In addition, in this manoqib, the opinion of the dervish, "If they can enter, it is as if they have come to the shrine of God", also refers to the observations related to the idea of Anal - Truth. In addition, if we pay attention to the thoughts related to the robe and the reflection of the "symbol of Subhani" in it, the light began to radiate from the cracks of the torn robe of Baba Faraj and, as Hafiz pointed out, he observed "Anal - Haq". The appearance of the symbol of Subhani on a person's robe is considered a matter.

Anal - Haq is one of the concepts considered together with monotheism in Sufism, and a number of mystics and poets paid special attention to it. Especially, after the great jurist and mystic Mansur Hallaj was hanged on the gallows by the order of the ignorant Sharia leaders and political executioners, the concept of gallows love or gallows love appeared in Eastern Sufism literature. Among them, Nasimi and Hafiz Khorezmi also promoted Mansur Hallaj's level of love and his high value in their poems.

It is known that in Nasimi's work, there are many poems in which the inner meanings of Arabic letters are mentioned. Among them, "Alif" stands out because it is a symbol of monotheism. In addition, alif has a value in the abjad calculation. These considerations are covered in the following verse of the poet:

Chahan ichində Nəsimi əlif tək olduvu fərd,
Əkər inanmaz isən Ƴshtə shər', Ƴshtə kyvah! [5].

Tarjimasi:

Jahon ichinda Nasimiy alifdek bo'ldi fard,
Agar ishonmas esang uchta shar', uchta guvoh! (tarjima bizniki - Z.A.).

We know that Nasimi strongly believed in the path chosen by Mansur Hallaj in the matter of love. Halloj, Nasimi, and Mashrab can be included in the list of those who widely promoted reaching Allah with love and passion mentioned in the world of Sufism. Nasimi draws attention to the inner meaning of "Alif" in the above verse. Pointing to the oneness of God, the oneness of God, he also strongly emphasizes that the world is individual (alone, alone) like the world in the path of love. Aini substantiates his opinion by having three Shariah aspects and witnesses to prove his opinions. Undoubtedly, these are the Holy Qur'an, Hadith Sharif, and the sect of Hurufism, and the poet recognized them as shar'i aspects. Nasimi's love, faith and belief are three witnesses. The mystic poet was given love, faith and belief by the Holy Qur'an, Hadith Sharif, and the sect of Hurufism. The derivation of these is clear and one: "In the world, Nasimi became a fard like an alif." The closeness of this idea and image can also be seen in the work of Hafiz Khorezmi:

Tilar bo'lsang haqiqat mulkida sardor bo'lmaqlik,
Alif yanglig' bo'la ko'rgil muhabbat lavhida yakto.

It can be seen that Hafiz Khorezmi was inspired by the idea of Nasimi and finished the above verse. If Nasimi "Jahon Ichra" emphasized that "alif" will be individual, then Hafiz Khorezmi should be "alif in the tablet of love" in order to be a "leader in the property of truth". artistically describes what should be done. Through these images, the idea of wahdat ul wujud was propagated. In the works of both poets, one can find many more poems in which the inner meaning of several Arabic letters is mentioned. Also, in Nasimi's work, recognition of the human face as a mushaf occupies a special place:

Ƴej Ƴahan yeshg əhline sənsiz hərəm,

Hər dəm olsun үzünə jyz min səlam!
Surətin myshəfdır, yej tubixuram,
Kırpıkin, gashınla zylyndyr kəlam.

According to Nasimi, the world is a reflection of God's nature, and this is also reflected in the human face. Moreover, the human face is the most perfect Qur'an. These considerations were emphasized in connection with the analysis of the above series of verses. We see such recognition in the work of Hafiz Khorezmi

Dolu davlat manga gar bo'lmasa zulfung, ey do'st,
Mushafi yuzung uza nag ko'runur surati dol.

In the eyes of the poet, the face of the lover is Mushafi sharif. "Dol" is clearly visible in it. Dol, which is the letter of Mushaf, means zulf on a person's face. Because the appearance of zulf is similar to hail (d). For a lover, a mistress is a big country. Paying attention to this, the poet emphasizes the spelling of the word "state" with "dol" and the formal appearance of "zulf" and says, "Zulfing is a state full of money." In another ghazal, the poet gives a place to the description of the rukhsori mushafi of a lover:

Mushafi ruxsorasın ravshan ko'rub munzil bo'lur,
Sha'ni husninga aning oyoti lutfi zulminan.

In the verse, it is emphasized that the verse of lutfi zulminan (charity) is sent down for the sake of the honor of the lover, because of the clear manifestation of the mushafi rukhsora. So, the Mushafi of the beloved is written as a verse of beauty and kindness. In order to artistically reflect his conclusions, the poet uses a two-way ratio (mushaf, ayat, lutfi zulminan, munzil; rukhsar, husn). In Hafiz Khorezmi's ghazals, verses related to the allusion of the lover's face to the mushaf emphasize the lover's rukhsori and the lover's husni:

Mushafi husning avsofin tilasam qilg'ali,
Surayi Yusufning etkayman ravon tafsirini.

The poet emphasizes the beauty of Mushafi Husni, saying, "If I wish for the avsaf (description, description) of the beloved Mushafi Husni, then I can fluently recite the interpretation of the Surah Yusuf." In the verse, the interpretation of Yusuf's sura Yusuf is juxtaposed with the avsaf of the lover's husni, and an attempt was made to explain the meaning of the verse. Because Surah Yusuf is described as "a beautiful story" and this surah mainly reflects the experiences of Yusuf (pbuh), the 12th son of Ya'qub (pbuh). Prophet Yusuf is considered a symbol of beauty in Eastern classical literature. After all, it is mentioned in "Qisai Rabguzi" that: "Allah the Most High gave husn a hundred shares, and gave Eve ninety-nine of them. He divided the rest of his share into ten parts, and gave nine to Yusuf, peace be upon him, and the rest to mankind. So, in the verse, the beauty of the mistress is equated with the beauty of the Prophet Yusuf. As the basis of these considerations, it is shown that the tafsir of Surah "Yusuf" can be cited for the description of the beauty of a lover. It is known that husn and love are interpreted side by side. That's why Hafiz Khorezmi also emphasizes that the grace of a lover turns a lover into a lover:

Mushafi ruxsoringizni ko'rgali ravshan tamom,
Ishqning davrinda Hofiz bo'ldi abjadxon kishi.

The poet's lyrical hero, after clearly seeing the face of his lover, turns into an abjadkhan (in the first year of elementary school, a student of "abjad" for letter recognition) during the period of love. That is, according to the poet's emphasis, happiness is the basis for the formation of love. Also, because the lover's rukhsori is alluded to, he is recognized as an abjadkhan person in love affairs. By this, it is meant that the lover is in the first stage of the period of love or in the first status of Sufism.

The poet says that the beauty of the lover is a mushaf, and every part of it is like a mushaf verse:

Ul mushafi jamolki yuzında ko'rinur,
Nekim etsalar erur ondin bir oyate.

Hafiz continues these comments on his continents. In this case, the beauty of the mistress is the symbol of the husni mushaf, and the words of the mistress are a verse for those who see this husni:

Nishoni mushafi husnini agar izdayu so'zlasang,
Bo'lur husnini ko'rganlarga chun oyot so'zlaring [9, 289 6].

In Nasimi's work, there is an artistic interpretation of the hadith "Allah created man in his own image" along with the representation of the human face in Mushaf. Based on this hadith, in the poet's poems, we find cases of recognizing a person as a merciful person:

Azalda surati Ollohni men yuzingda ko'rmishman,
Ilohiy suratini doim shu ma'nidan sevar ko'nglim [4, 33 6].

We can see that Hafiz Khorezmi was strongly influenced by Nasimi's thoughts. Because in several of his ghazals, he devotes a lot of space to the same considerations:

Chu suratingda saning ma'no ogahi bor,
Bu ma'nodin sanga man surati xudo tegayin.

By saying that there is a sense of meaning in your picture, the poet points to the main idea, that is, that a person has a sense of the Absolute Spirit, which can be seen in a person's picture. In addition, like Nasimi, he incorporates the content of the hadith "Allah created man in his own image" in the verse. Continuing his thoughts, the poet writes in another ghazal:

Bo'ston ichra xiromon yurub ul sarvi ravn,
Surati jonman tesa, haq aytur ul nozukbadan.

In the eyes of Hafiz, the whole being, the universe, the world is like a Boston. The diversity and beauty of Boston, in terms of the variety of existence and the wealth of wonders, uses such an analogy. Boston ichra sarvi walks smoothly khiromon (walks with flirtatiousness) and says that the picture of soul (Absolute soul) is forbidden, he continues the thoughts in the above stanza saying that he is telling the truth. Also, the poet mentions in his next poem that the light of God is embodied in the human face:

Yuzingda aning nuri ilohini ko'ranlar
Avroq uza oyati burhonni ne qilsun [9, 69 6].

Those who saw the light of God in the face of a person, no matter what they do with the avraq (pages) and the verse of the burhan (evidence, document), after all, they see the light itself. It can be seen that Hafiz Khorezmi expressed the fact that the image of man embodies divinity in a unique, unique way in a number of poems:

Buteki yuzida ko'runur jamoli lam yazaliy,
Manga aning bila bordur muhabbati azaliy.

In the poet's eyes, the beauty of lam yazali (eternal, endless) is reflected in the face of a person, so he emphasizes that his love is eternally present in his heart. It is known that eternity is one of the attributes of God, and eternity and eternity are characteristic only of the Most High. So, Hafiz covered the opinions mentioned in the previous poems without repeating them. In the poet's biography, there are verses that express thoughts based on the definition of God's qualities:

Yuzinda bor sun'i lo yazoli,
Qoshing'a o'xshashur bayram hiloli.

Lo yazali in the first verse is also a word expressing the same meaning as lam yazali (eternal, endless) and means the quality of God. Therefore, this verse is also created in the meaning related to the divinity of the human face, the presence of the symbol of God in the human image.

Comparing the works of Nasimi and Hafiz Khorezmi, it is necessary to note another similarity in the works of both poets. In Nasimi's works, ghazals created on the basis of the art of banter are prominent:

Ajab la'lingmi shul, yo joni ahhob?
Ajab zulfingmu, yo zanjiri purtob?
Ajab yuzingmu shul, yo xirmani gul,
Ajab tishingmi shul, yo lo'lo'i nob?
Ajab ayningmi shul, yo sehri Bobil,
Ajab qoshingmi shul, yo toqi mehrob? [3, 43 6].

Nasimi's ghazal consists of seven stanzas and was created based on the art of taddid, tajohulu arif, and takrir. Each stanza describes the features of the lover's beauty, such as lips, nose, face, teeth, eyes, and eyebrows. Hafiz Khorezmi also created a ghazal, inspired by Nasimi, making good use of such descriptions and artistic arts:

Tilmudur yo qand yoxud to'tiyi shakarshikan,
Tishmudur yo gavhari serob yo durri Adan?
Xatmudur yoxud gulu gulzor yo bog'i behisht,
Qadmudur yo sarv yo shamshod yoxud norvan?
Ko'zmudur yo kofiri xunrez yo joduyi hind,
Yuzmudur yo lolayi xudro'y yo bargi suman? [9, 67 6].

Hafiz's ghazal consists of nine stanzas, and the organs of the body that serve to express beauty, such as teeth, letters, tongue, height, eyes, and face, are praised. Unlike Nasimi, the volume of the ghazal has increased and the art of takrir has not been completely preserved in verses.

From the analyzed examples, it can be seen that Hafiz was greatly inspired by Nasimi. Especially when singing the inner meanings of Arabic letters, he tries to preserve Nasimi's ideas as much as possible. Among the images used by Nasimi, referring to Mansur Halloj and his idea of "Anal - Truth", he preserved the influence of Nasimi's creativity in his lyrics. He also paid great attention to the artistic interpretation of the hadith "Allah created man in his own image", which was widely promoted in Nasimi's work.

In short, the ideas sung by Nasimi were glorified in their own ways in Hafiz Khorezmi's work. In addition, the closeness of images and symbols, similar aspects of artistic images indicate the unity of theological-mystical and literary sources of the works of both creators.

Reviewer: Toirova S. – Doctor of Philological Sciences, Samarkand

REFERENCES

1. Комилов, Н. Нажмиддин кубро / Н.Комилов. – Тошкент, 1995. - 16 б.
2. Куръони Карим маъноларининг таржимаси, Абдулазиз Мансур. – Тошкент 2001. - 235-б.
3. Насимий, И. Асарлар / И.Насимий. – Тошкент: Адабиёт ва санъат нашриёти, 1977.
4. Насимий. Озарбайжончадан Э.Очилов таржимаси. – Тошкент: Мовароуннахр, 2018.
5. Нәсими Имадәддин. Сечилмиш әсәрләри / Имадәддин, Нәсими. – Бақы, 1973.
6. Рабғузий. Қиссаси Рабғузий. www.ziyouz.com кутубхонаси.
7. Хуршид Даврон. Шаҳидлар шоҳи. – Тошкент, 1998.
8. Ҳаққулов, И. Эргаш Жуманбулбул ва Шарқ мумтоз адабиёти / И.Ҳаққулов // Ўзбек тили ва адабиёти. Тошкент, 2018. - № 5. – Б.20.
9. Ҳофиз Хоразмий. Девон. 1 - Китоб. – Тошкент, 1981.
10. Ҳофиз Хоразмий. Девон. 2 - Китоб. – Тошкент, 1981
11. Amonova, Z. Nasimiy “Sig’mazam” radifli g’azali nashrlarining qiyosiy tahlili / Z.Amonova // Центр научных публикаций (buxdu. uz). – 2021. – Т.8. – №.8.
12. Амонова, З.К. Husayniyning badiiy mahorati / З.К. Амонова, З.Р. Ахророва // Международный журнал искусство слова. – 2022. – Т.5. – №.3.
13. Amonova Z. Насимий ва Фурқат ижодида табиат тасвири / Z. Amonova // Центр научных публикаций (buxdu. uz). – 2021. – Т.8. – №.8.
14. Amonova, Z. Husayniyning badiiy mahorati / Z. Amonova // Центр научных публикаций (buxdu. uz). – 2022. – Т.16. – №.16.
15. Amonova, Z.K. Nasimi and lutfi / Z.K. Amonova // Актуальные проблемы тюркологии: Россия и тюркомусульманский мир. – 2021. – С.67-68.
16. Amonova, Z.K. The image of Mansour Hallazh in Mashrab's poetry / Z.K. Amonova // Image. – 2020. – Т.1. – С.26-2020.
17. Amonova, Z.K. The Image of Mansur Khalloj in Hofiz Khorezmi's Work / Z.K. Amonova // Indonesian Journal of Innovation Studies. – 2022. – Т.18.

ЧАНБАҲОИ ҒОЯВИЮ БАДЕЙ ДАР ЭҶОДИЁТИ НАСИМӢ ВА ҲОФИЗИ ХОРАЗМӢ

Ҳофиз Хоразмӣ аз шоирони адабиёти классикии ўзбек буда, дар охири асри XIV ибтидои асри XV зиндагӣ ва эҷод кардааст. Аз ӯ мероси калонҳаҷме то ба мо расидааст. Мавзуи ғазалҳои девони шоир гуногун буда, дар ашъори шоир офариниши дунё, чойгоҳи инсон, ишқи Илоҳӣ ба назар мерасад ва иллатҳои нафсонии инсон зери танкид гирифта шудааст. Маълум, ки Насимӣ ба маслаки хуруфӣ эътиқод доштааст ва камолоти руҳии худро дар ин роҳ тарбият карда, эҷод кардааст. Аз ин рӯ, мероси лирикии шоир барои тарғиби ғояҳои ин фирқа хидмат кардааст. Шуҷоати мардонагӣ, услуби серчило ва эҷоди равони Насимӣ илҳами бисёри шоиронро ба худ кашидааст. Дар адабиёти классикии Шарқ шоир нест, ки аз эҷодиёти ӯ баҳра нагирифта бошад. Хусусан, таъсири эҷоди Насимӣ дар як қатор намояндагони адабиёти классикии узбек ба назар мерасад. Махсусан, ин баҳрагирӣ дар эҷоди Ҳофиз Хоразмӣ хеле возеҳ аён аст. Ҳофиз Хоразмӣ аз ғояҳои Насимӣ илҳом гирифта чандин байтҳо гуфтааст. Насимӣ дар баробари тамсил кардани рӯи инсон ба Мусҳаф, талқини ҳадиси “Аллоҳ инсонро аз сурати худ офарида” ба назар мерасад. Таъсири фикри ғояи Насимӣ ба эҷодиёти Ҳофиз Хоразмӣ хеле равшан аён аст.

Калидвожаҳо: Хуруфигӣ, Насимӣ, Ҳофиз Хоразмӣ, мусҳаф, Мансури Ҳаллоҷ, «Анал-Ҳақ», адабиёти классикии узбек, тасаввуф, алоқаҳои адабӣ, маҳорати бадеӣ, талмех, тазод, таносиб, ғазал, шеър, ҳадис.

ИДЕЙНО-ХУДОЖЕСТВЕННЫЕ ОБЩНОСТИ В ТВОРЧЕСТВЕ НАСИМИ И ХАФИЗА ХОРЕЗМИ

Хафиз Хорезми – один из поэтов, живших и творивших в узбекской классической литературе конца XIV – начала XV веков. Он оставил великое поэтическое наследие. Газели в диване поэта разнообразны по тематике. В них мы видим, что восхваляется сотворение мира, достоинство человека, божественность любви, но видим, что критикуются чувственные пороки и человеческие недостатки. Известно, что Насими – творец, веривший в искусство хуруфизма и культивировавший таким образом свое духовное совершенство. Поэтому лирическое наследие поэта

послужило пропаганде идей этой секты. Гладкий и элегантный стиль и смелость Насими вдохновляли многих поэтов. Вероятно, в восточной классической литературе нет поэта, на которого не повлияло бы его творчество. В частности, творческое родство с Насими можно видеть у ряда представителей узбекской классической литературы. Особенно заметно это влияние в творчестве Хафиза Хорезми. Видно, что Хафиз Хорезми вдохновился идеей Насими и закончил ряд куплетов. Также существует множество стихотворений, связанных с интерпретацией Мансура Халлоджа и идей «Анал-Хак». В творчестве Насими помимо изображения человеческого лица в Мухафе присутствует художественная интерпретация хадиса «Аллах сотворил человека по своему образу». Мы видим, что Хафиз Хорезми находился под сильным влиянием мыслей Насими.

Ключевые слова: хуруфизм, Насими, Хафиз Хорезми, мусхаф, Мансур Халлодж, «Анал-Хак», узбекская классическая литература, суфизм, литературное общение, художественное мастерство, талмех, тазад, таносиб, газель, ше'р, хадис.

IDEOLOGICAL AND ARTISTIC COMMONALITIES IN THE CREATIVITY OF NASIMI AND HAFIZ KHOREZMI

Hafiz Khorezmi is one of the poets who lived and worked in Uzbek classical literature of the late XIV - early XV centuries. He left a great poetic legacy. The ghazals on the poet's couch are varied in theme. In them we see that the creation of the world, the dignity of man, the divinity of love are praised, but we see that sensual vices and human shortcomings are criticized. It is known that Nasimi is a creator who believed in the art of Hurufism and thus cultivated his spiritual perfection. Therefore, the poet's lyrical legacy served to promote the ideas of this sect. Nasimi's sleek and elegant style and boldness have inspired many poets. There is probably no poet in Eastern classical literature who has not been influenced by his work. In particular, a creative relationship with Nasimi can be seen among a number of representatives of Uzbek classical literature. This influence is especially noticeable in the work of Hafiz Khorezmi. It is clear that Hafiz Khorezmi was inspired by Nasimi's idea and completed a number of couplets. There are also many poems related to Mansur Halloj's interpretation and the idea of Anal-Haq. In Nasimi's work, in addition to the depiction of the human face in the Mushaf, there is an artistic interpretation of the hadith "Allah created man in his image." We see that Hafiz Khorezmi was greatly influenced by Nasimi's thoughts.

Keywords: hurufism, Nasimi, Hafiz Khorazmi, mus'haf, Mansur Halloj, "Anal - Haq", Uzbek classic literature, Sufism, literary communication, artistic skill, talmeh, tazad, tanosib, ghazal, she 'r, hadith.

Маълумот дар бораи муаллиф: *Амонова Зилола Қодировна* - Донишгоҳи давлатии Бухоро, доктори илмҳои филологӣ, дотсенти кафедраи забон ва адабиёти ўзбек. **Суроға:** ш.Бухоро, Ўзбекистон, кўч.Муҳаммад Иқбол, 11. E-mail: z.q.amonova@buxdu.uz. zilolajonamonova@gmail.com. Тел.: (+998) 91-410-63-92

Сведения об авторе: *Амонова Зилола Қодировна* - Бухарский государственный университет, доктор филологических наук, доцент кафедры узбекского языка и литературы. **Адрес:** Бухара, Республика Узбекистан, улица Мухаммад Икбол, 11. E-mail: z.q.amonova@buxdu.uz. zilolajonamonova@gmail.com. Тел.: (+998) 91-410-63-92

Information about the author: *Amonova Zilola Qodirovna* - Bukhara State University, doctor of philology, associate professor of the Uzbek language and literature department. **Address:** Bukhara, Republic of Uzbekistan, Muhammad Ikbol Str., 11. E-mail: z.q.amonova@buxdu.uz. zilolajonamonova@gmail.com. Тел.: (+998) 91-410-63-92

Article received: 23.08.2024
Approved after review: 21.09.2024
Accepted for publication: 28.02.2025

МУНДАРИЧА - СОДЕРЖАНИЕ

ЗАБОНШИНОСӢ - ЯЗЫКОЗНАНИЕ

<i>Исмонов К.Б.</i> Пайдоиши забон аз дидгоҳи забоншиносони гузаштаи араб.....	5
<i>Чумаев Т.</i> Калимаҳои иқтибосии забони англисӣ дар забони фаронсавӣ.....	11
<i>Назарова З.А.</i> Хусусияти семантикии муродифоти луғавӣ дар «Гулистон»-и Саъдии Шерозӣ ва тарҷумаи он ба забони англисӣ.....	17
<i>Соҳибназарова Ҳ.Т., Холмуродов Ш.Н.</i> Мушаххасгардонӣ ҳамчун як намуди таҳвили луғавӣ (дар мисоли забонҳои тоҷикӣ ва англисӣ).....	22
<i>Табарзода Ҳайрулло Назар.</i> Пасвандҳои сифатсоз ва истифодаи онҳо дар осори Ҳоҷи Ҳусайни Кангуртӣ.....	32
<i>Шаҳбози Рустамшо.</i> Таҳқиқи таъриҳӣ-забоншиносии гидронимияи «Шоҳнома»-и Абулқосим Фирдавсӣ ва муқоисаи он бо Авасто ва «Таърихи Систон».....	41
<i>Чабборова Ш.</i> Зарфҳои мафҳуми ҳамроҳидошта - ҷузъи асосии ибораҳои зарфӣ.....	50
<i>Шарипова Г.М.</i> Таҳлили муқоисавии рубоиёти Умари Хайём дар забонҳои олмонӣ ва тоҷикӣ.....	56
<i>Солеҳзода Ҳ.У.</i> Фаъолияти забоншиносии устод Садриддин Айний.....	63
<i>Воҳидов А.</i> Баъзе мулоҳизаҳо оид ба як наъви воҳидҳои фразеологӣ гӯйиши тоҷикони Самарқанд... <i>Лутфишоева Ф.</i> Эквивалентнокии ибораҳои фразеологӣ бо баъзе компонентҳои соматикӣ дар забонҳои шуғнонӣ ва англисӣ.....	72
<i>Сафаров О.И.</i> Баъзе мушкилот дар истилоҳоти дорусозӣ.....	79
<i>Сафаров О.И.</i> Баъзе мушкилот дар истилоҳоти дорусозӣ.....	87
<i>Мухаммаджонзода О.О., Соҳибова А.Н.</i> Полевая организация терминологической лексики (на примере терминов туризма в русском языке).....	92
<i>Турсунов Ф.М., Гулямов Х.К.</i> Общие проблемы теории метафоры.....	103
<i>Шарипов Н.Н.</i> О формировании и развитии таджикской терминологии (исторический обзор).....	111
<i>Турди-Аханова И.А.</i> Сравнительно-сопоставительный анализ концепта «человек» в таджикском и русском языках.....	118
<i>Каххоров Ш.Р.</i> Синонимия глагольных фразеологических единиц, обозначающих чувства в «Бустан» Саади Шерази и в английском языке.....	123
<i>Кудратова С.Н.</i> Романтическое изображение пейзажной лирики Лоика Шерали.....	133
<i>Хошимова Н.М.</i> Сравнительный анализ глагольных фразеологических единиц в таджикском и английском языках.....	140
<i>Шарипова Х.С.</i> Роль персонажей в раскрытии характера главного героя.....	146
<i>Каримова С.Н.</i> Некоторые особенности выражения концепта «черты лица» в английском языке.....	157
<i>Ху Цзюньмэй, Абыканова Д.Б.</i> Новые изменения в языковой политике Кыргызстана: стратегии и вызовы в укреплении и развитии государственного языка.....	163
<i>Bayheti Guli Aymaiti.</i> The distinction of the conceptual meaning «joy» in Tajik and Chinese languages.....	173
<i>Boboeva M.M., Sharipov N.N.</i> The concept of valency in linguistics.....	180

АДАБИЁТШИНОСӢ - ЛИТЕРАТУРОВЕДЕНИЕ

<i>Таваккалов Ҳ.С.</i> Ривоятҳои мардумӣ роҷеъ ба пайдоиши рубоб.....	185
<i>Иноятова З.П.</i> Нақши мушоҳида дар эҷоди асар.....	190
<i>Норқўчқоров Ш.</i> Нигоҳе ба муҳтавои «Шачарат-ул-аруз»-и Саид Музаффаралии Асирий.....	196
<i>Дайхудиёв В.У.</i> Мулоҳизаҳо роҷеъ ба як газали Хаёлии Бухорӣ.....	203
<i>Маҳмадуллоева Ф.С.</i> Таҳқиқи қиссаҳои воқеӣ ва навардозӣ дар насри Абдулхамид Самад.....	210
<i>Норова Г.Р.</i> Таҳқиқи фаъолияти драматургии Абдусалом Деҳотӣ.....	215
<i>Ашӯрова Н.Ҷ.</i> Муҳтавои ошиқонаҳои ашъори Саидҷон Ҳакимзода.....	226
<i>Мурувватиён Д.С.</i> Имена, которые говорят: проблемы перевода собственных имен и прозвищ.....	232
<i>Сарахонзода М.С.</i> Пропущенные истории «Гулистан»-а в «Персидской долине роз» Олериуса.....	243
<i>Мустафозода Н.</i> Загадки Убайда Раджаба для детей.....	251
<i>Иброҳими Амматхон.</i> Переводческие стратегии при работе с повестью Л.Н. Толстого «Кавказский пленник» на таджикском языке.....	257
<i>Субхонкулова Н.А.</i> Трансформация в переводе: техники и подходы.....	268
<i>Атопова З.К.</i> Ideological and Artistic commonalities in the creativity of Nasimi and Hafiz Khorezmi.....	281

ЖУРНАЛИСТИКА

<i>Раҳмонзода Ҷ.М.</i> Жанр дар публицистика.....	288
<i>Охунзода Н.</i> Инъикоси раванди бунёдкорӣ дар нашри «Чумхурият» (2001-2010).....	294
<i>Сафарзода Хуршед Ҳайдар.</i> Инъикоси таҷрибаи сулҳи тоҷикон дар матбуоти даврӣ.....	305