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THE STYLISTICS OF CHARACTERS IN "DEVONI NIHONIY"

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Abstract: This article discusses the imagery and symbolism found in Hamza Hakimzoda Niyoziy's "Devon" (collected works). It analyzes selected ghazals from the poet's collection and, drawing upon the research of scholars specializing in Hamza's work, provides a detailed examination of the system of imagery and symbols.

Keywords: Hamza, exposition, mukhammas, ghazal, analysis, research, style, symbol, imagery, consistency, devon.

We frequently encounter the "ghazal" genre in classical literature, yet we do not always fully grasp the meanings and themes it reflects. Hamza, too, captures the reader's attention through the ghazals, mukhammas poems, and musaddas poems found in his "Divan". The imagery and symbols employed are interpreted through the lens of figurative meanings, much like those found in Sufi literature. Many scholars have conducted research on Hamza's "Divan", and there are differing views regarding the period of its creation, its scope and volume, and the specific poems included within it.

In Sh. Ahmedov's dissertation, "The Characteristics of Hamza's Lyric Poetry (Based on the Divan)", the following observation is made: "Hamza approached the task of compiling his divan with thorough preparation. In order to assess the extent of his readiness, he gathered together all of his poetic heritage, beginning with his earliest poems. Believing that the poems suitable for inclusion in the divan and for presentation to readers had begun to be written from 1905 onward, he compiled a list of his poetic works created during the period from 1905 to 1914. The list contains the opening lines of more than two hundred poems."[1] Thus, we can see that Devoni Nihoniy contains more than 200 poems. However, rather than relying solely on this source, we will also examine and analyze the views of other scholars.

Hamza began writing poetry at the age of 10 or 11, and in 1914, at the age of 25, he published his book Devoni Nihoniy. The divan contains 177 poems that he had written over the preceding fifteen years. Of these, 150 are ghazals, while the remainder are works belonging to various other genres. Among the poems in the divan, 165 ghazals are written in Uzbek, 10 in Tajik, while 2 poems contain a mixture of Uzbek and Russian words.[2] Hamza's use of various poetic genres in his "divan" demonstrates his continuation of classical literary traditions. Through symbolic images, he often expresses the contradictions between this world and the hereafter, the self (nafs) and the spirit (ruh), and the outward (zāhir) and the inward (bātin).

"The principle of studying Hamza's lyric poetry in relation to classical literary traditions also occupies an important place in the study of the poet's poetry. It should be emphasized that "Devoni Nihoniy" demonstrates that the poet continued the traditions of classical literature in a worthy manner. Accordingly, the "divan" contains poetic works belonging to such classical genres as the ghazal, masnavi, murabba', mukhammas, musaddas, and letter."[3]

The classical genres found in Hamza Hakimzoda Niyoziy's "Divan", such as the ghazal, masnavi, murabba', mukhammas, musaddas, and letter, demonstrate that the poet had thoroughly

[1] Ahmedov, Sh. "Characteristics of Hamza's Lyric Poetry (Based on the Divan)." Tashkent, 1992, p. 21.
[2] Sh. Amanov. "Sources of Hamza's Poetry: A Textual Study." Tashkent, 2010, p. 16.
[3] Solijonov, Y. "Writers of Fergana." Fergana: "Fergana" Publishing House, 2015, p. 14.

mastered traditional poetic forms. However, while composing works in these genres, the poet not only preserved the formal conventions of classical poetics but also infused them with a new spirit and with spiritual and moral meanings. Below, we will analyze one of the ghazals from the poet's "Divan":

O heart, at dawn become one who remembers the Beloved,
Striking the invocation of God, become tearful like the dove.[4]

In the opening couplet (matla') of the ghazal, the lyrical persona addresses the "heart", urging it to remember and invoke the beloved during the early morning hours. The verse employs symbolic imagery—such as "heart", "dawn", "beloved", "invocation"(zikr), "turtledove", "weeping" and "zarbi lilloh" (a rhythmic beat associated with spiritual devotion)—which enhances the poem's beauty. Furthermore, the phrase "Komil saharlar" (Perfect Dawns) in the first couplet does not denote an ordinary, everyday dawn; rather, it symbolizes "spiritual awakening".

Withdraw your hopes from the pleasures of this faithless world,
Make the Hereafter—with its attendant regrets—your intimate companion.[5]

This verse employs the image of the "faithless world"—a symbol frequently used in Sufi literature. This attribute signifies the world's transience, warning against placing one's trust in it or succumbing to fleeting worldly desires and whims. Through this imagery, the poet emphasizes the temporary nature of material possessions in this world. The phrase "ayshi kom" is also introduced; "aysh" denotes comfort, ease, and pleasure, while "kom" signifies desire and delight. When combined as the phrase "ayshi kom", it symbolizes worldly comfort and carnal desires.

Do not become like Satan in the name of practicing asceticism and piety;
If you truly seek devotion, become a dweller of the tavern.[6]

This couplet employs imagery such as "zuhd", "taqvo", "shaytonsifat", "asli toat", "mayxona", and "sokin", each carrying a distinct meaning. In Sufi literature, the concept of "zuhd" signifies abstaining from worldly pleasures and curbing the ego, representing a life lived for the sake of God; symbolically, it denotes restraining the self, avoiding excessive attachment to the material world, and marking the initial stage of spiritual perfection. The concept of "taqvo" signifies purity of heart, the fear of God, and abstention from sin and improper conduct. The use of the phrase "zuhdu taqvo aylag'um" in the couplet highlights the distinction between the outward display of piety and true inner purity. One of the most striking images in the couplet—that of the "devil-like" figure—serves not only to depict a person's devilish character and actions but also acts as a symbol that exposes their inner arrogance.

If the Wine of Unity reaches you, drink; chant the invocation "Ana al-Haq"
Cast aside all hesitation; face the gallows with manly courage.[7]

This couplet features the images of "bodai Vahdat", "analhaq", "zikr", "dor", "andisha", and "mardona". In Sufi poetry, "boda" symbolizes divine love, spiritual insight, and spiritual intoxication. "Vahdat" represents the mystical concept of Allah's singular and Absolute existence and the oneness of creation with the Truth (Haq). When expressed as unity, it conveys symbolic meanings such as realizing the Truth, spiritual awakening, and becoming intoxicated by divine love. The image of "analhaq" is one of the most renowned symbols in the history of Sufism; in

[4] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.
[5] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.
[6] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.
[7] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.

Sufi interpretation, it signifies a person's inner perception of the divine essence and their spiritual closeness to the Truth. The image of "zikr" is explained as a means of purifying the heart, constantly remembering Allah, and filling the soul with divine light. Finally, the image of "dor" carries Sufi connotations of trial, martyrdom, and sacrifice for the sake of the Truth. The figure of "Andisha" has come to embody symbolic meanings such as fear, anxiety, hesitation, and the renunciation of worldly self-interest. The "Mardona" figure, meanwhile, is a symbol of bravery, valor, fearlessness, and steadfastness on the path of Truth.

If you are a true lover, take a lesson from the moth;
Forsake body and soul, and burn for the sake of union.[8]

This verse is one of the verses with mystical-romantic content, in which symbolic images such as "fan", "union", "body", "soul" and "word" are expressed. These images depict the selflessness and divine longing of a true lover. In the verse, the poet uses the example of a moth to show what a true lover should be like. Just as a spinning wheel burns and turns to ashes as it approaches the candle, so the true lover must renounce physical gain and his carnal self on the path to union. Through the image of "Parvona", the embodiment of self-sacrifice, "fano" in divine love is reflected. The image of the "body" indicates material presence in the byte. Symbolically, it reflects "lust, worldly interests". Through the image of soul "is expressed "spiritual existence, personal I", the highest level of self-sacrifice. "The image of "Vasl" is also one of the main symbols of mystical poetry, meaning "spiritual closeness with the Truth, divine union". The image of "So'zona" has been used to symbolize "burning in the flames of love, spiritual purification."

Like a proud immortal belly to the world of adornment,
Copper Adham hit Pink-po, become a giant in your shirt.[9]

The poet illuminates the contrast between worldly wealth and the path of divine love through the symbols of Qorun and Adham in the verse. The image of the "Snowman" has also come to symbolize worldliness, attachment to material wealth, inability to control one's desires, and arrogance. The image of "Ziynati Dunyo" is a generalized symbol of material goods, status, fame, and fleeting beauty in this world. The image of "pink-po ur" is a symbol of turning away from the world.

If the earth desires a soul, it will be fulfilled.
O Nihoniy, be grateful and offer your life as a sacrifice.[10]

This verse is the concluding part of the ghazal, and through its symbolic images such as "fana", "shukr", "qurbonlik", and "visol", the idea of absolute self-sacrifice on the path of Truth is artistically interpreted. The poet describes in the verse the ideal of a lover who, in pursuit of divine union, does not spare even the most precious thing, his soul. The main idea of the poem is that true love is perfected through self-sacrifice, gratitude, and complete surrender, thereby renouncing one's own self.

Through the analysis of the above ghazal, we have examined a number of images and symbols used in Hamza's work. The symbolic ghazals in Hamza's work are very extensive, and the study of each of them, their interpretation, and their meaning and content are among the problems facing young scholars.

[8] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.
[9] Hamza Hakimzoda Niyoziy. "Complete Collection of Works". In Four Volumes, Volume I. Tashkent: Fan, 1988, p. 116.
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