Poetic expression of the story of Prophet Yusuf (AS) in poems of Khorasani style poets

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Abstract

The story of Prophet Yusuf (AS) is one of religion’s stories and has been welcomed by poets in different periods. The present paper investigates the imagery, figures of speech and themes of the story of Yusuf Prophet (AS) in the works of Khorasani style poets. This study is the results of the poetic works of 21 poets in Khorasani style is to answer the question that whether the Quranic story of Prophet Yusuf (AS) has had a significant impact on the poetry of Khorasani style or not? And also, how much has allocated allusions in the themes of story of Yusuf (AS) in the works of poets in Khorasani style? In response, it can be said that according to Iranian-Islamic culture of Khorasani style poets, the Quranic story of Prophet Yusuf (AS) has had a significant effect on the poetry of these poets and the most influence is in the form of allusion. The research method is qualitative.

Keywords: Story of Yusuf (AS), allusions, Persian poetry, Khorasani style.
1. Introduction

"Benefit from myths, tales and stories of heroes and mythological subjects – history and story have long been popular in Persian literature and poets have benefited for intentions and purposes using gestures to express the meanings of concepts and themes. The oldest form of this effort can be seen in Persian poetry to the poems in Persian language and literature returns and one of the most extensive applications is praises poem (Molai, 1987: 9). "Use of allusions in the works of poets and writers takes place from the late fourth century onwards. During this period, the allusion is also used in a variety of different topics including Islamic, historical, and mythological Iranian allusions, which each one have had boom at a certain stage due to the socio-political conditions" (Shamisa, 1987: 21). For example, before the fifth century, allusions can be seen in the works of poets such as Rudaki and Daghighi in Iranian mythology threads (Zoroaster and Bazarjomehr, etc.). Aside from the late fourth century onwards, in addition to mythology- Iranian allusions, we observe the Islamic issues (Shamisa, 1987: 21).

With Turks and Arab invasion to Iran and their influence and rule, foreign allusions gradually find a foothold for themselves among literary works. From the sixth century onwards, the Islamic allusions pass their prevalence era and scholars discuss the Quranic stories. So that in the seventh century, we see the height of Islamic allusions in great art of Mulana Rumi's Masnavi. In the eighth century, famous Persian poet -Khajeh Hafez Shirazi- paid attention to this kind of allusion. In the ninth century, poets and men of letters addressed to abide by the conventions that less innovation and creativity can be seen in their poetry.

As a result, the continuation of allusions in this century depends on allusions subject to centuries ago specially the seventh and eighth centuries. In later periods, allusion is used. In the restoration of literary Era, Islamic and mythological allusions are prevalent. In "New" poem, using the ancient allusions traverse quite apart way than other stages (Shamisa, 1987: 22). Taking advantage of these elements is also widely used in other types of Persian poetry. The size of each poet's ability to use these elements in poetry has direct relationship with his world view and ideology in addition to skill and domination in verbal arrangement and ornament of meaning, as well as his knowledge on the stories and myths (Molai, 1989: 11).

A glance at the great works of literature and poetry is evident that many phrases, expressions, gestures and their arguments has been adapted or inspired by the book or sayings of the infallible Imams. Quran is a book of religious and belief of all Muslims in the world. The Holy Quran, The book of wisdom and guidance, is for excellence humans from earth to heaven, and basically come out to reach humans from the abyss desires to the peak of the spheres. So, reading, understanding and teaching concepts of this great book are our life and living again with the Quran.

The research necessity:
Since the story of Prophet Yusuf (AS) in Persian literature has a long history and poets and writers have dealt with this issue in prose and verse from ancient times, it seems that instead of text on the subject of the study, a closer look at the concept and the story of Prophet Yusuf (AS) is necessary.
Research method
The research method was descriptive-analytic method and library and research. Research data have been collected by referring to books, theses and papers in this field.

Portrait of Yusuf in the Qur'an
The biography of predecessors in the Holy Quran has great importance. Many verses of the Quran study and reflect on the past lives of men and of nations, because of the Qur'an, human lives rely on a fixed set of traditions and laws. Happiness and misery of man depends on the attention or inattention to the same teachings and traditions. Yusuf, son of Yaghoub, is one of the great prophets and was well known for the beauty. "According to the Torah, Yaghoub had twelve children that Yusuf was from his beloved wife, Rahil. After Yusuf, Rahil born his second son and died. Hence, the boy was called Benjamin means "disaster-stricken" (Khazaeli, 1971: 670). According to history, the land of Canaan "was the house of Yaghoub and the birth place of Yusuf were in the Levant between Hama and Lebanon and the Mediterranean Sea" (Hoseini Dashti, 2006, Vol. 4: 976).

Who is Jesus he is born of Mary, Whoever is Yusuf, he is from Canaan (Sanai, 2009: 825) "Based on Quran, Yusuf is sold into Egypt and reached in the highest position unto Pharaoh Doorway and bring Israel and his family to Egypt" (Khazaeli, 1971: 605).
"Prophet Yusuf (AS) has lived a hundred and ten years" (Khazaeli, 1971: 638). It was narrated that the Prophet "had a very good face that is why he has been likened to the moon. Saalabi says about the beauty of Yusuf that's half of the beauty was given to him and the rest of beauty to the other people" (Shamisa, 1987: 624). In the Qur'an, he is used twenty-seven times; twenty-four times in Surah Yusuf, once in Al-Anaam, verse 84, that his name mentioned among the names of the prophets and once in Surah Ghasir, verse 34, again, that his prophecy has been clear. About Yusuf in Hadaegh Alhqayq is said, "This name on the Covenant of Adam Safi (AS), has run on him and some say he is Hebrew, and some say his is Arabic from the desperate and it is sad, because most of his blessed life devoted to grief" (Farahi, 1985: 93) and has been listed in the Kashf al-Asrar," Yusuf, a name Ajami, means the addition of turquoise and is told it is the Arabic name of desperate that means grief" (Meybodi, 1992, vol. 5: 15).

A summary of the story of Prophet Yusuf in the Qur'an
the Holy Quran reads Yusuf story as the best story: "نَحْنُ نُصِّبْنَ عَلَيْكَ أَحْسَنَ الْقُصُصَ بِمَا أَوْحَيْنَا إِلَيْكَ هَذَا الْقُرْآنُ وَإِنْ كَتَبْنَهُ مِنْ قَبْلِهِ لَمَّا أَكَفَّارُوا وَالْجَوْفَ اَلْيَوْمَ ۚ وَرَجُلٌ مِّنْ الْخَيْرَاتِ " (Yusuf / 3) "We recite better to all the story to this message to you this Quran that we gave to you, and you were not before landing this letter but of ignorance" (Meybodi, 1992, vol. 5: 1). This story is the only Quranic story that is unipod in one sura. "This is story that while opening passionate love flares, reveals flames of anger in the eyes of God and shows how man can show superiority of modesty and piety and moral virtues on their passions and whims. This story picks up the flame of hope alive and to shorten the distance between the bottom of a well and the throne of glory. The good fate reveals the righteous and exposed the scandal of sinners. The joy of forgiveness and tolerance and restraint is known to humankind. Teaching facts and issues is the main intention of descent Quran and on this occasion, the story of Yusuf in the Qur'an is as the term of "نَحْنُ نُصِّبْنَ عَلَيْكَ أَحْسَنَ الْقُصُصَ " (Khazaeli, 1971: 670). In virtue of this Surah is anecdotal, "it is in news that the Companions of the Prophet said: We wish that our God sent sorties [chapter] that did not the commands and prohibitions and no promise and threat to us reading and our hearts had transcendence of vitality and opening that sent down
to their wish to adapt this Surah Yusuf" (Meybodi, 1992, vol. 5: 104). In most commentaries of the Quran such as "Tabari commentary", "Kashf al-Asrar" of Meybodi, this story is studied in details. "In addition, several independent commentaries of this effect have been written which can be mentioned to (البساتين الجامع للطائفة تفسير الستين) by Ahmad ibn Muhammad ibn Zayd Tusi " (Zavvari and Zulfaqari, 2009: 38).

**Investigating Imagery and verbal figure and literal and spiritual figures**

The story of Yusuf and Zulaikha is one of the most beautiful and most pleasant stories that have always been interested in Persian poets and authors and have made deep and beautiful images from this story in his poems to make his speech synecdoche. Among the poets in Khorasani style with regard to the story of the Quranic themes that have created countless images which expresses their deep knowledge of the Holy Quran stories and themes. Investigating the poetry of None of the poets is not be separated and single of their living environment but also it should be realized by considering the historical and geographical environment and cultural and social roots and find their thoughts roots. "From this, it can be used to evaluate the imagery, and similes and allusions, from another perspective, not from the perspective of communication, but also the vision of its creator dreams" (Ardalan-Javan, 2008: 6).

1. **Simile**

"Simile is likening such a thing to thing, provided that it is based on a false not true i.e. claim is not true. That claim. It means such a thing that apparently the two things are the same that are not similar and there is not similarity between them and we are who that put the likeness of the claim" (Shamisa, 1993: 59).

Khorasani style poets have used this element of imagination in themes of Yusuf and have created the most beautiful similes.

*Due to sound like a nightingale bound to system, with the guilt of beauty, Yusuf is prisoners*  
(*Rudaki, 1994: 159*)

In this verse, Rudaki is described himself in faith and imprisonment to Yusuf (AS).

2. **Metaphor**

"The word metaphor in word is the source of the borrowed instead of asking another word, because poet in metaphor uses other words to synecdoche instead of other similar terms" (Shamisa, 1994: 141).

*Although people like Yusuf were in Egypt, like Yaghoub his father is from*  
(*Sanai, 2009: 97*)

In this verse of Sanai, Yusuf is metaphor of benevolent human and Egypt is the metaphor of the world that despite of using these imagery figures, his poetry has been beautiful.

3. **Figurative Language**

"Figurative Language in literally means false and so-called non-literal use of the word" (Shamisa, 1993: 37). Artist poets and writers over the using original meaning of the word, they use figurative language to apply a figurative sense and deviate from the truth to say, for example Ferdowsi, instead of Rostam say the word Tahamtan or Taj-bakhsh that this is a form of figurative language.
For example, sat from the angry dragon (the dragon is Figurative of Rakhsh), poets and writers are not totally free in the use figurative meanings but they should find relationship between word and false meaning to it and regard to this, should find the relation of word to means. For example, in the Verse "Tahamtan Wear Tiger of express / sat from the angry dragon" the relationship between Rostam and Tahamtan is that Tahamtan is adjective special for Rustam and relationship between the dragon and Rakhsh is similar, so this relationship is called Synecdoche. It is an important year, Yusuf of Yaghoub, He has been greater to eleven brothers and the head (Souzani, 1959: 101). In this verse, Souzani by using Figurative Language with the part and the whole synecdoche has been created image.

4. Pun
"It is when the speaker or writer use matched words in his speech that are similar in appearance and are in different means" (Homai, 1997: 48). Is it like Yusuf in the well, the creation and watercress, with the secret of the universe taking information from it (Qataran, 1954: 283). Qataran has also used superfluous pun "people, the creation" has flourished his poetry with using beautiful similes.

5. Antimetabole and reverse
"it divided Verses into two parts and repeat the two other line segments in reverse " (Shamisa, 1995: 60).

It does with the enemy that Simon did with Yusuf due to envy, it will do with pilgrims that Yusuf ruled out with Simon (Moazi, 1997: 573)

In this verse, Moazi has given melodic effect to poetry by bringing the two verse adjective that one of the figures is rhetorical verbal figures.

6. Parallelism
«It is Synchronization of two or more sentences by contrast of balanced rhythm. It is permissible that in addition to the balance, the contrast rhythm in parallel is used (Shamisa, 1995: 29).
In the feast day like Yusuf was over the throne, in the date of combat was like Rustam over (Qataran, 1954: 279). Qataran in this verse in addition to pun between the parties and combat has used the balance as well as beautifully.

7. Palilogy
"it is repeated the words back together. Repeating a word sporadically has novel aspect" (Shamisa, 1995: 60).

Ugly isugly in the authority of king, Wolf on time and Yusuf into the well (Sanai, 2009: 389) Sanai by using conflict figure "sometimes and well" with the using repeated word "ugly" has created a palilogy figure.

8. Oxymoron
"There is Proportionality paradox between the means of two or more words i.e. the words are contradicted in meaning, and photographs" (Shamisa, 1995: 89).

The king Bolmozafar is Yusuf face and Yusuf manner, nice perspective, nice rapporteur, nice hidden and nice find (Qataran, 1954: 4)

9. Congeries
"It is when some of the words be parts of a whole and therefore, there is relationship between them and fit to them" (Shamisa, 1995: 87).

It was opened the innings came from Yusuf and found property again, beauty and dignity and glory return to Samar (Naser, 2008: 269)
Naser Khosrow has given a certain beauty by using a few words together that there is the relevance and appropriateness between them in poetry.

10. Employment figure
"Employment is not like ambiguity, but only one word has two double meaning and if that meaning of the word in the first sentence is different from its meaning in the other" (Vahidian Kamyar, 2006: 125).

With the beauty of Yusuf and my face is from his grief, with the color of Neil and my two eyes is like Neil due to tears

In this verse, Moazi benefit by allusion to Yusuf beauty of this theme by bringing employment innovative industry in order to present a beautiful picture of his beloved patron and exploits. In this case, the word "Neil" for "eye" means color, and for the word "tear" means the Nile (Amir Moazi, 1997: 421)

11. The proverb
"Words have a proverb or saying proverb aspects. Its structure is such that the two sentences are described to each other and are portrayed in Proverbs" (Shamisa, 1995: 81).

What is the great visiting great people, involved like Yusuf captive among wolf (Naser, 2008: 579)

Naser Khosrow in this verse referring to Wolf allusion, Yusuf, also benefited from an innovative figure of proverb because in Persian literature "Wolf and Yusuf is used as proverb about those who have been innocently accused" (Asadi and Kopa, 2011: 10)

15. Detection figure
It means animate to an inanimate object or in other words, one of the actions related to the man give to an inanimate object.

Sahab is crying like Yaghoub that flower goes smiling to well like going Yusuf to honor (Ghaznavi, 1983: 77)

In this verse, Hassan Ghaznavi with using beautiful imagery and allusion of throwing Yusuf to the well, melodic effect is given to poetry by bringing diagnostic figure "crying Sahab and smiling flower".
Frequency of effectiveness from the story of Prophet Yusuf (AS) among the Khorasani style poets

2. Conclusion

Stories of the Prophets are given a special value and richness to literature. Poets have introduced a new flavor by using themes and issues important to appreciate life in his works. Among the prophets, Yusuf (AS) had the highest share and is very few poets and poetry that cannot be found in a manner that does not refer to the events of his life. The poets of the first period with Khorasani style were less able to use the themes of the story of Yusuf (AS) due to not using the mystical concepts, but when we approach to the second half we find that due to the prevalence of mysticism and religious issues, poets have composed poems more affected by the story. Among the studied poets, Sanai Ghaznavi, Amir Moezi, Anvari and Qatran Tabrizi have the most verses, respectively and Fakhro-al-din Asaad Gorgani, Farrokhi Sistani and Kasae Marozi have written the least verses in the effectiveness by the story of Yusuf (AS). The story of Prophet Yusuf (AS) that has great literary effects has been reflected in poetry in Khorasani style with methods such as allusions, similes, metaphors and etc. After allusion, similes and confliction had the most effect, and Conglobatio and Rhetorical question have had the least effect.
References


