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Джунайдуллохи Хозик и Хофизи Ширази

Аннотация: В статье рассматривается восприятие Джунайдуллохи Хозика поэзии и поэтического искусства Хофизи Ширази. Под влиянием поэзии Хофизи Ширази Джунайдуллохи Хозик создал три газели и один мухаммас, что рассматривается в статье с нескольких точек зрения. Во-первых, использование размера, рифмы и радифа в поэзии двух поэтов; во-вторых, заимствование тем и, наконец, создание Хозиком мухаммаса на основе газели Хофизи. Интеллектуальные и художественные связи между поэзией этих двух мастеров слова еще не стали предметом исследования, поэтому представление примеров их аналогичных стихов и других аспектов исследования является новым подходом к изучению влияния поэзии Хофиза, а также позволяет по-новому взглянуть на истоки поэтического искусства и мысли Хозика.

Ключевые слова: Хофизи Ширази, Джунайдуллохи Хозик, газель, восприимчивость, прием, диван, размер, рифма, радиф, мухаммас

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Junaydulloḥi Ḥoziq and Ḥofiẓi Shirazi

Abstract: The article dwells on the receptiveness of Junaydulloḥi Ḥoziq to the poetry and poetic art of Ḥofiẓi Shirazi. Under the influence of Ḥofiẓi Shirazi's poetry, Junaydulloḥi Ḥoziq created three ghazals and one muḥammas, and this is examined in the article from several perspectives. First, the use of meter, rhyme, and radif in the poetry of the two poets; second, the borrowing of themes; and finally, Ḥoziq's composition of a muḥammas based on a ghazal by Ḥofiẓ. The intellectual and artistic connections between the poetry of these two wordsmiths have not yet been strung on the thread of research; therefore, presenting samples of their analogous verses and other aspects of investigation is novel in examining the influence of Ḥofiẓ's poetry and also provides a fresh perspective in recognizing the sources of poetic art and the thoughts of Ḥoziq.

Key words: Ḥofiẓi Shirazi, Junaydulloḥi Ḥoziq, ghazal, receptiveness, reception, divan, meter, rhyme, radif, muḥammas

INTRODUCTION

It is well-known that Junaydulloḥi Ḥoziq was one of the prominent poets of the late 18th and early 19th centuries and, with his remarkable and heart-captivating poems, left a significant mark on the history of Tajik literature. According to researchers, a valuable literary heritage has remained from him, such as the doston "Yusuf va Zulaykho", the treatises "Vaqe'ahoi islomī", "Taḥqīq-ul-qavoid", "Sharḥi qonuncha", and a divan of poetry [17: 306]. His divan includes ghazals, qasidas, muḥammasāt, mustazād, masnaviyyāt, qit'as, rubaiyat, and mufradot, but has been less studied by researchers and scholars. Regarding the divan of Junaydulloḥi Ḥoziq, literary critic Nosirjon Ma'sumī has expressed the following thought: "His poems have not been collected in the form of a divan. What has reached us from his literary works are several scattered ghazals and poems and the doston 'Yusuf va Zulaykho', which testifies to the high level of poetic art and the perfection of Ḥoziq's poetry" [9: 47].

Ḥoziq held a high position in poetry during his lifetime. The author of the tazkira "Majmu'at-ush-shu'aro" – Fazlī Namangonī, who was a contemporary and companion of Ḥoziq for some time, included some general praises about him in his book, such as "the nightingale of Herat", "the hakim of profound thought", "the hakim of meaning", and "the mouse-like digger of the understanding of speech":

Buvad Hozik az foziloni Hirot,
Yake bulbul az bo'stoni Hirot.
Mukholifmizoj astu devonavash
Valekin zi jomi sukhan jur'akash.
Buvad poyai qasri she'rash baland,
Iboroti o' hast diqqatpisand.
Zi guftor har jo tasalsul kunad,
Dusad sho'ri mashhar az o' gul kunad.
Chu khonad ba shoir zaboni ghazal,
Fitad dar miyon bahsu jahdu jadal.
Ba abyoti khud gar kushoyad dahon,
Manu Mushrifu zabti iqdi lison [10: 155].

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Chu Hozik sukhan-sanji nekusiyar,
Buvad nazmu nasrash chu durdi guhar [10: 230].

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Chi Hozik hakimi falotun-zamir,
Ba amrozi diqqat mudovapazir.
Chu chashmi haqiqattamsho kushud,
Ba in rang sayri maoni namud [10: 350].

Junaydulloḥi Ḥoziq had a sincere attitude towards the literary heritage of the past and its great representatives; in composing poetry, he followed Bedil, Zebunniso, Ḥofiẓ, Navoi, Vahshī, and others, and also composed muḥammas on their ghazals. Now, we intend to briefly review the embodiment of some of the artistic features of Ḥofiẓi Shirazi's poetry in the compositions of Junaydulloḥi Ḥoziq and the reflection of the intellectual connection between these two great poets. Although the artistic values of Ḥofiẓi Shirazi's poetry have been considered from all sides, each time it is approached with a fresh perspective, revealing unique innovations from his poetic art. As the distinguished Tajik literary critic Abdulmannon Nasriddin mentions: "Ḥofiẓ is the greatest and brightest representative of the poetic nature; he is distinguished by the quality that

he looks at the desires of the earthly with a skeptical eye, he has a rind-like encounter with reality. Ḥofiẓ can only be understood when he is examined in the context of his lifetime. The moment you enter the real world of Ḥofiẓ, you will not find a better companion than him. The poems of Ḥofiẓ are heard everywhere in the distant deserts with the sound of caravan bells; in gatherings, in solitude, they sing his poems with love and connection, and they enjoy the purity of his poetry and its soul-stirring meanings" [11: 467]. It is precisely these kinds of mystical allusions, beautiful themes, and profound meanings of Ḥofiẓ's poetry that prompted Junaydulloḥi Ḥoziq to compose poetry and muḥammas under his influence.

Upon considering "Kulliyot" by Ḥofiẓ and "Divan" by Ḥoziq, it became clear to us that Junaydulloḥi Ḥoziq, in emulation of Ḥofiẓ's ghazals, composed three ghazals and one muḥammas. The borrowing of meaning by Ḥoziq was also observed. For this reason, we examine the issue of Junaydulloḥi Ḥoziq's receptiveness to Ḥofiẓi Shirazi in the following points:

1. The influence of the meter, rhyme, and radif of Ḥofiẓ's poetry;
2. The direct influence of meaning;
3. Muḥammas.

1. The Influence of the Meter, Rhyme, and Radif of Ḥofiẓ's Poetry. The adoption of uniform meter, rhyme, and radif indicates Ḥoziq's special attention and particular fondness for Ḥofiẓ's poetry. Emphasizing this particular fondness leads to the connection that Ḥoziq has reviewed and adopted from one ghazal of Ḥofiẓ, and in terms of style of composition, meter, rhyme, and radif, similarities between the two ghazals are observed, which we find necessary to mention in full.

Ḥofiẓi Shirazi:

In khirqa, ki man doram, dar rahni sharob avlo
V-in daftari bema'nī gharsi mayi nob avlo.
Chun umr tabah kardam, chandon ki nigah kardam,
Dar kunji kharobate oftodai kharob avlo.
Chun maslehatandeshi dur ast zi darveshi,
Ham sina pur az otash, ham dida purob avlo.
Man holati zohidro bo khalq naxoham guft,
In qissa agar gūyam, bo changu rubob avlo.
To besarupo boshavad avzoi falak z-in dast,
Dar sar havasi soqi, dar dast sharob avlo.
Az hamchu tu dildore, dil barkanam, ore,
Chun tob kasham, bore z-on zulfi batob avlo,
Chun pir shudī, Ḥofiẓ, az maykada berun oy,
Rindivu havasnoki, dar ahdi shabob avlo [15: 564].

Junaydulloḥi Ḥoziq:

Rindemu dili moro bunyod kharob avlo
Hamkosai cashmi mo az girya purob avlo.
Afsona naxond voiz az Kavsaru az Tubo,
Dar soyai bed imrūz yak shisha sharob avlo.
Asrori muhabbatro bar lab natavon ovard,
Ma'shuqai ra'noroo bar chehra niqob avlo.
Parvardai sad dardem, xūkardai chandin dogh,
Moro jigar-i afgor az ghussa kabob avlo.
Dar madrasa dilgirem, ku maykada, ku mutrib,
Z-in qoidavu qonun bas changu rubob avlo.

Chun fayzi saharro nest juz yak nafase fursat,
May xūrdani to peshin dar gūshai khob avlo.
Afsanai Jomi jam Ḥoziq mashunav k-imrūz,
Dar zarfi safoline durri mayi nob avlo [12: 21].

During the comparison of the texts of both ghazals, it became clear that Ḥoziq benefited from the forms and meters of Ḥofiẓ's poetry and composed a heart-captivating ghazal. Both ghazals are composed of 7 bayts, and in Ḥoziq's ghazal, the repetition of the rhymes of Ḥofiẓ's ghazal, such as "sharob", "mayi nob", "kharob", "purob", and "rubob", is observed. It is noteworthy that the ghazals are similar not only in form but also in subject matter; they are composed on the theme of living life well, considering it a blessing, living freely, and being far from asceticism and seclusion, which we can observe from the first bayt of both ghazals. Also, in both ghazals, one encounters semantic elaborations that express exactly the same concept. For example, whereas in a misra of Ḥofiẓi Shirazi's ghazal "Dar kunji kharobate oftodai kharob avlo" appears, in Junaydulloḥi Ḥoziq's ghazal it appears as "Rindemu dili moro bunyod kharob avlo", or Ḥofiẓ has "Dar sar havasi soqi, dar dast sharob avlo"; Ḥoziq has "Dar soyai bed imrūz yak shisha sharob avlo"; Ḥofiẓ has "In qissa agar gūyam, bo changu rubob avlo", Ḥoziq has "Z-in qoidavu qonun bas changu rubob avlo", which testifies to the composition of Ḥoziq's ghazal under the influence of Ḥofiẓ's poem. This influence, as is clear from the cited misras, is seen in the uniformity of the rhyme. That is, the first rhyme has caused the similarity of the imagery. From this, the dependence of the outward aspect of the poem on the inward can be observed. Precisely the outward dimensions, in our example the rhyme, have caused the language, imagery, and meaning to come together and create harmony.

2. The Direct Influence of Meaning. Apart from the receptiveness to meter, rhyme, and radif, which was mentioned in the analysis of the above ghazal, in Ḥoziq's poems one can also encounter ghazals that were composed under the influence of Ḥofiẓ's poetry and have borrowings from poetic meanings and expressions. The main factor connecting the poetry and thoughts of Ḥofiẓi Shirazi with Junaydulloḥi Ḥoziq is considered to be the common language of these two wordsmiths in creating poetry. Precisely the pleasantness and sweetness of Ḥofiẓ's speech caused Ḥoziq to base his ghazal on its meaning and the delicacy of speech within it, and also to adopt names in following it. Now let us pay attention to a portion of such ghazals by the poets:

Ḥofiẓi Shirazi:

Kanori obu poi bedu tab'i she'ru yore khush,
Muoshire dilbare shirinu soqi gul'uzore khush.
Alo, ey davlati tole', ki qadri vaqt medoned,
Guvoro bodat in ishrat, ki dorī rūzgore khush.
Har on kasro, ki dar xotir zi ishqi dilbare borest,
Sipande, gū, bar otash neh, ki dorad koru bore khush... [15: 354].

Junaydulloḥi Ḥoziq:

Chi khush ast gūshai gulshane, labi obu shishai sogare,
Nayu changu shohidi dilkashe, dili jam'u kisai purzare.
Havasi visoli parivashe, zada dar nihodi man otashe,
Ki na chun man ast sitamkashe va na hamchu ū sitamgare.
Ba chi rū ravam ba dari chaman, ba havai sarvu gulu suman,
Ki chu lola in dili dogi man shuda xun zi dasti sumanbare... [5: 99].

It is apparently clear that Ḥoziq composed his ghazal under the influence of Ḥofiẓ's ghazal. If in the matla of Ḥofiẓ's ghazal beautiful imagery such as "being by the water and in the shade of a willow and having a pleasant disposition for poetry and a companion" is mentioned, in Ḥoziq's ghazal exactly this theme is repeated, but in a different language and expression. For example, the expression "shohidi dilkash" here means "companion, beloved". Or Ḥoziq's saying "dili jam'u kisai purzar" alludes to the same "tab'i she'ru yore khush" of Ḥofiẓ. The difference is only seen in the outward means of the poem such as meter, rhyme, radif, and the number of bayts. Ḥofiẓ's ghazal is composed of 7 bayts, while Ḥoziq's is composed in 5 bayts. Despite the difference in meter and rhymes, both ghazals have a good musical aspect, are considered melodious ghazals, and if sung by a singer with a special melody, a beautiful and meaningful song will result.

We also observe the same mentioned themes in the following verses:

Ḥofiẓi Shirazi:

Biyor bodavu bozam rahon zi maxmurī,
Ki ham ba boda tavon kard daf'i ranjurī [15: 543].

Junaydulloḥi Ḥoziq:

Biyor may, ki dil az ghussa pechutob girift,
Giriftagī natavonad ba juz sharob girift [12: 7].

The manner of expression and thematic similarities themselves testify that Junaydulloḥi Ḥoziq, with attention to Ḥofiẓ's manner of speech and referring to the proposed themes, composed his ghazal. In the first bayt of both ghazals, several structural and semantic similarities are felt. For example, Ḥofiẓ commands, "Wine has the power to repel pain and sorrow, so bring wine, so that we may be freed from this pain". Junaydulloḥi Ḥoziq has also expressed the essence of the same meaning embodied in the first bayt of Ḥofiẓi Shirazi in his own manner and used the word "may" instead of "boda". Therefore, it can be said with complete confidence that both bayts have very close semantic similarities and clearly show Ḥoziq's receptiveness to Ḥofiẓ.

3. Muḥammas on a Ghazal by Ḥofiẓ. One of the famous ghazals of Ḥofiẓi Shirazi is "Agar on turki shirozi ba dast orad dili moro, / Ba xoli hinduyash baxsham Samarqandu Buxororo", to which many responses and muḥammas have been composed. Junaydulloḥi Ḥoziq, in the muḥammas he composed on this ghazal of Ḥofiẓ, has depicted the tumultuous state of the era, human failure and misfortune, and the social inequality of his time:

Ba gardun merasonad dudi ohām mavji daryoro,
Kunad sūroh ohi man sahargah sangi xororo,
Munavvar mekunad az lutfi omash kūhu sahroro,
"Agar on turki shirozi ba dast orad dili moro.
Ba xoli hinduyash baxsham Samarqandu Buxororo" [7: 49].

During the comparison of the text of Ḥofiẓ's ghazal "Agar on turki shirozi" and the verses used by Ḥoziq, it became clear that the mentioned ghazal consists of 9 bayts, and Junaydulloḥi Ḥoziq composed a muḥammas on 5 of its bayts, but the subject of Ḥoziq's muḥammas does not correspond with Ḥofiẓ's ghazal. If the subject of Ḥofiẓ's ghazal is love, Ḥoziq in this muḥammas has satirized flattery, which was loved by the emirs of his time, and panegyric poets who always spent their lives in court with sycophancy and hypocrisy in pleasure and sweetness, and considered a humble life better than flattery:

Ghubori roh shav, to sarvaraftoron xirom orand,
Buvad to gūshai cashmi turo az xok bardorand,
Xushomadgūyro dar in zamona dūst medorand,
“Nasihath gūsh kun jono, ki az jon dūsttar dorand
Javononi saodatmand pandi piri donoro” [7: 49].

The maqta of Ḥofiẓ’s ghazal, like the maqta of his other ghazals, consists of boastfulness; he compares his ghazal singing to shooting an arrow and says, come and recite a sweet ghazal, for the sky sends the knot of the Pleiades as a gift in praise and creation of you. Ḥoziq, with his own complimentary misras, has comprehensively completed the bayt of the maqta of Ḥofiẓ’s ghazal and shown his affection for him:

Maqomu manzilat bodo bihishti jovidon, Ḥofiẓ!
Hazoron rahmati Haq bod bar on xonadon Ḥofiẓ!
Duogūyi gharibat bod Ḥoziq dar jahon, Ḥofiẓ!
“Ghazal guftiyu dur suftī, biyovu khush bixon, Ḥofiẓ,
Ki bar nazmi tu afshonad falak iqdi Surayyoro” [7: 50].

Alongside this, it is necessary to note that this band of Ḥoziq’s muẖammas has also been attributed to Jomī [4: 55), where instead of the takhallus “Ḥoziq”, “Jomī” appears. However, during the review and search for the mentioned muẖammas in “Selected Works” (in 5 volumes, compilers B. Sirus and A. Afsaẖov. – Dushanbe: 1964) and “Works” (in 8 volumes, compilers A. Afsaẖzod, K. Aynī, A. Zuhuriddinov, Z. Aẖrorī, M. Mamedova – Dushanbe: 1988) of Jomī, this muẖammas was not found. Therefore, it can be said that this band of the muẖammas is by Ḥoziq.

CONCLUSION

From the conducted analyses, it is possible to conclude that Junaydulloẖi Ḥoziq adopted from the method and manner of expression of Ḥofiẓi Shirazi and derived beneficial shares from the thoughts and ideas of this distinguished wordsmith. The selection of uniform rhymes and radifs, as well as the direct influence of meaning from Ḥofiẓ’s ghazals, proves that Junaydulloẖi Ḥoziq benefited from the immortal poems of the poet. Besides this, in the muẖammas he composed on Ḥofiẓ’s ghazal, the mood, the language of imagery, the method of expression of Ḥofiẓ’s poetry have been preserved, and it reveals his sincerity and will.

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