

## BACKGROUND TO THE EMERGENCE AND PUBLICATION OF COMMENTARY ON HAFEZ'S POEMS

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Shamsuddin Hafez of Shirazi has an undeniable advantage over all poets of all times and languages, and that is that his poetry is a very precise expression of the feelings and thoughts of our ancestors, who have thought back and forth and experienced the good and bad of the world. Hafez has become famous among Persian-speaking poets for his unique words and expressions, with rich metaphors and images, and above all, with his thoughts and ideas. His poetry has thousands of corners and edges and unique interpretations, the meaning of his poems is both hidden and profound. It is in this respect that the masterpiece of this Persian poet has attracted the attention of scholars. There have been many controversies surrounding Hafez's poetry since the poet's lifetime until now, for various reasons. Most commentators and exegetes who have turned to Hafez's poetry have reflected on the oratory skills of the Shiraz orator, and have paid tribute to the clarity of expression, artistic skill, use of poetic words and phrases, subtle and broad vision, cultivation and expansion of mystical terms, verses of the Quran and prophetic hadiths in Hafez's poetry. It is clear that every scholar and metaphysician who looks at the poetry of Lisanul-Gayb has benefited from the poetry of this eloquent poet to the best of his ability. In this regard, many commentaries have appeared around Hafez's poetry, which constitute an important part of the Persian-Tajik school of commentary. Hafez scholars believe that the discussion and commentary, explanation of individual verses of Hafez began during his lifetime. His contemporaries did not complete extensive studies in the quest to understand his thoughts and ideas, or began to interpret and explain his individual verses in written form. However, the attitude of Shah Shuja and Amir Temur to the content of Hafez's ghazals, which is mentioned in many sources [3, 74-75], indicates that even during his lifetime, his poems were being interpreted and explained in various ways, and disputes arose around his poems. Based on the documents mentioned in the history books, it can be said with confidence that even during the poet's lifetime, oral interpretations of individual verses of Hafez existed. Therefore, it is certain that one of the real grounds for the emergence of Hafez's commentaries can be attributed to the period of his life.

According to a study of commentary, «Hafez's poetry has attracted the attention of literary commentators since the 10th century» [16,61].

During Hafez's own time and shortly after his death, individual verses from his ghazals were subjected to commentary and analysis.

In a separate treatise entitled «Sharhi bayti Hafez Shirazi» [8]. This commentary was written in 1482, that is, 93 years after the poet’s death, and a copy of it is kept in the manuscript collection of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan under No. 5600. Muhammad Asad al-Siddiq [Jalal al-Din al-Dawwani] interpreted Hafez's verse from the perspective of Sufis, paying more attention to the concepts of error, reward, and tradition, and found the key to creating meaning precisely in these terms. This verse was explained by another famous poet and scholar of the first half of the 15th century, Sheikh Jalal al-Din Ali Hamza ibn Ali Malik Hashimi Azari Tusi Bayhaqi Isfaraini Marvazi, who is famous as Sheikh Azari, in his valuable book «Jawahir al-Asrar» [5, 8]. Sheikh Azari, along with the problems of the poems of Khoqani, Anvari, Khusrav Dehlavi, Kamal, Bisati, Imad Faqeeh and other poets, in the fourth chapter of his book «Dar bayani kamoli shuaro» (On the Perfection of the Shuaro) explained the above couplet and another couplet of Khoja Hafez:

The story of the head and the tulip goes on,

This discussion is going on with a long-standing discussion.

The attention paid to one couplet by two scholars and scholars alike shows that there were long discussions around individual verses of Hafez in the 15th century. This document indicates that the explanation and explanation of such difficult-to-understand verses first took place in the Hafez circles in oral form, and Sheikh Azari and Jalaluddin Davvani explained these verses to resolve such disputes and different opinions. This couplet also seemed difficult to understand in the 16th century. Sudii Busnavi, a Turkish commentator on Hafez's poetry, writes about this verse: «During my studies in Syria, I asked Mulla Halimi Sharvani, who is a master of strange odes and strange compositions and had a masterly approach to this matter, about the meaning of this verse and also Mulla Muhammad Amin, who is the nephew of Hazrat Mawlana Abdurrahman Jami, and also the master of the devil Mawlana Sabuhii Badakhshi, in short, I asked all these people for their opinions on the interpretation of this poem.

They all said that this verse is an allusion to the story of Abdurrahman al-Yamani. However, Mulla Ahmad al-Qazvini, who had settled in Syria and whose monthly salary was set by the Sultan at one hundred coins, Mulla Muslihiddin Lori, who was neither a mullah nor a poet, and Sheikh Husayn al-Khwarizmi, who were both mullahs and poets and who had settled in the city, believed that this poem was an allusion to the story of the Prophet Moses, which is mentioned in the Surah «The Cave». When Maulana Afzal al-Din, who was a neighbor of the shrine of Ali ibn Abi Talib [a], was asked in Baghdad, he said that he did not know the true meaning of this poem, but Jalal al-Dawwani explained it with scholarly humor. However, the explanation of the mullah is not very enlightening. I prayed for both interpretations of the above verses, ... then, with his unique expression, he interpreted and explained both interpretations...» [6, 680-684].

It is clear from the above notes of Sudī that most orators, scholars, and semanticists considered the verse in question to be difficult and open to interpretation, and they based the interpretation of the meaning on two interpretations. Mawlana Afzaliddin even says that the

commentary of Jalaluddin Davvānī, who had explained this verse, is «not very clear» [6, 684] and he himself explained it. Sudī mentions the above verse from Mawlana Afzaliddin in his commentary.

This point once again provides information about the existence of oral commentaries on Hafez's poems. The oral nature of the commentary on individual verses of Hafez is seen, especially in the 15th-16th centuries, which makes the occurrence of this literary phenomenon seem natural. Because during this period, the first commentaries on individual verses of Hafez also appeared, and in our opinion, their foundation was formed by the oral debate and criticism of scholars and metaphysicians around Hafez's poetry. Taking this factor into account is also important for understanding the sources of commentaries on Hafez's poetry. Because most of the first commentaries on Hafez's poetry also relied on the oral understanding and evaluation of those in need and those who enlightened.

If we go back to the beginning of this discussion and revisit the reason for the compilation of the commentary on individual verses of Hafez by Sheikh Azari and Jalaluddin Davvani, it is not difficult to see that the explanation and understanding of the concepts, expressions, and allusions of Hafez, which appeared in the verses under comment, created problems in the understanding of the verses and required explanation and explanation. From this position, commentators have engaged in the interpretation of the mentioned verses.

It should be noted that the first commentators, while unraveling the meaning of the verses of the poet of Shiraz, also highly valued Hafez's poetic status. For example, Sheikh Azari quotes the following verse of Hafez and writes in his commentary:

«The story of the head, the flower, and the tulip goes on,  
This discussion goes on with the rhythm of a thousand years.

These words of Maulana Shamsuddin Muhammadi are Hafez's, and he is called Lisan-ul-Ghayb. The poetic style is his, as if another, as if Rumi's lover said:

What is poetry to me, that I may praise it,  
I have no other art except the art of poetry.

And Hafez is alone among poetry. There has never been one like him» [25, 363].

The conclusion of his commentary is brief, but appropriate: «Hafez, in the term of our authority, describes the quality of the growth of nature and the quality of spring» [28,363]. Regarding the following couplet of Hafez:

Our elder said: The mistake did not go to the pen of the Sun,  
May the one who covers his mistake be praised in the pure sight.

But according to the real meaning, this oath is not free from error: «Those who are from the people of righteousness, let them fill the error» [25, 363].

Of these examples, the most important for us is that Sheikh Azari, in his «Jawahirul-Asrar», while explaining two verses, explains the problems and difficulties of Hafez's verses, emphasizing that the problem of the first verse in the dictionary and the second is in clarifying the possessor and the doer of the command. Another 10th-century semanticist, Jalaluddin Davwani, wrote a separate brief work in explaining the second verse mentioned.

This commentator explained the concepts of «error» and «reward» with interesting documents from Abu Ali ibn Sina, Omar Khayyam, and Nasriddin Tusi, and expressed a wise conclusion on this matter. However, in determining the doer of the subject and its object, he relied on the commentary of Sheikh Azari, and quoted his words on this matter exactly: «The problem of this verse is resolved by knowing who the interpreter of the word is, that is, if they consider the interpreter of the word as a murid, the meaning is error, and if they consider the interpreter of the verse as an old man, the meaning is reward» [23, 83].

The commentary of Sheikh Azari and Jalaluddin Davwani differs from other commentaries on Hafez’s poems in some of their features. First, these commentators are mainly concerned with explaining and explaining the problematic vocabulary of the verses and terms. Usually, other commentators of Hafez, in addition to explaining and interpreting the words, have touched on other issues of poetic knowledge, such as determining the poet's oratory skills, his ability to express meaning and poetic content, the use of poetic devices, and the like, and finally have expressed the product and conclusion of the verse in question. For example, Sudii Busnavi has spoken in detail in his commentary on both the first verse in question [7, 1278-1288] and the second verse in question [7, 680-681]. In particular, he consulted many scholars regarding the interpretation of the second verse and came to the conclusion that the meaning of the verse is based on the interpretation of Moses and Khidr: «...in the interpretation of Moses and Khidr, they said that the meaning is the elder Khidr, peace be upon him, in this way, when the Khaja describes himself in the position of Moses and then says:

Our elder said: No mistake was made by the pen of the Sunnah,

that is, the pen of the Sunnah does not make mistakes, meaning that everything I do is written in the book of fate and destiny, and my deeds are on the preserved tablet, which is recorded in accordance with the book of fate and destiny. Everything that happens to me is previously recorded in a special tablet, a letter, and in the book of fate and destiny.

So, my actions are not voluntary, but are by the command of God, and every action that is by the command of God is truly rewarding.

The product of the second verse, abarin, is from the perspective of the old man who is a mistake-maker, that is, Khizr, that is, the one who denies the mistake, in conclusion, he believes that no mistake has been made on the pen of the Sun, the mistake-maker is an allusion to the denial of the mistake.

«The mistake has not been made on the pen of the Sun» necessarily means the mistake-maker, but in the second allusion, the meaning is the old man Sheikh San’an. Khoja, citing some of Abdurrazaq’s disciples, says: Our old man said, the pen of the Sun does not make a mistake» [7, 680-681]. Here, examples from other commentators can be cited and the scope of the discussion expanded, but it is enough to emphasize this point that «Commentary writing on Hafez’s poems began with the interpretation and interpretation of his individual verses [14,184], and in them, most of the explanations of vocabulary and references to grammatical problems are mentioned. The first commentaries on individual verses of Hafez were the basis for the comprehensive commentary of Hafez's poetry. In the

following centuries, numerous commentaries on the poetry of the Shiraz poet were written, which were completed depending on the needs of the time and the enlighteners.

Starting from the 16th century, comprehensive commentaries on Hafez's poetry appeared, because some of the words and structures of *Lisan-ul-Ghayb* became obsolete and out of use over time. In addition, the abundance of mystical melodies and Sufi terminology that were included in the text and content of Hafez's poetry led to their commentary and explanation. In addition, the geographical expansion of Hafez's poetry and the fact that the poems of this rare poet reached the continents of India, Rome, Arabia and Azerbaijan increased the steady development of commentary in these regions. Because some of the poet's artistic expressions were incomprehensible to non-Persian scholars and required additional research and explanation. Thus, a comprehensive commentary on the poems of Khoja began in the 15th century and continues to this day. The process of commenting on the poems of Hafez is known as an organized school of rhetoric.

According to Professor Abdulmannani Nasriddin [16,61; 12,237], for more than three hundred years, that is, from the 15th to the 19th centuries [more than twenty commentaries were written in Persian only on Hafez's *Divan*, which testifies to the unparalleled development and expansion of the process of commenting on Hafez's *Divan*], the aforementioned researcher organized the list of famous Persian commentaries on Hafez as follows:

1. «Kashf-ul-astrou-n-wujuhi tul-maqqal-ash'ar» by Afzal Allahabadi.
2. Miftah-ul-kunuz alo Hafezu-r-rumuz» by Qutbiddin Kandahari.
3. «Badr-sh-shuruh» by Badriddin Akbarabadi.
4. «Zubdatu-l-bahrain» [or «Me'raju-l-bahrain»] by Hatami.
5. «Tomari maoni» by Zainul-Obidin Ibrahimabadi.
6. «Sharhi diwani Hafez» by Sadiqali Lucknavi.
7. «Sharhi diwani Hafez» by Pirmurodi, an expert on Mushfiq.
8. «Sharhi diwani Hafez» by Sayfiddin Abul-Hasani Abdurahman, an expert on Khatmi.
9. «Sharhi diwani Hafez» by Shawqi Tabrezi.
10. «Rawzatu-sh-shuaro» by Mir Muhammad Shirazi.
11. «Bahrul-firosatul-Hafez fi sharhi diwani Khoja Hafez» by Ubaydullah Heshaki Chishti.
12. «Hulosatu-l-bahri qildim va jadid» by Ubaydullah Heshaki Chishti.
13. «Jame' al-bahrain fi zawa'idun-n-nahrain» by Ubaydullah Khashaki Chishti.
14. «Khulosat al-bahrain fi iltiqat al-durar» by Ubaydullah Khashaki Chishti.
15. «Sharhi diwan Hafez» by Sheikh Muhammad Dehlavi.
16. «Sharhi diwan Hafez» by Muhammad Ibrahim ibn Muhammad Sa'id.

The aforementioned author also researched, researched, and analyzed most of the commentaries on Hafez's diwan, concluding that «several works by unknown authors, called «Sharhi diwan Hafez» have been recorded in the world's libraries» [14, 237].

Other researchers have also expressed their opinions on the various commentaries on Hafez’s diwan. In particular, Said Nafisi writes in the introduction to «Sharhi Sudi bar Hafez» that so far five commentaries in Persian [«Miftahul-kunuz ila Hafezur-r rumuz» by Qutbiddin Kandahari, «Badr-sh-shuruh» by Badridani Akbarabadi, «Sharhi tul-Khanati Diwan Hafez» by Pirmurodi, an analyst of Mushfiq, «Sharhi tul-Khanati Diwan Hafez» by Ubaydullah Khashaki Chishti, an analyst of Abdi), one commentary in Urdu («Sharhi Yusufi» by Yusuf Ali Shah Chishti Nizami), and four commentaries in Turkish (Sharhi Mustafa ibn Sha’ban, an analyst of Sururi, Shami, Sudii (two commentaries: one brief, the other detailed) have been written on Hafez’s Diwan [6, Introduction].

Another researcher of Hafez’s poetry, Said Niyazi Kirmani, in the margin of his article, It is reported in sixteen commentaries and commentaries in various languages, most of which we have listed above. Abu al-Qasim Rodifi in his book «Hafezpajuhan va Hafezpajuhi» has provided detailed information on this issue.

In his valuable book «The Dictionary of Hafez’s Ghazals», Husain Khidevjam speaks about the commentaries that were most often used in compiling this book, listing more than twenty commentaries, some of which are detailed in Ahmad Munzawi’s «List of Persian Manuscripts» [18, 21]. In his work on the commentary, Husain Khidevjam made extensive use of information from Hafez’s commentaries - «Bahrul-firosatul-lafiz fi sharhi divani Khoja Hafez» by Ubaydullah Khashaki Chishti, Sharhi Sudi, «Sharhi divani Hafez» edited by Akbarpurra and edited by Ne’mati Tajik [18, 21]. He gives information about the manuscripts he used, saying that «Bahrul-firosat» and «Sharhi Akbarpurra» are in his personal library, and he mentions some of their details. In particular, regarding the second comment, he notes that «This copy was compiled and edited in 1385 AH by the pen of Ne’matullah Tajik, a student of Akbarpurra, and the full title of the book is «Nukta va hawoshii Akbarpurra bar diwani Hafez» [18, 22]. However, Husain Khidevjam did not add anything about the structure and content of the work. As far as we know, there is no information or details about this work in the catalog of manuscripts and literary studies.

Husain Khidevjam’s notes on «Bahr-ul-Firosat» seem strange: «The author of this copy is Ubaydullah or Abdullah-al-Khashaqqi-al-Chishti, who lived in India and was a contemporary of Shah Jahan. The date of writing of this manuscript is 27 Dhu al-Hijjah 1101 AH» [18, 22]. Professor A. Nasriddinov reported on the existence of a rare copy of «Bahrul-firosat» in the treasury of manuscripts of the Institute of Oriental Studies of the Republic of Uzbekistan under number №10379 [13, 260].

If we conclude from what has been said above, it becomes clear that more commentaries on Hafez’s poetry have been written in Persian, Urdu, Turkish and Arabic than in other languages of the world, and their number reaches 35-40. Master A. Nasriddinov studied most of the ancient commentaries on Hafez and came to the correct conclusion that «The commentaries on Hafez’s poetry, although they did not cover all the features of the description and interpretation of the poetic works, were able to reflect the most important aspects of the word of the subject» [16, 66].

Here the question may arise as to why Hafez's works have been the subject of so many commentaries and interpretations, and why he has attracted scholars and metaphysicians of different nationalities and languages to his work? And the same question has been raised by other scholars, and after a thorough study and realistic analysis of such commentaries, they have concluded that «the meaning of some of Hafez's poems, due to his unique metaphor and the nature of words that have different relationships with each other and the substitution of those words, is so comprehensive that it cannot fit into a limited container, just as mathematical problems cannot have only one solution». Various religions, traditions and customs, legends and proverbs, various philosophical schools, Sufism and mysticism, and finally the Quranic points, over the many centuries that have passed on Persian literature, have left behind in some words works, each of which is reminiscent of a series of meanings and sometimes a part of history and civilization. These are the qualities that Khoja's poetry has been repeatedly subjected to interpretation and interpretation» [14, 238-239].

Indeed, each commentator has looked at Hafez's poetry from a different window and has interpreted the songs of the poet of Shiraz according to the taste and educational possibilities that existed at that time. Some of the ancient commentators have interpreted Hafez's poetry only from the perspective of Sufism and mysticism, and have made Hafez a pure mystic and Sufi. For example, the author of «Badr-e-Shuruh» Mevlana Hafez Badriddin Akbarabadi considers Hafez to be a complete follower of Sufism and has interpreted all the words of the poet's poetry as mystical. Sayfiddin Abulhasani Abdurrahman Khatmi Lahorei, like Badriddin Akbarabadi, also believes in Hafez's mysticism and has extensively expanded the mystical details of his commentary [14, 213].

Therefore, Khatmi Lahorei's work [12] is more popular today under the title «The Mystical Commentary on Hafez's Ghazals» and has been published several times in Iran under this title.

Afzal Allahabadi's commentary, on the other hand, is more lexicographical in nature [11, 60-62], and he mostly confines himself to explaining the Sufi features in Hafez's poetry [14, 213]. Ubaydullah Kheshaki Chishti mostly understood the meaning of Hafez's poetry in its connection with the Holy Quran and the hadiths of the Prophet, and he cited examples from verses and hadiths in the explanation of each verse [14, 215-216].

The Turkish commentators Sururi, Shami and Sudi, on the other hand, were more concerned with the interpretation of vocabulary, grammatical structure of verses and the explanation of stories and narrations, artistic art, and avoided the mystical interpretation and religious enlightenment of Hafez's poems, but where the words and expressions have a mystical aspect, they considered a mystical explanation necessary. This criterion of Sudi's work was perhaps due to the fact that Sudi's commentary was for the Turkic-speaking people. In this regard, he tried to first explain the meaning of the words and expressions, and secondly, in relation to that, to open up the meaning of the verse. We will discuss this explanation in the following chapters and sections of the treatise.

It should be noted that over time, the need for interpretation of Hafez's works has become increasingly important. Most of the twentieth-century researchers who have studied

Hafez have, while studying individual aspects of the poet's life and poetry, devoted themselves to the interpretation and explanation of some of his verses. In this group, we can mention the names of Shiblii No'mani, Muhammadalii Bomdod, Bino Muhsin, Nasrullo Purjavodi, Rahimi Zunnur, Bihishtii Shirazi, Alii Dashti, Murtaza Mutahhari, Mahmud Human, Kholik Mirzozoda, Abdulghani Mirzoev, Alakhan Afsahzod and others who have interpreted Hafez's verses in their research. Naturally, the scope of such works written to explain individual verses of Hafez is not extensive. Because one can also come across many works and verses interpreted in this way. But it is important that such annotated verses, together with research, will open a good window into the understanding and perception of the poems of Lisanul-Ghayb.

In connection with this, in the 10th century, commentaries on Hafez's poetry were written, which were completed by Bahauddin Khurramshahi [21], Husaynal Hirawi [22], Rahim Zunnur [9], Bihishti Shirazi [5], Abbasi Zaryabi Khoi [19], Partaw Alawi [1; 2], Muhammad Ansar [3], etc.

As can be seen, today, more than ever, readers need commentaries on Hafez's poetry. The purpose of a commentary on a literary work is to explain and facilitate the understanding of the author's message. Accordingly, the first condition of a commentary is to retell the author's message in a simple and understandable language. Moreover, the commentator must take into account the views of other commentators, which is evident in the commentaries on Hafez's poetry written in the last hundred years. However, even in such commentaries, one can observe a deviation from Hafez's teachings. For example, the Tajik scholar Muhammad Ansar, while commenting on the following verse, misunderstood the meaning of the word «head and brick» and distorted its meaning:

My head and the brick of the door of the tavern,

If the muddai does not understand the word, say: head and brick.

«In the fourth verse, it is said that whatever happens, I will never leave the tavern (my place is at the door of the tavern) and if the muddai (the accuser, the one who accuses someone, here the ascetic) does not understand this, tell him to hit his head on a brick, because this behavior «will not change» [3, 12]. In our opinion, the first mistake of the commentator is that he interpreted the following verses [and the entire ghazal in general] from the point of view of secular worldview, presenting a naive interpretation that is alien to Hafez's poetry and thought. The commentator should have explained the key concepts of the verse in the explanation of the following verse, which could then have expressed a worthy meaning. These key concepts in our opinion are «maykada» and «saro-bisht». «Maykada» - here, as mentioned in «Mira'atul-ushshaq»; it explains the world of power and is the place of prayer, where the intoxication of lovers is manifested» [4, 174]. Khatmi Lahuri also wrote in his explanation of this term: «Maykada is the place of love. It is believed that in that place the rule of self-restraint is removed, except for the sign of the wise, and in that place the victory and the end of all levels are achieved» [12, 201].

Based on the information and explanations about «Maykada» recorded in the above-mentioned sources, it can be said that Hafez meant by this term the place of love and

affection, which was the abode of the perfect and perfect. According to the Tajik literary critic Sh. Israfilniyo, this word is used 48 times in Hafez's ghazals [10, 168].

In the above couplet, the word brick is used twice. «Brick» in the first line of the couplet is the same as «clay that has been poured into a mold and dried and is used for buildings» [14, 82]. However, the «brick» that appears in the second line of the couplet is not related to this «brick» and has a completely different meaning. «Brick» in the second line is used «in the sense of a type of weapon in ancient wars, which consisted of a small spear» and this word also appears in the same sense in the poems of Firdawsi and Nizami [14, 82]. Therefore, the meaning of the second line of the verse of the verse is not: If the speaker does not understand the words, tell him to hit his head on a brick [17, 12], but rather: If the speaker does not understand the words, break his head in two with a spear. Hafez himself has interpreted this meaning elsewhere: «The blade is a weapon for those who do not understand the words». In short, in this verse, Hafez has masterfully used the art of metaphor, but Muhammad Ansar did not notice this subtlety of expression.

The noble, mysterious and full of secrets and symbols, the poetry of Khoja Hafez Shirazi has gained great popularity and value not only in the Persian-speaking countries, but has also gained the same or even greater status and prestige in neighboring countries. However, due to this secret, symbolism and its corners and edges, the knowledge of his poetry became difficult. Even during the poet's lifetime, such problems were apparent, which laid the initial foundations for the interpretation and understanding of Hafez's poetry. The reason for the appearance of the first commentaries on Hafez's poetry was the inability to understand the poet's purpose and intention. Such commentaries first appeared in oral form, as evidenced by notes, references and information in historical books. However, after a certain period of time after the poet's death, written commentaries appeared, which arose on the basis of such disputes and disagreements surrounding Hafez's poetry. In this sense, it is correct to assign the 16th century as the beginning of the emergence of comprehensive commentaries on Hafez's poems.

For more than four hundred years, numerous commentaries on Hafez's poems have appeared, which were completed in Khorasan, Transoxiana, Rome, and India. The process of commenting on Hafez's poems has become recognized as an organized school of rhetoric. Over more than four hundred years, more than twenty commentaries on Hafez's Divan have been written in Persian alone, which testifies to the steady development of the process of commenting on Hafez's Divan.

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