

The Influence of Sa`di's Bustan on the persian masnavis of the 14th and the first half of 15th centuries

Tojiboev Sharifjon Gaibulloevich

Doctorate of Philological Sciences, Associate Professor of the Department of Tajik Classic Literature under Khujand State University named after academician B.Gafurov (Tajikistan Republic, Khujand)

tsharif@mail.ru

Abstract

This article is devoted to the study of the degree and aspects of the influence of Saadi's Bustan on the masnevis of the fourteenth and the beginning of the fifteenth centuries.

The author of the article, based on the scientific and literary sources and the analysis of numerous examples, proves that Saadi's Bustan had a beneficial effect on the process of creating works in the genre of Mesnevi in the 14 and early 15 centuries. It should be noted that during this period it is difficult to find a writer who did not show interest in this work and did not use interesting structural and ideological features of this work. Based on the consideration and analysis of several mesnevis in 14 and early 15 centuries, such as "Dasturnoma" and "Adabnoma" Nizory Kahistoni, "Hidoyatnoma" Nasiri Bukhiroi, "Sukhbatnoma" Imod Kirmoni, "Dah bob" and Kotibi Nishopuri, the author comes to the conclusion that the influence of the Sheikh Saadi's Bustan can be traced in terms of size, structure, and ideological content of the mesnevis of the period under consideration.

Key words: Bustan, Saadi, mesnevi, 14th and 15th centuries, Persian-Tajik literature, size, meaning and content, idea

Introduction

Bustan by Sa`di Shirazi is considered to be the most important moral and educational masterpiece in the history of the world literature. It was written in such versified genres as a poetic pattern of masnavi and the metre of musamman mutaqarib mahfuz (maqsur) faulun / faulun/ faal (faul) and other meters. Indeed, the relevant metre is a specific epic work aimed at a reflection of a number of epic elements including: expression of emotional psychic spirit, manifestation of the power and might of athletes, depiction of the scenes of battle, presentation of battle-fields and hero fighting in that space, immeasurable intensification of the war plight. However, Sa`di resorted to the above-mentioned elements in his lectures and admonitions, masterfully, he displayed initiative in masnavi-writing whose metre became one of the authoritative and moral ones from then on. After Sa`di many commentators applied this metre in multivolume moral and educational literary works.

Bustan was influenced by different ways and means of thinking and mastership of Persian poets. One can say that, since the time of Sa`di, many commentators managed to do it directly or indirectly. In particular, the versified ethical books written in Persian-Tajik referring to the 14th and the first half of the 15th centuries developed in the light of Bustan's metre and the effective and profound dialect was famous for his gift of oratory.

The first poet-writer who made an endeavor to study Bustan was Hakim Sa`duddin ibn Shamsuddin ibn Muhammad. Later on, he was mentioned in the historical and literary books written by Nizorii Kuhistoni (Kahistoni, Kuhistoni) or Hakim Nizori (1247/48; 1320/21). According to the works of some scholars and a group of writers, such as Herman Etie, Altof Husain Holdi, A. Krimsky he was Shaikh Sa`di's contemporary and companion (2, 6).

In general, Nizori showed respect for Sa`di's works and views he mentioned Sa`di's lectures dealing with all the poems treating them with suavity. First, he was influenced by Sa`di's ideas and poems and about which he spoke and wrote observing eloquence based on the poet's tenet.

Kuhistoni wrote a masnavi in the end of his life which is called "Dastur-Name", i.e. 710/1310. At the end of his life, Nizori himself described the history of creation of the relevant masnavi:

ذی هجرت گذشته ده و هفتصد
سر سال نو بستم این رسد.
(9, 391a).

Although, the title of this literary work was "Dastur-Name" written with the metre of "Iskandar-Name" in the copies of the mentioned masnavi, the reader was well aware that this

work was mostly swayed over by the style of Bustan. Surely, "Iskandar-Name" by Nizomi and Bustan by Sa`di were written in the same metre, owing to Nizori`s acquaintance with Sa`di, he managed to gain the most favorable foundation targeted at the expression of morality exposed as doctrine.

As it was stated at the end of Nizori`s "Dastur-Name" the poem was considered to be as a valuable guide beset with moral and discourse culture. Nizori witnessed moral and ethical crises widely spread; he was sure that perfidy of statesmen and rulers of that time would come to an end:

نیامد کسی را در این روزگار
به جز مکر و تزویر و حلیت به کار
بلی, گرچ شد آدمیت نهان
نه کم شد, به کلّ آدمی از جهان
بباید سپردن بهر دور و اهد
ترق ادب را به تقدیر جهد
ادب را یکی شو عبه دان از درخت
کز و برنخورد است جز نیک بخت

(9, 332)

The poem consists of 576 couplets, this literary work was an invaluable one among his contemporaries and survived up to nowadays (Samarkand 1382, 231).

Indeed, an ideological foundation of the literary work was created based on the wisdom of the poet`s life. Nizori`s aim was to write and refine the educational and moral tenet in his own work. Most of the issues dealing with morality and ethics of the literary work originate from the literary and literal wisdom of the poet himself. He is against the idea of such kinds of thinking, as dissembling and gossiping, and he characterizes them as "the intoxicated world where even the conversations about culture are a starry-eyed euphony, but still this imperfect world enjoys education and religion as well"(13, 233). While expressing free thinking and truthfulness of Nizori one can observe the reflection of his own image, namely care for souls and wisdom.

Concerning the stylistics of "Dastur-Name" and its literary significance the Czech scholar in oriental studies, Yan Ripka, wrote: this book is a kind of an attorney guiding "an assembly of counsels" for elaboration of postulates accepted by all ordinary people. The language of the book in question has neither inaccuracies nor drawback in its literal sense"(11, 247; 12, 404).

A great number of researchers have made certain interesting notes concerning ideological and semantic relations between "Dastur-Name" and Bustan. For instance, A. Krimsky believes that "Dastur-Name" was written in a versified version imitating Sa`di`s Bustan."

However, a scholar in oriental studies, Ye. Bertels, who translated the original version of "Dastur-Name" into Russian and prepared it for publishing, defines the community of these two literary works in the terms of theoretical and practical life (4, 46).

In "Dastur-Name" Nizori's imitation and adherence to Bustan was not very clear, but the poet was influenced by the stereotype of "Sa`di-Name". Another masnavi referred to as "Adab-Name" (695/1295-96) belonged to Hakim Nizori and was written in the same metre of mutaqorib and which is based on Bustan. The latter is composed of 12 chapters and discusses the ethics aimed at judicial and palatial circles. While naming the titles of the chapters and expressing his ethical ideas, Nizori followed Bustan. For instance, the first part of this work is a synthesis of "Salaaminoma" being the starting point proceeded from the perspective of the subject.

Nizori adduced:

دو شش باب کردم بر این باغ باز
به جوینده بر ره نکردم دراز.
ز هر در دراید به باغ سخن
برد میوه‌ای نو ذی شاخ کهن.
درختان - اوش از تجربیت باردار
همه میوه دانش آورده بار.
خونوک, آن که در سایه این درخت
برد ذی - آفتاب مهالات رخت^(9,330^a).

Sa`di asserted in introduction to Bustan:

جو این کاخ دولت بپرداختم
بروده در از تربیت ساختم. (15, 12)

The influence of Bustan can be very easily noticed in the tastes and moods of Nosiri Bukharai who lived in the 14th century. Proceeding from Bustan by Sa`di, Nosiri Bukharai wrote his "Hidoyat-Name". The first point that is quickly encountered is the unity of the metres of these two literary works. "Hidoyat-Name" by Nosiri corresponds to the metre of Bustan as we have mentioned above.

"Hidoyat-Name" is a philosophical and ethical masnavi consisting of introduction, conclusion, four articles (chapters) and 579 couplets. Nosiri Bukharai in the epistles of "Hidoyat-Name" spoke about ethical teachings in regard to imagination and theology, concepts of wisdom and discipline as in Bustan.

"Suhbat-Name" is considered to be another masnavi based on Bustan. This literary work is the first masnavi done by Imod Faqeh and it includes 1054 couplets, on the whole The former was completely edited in 1350/51. The main topic of "Suhbat-Name" is explaining ethics and morality values. One of the main practices of this poet-writer was to classify such elements as

lectures and admonitions, upbringing and tuition likening them to Bustan by Sheykh Sa`di. Certainly, "Suhbat-Name" is a moral and educational literary work. Imod Faqeh`s readers are new Sufis and freshmen in most cases. The fact is that this educational and mystic masnavi is mentioned as "Tarbiyat-Name" by a group of scholars and researchers.

“Suhbat-Name”, like Bustan, consists of ten chapters, Imodi Kirmoni called each chapter a "maqolat", which has been summarized as follows:

1. In the sense of justice and order of commentators and men-of-letters of the world; 2. "In the sense of Sufi"; 3. "In the sense of pupils"; 4. "In the sense of universal world"; 5. "In the sense of tsars (i.e. rulers of court); 6. "In the sense of immigrants"; 7. "In the sense of bravery"; 8. "In the sense of lovers"; 9. "In the sense of good men"; 10. "In the sense of singers".

The process of Imdod`s interpretation of ten articles of "Suhbat-Name" is a very simple one. In the beginning of story, first, he presented theoretical discussion in reference to the interpretation of one of the senses, that of Sufis, then, he adduced a similar short story as a means of reinforcement of thought. Finally, he summarized his point of view by means of lectures and admonitions. The essence and content of the relevant literary work are interpreted by this method, in the end of each chapter and article the poet`s pseudonym is mentioned. It is worth stating that in Bustan Sa`di mentions his pseudonym 28 times: in introductory sections, in the end of some chapters of short stories, the latter contains couplets, and one story where his pseudonym is mentioned 15 times. It is common knowledge that Sukhansaori Kirmoni in the end of the couplets and the story in question taken into consideration Sa`di`s word. However, contrary to Sa`di`s statement, Imod dwells on his pseudonym in “Suhbat-Name” in final parts of each chapter and article, on the whole.

To mention pseudonym in the end of chapters and articles of masnavi is, to some extent, out of the principle of this genre. In our opinion, the up-springing of this phenomenon is traced back to the grounds of discovery and invention worked out by those poets who lived in the 14th and 15th centuries. In most cases it appears in a prosaic form of masnavi. Repetitions of the pseudonym were also found in the chapters and articles of other masnavis, including “Si Name” by Amir Hussein Hiravi, “Dah Bob” by Kotibi Turshezi and other works.

In order to prove his word, Imod Faqeh narrates one tale proceeding each article; the device being contrary to the means and method of Bustan except the sixth article (“In the Sense of Immigrants”) and the eighth one (“In the Sense of Good Men”) these ones include two tales. Addition of tales in the sixth and ninth chapters is an apex of their theoretical and practical wisdom and reveals Imod Faqeh`s good manners and character expressed in the ideas of Sufism.

Moreover, his scientific brightness and powerful thinking show his being knowledgeable for the main points of mystical sense; it is preconditioned with an influence of other themes; particular attention being paid to pursued objectives.

However, Imod Kirmoni's work had great tendencies towards artificial sequences and improving oral ornamentations in meaningful cloth; apparently, the songs of this masnavi are considered to be one of the general tendencies in regard to masnavi as a genre, but we have noticed a few shades of that deviation, in the use of rhetoric of speech and adduction of one ghazel in the tenth article entitled "In the Sense of Singers" as well. However, these factors do not show that his poems are on the same line with artificial ones; dealing with refined kindness as for resorting to a considerably large number of rhetoric which is a testimony to his mastership of reciting poems, moral fortification and verbal logic of his speech have not lost their importance up to now.

It seems that most of the short stories of "Shuhbat-Name" possess authentic and real aspects, as the usage of the phrase "I heard" in the headline of all short stories testifies it. The chapters of his short stories begin with the following titles: Sultan Mahmud Ghaznavi (Chapter 1), Jesus (Chapter 2), Well-Mannered Youngling (Chapter 3), The Owner of "Dastfitoda-Name" (Chapter 7), and spiritless Lover (Chapter 8). If the relevant word is on a solid basis, then one can say that Imod wrote a part of stories and heard about fairy-tales or past events and the reality of his time in verses.

However, it is unlikely that the phrase "I heard" in ephemeral "Suhbat-Name" was a mystery from the style of Bustan. A commentator, named Sheroz, placed the relevant word twenty-four times at the beginning of Bustan's short stories. In reference to it, Muhammadrizo Sarfi and Doriyush Kozim who made a great deal of endeavors to prepare and publish Imdodi Faqeh's masnavis were right. In conformity with these scholars' opinion one can assert that Kirmon followed Bustan imitating the versification and compositional structure of "Suhbat-Name", he made an attempt to adduce an article out of "Suhbat-Name" for each chapter (6,45). Adducing the results of the analysis dealing with "Suhbat-Name" one can consider that the sway of Sa'di's literary works over Imdod's thoughts and ideas is undoubtedly clear.

Another commentator who lived in the end of the 14th and the first half of the 15th century was Kotibi Turshezi. He monitored to Bustan in regard to masnavi style and in the introduction to his work Kotibi followed the contents and concepts of "Sa'di-Name" without any deviations in his own masnavi called "Dah Bob". This masnavi is consisted of 1170 couplets and some sequences of the literary work occur more or less. As the poet states in the chapter under the title

“On the Course of Book Composition”, this masnavi was written on his friends` advice and support.

This masnavi consists of an introduction and ten chapters each of which was assigned to a certain theme. Since this literary work is written in ten chapters, the author of the work presents a summary of their contents in the introduction; the title was becoming known more and more. Kotibi Nishopuri sustained an impact concerned with typical features of Bustan in reference to masnavi, the latter`s style and even enumeration and interpretation of chapters demonstrate his spontaneous adherence to Sa`di`s manner of presentation as to the stylistics of the genre:

مشمتمل این فصل بر ده باب شد
نام نیک این نسخه را «ده باب» شد.
باب اول در طریق اشقی
باب تست, ای کاتب, آچون اشقی.
باب سانی بحر سوهیت داشتن
باید این را نقل سوهیت داشتن.
باب ثالث ترک اجب و گمرهی
جب را بگزار, اگر نه گمرهی.
باب رابع شامل عزت بود,
رو به عزت باش, تا عزت بود.
باب خامس در نکوی با هم,
هم تو را به, بگر نکوی با هم.
باب سادس در گذشتن از بدی
باید, عاری, درگزشتن از بدی.
باب سابع آمداست در قانی
باش همچون قانعان, ار کانی.
باب ثامن هست چون باغ بهشت,
باب تاسیع از همه بودن جدا,
روی آوردن ذی جمله با خود,
باب اشر ترک خود کردن به کل,
راست چون جزوی, که پیوندد به کل...

(8, 98)

As is noticed from these couplets, Kotibi alongside with the chapters of Bustan, referred to his masnavi. Some of the topics of the chapters of "Sa`di-Name", like love, satisfaction, and consent are present in "Dah Bob", where Nishopuri-commentator does not pay attention to the metre of Bustan in his masnavi. Therefore, relying on the metre of ramal of the preserved musaddas or maqsur in "Dah Bob", Kotibi made an endeavor to study and get the essence and content of the former comprehensively. Another new initiative or nature depiction that was displayed by the author of "Dah Bob" is a broad spectrum of references to tajniz arts of speech. Kotibi adduced various forms of genres in rhyme and line of each hemistich that is one of the peculiarities of his literary work; in this regard, the relevant masnavi entitled “Tajnisot” is perceived. It is worth

underscoring that in the course of the consideration of dealing with the genre in question Kotibi managed to ground it up to the mark.

It is important to bear in mind that in the 14th – 15th centuries artificial poetry or poetics developed in our literature on a large scale, this deviation influenced the masnavis written during that period. The artificial masnavi was referred to by the commentator distinguished with mastership is included into the introduction with explication of oral verbal arts; aruz metre figures here alongside other microthemes. This type of masnavi-writing required high standard and profound study beset with artificial poetics. Kotibi insisted masterfully on the talent of the author of "Dah Bob", later on, in the field of masnavi-writing Nishopuri's approach was surveyed in the masnavi entitled "Sehri Hilol" by Ahlii Sherozi. However, Ahli evinced a lot of artificiality and refined kindness in "Sehri Hilol" which remained non-studied. Furthermore, Akhi used necessary and unnecessary jinosayn in the couplets of the relevant masnavi the fact that this artificial word reduced the merit of his statement to a certain extent.

In spite of Dah Bob's abounding in many corroborations, refined kindness and artificiality, it was written in simple and common language. Kotibi considers that the relevant masnavi is beneficial for upbringing and absorption of moral tenet and he dedicated it to his son called Inoyat; this point is clear from the above-mentioned statements.

ای تو فرزند به جان پیوند من،
هست چون با تو به جان پیوند من .
طبع تو عین انایت امد،

ز - آسمان نامت انایت آمده .
(8, 129)

Mentioning the names of a considerably large number of poets, including Firdawsi, Anwari, Khoqoni, Unsuri, Attor, Mavlavi, Sa`di, Nizori, Hofiz and Kamol, Kotibi in the final part of the masnavi lectured and emphasized that his son should follow the lifestyle and personal nuances of outstanding commentators of literature:

از نشاپوری تو چون عطار باش،
دایم از عطر سخن عطار باش.
در مهانی کوش چون مولای رم،
تا شوی تشهزادو و مولای رومی.
شاعر آن به ک - و چو فردوسی بود،
قابل انعام و فردوسی بود.
و - ار سخن همچون امامی باشدت،
یا به بیتله امامی باشدت.
رستن از غم چون نزاری نوبدت،
آقبت غیر از نزاری نبودت...
گر دهی داد سخن را چون کمال،
غیر نقصانت نباشد ذی - آن کمال.
ختم قرآن به ذی - این چون حافظت،
ختم کن حق باد یار و حافظت .

(8, 130)

Certain couplets of the masnavi were created based on the interests and high moral ideas of the poet himself. In such couplets the author of "Dah Bob" asserted the most elegant moral points:

سوهبت ار یابی به مرد هقشناس،
سوهبت و را ممان و حق شناس .
سوهبت مردان بود جانپروری،
چون در آن سوهبت روی، جان پروری. (8,109)

گر تو را رسم تکبر عادت است،
یادگار این از سمود و عادت است.
اجب آرد مرد را سر کوفتن،
جب را باید به سر پا کوفتن
(8,116).

The poem, in spite of possessing a great deal of artificiality and refined kindness, is addressed to the people who pursue a positive attitude and anticipation, in general.

As a result, one can assert that Bustan by Sheikh Sa`di had a profound sway over masnavi writing of the 14th and the first half of the 15th centuries. In the relevant period, it was difficult to find a man-of-letter who wouldn't resort to the high content and attractive peculiarities of this masnavi's style formation and essence, on the whole. It is remarkable that this effectiveness in metre, structure and context is taken into consideration as well. However, it is common knowledge that among these masnavis are never comparable to Sa`di's. Although the masnavis in question were studied by many poets, they never managed to reach their highest level.

REFERENCES

1. Ardashnikova A.N., Reysner M.L. The History Iran Literature Referring to Post-Mongolian Period (XIII- XYII). – M., 1996. – 140 p.
2. Bayeburdi Ch.G. The Life and Creation of Nizori – a Persian Poet of the XIII-th – the XIV-th Centuries. – M.: Knowledge, 1966. – 270 p.
3. Bukhoroi, Nosir. Collection of Poems with Introduction and interpretation. Under the editorship of Muhammad Durakhshon. – Tehran, 1353. – P.406 – 432
4. “Dastur-Name by Naziri”. Preface, Persian-Russian text. Translated by Ye.E. Bertels. Oriental Collection of LGPB. Sere of Y. – Leningrad, 1926.
5. Gulshani adab(Flower Bed of Literature). Patterns of Persian-Tajik Prose. In five volumes. – V.2. – Dushanbe, 1975. – P. 179 – 194.
6. Kirmoni, Imod. Masnavis. Under the general editorship of Muhammadrizo Sarfi and Doriyushi Kozimi. – Kirmon: Scientific and Cultural Conference, 1380.
7. Kotibi, Nishopuri (Turshezi). Divan (Collection of Compositions). Under the editorship of Taki Vahidiyon Komyor, Sayed Khumuhammadi Khayrobodi, Mujtabo Javodniyo. – Mashhad, 1382.
8. Kulliyot (Collection of Works) of Shamsuddin Muhammad ibni Abdullah Nishopuri Nicknamed as Kotibi. Copy of #884 /1, The Institution of Oriental Studies and Handwriting Legacy under the Academy of Sciences of Tajikistan Republic.
9. Kuhistoni, Nizori. Collection of Compositions. Copy of #910, The Institution of Oriental Studies and Handwriting Legacy under the Academy of Sciences of Tajikistan Republic.
10. Persian-Tajik Literature Referring to the XII-th – the XIV-th Centuries. – V.2. – Dushanbe: Knowledge, 1983. – 232 p.
11. Ripka, Yan. The History of Persian-Tajik Literature. Translation from Czech. Under the editorship of Ya.Ripka. – M., 1970.
12. Ripko, Yan. History of Literature in Iran. Translated by Dr. Iso Shahobi. – Tehran: The Institution of Translation and Publishing Book, 1354. – 642 p.
13. Samarqandi, Davlatshoh tazkiratu-sh-shuaro. Preparation and correction of Edward Brown. – Tehran: Asotir, 1382.
14. Safo, Zabehulloh. The History of Literature in Iran. – V.4. – Tehran, 1373.
15. Sherozi, Sa`di Sheikh Muslihiddin. Buston. – Tehran: Al-Khudo, 1371. – 463 p.
16. [http:// hakimnezari. Persian blog/ ir/](http://hakimnezari.Persian blog/ ir/) date of request: November 11, 2010.