

Alisher Navoi And Abdurahman Jamiy: Tatabu To The Ghazals Of Khofiz Sherazi

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Abstract

To Determine The Criteria For The Attitude Of Jami And Navoi Towards Khafiz's Ghazals A Review Of The Tatabu Written By These Two Contemporary Poets On One Of Khafiz's Ghazals May Give The Expected Result. It Should Also Be Noted That During This Period It Was Customary For Various Poets To Write Nazir Or Tatabba In A Ghazal. According To The Writings Of Radoyf Ul-Ash'ar (A Collection Of Tatabu Written By Various Poets On The Famous Ghazal), Compiled By The Poet Fakhri Gerati, Who Translated The "Majolis Un-Nafois" Into Persian, The Most Frequently Used Collection Of Ghazals In The Literary Environment Of Herat Belongs To Hafiz Shirazi. It Can Also Be Concluded That The Bulk Of The Written Tatabu Belongs To The Representatives Of The Literary Environment Of Hirat, Headed By Jami And Navoi, That Writing The Answer To The Ghazal Was A Kind Of Creative Competition, A Kind Of Exchange Of Experience In A Positive Sense.

Keywords: Foni, Jami, Khofiz Sherozi, Ghazal, Tatabu, Tavr, Oriental Literature.

Introduction

There Are People In Life Whose Names Should Be Written In Capital Letters At All Ages And Among All Peoples. The Persian Poet Shamsiddin Muhammad Khofiz Shirazi (1315-1390), The Father Of Lyric Poetry In The Near And Middle East, Was Nicknamed "Khofiz" For Memorizing The Quran And Reciting It In 14 Different Ways From An Early Age, Later Nicknamed "Lison Ul- Gayb ", Which Means" The Language Of The Invisible". Ghazal Constitute The Bulk Of Khofiz Shirazi's Literary Heritage, They Are Subtle And Musical, Deep In Content. Alisher Navoi In His Book "Nasoim Ul-Mukhabbat" Commented On This Question: "It Says From The Chain Of Masters That There Is No Devonian Better Than Khofiz Devon If A Person Is A Sufi. It Is Well Known To The Whole World That Khazrat Mir Qasim, Who's Divan Was Considered As The Persian Qur'an Long Ago, Is Famous For The Meaning Of The Verses Of The Qur'an And Is Famous For Its Secrets And Nuances. Abdurahman Jami Wrote About Khofiz Sherozi In The 7th Volume Of His Work "Bakhoriston" He Writes:

It Is Clear That The Poets Saifi Sarayi, Khofiz Khorezmi, Lutfi, Otoi, Sakkoki, Who Lived And Worked Before Navoi, Enjoyed The Works Of Khofiz, And This Skill Of The Pen Was A School For Them. Professor Sh.Shomukhamedov On The Skill Of Khofiz: "Hafiz Is Able To Beautifully And Briefly Convey The Deep Philosophical Ideas Expressed By Khayyam In Four Verses In One Byte Of Two Verses."

آسایش دو گیتی تفسیر این دو حرف است

با دوستان مروت با دشمنان مدارا (دیوان حافظ؛ غزل شماره 5)

(The Peace Of Two Worlds Lies In The Interpretation Of Two Words:

Show Kindness To Friends, Compromise With Enemies)

Materials And Mehods

The Connection Between Persian-Tajik And Uzbek Literature Is So Strong That They Are So Absorbed In Each Other That The Uzbeks Loved To Read The Works Of Rudaki, Khayyam, Saadi, Khofiz, Khusrav, Dekhlavi, Jami And Bedil. Studies On The Literary Relations Of Persian And Turkish Literature Have Been Conducted In The Literary Environment Of Hirat. Especially In Uzbek Literature, Research In This Area Makes A Significant Contribution. In Particular, On The Subject Of Comparative Analysis Of The Ghazals Of Khofiz Sherozi By Abdurahman Jami (1414–1492) And Alisher Navoi-Foni Written Tatabu`S , Iranian Scholars Rukniddin Humoyunfarrukh, Khoshim Razi, Russian Orientalists E.E Bertels, Tajikistan A.Birinsk, I.Brainsk , A.Afsakhzod, A.Sattorzoda, R.Khodizoda, Uzbek Scientists A.Fitrat, A.Kayumov, M.Azimov, A.Shomukhamedov And N.Kamilov Have Done Some Work In This Direction. There Are Four Main Issues In This Study - The Reasons And Factors That Led Jami And Navoi To Take An Interest In The Poetry Of Khafiz Sherozi; The Issue Of "Khafiz Style" In Tababs; The Issue Of Following Khofiz In Terms Of Meter, Rhyme, Radif, And Theme In The Jami And Navoi Tatabu`S; The Success Criteria In The Tabs Were Studied. It Has Been Found That 237 Ghazals Were Created In Foni's Divan In Response To Khoja Khafiz. It Is Not Yet Known How Many Ghazals Jami Wrote In A Poetic Spirit. It Is Noteworthy That Some Of Ghazi Khofiz's Ghazals Were Followed By Two Or Three Ghazals. Navoi Composed Some Of Khofiz's Ghazals In Both Persian And Uzbek.

Results

Alisher Navoi's Persian Poetry In Art Is Not Inferior To Turkish Poetry. More Information On His Persian Poetry Can Be Found In "Mukhokamat Ul-Lughatayn". Speaking About The Poems He Wrote In Persian In This Work, Khozrat Navoi Pays Special Attention To The Genre Aspects Of These Poems, Commenting On The Features Of Their Creation. In Particular, When Creating Certain Poems, Special Attention Is Paid To Which Persian Writers Were Inspired By The Works, Which Verses Were Written In Relation To Which, And Even To The Number Of Certain Genres. Like All Devons In The Classical Literature Of The East, The Ghazal Genre Is Central To "Devoni Foni". Ghazals In Devon Are Created In The Style Of Muhtara, Tatabbu And Tavr. Mukhtara Is An Arabic Word Meaning "Invented". This Refers To The Poems Of Navoi-Foni, Which He Created Independently, Without The Influence Of Other Poets. In Devon, They Are Also Listed Under The Heading Of Autonomy And Invention. To Determine The Criteria For The Attitude Of Jami And Navoi Towards Khofiz's Ghazals, A Review Of The Tatabbu Written By These Two Modern Poets On One Of Khofiz's Ghazals May Give The Expected Result. It Should Also Be Noted That During This Period It Became A Tradition To Write Nazir Or Tatabbu In Ghazals By Various Poets. According To "Radoif Ul-Ash'ar" (A Collection Of Tatabbu Written By Various Poets About The Famous Ghazals), Compiled By The Poet Fakhri Gerati, Who Translated The "Majolis Un-Nafois" Into Persian, It Is The Most Frequently Used Collection Of Ghazals In The Literary Environment Of Herat Belonged To Khofiz Shirazi. It Can Also Be Concluded That The Bulk Of The Written Tatabbu Belongs To The Representatives Of The Literary Environment Of Hirat, Headed By Jami And Navoi.

Discussion

In Studies On The History Of Persian Literature, Literary Genres And The Theory Of Poetic Style, Such Views Prevail As The Assessment Of The Literature Of The Timurid Period As A Period Of Imitation And Epigonism. In Particular, The Iranian Literary Critic Of The Early Twentieth Century Malik-Ush-Shuaro Bakhor Referring To An Unknown Source In His Work "Sabkshenosi", Criticizes The Breathlessness Of The Period In Jami's Work, The Lack Of A Clear Indication Of The Poet's Social Position And The Fact That His Works Are Mostly Imitations. And Was Repeated In A Different Form And In The Same Sense By Other Iranian Scholars, Including Zainulobidin Mutaman, Doi Javod, Aliasgar Hikmat, Without Confirmation. As A Result, In The Studies Carried Out By Some European Orientalists, The Preference Was Given To The Interpretation Of The Literature Of The Timurid Period As A Literary Period In Which Imitation Prevailed, Traditions And Elements Of Innovation Were Weak. However, As The Tajik Literary Critic Professor Abdunabi Sattorzoda Justly Noted: "According To The Literary Views And Criteria Of The 15th Century, The Ability To Respond To The Works Of Famous Poets Was Considered "Perfect Poetry". Poets Who Were Able To Successfully Respond To Famous Poems Of The Past Were Among The Celebrities. "

This Meaning Is Evidenced Not Only By Jami's Works In Response To The Works Of Poets And Writers Of The Past, But Also By His References And Conclusions About Literary Processes, Such Generalizations (Especially In The Seventh Volume Of "Bakhoriston"). The Answer Must Be Artistic, Higher Than The Work; At Least Equal To Him ... Jami Tried To Fully Meet These Requirements In His Answers "(A. Sattorov. Afkori Literary And Esthetics Abdurahmoni Jomi. - Dushanbe: Irfon, 1975. - B. 83-84). One Of The Main Reasons For Such An Attitude Towards The Literature Of The Timurid Period, Including The Work Of The Most Advanced Representatives Of This Period - Abdurahmon Jami And Alisher Navoi - Was A Lack Of Understanding Of The Essence Of Literary Phenomena Such As Tatabbu, Tavr, Nazir.

For Example, Tatabbu (Ar. - To Follow In The Footsteps Of Something; Observation) Means Creating A Work Inspired By Another Poet's Poem, While Preserving Its Weight, Rhyme And Rhyme. This Refers To The Creation Of A Poetic Work By Following The Style And Content Of Another Poet's Poem. Unlike Tatabbu, Tatabbu Does Not Use Weight, Rhyme, Or Radif As Criteria, But Requires The Use Of Re-Interpreted Symbols And Artistic Imagery In A Style Used By Another Poet. This Is A Unique Creative Influence And Literary Competition Aimed At Achieving The Originality Of The Content And Revealing Its New Nuances Based On The Style In The Poetry Of Predecessors Or Contemporaries.

Sometimes You Can See That The Poet Is Creatively Influenced By Two Composers In One Ghazal, That Is, One Ghazal Is Created On The Basis Of Tatabba And Tavr. In Devoni Foni, Such Ghazals Are Entitled As Follows: Tatabbui Mir Dar Tavri Khoja (Reply To Amir Khusraw Dehlavi In The Style Of Khoja Khofiz Sherozi), Tatabbui Sheikh Dar Tavri Makhдум (Reply To Sheikh Saadi In The Style Of Abdurakhman Jami) And Others. For Example, In The Following Ghazal, It Is Applied To Jami In The Manner Of Khofiz:

Биё, Ки Пири Муғон Дар Сабӯ Шароб Андохт,

*Хаёи Муғбача Дилҳо Дар Изтироб Андохт.*¹ (Devoni Fonii, Ghazal 148)

(Meaning: Let The Old Man Pour Wine In The Morning, The Air Of The Mugba Made Hearts Tremble).

Jami's Ghazal Was Originally Written In The Form Of A Nazira For Khofiz's Ghazal, Beginning With The Following Verse:

Биё, Ки Шоҳиди Бӯстон Зи Рух Ниқоб Андохт,

Насим Дар Сари Зулфи Бунафша Тоб Андохт. (Fatikhat Ush-Shabab, Ghazal 257)

(Meaning: Let The Gardener Put On A Mask, Nasim Nodded In Agreement)

Khofiz's Ghazal Begins With The Following Theme And Shares Foni-Navoi's Ghazal With Meter And Radif, System Of Images And General Spirit:

Хаме, Ки Абрӯи Шӯхи Ту Дар Камон Андохт,

Ба Қасди Жони Мани Зори Нотавон Андохт (Khofiz Sherozi. Devon, P. 46)

(Meaning: The One Who Put His Funny Face In The Bow, He Avenged My Weak Soul).

Conclusion

It Can Be Seen That The Phenomena Of Tatabbu And Tavr`S Are Positive Phenomena That Are Constantly Observed In Literature, And Are One Of The Main Features Of A Developed Environment Of Artistic And Esthetic Thinking. Failure To Fully Explore This Issue Leads To Negative Consequences, Such As The Emergence Of Erroneous Conclusions About The Problem Of Traditionalism And Innovation.

Khofiz Shirazi's Influence On The Poetry Of Jami And Fani Allows A Certain Imagination To Be Formed By Examining One Of The Gazelles Used By Jami And Fani To Determine The Extent To Which These Two Great Followers Enjoyed The Work Of Rindi Sheroz. Such Common Ghazals Are Found In Large Numbers On The Sofas Of Jami And Foni. For This Reason, A Textual-Comparative Analysis On The Study Of The Problem Of Tradition And Innovation On The Basis Of Tatabbu And Tavr Gives The Expected Result.

It Should Be Noted That The Topic Of Khofiz And Fani Is Very Broad, And This Is A Great Work That Requires Deep Historical And Literary Research, Because Navoi In His Work "Mukhakamat Ul-Lughatayn" Said: "I Arranged That There Are More Than Six Thousand Verses, Many Of Which Were Applied To His Poems". A Natural Question Arises Why Alisher Navoi Imposed A Tatabu On Khofiz's Ghazals And Followed Him More. In Response To This, The Well-Known Ghazal Of Hafiz "If A Turk Is A Turk Sherozi"

Ғазал Ғуфтан Мусаллам Шуд Ба Ҳофез Шояд, Эй Фониӣ,

Намои Чошни Дарюза 3-Он Назми Жаҳоноро

(Everyone Admired Hafiz's Poems "O Foni" And You Could Ask For A Little From The Poem That Has Graced This World).

Conflict Of Interests And Contribution Of Authors

The Authors Declare The Absence Of Obvious And Potential Conflicts Of Interest Related To The Publication Of This Article And Report On The Contribution Of Each Author.

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