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THE IMPORTANCE AND CURRENT STATE OF STUDYING HAFIZ KHORAZMI'S CREATIVE HERITAGE IN THE HIGHER EDUCATION SYSTEM

Submission Date: November 09, 2024, Accepted Date: November 14, 2024,

Published Date: November 19, 2024

Crossref doi: <https://doi.org/10.37547/ijp/Volume04Issue11-35>

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ABSTRACT

This article discusses the creative heritage of Hafiz Khorazmi, highlighting the necessity, significance, and didactic views of studying his work within the higher education system, as well as the current state and research aspects of this process. Additionally, it explores the spiritual and moral values reflected in the tarji'band of Hafiz Khorazmi's Divan and the profound literary acknowledgment of the great humanistic sentiments that emerged from the historical development of Eastern societies.

KEYWORDS

Hafiz Khorazmi, higher education, didactic views, spiritual and moral values, tarji'band, human sentiment, education.

INTRODUCTION

The first and second Renaissance periods of the East were eras of flourishing science, spirituality, and didactics, marked by the rise of humanism, humanitarian ideals, and enlightenment. These periods are distinguished in the history of pedagogy by the emergence of new didactic approaches, a drive for personal development, moral excellence, and a profound expression of education and upbringing. Scholars and thinkers such as Abu Nasr Farabi (872–950), Abu Ali ibn Sina (980–1037), Abdukholiq Gijduvani

(1103–1179), Ahmad Yassavi (1093–1166), Najmuddin Kubro (1145–1221), Fariduddin Attar (1145–1221), Jalaluddin Rumi (1207–1273), Pahlavan Mahmud (1247–1326), Khusraw Dehlavi (1253–1325), Mawlana Lutfi (1366–1465), Gadoi (late 15th century), Haydar Khorazmi (first half of the 15th century), Sakkaki (early 15th century), Hafiz Khorazmi (1430s–1440s), and Alisher Navoi (1441–1501) depicted the qualities of psychological, moral, and ethical excellence in their works with great didactic skill.

These scholars' works focused on purifying the human soul through moral and psychological education, fostering personal growth based on higher virtues. Each work is revered as an invaluable source that has contributed to the cultural advancement of humanity. In this regard, scientific and practical research on the legacy of these thinkers is being carried out worldwide. Research by scholars such as A. Lawler, A. O'Malley, A. Birute, F. Cihan-Artun, W. Haney, M. Wahid, R. Toparli, Sh. Bandalieva, E. Talibov, and T. Asomuddin-zoda exemplifies this.

In our country, such studies hold great significance, and portions of this legacy have already been integrated into the modern education system. Efforts are also underway to incorporate this legacy into contemporary pedagogical theories through research in today's higher education system. The insights from these studies are essential for training pedagogical personnel in higher education.

Researchers such as S. Hasanov and S. Nishonova have examined the educational-pedagogical views of medieval thinkers, investigating methods to guide the younger generation toward moral excellence. Others, including B. Khodjayev, E. Yuzlikayeva, M. Tokhtakhodjayeva, M. Umarova, N. Choriyeu, O. Yuldashev, and Sh. Abdullayeva, have explored the application of Eastern didactic perspectives in the education process. Meanwhile, A. Bektasheva, H. Safarova, I. Yuldashev, M. Khayrullayev, S. Qosimova, and Sh. Hasanova have highlighted the enduring ideas on human education found in the great legacy of Eastern scholars, interpreting these in modern scientific terms. M. Sulaymonov's research, including several articles on Hafiz Khorazmi's didactic ideas and their connection to the legacy of other thinkers,

emphasizes the importance of these ethical values in modern education.

One significant source supporting these views is the Uzbek and Tajik editions of Hafiz Khorazmi's Divan, published in two volumes in 1981 under the guidance of Professor H. Sulaymonov. The didactic approaches conveyed through various characters in the Divan continue to be viewed as essential resources for use in educational processes.

In modern Uzbek higher education, especially within the Bachelor of Pedagogy (60110100) and Master's in Pedagogy Theory and History (70110101) programs, the legacy of these thinkers is being continuously expanded. Various textbooks and manuals, such as History of Pedagogy by O. Hasanboeva, J. Hasanboev, and H. Hamidov; Pedagogy by R. Mavlonova and others; History of Pedagogy by K. Hoshimov; and Anthology of Uzbek Pedagogy prepared under the supervision of A. Zunnunov, cover Eastern pedagogical ideas. However, these resources lack sufficient focus on Hafiz Khorazmi and his Eastern didactic concepts. Studying the didactic and moral heritage of our great ancestors and applying it to contemporary pedagogy remains a pressing need.

In particular, Hafiz Khorazmi's Divan, written in the Turkic language, highlights the ethical development of individuals through beauty and love, emphasizing values such as patience and justice. The Divan, noted for its fine calligraphy, serves as an inspiration for further scholarly research.

METHODOLOGY

This article employs synthesis, inductive and deductive reasoning, and abstract thinking to examine didactic perspectives on personal development during the

Eastern Renaissance and to analyze Hafiz Khorazmi's Divan. The didactic approaches and spiritual values of great Eastern scholars are shown to have both historical and educational relevance, guiding younger generations toward moral excellence.

In Uzbekistan's higher education system, studying Hafiz Khorazmi's legacy serves as an essential source of ethical values for personal development, moral principles, and educational excellence.

In the Divan of Hafiz, poetry takes the lead, with various genres following in sequence according to the content's suitability. This aspect also reflects a logical progression that depicts the flow of events in the narrative's development. Notably, around the theme of "love," the depictions of the lover and beloved do not merely convey their personal desires; rather, they also advance issues such as the people's freedom and prosperity, cultural progress, a just life, human friendship and solidarity, and the realization of these age-old aspirations. Beneath the imagery of beautiful poetry and divine love, profound didactic approaches regarding human dignity and personal growth are expressed.

Specifically, in the Divan, three tarji'bands address the spiritual and moral values of humanity. Interestingly, "the earliest examples of tarji'band in Turkish literature appear in the work of Hafiz Khorazmi." In the opening lines of one of his tarji'bands, the poet speaks of friendship, depicting human and universal qualities harmoniously. It is perhaps for this reason that one finds their own sorrow in his sadness, their joy in his happiness. In the figure of a friend, not only Hafiz but all humanity can see a natural and beautiful companion, linking the path to personal growth with

self-awareness, heart purification, and the demonstration of positive qualities within society.

Poem Excerpt:

- My heart has become roasted by love, O friend,
Now bring me the wine of love, O friend.
- The inspector could not with any measure,
Account for the passion of love, O friend.
- If you would console a weary, saddened heart,
You would become a rare treasure of love, O friend.
- I endure the torment of love,
For suffering is the joy of love, O friend.
- Life is at risk in love,
This error is the reward of love, O friend.
- Countless particles will be counted,
If that sun of love rises, O friend.
- I have become countless particles,
This is the reckoning of love, O friend.
- Hafiz prayed with sincerity,
For he may attain the purity of love, O friend.
- It comes from the unseen world without flaw,
This call of love to the soul, O friend.

In this tarji'band, virtues such as friendship, loyalty, patience, and courage are celebrated. Hafiz portrays friendship and love as inseparable parts of human

perfection, a great force that purifies the heart and elevates it. This tarji'band illustrates the value of love and friendship, showing how essential they are in the path of self-realization and achieving high spirituality.

Examples from the lines:

1. "My heart has become roasted by love, O friend, Now bring me the wine of love, O friend."

o In this line, the poet describes his heart burning with the fire of love. "Kabob-i ishq" signifies the intensity of the feeling. He seeks from his friend the "wine of love"—comfort, support, true friendship. Here, friendship is portrayed as a consoling force in the most difficult moments.

2. "The inspector could not with any measure, Account for the passion of love, O friend."

o The poet expresses that love defies human standards, beyond any measurement. By mentioning the "inspector," he suggests that these emotions cannot be constrained by strict rules or logical calculations.

3. "If you would console a weary, saddened heart, You would become a rare treasure of love, O friend."

o He asserts that a true friend who can console a heart filled with sorrow is indeed a rare friend. Here, the importance of compassion and friendship in achieving personal growth is exalted.

4. "I endure the torment of love, For suffering is the joy of love, O friend."

o The poet considers suffering for love as joy. This implies enduring challenges with resilience,

indicating spiritual growth through the balance between suffering and joy.

5. "Life is at risk in love, This error is the reward of love, O friend."

o He speaks of pursuing love despite risks, portraying steadfastness and loyalty. Overcoming these difficulties represents a step towards personal growth and virtue.

6. "Countless particles will be counted, If that sun of love rises, O friend."

o The poet compares love to a light, filling the human heart with infinite radiance. Here, love is depicted as a force that illuminates and energizes the heart boundlessly.

7. "I have become countless particles, This is the reckoning of love, O friend."

o The poet likens himself to countless particles, conveying the boundless nature of love. This signifies the divine aspect of love, guiding one toward self-awareness.

8. "Hafiz prayed with sincerity, For he may attain the purity of love, O friend."

o He mentions praying sincerely, emphasizing the value of loyalty and the spiritual elevation that comes through true loyalty in love and friendship.

9. "It comes from the unseen world without flaw, This call of love to the soul, O friend."

o According to the poet, love, in its essence, is pure and flawless, originating from the divine realm.

Love here is portrayed as a means of spiritual growth, leading one toward purity and higher virtues.

The tarji'band promotes values that serve humanity's spiritual and moral growth, highlighting the timeless importance and relevance of these elevated didactic approaches. Hafiz's impactful and expressive style conveys life values, illustrating deep philosophical reflections on friendship, patience, loyalty, resilience, and personal development.

In conclusion, the Renaissance period of the East includes thinkers like Hafiz Khorazmi, who embodied noble human sentiments in their didactic views on personal growth. As we turn the pages of his Divan, we encounter the warm face of a friend, captivating both his contemporaries and us. This quality is a key feature of the Divan.

Living and writing in Uzbek during the 14th-15th centuries, Hafiz Khorazmi stands out among poets and writers for his talent, creativity, and literary prowess. It would not be wrong to say that Hafiz Khorazmi, like Alisher Navoi, presented a complete Divan in Turkish, embodying didactic views. Hafiz Khorazmi's Divan uses nine literary genres, while Navoi's includes sixteen, underscoring the need for in-depth study of Khorazmi's didactic perspectives in modern higher education, introducing these as separate subjects in academic curricula for comprehensive research.

The didactic views in Hafiz Khorazmi's Divan embody noble human emotions, guiding individuals toward perfection and awareness in the realm of love. As we peruse the Divan, we see a close friend, sometimes a devoted family member, sometimes a truth-seeker. In this regard, Hafiz brings his progressive human ideals to life through various figures in the Divan. Each figure,

no matter where you look, is portrayed with such depth and beauty that even an ordinary reader can comprehend them. This realization captivates the reader.

Through the tarji'band analyzed here, we are encouraged to deeply understand human qualities such as friendship, loyalty, resilience, and patience. The poet's lines reveal pathways to happiness, satisfaction, and personal growth through life's hardships. Thus, the tarji'band not only depicts love but also highlights essential steps toward spiritual self-realization and personal development.

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