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DIVERSITY OF POETIC FORMS AND STYLISTIC VARIETY IN THE WORKS OF HAMZA

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Abstract: This article discusses the genres, their forms, and stylistic diversity found in "Devoni Nihoniy" by Hamza Hakimzoda Niyoziy. The study examines such genres in the divan as the ghazal, masnavi, murabba, mukhammas, musaddas, and poetic letter. Several poems are analyzed to reveal their artistic and aesthetic features.

Keywords: divan, Hamza, creativity, style, form, ghazal, masnavi, mukhammas, poetic letter, antithesis, semantic harmony, hyperbole, simile, poetic device.

Hamza Hakimzoda Niyoziy was a prolific poet, writer, publicist, and playwright who produced a rich and diverse body of work. His literary heritage has been extensively studied by numerous scholars and researchers. In his monograph The History of Hamza Studies and Its Gradual Development, Azimjon Davronov presents the following view of Hamza's creative activity: "During the years 1905–1914, he compiled the poems written in accordance with the traditions of classical poetry into a collection entitled Devoni Nihoniy. Later, in 1915–1917, he prepared the anthology National Poems for National Songs." [4, p. 32].

Hamza's ghazals, mukhammases, and musaddases, written in continuation of the traditions of classical poetry, reflect a variety of themes and forms. The images of the "beloved," "nightingale," "love," and "lover," which are common in classical literature, underwent transformation and were replaced by images more characteristic of modernity. Thus, while classical traditions were preserved in his ghazals, they were simultaneously adapted to contemporary realities.

In this regard, it is worth considering the following lines from Dilmurod Quronov's article "On Hamza's Poetic Explorations" included in his book Literature and Other Matters (A Collection of Scholarly Articles): "At one academic conference, a speaker remarked that 'the traditions of classical poetry were continued in Devoni Nihoniy...' At first glance, this may seem to be a correct statement; however, it is in fact highly debatable. The reason is that the traditions of classical poetry were not merely continued in Devoni Nihoniy; rather, the work itself directly belongs to the classical poetic tradition, and its author wrote as a representative of classical poetry." [8, p. 51].

The ghazals written by Hamza as a representative of the classical poetic tradition constitute the major part of Devoni Nihoniy. Although a significant portion of Hamza's literary output consists of poems composed in the syllabic meter (Barmoq vazni), this article primarily focuses on the ghazals written according to the Aruz poetic system. "This system was created by the Arab scholar Al-Khalil ibn Ahmad al-Farahidi (born around 790–791 CE according to the cited source). Aruz held a dominant position, particularly in classical Uzbek literature, for approximately ten to twelve centuries. The science of Aruz ('Ilm al-Aruz') was also studied by Alisher Navoiy in Mezon ul-Avzon and Zahiriddin Muhammad Bobur in Mukhtasar. They developed the theoretical foundations, principles, and rules of Aruz in Turkic poetry." [3, p. 191].

In "Devoni Nihoniy", one can find ghazals consisting primarily of five, six, seven, eight, and nine couplets. Their themes and styles differ considerably from one another. Some of the ghazals included in the divan are analyzed below.

O sun that illuminates the dark world of my heart,
Show a measure of mercy to your servant, for the tears in his eyes are like blood. [2, p. 94].

In the first couplet of the ghazal, the symbolic expression *"the dark world of the heart"* conveys states such as *separation, sorrow, anguish, hopelessness,* and *spiritual* depression. At the same time, the image of the sun is introduced. In classical literature, the sun often symbolizes the beloved, divine light, salvation, affection, and reunion. The poet portrays his heart as a world immersed in darkness.

In this couplet, the lover addresses the beloved as the sun that illuminates the darkness of his heart. Thus, even a single glance or act of kindness from the beloved is capable of bringing light into the lover's life. In the second line, attention is drawn to the word *"servant"* in the expression *"Show a measure of mercy to your servant."* Here, the lover refers to himself as the servant of the beloved, conveying meanings such as loyalty, obedience, humility, and the lover's complete submission.

When you set forth on the Mi'raj with the Rafraf,
That night, the bat, in the pain of separation, no longer loved the daylight. [2, p. 94].

In the second couplet of the ghazal, the event of the Mi'raj is artistically interpreted. The poet depicts the divine ascension of Muhammad through the image of Rafraf. In Islamic sources, Rafraf is described as a luminous means that carried the Prophet to exalted spiritual stations.

The bat (khaffāsh) mentioned in the couplet symbolizes, in a figurative sense, a being accustomed to darkness and distant from divine light. According to the poet, when the Prophet (peace and blessings be upon him) set out toward the Divine Presence on the Night of Mi'raj, the bat, left behind in separation from him, did not cherish that blessed night; rather, in accordance with its nature, it preferred the daylight. Thus, in the couplet, Rafraf symbolizes divine elevation and spiritual enlightenment, Mi'raj represents spiritual perfection, and the bat stands for spiritual blindness and remoteness from divine truth. At its core, the couplet artistically expresses the contrast between light and darkness, knowledge and ignorance.

Gabriel was your guide, leading you toward the heavens,
And at that moment, the venerable Jesus stood in your path as a servant. [2, p. 94].

In the third couplet, it is emphasized that when the Prophet Muhammad (peace be upon him) ascended through the heavens, Gabriel (Jibril) served as his guide and companion. At the same time, Jesus (Hazrat Isa) is depicted as a "farrosh" (servant) attending to him. Through this imagery, the poet highlights the reverence shown to the Messenger of Allah (peace be upon him) by all heavenly beings and prophets on the Night of Mi'raj. The dominant themes of the couplet are divine rank, the light of prophethood, and spiritual elevation.

All the spirits of the prophets and the angels alike,
Strived to use the dust of your feet as kohl for their eyes. [2, p. 94].

In the fourth couplet, several symbolic images are employed. The phrase *"the spirits of the prophets"* symbolizes all prophets and the chain of divine guidance; *"angels"* represent purity, obedience to God, and celestial power; *"the dust of the feet"* signifies the blessed traces of the Prophet (peace be upon him), humility, blessing, and sanctity; *"kohl"* symbolizes enlightenment, insight, and the attainment of truth; *"the eye"* represents spiritual perception and inner vision; and *"striving"* expresses intense longing and devotion.

The images of *"kohl"* and *"the dust of the feet"* carry particular symbolic significance. In classical literature, applying kohl to one's eyes is associated with attaining clarity of vision. Likewise, drawing near to the blessed footprints of the Prophet (peace be upon him) symbolizes spiritual perfection and the realization of divine truth.

Passing through all stations until reaching the rank of "Aw Adna",
No painter's art could portray such a scene across the seven heavens. [2, p. 94].

In this couplet, the poet depicts the Prophet Muhammad's (peace be upon him) journey during Mi'raj, traversing all celestial realms and ultimately attaining the exalted station of *"Qaba Qawsayn"* or *"Aw Adna"*. According to the poet, no artist or painter could ever portray such a magnificent vision across the seven heavens. Thus, the unique and divine nature of the Mi'raj is glorified. The couplet also contains symbolic images such as *"journey", "all realms", "Aw Adna", "the seven heavens", "painter", and "artistic creation"*.

All the servants who once guided your way remained behind,
None but God remained as your companion. [2, p. 94].

In this couplet, the poet emphasizes that all those who guide and assist a person throughout life may eventually depart or leave him. In such circumstances, only Allah remains by one's side. Therefore, the most reliable and eternal support is the Creator Himself. Symbolic images such as *"guides", "the path",* and *"the companion"* are employed to convey this idea.

The next day you brought glad tidings to the Companions,
Saying that a letter of salvation had been granted to me by my confidant. [2, p. 94].

In this couplet, the poet addresses a person close to him. He states that this individual brought joyful news to the Companions on the following day. The message conveyed that a *"letter of absolution"* — signifying divine forgiveness, salvation, or mercy—had been granted to the poet by God. The glad tidings are delivered through a trusted friend and confidant. The images of *"the Companions", "glad tidings", "the letter of salvation", "confidant",* and *"divine bestowal"* enrich the artistic and symbolic content of the verse.

Though Nihoniy may be the worst among the wicked,
I trust in your intercession; this head is sacrificed in your path. [2, p. 94].

In the final couplet, the poet humbly portrays himself as a sinful and imperfect individual. He expresses the meaning: *"Although I may be the worst of sinners, I place my trust in your intercession and protection. I am prepared to sacrifice my life in your path."* While acknowledging his shortcomings, the poet remains hopeful of divine mercy and the Prophet's intercession. Themes of repentance, humility, hope, and devotion are concentrated in this verse. Although he considers himself sinful, he never loses hope in mercy and forgiveness. At the same time, he affirms his willingness to make any sacrifice for the sake of his faith and love. This is a vivid expression of the Sufi concept of acknowledging one's sins while remaining hopeful of divine grace.

In conclusion, Hamza's poetry demonstrates remarkable diversity and embodies the traditions of classical literature while drawing inspiration from Sufi poetic thought. The variety of poetic forms and stylistic features evident in his works testifies to his genuine literary talent. Furthermore, the analysis of the ghazals in *"Devoni Nihoniy"* reveals that many aspects remain insufficiently explored. The challenges associated with their intergeneric analysis indicate the need for more comprehensive examination in future studies within the scope of this research topic.

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