

HAFIZ KHORAZMI'S APPLICATION SKILL BY USING TAJNIS

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Abstract. The article talks about the use of Tajnis art in the ghazals of Hafiz Khorezmi's library. Analyzing the examples revealed that the skill of using tajnis in Hafiz's lyrics is at an advanced level.

Keywords: skill, tajnis, advanced level, Khorezmi's library, Hafiz's lyrics.

Tajnis is an art widely used in our classical literature. Despite the fact that this art has been used since our oldest written monuments, the theoretical issues related to it are mainly written in the XIII-XV centuries by Rashididdin Vatwat's "Hadoyiq as-sehr", Shamsiddin Muhammad ibn Qays Razi's "Al-mu'jam fi ma'oir. al-ash'or al-Ajam" (1233), Sharafaddin Hasan ibn Muhammad Rami Tabrizi's "Hadoiq al-khaqaq" (1392), Ali ibn Muhammad Taj al-Khalavi's "Daqaq ash-she'r" (XIV century), Vahid Tabrizi's "Risolai jam'i mukhtasar" (1417), Husayn Vaiz Koshifi's "Badoe' al-afkor fi sanoe' al-ash'or" (1489), Atullah Husayni's "Badoye' as-sanoe'" (1465 year) are described in his works. A number of articles and dictionaries on this issue in Uzbek literary studies. There is no need to repeat them since enough information has been provided. Special attention is also paid to the issue of Tajnis in "Funun ul-baloga", the work dedicated to the first theory of literature in the Uzbek language.

In the lyrics of Hafiz Khorezmi, tajnis appears as an auxiliary tool for the artistic expression of the poet's feelings. Therefore, they are formed very naturally, in connection with other poetic arts. For example, the poet skillfully uses trade homonyms in many places:

Qila bilmak tilar bo'lsang qaro zulfi bila savdo,
Boshingdin ketmasun bir dam havo-yi ishq ila savdo¹. (11-g'.)

First-come (savdo) trade is a word that is still actively used today. It is based on the word court - profit. The second is an Arabic word that means worry. In Arabic dictionaries *savdaa* سَوْدَاءُ this meaning of the word is not recorded. So, the Arabic meaning of the word blackness, melancholy has expanded. *Savdo savada* سَوْدُ The corresponding form of the verb to darken is a quality. Its muzakkar form is aswad (meaning black stone *Hajar al-asvadda ham bor*) it will look like. *Savod* word is derived from this root and its original meaning *qoralikdir*. At the same time in the verse *qaro (black)* With the use of the word, the art of proportion was created. In the verse, "if you want to trade with the black hair of the yor (if there is a buyer for it), go ahead." The moral issue of love is expressed in a beautiful way.

In other places, Hafiz also demonstrates his artistic skills through commercial and literary words. For example,

Qaro zulfung *savodini* ko'rali

¹ Хамид Сулаймон нашрида ҳам, Режап Тўпарли таъдбирида ҳамда факсимиледа шеърлар рақамлангани боис фойдаланишда қулайлик учун биз ҳам ҳаволани шу тарзда беришни лозим топдик. Масалан, 11-ғ. "Девон"даги 11-ғазални билдиради.

Tushdi boshimg'a yuz tuman *savdo*. (57-g'.)

In this verse, black is used as a metaphor for the words of *savod* (literacy) and *savdo* (trade).

Savdoyi (*crazy*) which is also used in modern Uzbek; someone, something lost consciousness in pain. The word *savdo* (*trade*) is related to this root. Due to the excess of black color in the human body, it damages his mental health. That is why such a person is called a salesman. Alisher Navoi writes in one of his ghazals using the harmony of the words trade and trade:

Sotmangiz olamg'a savdoyi esam, ey dardu g'am
Kim, menga ishq ichra doim siz xaridor erdingiz.

Another meaning of the word *savdo* is the word "trader". The indistinguishable hairs on the lips of the beloved are called *khat(t)*. In the following Hafiz uses *savod* the combination of the letter *khat(t)* in two meanings - feathers on the beloved's lips; It creates inspiration by using it in the meanings of the writings in the letter. As a result, we can understand the verse "The letter on your lips drives me crazy" or "The finished letter drives me crazy":

Savdozoda qilg'ali savodi xatti meni,
Bordur ko'ngulu jonda hamisha siri savdo. (64-g'.)

On publication *sari savdo* in our view, the combination given in the form, *siri savdo* (secret of trade). As clever linguists, our classic writers had deep knowledge of the meanings and origins of the words they used. Including Hafiz Khorezmi *sud* (judge) va *savdo* (*trade*) so'zlari referring to the kinship, he writes:

Zulfini ko'rub chu bo'ldum muftalo savdo bila,
Sudu sarmoya borur, oh emdi bu savdo bila. (14-g'.)
Proportionality are brought to light through the combination of capitals in *Bayt sud*.

Or:

Ohki, kechdi umr borisi savdo bila,
Sud qachon bo'lg'usi bizga bu savdo bila. (20-g'.)

Hafiz Khorezmi Turki *qaraq* He created verses that are even more beautiful than the shape of his words:

Qaroqchi ko'zi jon mulkin qilur g'orat qaraq birla,
Solar har go'shaga yuz ming balo ul ko'z qaraq birla. (37-g'.)

The word *Qaraq* in the "Old Turkish Dictionary" it is interpreted as eye, eye socket, and is not given as a noun even though, word *qaraq* is recorded *qaraqchi* in "Abushkha" that "it means looting and spoiling at the same time *qaraqchi*" explained in the style. At the same time "G'aroyib us-sig'ar" citing as a source the following example (in terms of classical philology, *dol(l)* – proof) is made:

Ko'ngullar naqdini toroj etarga yopmog'ing burqa'
Aningdekdurki, yuz bog'lar qaraqchi korvon ko'rgach.

So, *qaraq* also means a robber. Alisher Navoi does not occur the word *qaroq // qaraq* and *qaroq qarogused in the form*. In language Hafiz Khorezm *qaraqchi // qaroqchi* there is also the word in "Devonu lugot it-turk" *bulnadi meni qaraq* III in song 29 *qaraq* even though it is interpreted in the meaning of an eyeball, in fact it uses an allusion, in our view, that is, "I was captured by an eye (referring to the physical state of the eye)" and "I was captured by a robber - a thief.". *Qaraq* if the word means an eyeball *köz qaraq* the compound word means the eye itself.

So, poem's content: "Qaroqchi ko'zi jon o'lkasini toroj va qaraq qilgach, ul ko'z qaraq (ko'z; ko'z tashlash; nigoh) with a hundred thousand calamities."

Hofiz boshqa bir o'rinda ham qaraq so'zi vositasida tajnis hosil qiladi:

Ul sho'x qaroqchikim, erur ko'z qaraq ichra,

Bir fitna balo qani aningtak qaraq ichra. (27-g'.)

Content: "The great king, who is a robber in terms of looking, will cause trouble with such a look." Pay attention to the 27th and 37th ghazals of "Devon". qaraq comes as a rhyme. The rhyming words of both ghazals are almost the same – as qalaq, sabaq, taraq, varaq.... But the poet was able to create completely different original ghazals.

In the poet's lyrics, many verses rich in artistic arts were created through the Turkish word *al*. For example,

Olinig'a tush bo'lursam ko'nglumni aldab olur,

Yuz oli birla ul jon ham yuzi oli birla. (35-g'.)

Content: "If I come face to face, he will cheat my soul and heart with a red face and a trick on his face." In the verse, tajnis is formed by means of two words – ol and face. There were several words in the form of al (ol) in the old Uzbek language.

Al I. A lie, a trick, a trick. Mahmoud Koshgari is an example of this word *alin arslan tutar kũchin siçyan tutmas* (version *alin arslan tutar, ko'cho'n ko'chno'k tutmas* – If you can catch a lion by trickery, you can't catch a puppet by force), *awchi necha al bilca, azig' ancha jol bilir* – A bear knows as many ways to escape as a hunter knows hunting tricks (proverb *awchi necha tef bilca, azig' ancha jol bilir* "sed this form) gives examples like that. So, in the old Turkic language, it means trick again *tef* word is used. From *tawlik* word too made In this sense Mahmud Koshgari *anası tawlik japap, og'li tatik qosha qapar* – When the mother sneaks a piece of thin bread, the child cleverly puts it in his mouth in pairs (two by two) quotes the proverb. Trick means a trick *tef* now is the basis of the words *extortion*. (This word is not given in the "Etymological dictionary of the Uzbek language").

Based on this word *âl* – the meaning of a trick has been formed. This word is shown as Arabic in some sources not true. Later, its meaning was formed as a red silk fabric used to decorate the flag and the horse's saddle. In the old Uzbek language *ol* from the form words, only the meaning of house, dynasty *ol* ٱ arabic word. Word *Ol* trick; red cloth; Based on the meaning of reddish color, its mirage meaning appeared. *al* In acquiring the meaning of "miracle", the themes of "tovlanish" and "shining" were leading. The reason is the phenomenon of incorrect refraction of light in the mirage atmosphere. Hafiz in the following verses *ol* a few words in the form: 1) red: 2) surprise; 3) take- (order); 4) collects mirages.

Ey yuzi olkim, erur ishing hamisha ol,

Solma, bu oshiqing ko'ngulin lutf birla ol.

Yuz turlu ol birla ko'ngulumni olkim,

Serob lolatak ko'runur yuzung uzra ol. (602-g'.)

One of the meaning the word *Ol* another meaning is the name of a fairy, which is related to the way of life of our ancestors and is believed to endanger the lives of new-born women. This word is also actively used in Persian. In the language of Persian classical writers *as Ol – Ol* as the combination is used for quarrelsome and bad women.

Hofiz Xorazmiy xattiy tajnisdan ham mohirona foydalangan.

O'zbek mumtoz adabiyoti muhoblari Atoyining

Qoshlaring yosin Atoyi ko'rgali husn ichra toq

Kechalar mehroblarda surayi "yosin" uqur –

they know the verse well. In this poem *yosin* (yoyini – qoshlari kamonini) and "Yasin" his words created tajnis. In the same way, Hafiz Khorezmi, by using these two words, equally uses the arts such as irsoli masal and simil along with tajnis:

Qoshi yosin ko'rgali yosin o'qurmen doimo,

Chun qurumishdur o'shul bu xasta oshiq boshina.

Content: "As long as this work is done for this sick lover, I will always read "Yasin" to see the arch of his eyebrows - bow eyebrows." In the verse, a hint is created by using folk expressions, i.e. "yosin o'qurmen doimo" "the illness is so severe that it requires healing or faith "I'm reading Yasin" or "it doesn't matter what I told him" (to read Yasin) with a view to leaving.

The spelling used here is lafz(iy). "A type of gender that does not differ much in pronunciation, but differs in writing *tajnisi lafz* we say". Firstly the word *yasin* in origin ياسين has written, the name sura "Yasin" is hurufi muqattaot" or "hurufi hijoiya" because it's from يس has written. Atullah Hosseini writes about the written tajnis: "G'ayri lafziy tajnis esa uch turdur. Avvalgisi tajnis-i xattiydur va ani muzorata, mushokala va tashif ham derlar. Bu talaffuzda turlicha lafzlarning yozuvda bir-biriga o'xshash bo'lmog'idur".

One of the tajnis in is "Devon" *maskin* مسكين and maskan مسكن told through the words:

Man bo'lubman ushbu maskan ichra bas miskin, vale

Kelmadi *miskin* so'rab shohim bu maskan yonina. (7-g'.)

Content: "I am extremely poor in this place, but my king did not come to this place to ask for a poor person." Used in the byte *miskin* shari'i istilah is considered and we know its meaning *maskan* clarifies the origin of the word. In "Quran" the word *miskin* is repeated 33 times in plural and singular. Our Prophet, may God's prayers and peace be upon him, said, "A poor person is not a beggar who goes from door to door, carrying a couple of dates and a couple of bites of food, the real poor person is the one who does not care for himself, does not go around asking for alms, and people do not know about his condition, so give him alms." He is the one who does not give" (Imam Bukhari, Imam Muslim's narration) - they said. Imam Abu Hanifa says that the poor person is more needy than the poor person based on the verse 16 of Balad Surah and this hadith. It means to calm down *sakana* سَكَن – considering that it is the destination of the poor or needy *miskin* the word is used enthusiastically. Considering this shari'i difference (this in the verse *zakot* it can also be known from the use of the word twice) the poet says in another ghazal:

Gar zakoti husn uchun izdar esang *miskin* gado,

Hofizi *miskin* gadoyingdur anga bergil zakot. (101-g'.)

The cited examples are just some examples of the poet's skill in using tajnis. Examining other examples in "Devon" gives us the basis to conclude that he was one of the most skilled creators of Uzbek classic literature.

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