



THE GREAT THREE SYNONYMS OF HAFIZ SHIROAZI: WINE - LOVE – TRUTH

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ABSTRACT

The article deals with the great three of Hafiz Shirazi: love, wine and truth. The author of the article touches upon the problem of the poet's philosophy and its relationship with the perfection of the world, in which the values of the word, the meaning of life, and love are an important aesthetic core.

KEYWORDS

Wine, love, truth, heaven, hell, Hafiz Shirazi, Sufism.

INTRODUCTION

In the lyrics of Hafiz Shirazi, the great trio of author's synonyms clearly emerge: love - wine - truth. This triangle appears in the form of intersecting concentric circles, in which all the philosophy, energy and striving for perfection of the poet are manifested. God and the beloved were included in love, freedom of thought and speech were included in wine, the search for the meaning of life and dedication to its worthy goal were included in truth. For him, these were very close,

moreover, coinciding concepts.

You can even say that wine and love became landmarks for him on the way to paradise. The principle of Hafiz as a poet is love for the truth and for the beloved, i.e. that which makes the human soul sublime. At the same time, it follows from his views that one cannot live only on wine and love, the search for truth is even more important.



The image of wine occupies a special place not only in the poetry of Hafiz, but also in the work of other authors. For the classics of Eastern poetry, drunkenness, which is characteristic of all peoples of all countries at all times, is a screen, and wine is actually the path to truth, it makes people more honest, close to each other. With its help, people become more truthful and democratic. That wine is understood by Hafiz as a projection of truth:

“Come to us, strict Sufi! The glasses are not empty.

Wine, if you look closely, is a mirror of purity” (1, p. 19)

The poet implies that drunk people are more open; they exchange opinions more easily and comprehend the truth better. The reality of life is comprehended by those who seek and know it, and not by those who worship dogmas:

“Ask drunken rinds about the secrets of being:

The one who observes the fasts will never recognize them” (1, p. 19).

Rinds are free in their search, who are not constrained by religious boundaries. They are also believers, but free to choose priorities. Therefore, there was a division within the Sufis into respectable believers and seeking believers.

Here is an example of the combination of the divine and the earthly in one beat:

“Your face is my wandering companion, and the roads are far

I am tied to your curls contrary to reason” (1, p. 31).

The believer of that time believed that all roads lead to God, while Hafiz's curls are the embodiment of earthly love.

Actively using allegories, Hafiz conveys to readers his understanding of the truth of life:

“Hafiz was not sober on the earthly path:

His soul is drunk with the wine of eternity!” (1, p. 40).

In this context, being sober means being careless, not seeking, having a rational mind, and the wine of eternity is the eternal search for truth.

Rinds, regular visitors to taverns, played an important role in Hafiz's poetry. He believed that they, inspired from above, found solace in wine, that drunkenness teaches rinda, incl. friendship and knowledge of the truth:

“The path to the secret treasure (i.e. to the truth - T.M.) is open to the rind,

Not many of the mortals are open to the end” (1, p. 56).

Drinking wine, as a method of reaching the truth, was perceived by Hafiz as a protection from adversity on the path of searching for the truth; he, like other Eastern poets, elevated this method to an absolute, interpreting it in a variety of ways. An honest heart and pure wine are God's gifts to the search for truth:

“Two priceless gifts are given by fate to man:

In the heart - ardent blood, in the cup - the scarlet blood of grapes” (1, p. 70). Wine served as a universal master key for everyone and everything, and, what is very important, due to its uniqueness, it could not be persecuted, because everyone was subject to it, from the sovereign to the slave. It was a single universal entertainment platform that everyone willingly used which equalized and united everyone. Here people spoke the truth, incl. impartial, but there was no persecution, because wine was the universal pacifier.

The definition of “truth in wine”, which is often found in Eastern poetry and aesthetics, must be understood correctly. Wine in this interpretation is a synonym for truth, openness, honesty. Moreover, how could it be otherwise for poets to seek and assert the truth in the days of medieval Islam, when religious laws and rules



were very strong?

“Everything that man built crumbled to dust

Only love stands forever, as strong as a wall” (1, p. 40)
– only such a great philanthropist as Hafiz could say so.
This was his great humanist concept and program.

The fact that Hafiz does not always consider the blessings of Paradise is evident from many of his bayts. He prefers the practice of life, in which he is at any given moment:

“Butler, pour me a cup! For there is none among the fields of paradise

Flower gardens of Mosalla, there are no banks of Roknabad in paradise” (1, p. 15). In Although Hafiz often talks about beauties, love and wine, nevertheless, judging by his poems, he was not a womanizer:

“And to heavenly pleasures, and to the lips of the houris will not cling,

Who was the daring thief of love of my true fortune” (1, p. 42).

In the following words, the wine cup is for Hafiz a synonym for truth and sincerity:

“If the bowl is a milestone on the road to paradise,

I don’t need other heavenly milestones” (1, p. 104). As seen,

The poet did not need false roads of life, which were promised to the people by religious leaders.

The poet often wrote that the path to paradise lies through the tavern:

“If you want to go to heaven, go down to the cellar with me.

In order to rise to the edge of paradise - the barrel

serves as our basis” (1, p. 110). In the tavern, a person is left to himself and least of all causes harm to other people.

Addressing the elder harabat, whom the poet sometimes elevated to the status of God, Hafiz says:

“I don’t care: let sinners not be allowed into paradise - bring wine!

By no one’s graces in the world have I been the way He warms me!” (1, p. 117). In order to behave in this way in the conditions of medieval Iran, great civic courage was required, which was not alien to the poet. Wine was also, what united Hafiz with legendary personalities - Suleiman, Iskander, Darius, Jamshid and others:

Iskander’s mirror is a wine cup. Look:

You will see the kingdom of Darius in it, having drunk a little” (1, p. 17).

Wine served for the poet both as a symbol of greatness and as a factor of democracy. This, he differs from Dante, who treats paradise with great reverence.

It is not known how Hafiz actually treated wine. Most likely, he was not at all such a drunkard as he portrays himself. According to the poetic program of those times, wine is a cult, a soft opposition to religious figures and authorities. Wine in Hafiz is equal to living water, and the image of such water usually means innermost knowledge and feelings. It is the elixir of truth; it is a drink that helps to tell the truth, to reveal it. Thus, this is a very serious and important poetic category, which is well represented in the work of Hafiz. Earthly life is vanity, vanity, if very briefly - then hell. The way out of this hell is in the search for truth. In addition, the truth is in wine. Cupbearer, i.e. often God, who delivers from anxiety, leads through intoxication to the truth, he is the deliverer from hell. So much has been said about the cupbearer as a savior in Hafiz that it requires independent research.



We conclude our discussion of Hafiz's discourse on wine with his characteristic confession:

“Do not bother me to drink, oh Sufi - on pure wine

God kneaded me, and I am seized by the power of wine” (1. p. 42).

God created man from clay, Iblis from fire, he mixed Hafiz with wine.

Let's move on to the folk character of Hafiz's paradise. The closeness of the poet's poems to the people, life with his worries are the leading motives of his work. The unity of subject and object, the kinship of souls unites the poet and the reader. There is a close spiritual compatibility, when Hafiz anticipates the mood of the reader, goes to meet him, achieves unity of thought and life position.

“Be diligent in goodness, for sincerity will give birth to the sun,

And the bright dawn will turn away from black evil ”(1, p. 33) -

such is the positive life program of the poet. On another occasion, addressing a rich man, he says:

“You see the inscription on the shining vault:
“Everything on earth, -

Except for good deeds for the benefit of people - not forever” (1, p. 386).

Hafiz's reader is not an observer, like Dante's. He himself is a participant in the poetic act, the process that the poet describes. One of the main patterns of Hafiz's ghazals is that he leaves much to the listener's conjecture. This is an original method of communion of the listener and reader to his poetry. Therefore, Hafiz's gazelles are infinitely close to the people in the sense that they often have no end, leaving the conclusion to the reader. This is a real, sincere, lyrical dialogue. You can also pay attention to how many references to

people are in the ghazals of Hafiz.

Of course, Hafiz often dwells on the combination of the problem of the individual and the problem of society. He shows many times how the troubles of society are reflected in the fate of people. One of the most striking examples of this is himself. However, honesty towards the people among whom he lives, he endures to the end, fulfilling his fundamental attitude:

“And I am also grateful to my weak hands:

They cannot torment poor people with violence” (1, p. 411).

He evaluates himself as a poet:

“The one who was resurrected by love will never die.

I am also destined to be immortal until the end of my days” (1, p. 23). But what end of days are we talking about? If about the physical, then everything is clear here, sooner or later the life of any person ends. Therefore, the poet has in mind his being as the author of ghazals. In this case, his life lasts as long as his poems live. And since they are immortal, then he is actually eternal.

Let us conclude this part of the paragraph with the poet's democratic character in the field of language as a means of communication between different peoples. He says:

“In love, Hafiz, both Persian and Turkic languages are equal.

The object is worthy to be sung in any language” (1, p. 129).

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