

Artistic Interpretation of Hafiz Shirazi's Traditions in The Ghazals Of Hafiz Khorazmi

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Abstract: This article examines the literary and artistic relationship between two prominent representatives of fourteenth–fifteenth century Eastern classical literature: Hafiz Khorazmi and Hafiz Shirazi. In particular, the study comparatively analyzes the mystical love, poetic symbols, divine enlightenment, artistic musicality, and imagery system characteristic of Shirazi's poetics as reflected in the ghazals of Hafiz Khorazmi. The research demonstrates that Hafiz Khorazmi not only continued the literary traditions of Hafiz Shirazi but also enriched them through Turkic poetic thinking, thereby creating an original artistic school of his own. The article highlights the continuity between Persian and Turkic literary traditions and reveals the distinctive aesthetic features of Hafiz Khorazmi's poetic worldview.

Keywords: Hafiz Khorazmi, Hafiz Shirazi, mystical love, ghazal, poetic imagery, artistic style, literary succession, Eastern literature.

Introduction: The master-disciple tradition occupies a significant place in the history of Eastern classical literature. This tradition ensured not only the transmission of poetic experience but also the continuity of spiritual and aesthetic values. Particularly during the fourteenth and fifteenth centuries, literary interactions between Persian and Turkic literature played an important role in the formation of new poetic schools. Within this process, the works of Hafiz Shirazi exerted a profound influence on representatives of Turkic literature as one of the highest achievements of Eastern poetry. Hafiz Shirazi is considered one of the poets who elevated mystical ghazal poetry to a new artistic level. In his ghazals, divine love, spiritual purification, moral perfection, and humanity's aspiration toward God are interpreted as central themes. Through symbolic images such as the rose, the nightingale, wine, the cupbearer, and ruby lips, the poet expressed Sufi philosophy within profound poetic layers. Hafiz Khorazmi continued these traditions and harmonized them with Turkic poetic thinking. Although Hafiz Khorazmi preserved the mystical spirit

characteristic of Shirazi's poetry, his folk-like expression, national spirit, and lyrical sincerity endowed his poetics with an independent artistic identity. In one of his verses, Hafiz Khorazmi openly expresses his aspiration toward the poetic school of Shiraz:

"If the people of Khorezm do not appreciate your value, Hafiz,

Then set forth toward Iraq and direct your melody toward Shiraz."

In these lines, Shiraz is represented not merely as a geographical location but as a symbol of poetic perfection. This demonstrates Hafiz Khorazmi's deep admiration for Shirazi's poetic tradition. The purpose of this article is to provide a scholarly analysis of the artistic interpretation of Hafiz Shirazi's traditions in the ghazals of Hafiz Khorazmi.

LITERATURE REVIEW

Several important studies on the works of Hafiz Khorazmi have been conducted in Uzbek literary scholarship. In particular, scholars such as H. Sulaymon,

M. Sulaymonov, M. Inogomkhojayeva, and Sh. Qorayev paid special attention to the role of the Shiraz literary environment in shaping the poet's aesthetics. M. Sulaymonov notes that Hafiz Khorazmi was inspired by the literary atmosphere of Shiraz and that his ghazals combine the philosophy of Hafiz Shirazi with the lyricism of Kamol Khujandi. According to the scholar, Hafiz Khorazmi was one of the direct continuators of Shirazi's poetic tradition.

The following lines by Hafiz Khorazmi confirm this view:

"Carry this poem to the Shirazi Turks,

For I composed such verses in the manner of Hafiz."

The phrase "Shirazi Turks" indicates the existence of a Turkic literary environment in Shiraz and reflects Hafiz Khorazmi's literary connections with the city. Respect toward Kamol Khujandi is also evident in Hafiz Khorazmi's poetry:

"Hafiz witnessed perfection in this era,

Since Shaykh Khujandi granted him spiritual support."

This verse demonstrates the considerable influence of Kamol Khujandi on the formation of Hafiz Khorazmi's poetic style.

One of Hafiz Shirazi's most famous couplets reads:

"If that Shirazi Turk would take my heart in hand,

I would give Samarkand and Bukhara for her Indian mole."

This verse, regarded as one of the most celebrated lines in Eastern poetry, symbolically expresses beauty and divine love. Researchers interpret the "Shirazi" image in Hafiz Khorazmi's poetry as a continuation of this poetic tradition.

METHODOLOGY

This study employs biographical, comparative-typological, and textual analysis methods. Approximately twenty ghazals from Volumes I and II of Hafiz Khorazmi's Divan were selected and comparatively analyzed alongside the ghazals of Hafiz Shirazi.

The comparative method was used to examine:

- interpretations of mystical love;
- poetic symbols;
- systems of imagery;
- harmony of refrain and rhyme;

- artistic expressive devices.

Textual analysis was applied to investigate the internal semantic layers and mystical meanings of the ghazals.

RESULTS

The analysis demonstrates that mystical love occupies a central position in Hafiz Khorazmi's poetics. The poet interprets love as a means of spiritual purification. For example:

"Within the abandonment of love I shall awaken from the sleep of negligence,

When the fortune of beholding Shirazi becomes attainable."

Here, "negligence" symbolizes worldly desire, while "the vision of Shirazi" represents spiritual perfection. Similarly, Hafiz Shirazi interprets love as the path leading to divine truth:

"In the school of love I heard many precious words,

Yet practical experience surpasses all lessons."

In this couplet, the "school of love" is depicted as a source of divine experience and enlightenment. In Hafiz Khorazmi's poetics, symbolic images such as the rose, the nightingale, wine, the cupbearer, and ruby lips—characteristic of Shirazi's poetry—are actively employed. For example:

"It is no wonder if I lament day and night,

Since the nightingale mourns within Shirazi's rose garden."

Here, the nightingale symbolizes the lover, while the rose garden represents divine beauty.

Likewise:

"That Shirazi beloved captured my heart with fire,

And sweetened this wounded soul."

In this verse, the "Shirazi beloved" appears as a symbol of the divine beloved. The sophistication of refrain and rhyme in Hafiz Khorazmi's ghazals closely resembles Shirazi's poetic style. The poet's artistic musicality gives his ghazals a rhythmic harmony. Hafiz Khorazmi writes:

"In the radiance of the beloved's face, the heart blossoms;

With every glance, my soul finds peace."

Shirazi similarly states:

"The light in your eyes is the lamp of my soul;

With every glance, my spirit blooms.”

the poetics of the two poets.

These examples reveal the lyrical harmony between

DISCUSSION

Analytical Criteria	Hafiz Khorazmi	Hafiz Shirazi	Degree of Similarity
Mystical love	Harmonized with divine enlightenment	Divine-philosophical interpretation of love	High
Poetics	Dominance of Turkic spirit	Dominance of Persian lyricism	Medium
Symbols	Nightingale, rose, cupbearer, wine	Rose, wine, libertine, cupbearer	High
Tone	Simple and folk-like	Sophisticated and refined	Medium
Refrain and rhyme	Strong musical rhythm	Strong classical harmony	High
Educational-philosophical outlook	Mystical purification	Divine perfection	High

The findings indicate that Hafiz Khorazmi did not merely imitate Shirazi’s poetics. Rather, he enriched his master’s traditions with new artistic forms and Turkic poetic thinking. Folk spirit and lyrical sincerity are strongly reflected in his ghazals. Mystical symbols are harmonized not only with philosophical meanings but also with human emotions and experiences. One of the major innovations in Hafiz Khorazmi’s poetry lies in adapting Shirazi’s poetics to the Turkic cultural environment. This significantly strengthens his place within Uzbek classical literature.

CONCLUSION

The following conclusions were reached through this study:

1. Hafiz Khorazmi’s poetics developed on the basis of Hafiz Shirazi’s literary traditions.
2. Mystical love and divine enlightenment constitute the common spiritual foundation of both poets’ works.
3. Hafiz Khorazmi enriched Shirazi’s poetics through Turkic poetic thinking.

4. Artistic musicality and lyrical sincerity are harmoniously combined in the poet’s ghazals.

5. As a major representative of Uzbek classical ghazal poetry, Hafiz Khorazmi occupies an important place in the development of Eastern literature.

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