



Extended Abstract

Vol 16, Issue 4, Winter 2025, Ser 62



The Apex of Sanctity and Self-Reflection in the Persona of Reza: A Comparative Study of Two Interpretations of Hafez's Ghazal 402 by Amin al-Shawarbi and Ali Abbas Zoleikha

Sayyed Fazlollah Mirghaderi* 

Introduction

The importance of comparative literature lies in discovering artistic domains in new literary criticism and exploring the relationships between the literary works of different nations. It also considers the transformations that one nation or writer brings about in the works of other nations. With the emergence of reception theory in the last decades of the 19th century, special attention was paid to the role of the reader in text criticism. This theory views the reader differently from past perspectives; the reader is not a passive recipient influenced by the writer's ideas but is instead an active and dynamic constructor who gives new meaning to the literary text.

The interaction and engagement between the rich Persian and Arabic languages have been significant since ancient times, and due to the continuous relations between Iranians and Arabs throughout history, they have developed a close connection. Among the great poets and literary figures of the world, Hafez of Shiraz has had a significant impact on the literature of all nations, including Arabic literature. "He is famous for his beautiful, attractive, and mystical ghazals, although he also has excellent short and strong qasidas, as well as beautiful quatrains and qat'e" (Niknam, 1381: v). Some literary figures in the field of Arabic literature have paid special attention to his poetry, translating the concepts of his ghazals into Arabic or presenting them as detailed interpretations. Among the literary figures who have interpreted Hafez's poetry are Ibrahim Amin Al-Shawarebi and Ali Abbas Zoleikha. In this article, the reception of these two literary figures from Hafez's Ghazal 402 (based on Ghani Qazvini's version) is presented, examined, and compared. After mentioning the similarities and differences between the two interpretations, the author presents his final interpretation.

To achieve the research objective, it is necessary to answer these questions: What semantic reception did Al-Shawarebi and Zoleikha have from the verses of Hafez's Ghazal 402? How and at what level is the reception of the two literary figures from this ghazal? What are the commonalities and differences between the two interpretations of each verse? What is the author's final reception of each verse?

The necessity and importance of this research stems from the significance of the field of comparative literature. Particularly, based on reception theory, by presenting and examining various interpretations and providing reasoned opinions, bright avenues will be opened before the reader. This will increase the enthusiasm, joy, and faith of individuals towards valuable national and global works. Ultimately, it will

* Prof in Arabic Language and Literature of Shiraz University, Shiraz, Iran, sfmirghaderi@gmail.com.

DOI: 10.22099/JBA.2024.49438.4501

Received: 2024-04-22

Accepted: 2024-07-07



COPYRIGHTS ©2021 The author(s). This is an open access article distributed under the terms of the Creative Commons Attribution (CC BY-NC 4.0), which permits unrestricted use, distribution, and reproduction in any medium, as long as the original authors and source are cited. No permission is required from the authors or the publisher.

become clear that by applying the concepts of such poems in life, one can overcome obstacles and create conditions for a dynamic journey towards perfection.

The aim of the research is to achieve the understanding of two literary figures from the verses of Hafez's Ghazal 402, to evaluate, analyze, and compare the two interpretations, and to present the final interpretation by the author.

Methodology and Review of Literature

The research method is generally analytical-descriptive and, in terms of comparative literature, based on the American school of comparative literature, which emphasizes the similarities, differences, and beauties of the text.

Al-Shawarebi has listed the verses of the ghazal in order and expressed his understanding in prose after each verse. However, Zoleikha has written his interpretation in both poetry and prose after each verse. It seems that both literary figures, after examining the versions of Hafez's *Divan*, have exercised maximum caution and mentioned seven verses from Ghazal 402. In this research, Ghani Qazvini's version, which consists of eight verses, has been used as the basis. This ghazal has ten verses in the Barg Nisi version, nine verses in the Elahi Qomshaei version, and seven verses in the Khalqali version.

Al-Shawarebi lived in Iran, in the city of Shiraz, for a long time; therefore, he is familiar with many customs and terms, and is emotionally and sentimentally at his peak. Ali Abbas Zoleikha, a Syrian poet, despite initially teaching embryology at the university for more than five years, has learned the Persian language well due to his enthusiasm and interest in Persian language and literature, and has translated some Persian literary works into Arabic in both prose and poetry.

Conclusion

After careful consideration and deep reflection on the interpretations of the two literary figures regarding the verses of Hafez's Ghazal 402, the following results were obtained:

Although both literary figures were captivated by Hafez's poetry in terms of wording and meaning and made efforts to present their interpretations, they generally failed to grasp the depth of some verses. Both literary figures paid less attention to literary terms and devices. Some differences between the two interpretations are due to differences in the versions; Al-Shawarebi based his interpretation on Abdul Rahim Khalqali's version, while Zoleikha used Khatib Rahbar's version. Al-Shawarebi presented his interpretation in prose, and some of his sentences are rhythmic prose, but they convey less poetic feeling; however, Zoleikha presented his interpretation in both prose and poetry. Al-Shawarebi's understanding of most of the verses is more eloquent and complete than Zoleikha's interpretation; perhaps this is because he lived in Iran, in the city of Shiraz, for a long time. In contrast, Zoleikha's interpretations are more emotional and transient and are not as formal as Al-Shawarebi's.

Considering the intense and remarkable admiration of great Arabic-speaking literary figures for Hafez's poetry and their high regard for the artistic and conceptual aspects of his poems, our pride in the poet of our land has increased. We will strive to give more importance to such a personality than before, seek to understand the concepts of his poems more deeply, and then try to apply those lofty concepts in our lives so that the face of our personal and social lives transforms towards perfection.

Keywords: Comparative literature, reception theory, Hafez, Ibrahim Amin al-Shawarbi, Ali Abbas Zoleikha

Resources:

The Holy Quran

Ahmad Makki, A. (1987). *Comparative literature: Its origins, development, and methods*. Cairo: Dar Al-Maaref. [in Arabic]

Amin Al-Shawarebi, I. (1944). *Hafez of Shiraz: The poet of song and ghazal in Iran*. Cairo: Al-Maaref Printing and Publishing House. [in Arabic]

Amin Al-Shawarebi, I. (1999). *Translation of Hafez's Divan into Arabic*. Tehran: Mehr Andish. [in Arabic]

Azzam, M. (2007). *Reception and interpretation: Explaining the authority of the reader in literature*. Damascus: Dar Al-Yanabee. [in Arabic]

- Barg Nisi, K. (2000). *Explanation and Commentary on Hafez's Divan*. Tehran: Fekr Rooz Publications. [in Persian]
- Gilan, H. M. (2006). Comparative literature and the role of cultural patterns in the development of its concepts and directions. *Yemeni Studies Journal*, 80. [in Arabic]
- Hafez of Shiraz. (1927). *Hafez's Divan* (A. R. Khalqali, Ed.). Tehran: Hafez Publications. [in Persian]
- Hafez of Shiraz. (2000). *Hafez's Divan*. (H. E. Qomshaei, Ed.). Tehran: Farhangsara Mir Dashti. [in Persian]
- Hafez of Shiraz. (1988). *Hafez's Divan*. (G. Qazvini, Ed.). Tehran: Forough. [in Persian]
- Hekmati, H. (2018). *The jewel pen: Research and analysis of original words and meanings of ghazal*. Shiraz: Navid Shiraz Publications. [in Persian]
- Khorramshahi, B. (1999). *Hafez-nameh*. Tehran: Elmi Farhangi. [in Persian]
- Niknam, M. (2002). *Hafez bibliography*. Shiraz: Hafez Studies Center. [in Persian]
- Niknam, M. (2002). *Hafez bibliography*. Shiraz: Hafez Studies Center. [in Persian]
- Saeed Jamaluddin, M. (2010). *Comparative literature: A study in Persian and Arabic literature*. (S. Hessampour & H. Kiani, Trans.). Shiraz: Shiraz University Press. [in Persian]
- Safi Ali Shah, M. H. (2013). *Safi Ali Shah's letters*. (A. A. Zoleikha, Trans.). Damascus: Dar Talas Library. [in Arabic]
- Zoleikha, A. A. (2006). *The celestial whistle: World poetry translated into Arabic*. Damascus: Dar Talas Library. [in Arabic]
- Zoleikha, A. A. (2013). *Translation and commentary on Hafez's Divan*. Beirut: Al-Ilmi Publications. [in Arabic]