

Application of allusions in Divan of Sabahi Bidgoli

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Abstract

Literary revival was a movement against the complexities and narrow mindedness of the Indian styles poets. It was revival of the Khorasani and Iraqi styles. Sabahi Bidgoli was one of the eminent poets of the literary revival period. His divan is significant from stylistics point of view. One of the poetical features of his divan that has not been investigated is frequency of the poetic explanation, historical allegorical stories, proverbs, beliefs, customs, myths and national beliefs as religious and Islamic allusions. In some of the poems the couplets have an allusion. His divan is important from poetical allusions perspective and it can be said that this divan is glossary of allusions in literary revival period. This paper tries to investigate application of allusions in Bidgoli divan by glance of historical trend of Iranian and Islamic allusions.

Key words: Persian poetry, literary revival, Sabahi Bidgoli, allusion, Iranian myths

Introduction

Large part of Persian poetry consists of mythological allusions, fiction and proverbs as well as beliefs and customs. This kind of indication is called allegorical allusions. Allusion is figure of thought and in some of the rhetorical texts, any reference to the verses of the Quran, narratives, advice and wisdom, and even refer to other poems is considered as allusion. "Some resources introduce allusion as citation and Ben Hassan Moataz as its inventor and some have called allusion as gnomic verse"(Mousavi Bojnordi, 2008: 129).

Allusion value depends on the degree of association. Whatever it evokes elegant myths and stories the beauty of allegorical allusions will be great since

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it refers to the myths and mythology and finally collective unconscious and most of the allusions used in Persian literature and poetry are related to myths and allusions of other nations (Anusheh, 2002: 404/2). There are many reasons for application of allusions and references in Poetry and literature. Among the main reasons for the use of allusions, it can be referred to poetic language and inducing potency of the effect, indirect usage and ironic use of language and words, exaggeration and proof of a feature, empowering and strengthening of the metaphor applied to the word and refer to a specific historical event, expression concision, conceptualization, use of allusion as metaphor and offering symbolic language and allegorical symbolism, ambiguity and secrecy by the intent of appreciation in the addressee and sometimes showing pride in speech. "The purpose of simile is explanation and exposition and clarification of the tenor, but in the literature, sometimes simile works in opposite direction and makes it more difficult, but ultimately when it is understood, it leads to appreciation and deeper understanding of the tenor. With concision to the reader who is familiar with the original story the allusions clarify the subject. But for the reader who does not know the story, it acts like noise in broadcasting"(Shamisa, 2010: 43).

In rhetoric books some literary figures are mentioned that because of the similarities with allusions, they can be considered as allusions. It can be referred to adoption, gnomic verse, citation and etc.

Some of these figures are mentioned in subcategory of plagiarism. "Some scholars referred only to fiction, poetry and proverb as allusions and they called adaptation reference to the Quran or narratives. But this separation was not viable, and others called them allusion. The difference in allusion, citation and gnomic verse is that in citation and sometimes in gnomic verse the phrases are quoted but in allusion just the tip or points are referred (Saadat, 2012:422/2).

Also in terms of theme, allusion can be divided into different types such as allusion to verses, allusion to famous anecdotes, allusion to mythology, allusion to the narratives, allusion to gnomic verse and allusion to famous poems. However, application of allusion depicts the knowledge of the speaker about different sciences that adds the knowledge of the reader or hearer. So, the reader mind that aware of the subject tries to remember the subject.

Allusions used in different Persian poetry and prose periods are divided into different types. Some of them are Iranian and others are Islamic. "Iranian allusions are continuation of the pre-Islamic Iranian culture. The most important of these allusions are references to myths and beliefs of Manichaeism and Zoroaster. Islamic allusions show influence of Islamic culture in Iran and

they refer to Quran and narratives as stories and traditions” (Anusheh, 2008: 403).

Variety of allusions has been used in Persian poetry as Iranian and Islamic allusions. “A part of the Islamic allusions is Israelis that they are seen in Persian poetry and even Arabic allusions are seen in Persian poetry such as Hermes that mentioned in Persian poetry. They should be considered as Greek allusions (Shamisa, 2010: 26).

Concerning to the history of allusion in Persian literature it should be said there are allegorical references in the Samanid and early Ghaznavid periods and the poets used mostly Iranian myths and references such as Zoroaster, Anushiravan and Avesta, Bozorgmehr and etc . Allusions to Zoroastrianism were highly frequent in this period. With growth and spread of Islam and Islamic culture in Iran, references to Islamic stories in Persian prose and poetry were expanded. The elements of Islamic culture in the works of the fifth and sixth centuries are not comparable with the pre-Islamic works. “So in general we can say that Iranian mythology is common until sixth century in Khorasani style and even to the end of this period, the poets such as Amagh (second half of the fifth century) paid attention to Iranian mythology . But since the sixth century onwards, in the Iraqi style the Iranian myths were driven back and Islamic allusions dominated until next centuries”(Shamisa ,2010: 22).

Islamic allusions usage continued next centuries. In Indian style, Saeb divan fills with allusions. “However, Saeb and poets of his style are the most important sources for gathering allusions. Specifically, originality is seen in some of the allusions”(ibid: 23).

Allusions in literary revival

As we know, literary revival was a reaction against the complexity and narrow mindedness of the Indian style and the foundation of this movement was return to the style of the old masters. In the middle of the twelfth century AH, a group of poets including Moshtaq Isfahani, Sholeh Isfahani, Mirza Muhammad Nasir al-Din Isfahani and his students Bigdelli and Hatef Isfahani found an association in Isfahan by announcing a statement left Indian poetry style and chose Khorasani style and Iraqi styles. These associations led the poets to consider various styles of ancient poetry and the poets of this period are who unconsciously reviewed stylistics. The literary revival is selection of the former styles and literary movements.

From lingual perspective, the language of these poets was primary and ignorant but gradually it became complex due to familiarity with the previous

divans and old texts so that sometimes the language of these poets is more difficult than the poets of Khorasani and Iraqi styles. By investigation the details it can be determined the poems periods.

From intellectual viewpoint it can be said that the world is static from the perspective of the poets of this period and these poets tried to approximate their poetical styles with Khorasani and Iraqi styles and never referred to the issues of the day and followed the thoughts common in Ghaznavid and Seljuk period in Saadi and Hafez sonnets.

The poets of this period in terms of imitation of the Khorasani style employed pre-Islamic Iran allusions and references to Bible stories (and sometimes Indian and Greek mythology) in their poetry that they are significant in terms of frequency and utilization. Besides Persian allusions, some poets (such as Soroush Isfahani) considered Islamic issues and some poets (like Fatalikhan Saba) employed both Iranian and Islamic allusions. Shamisa writes: "In this period, there is a specific movement that is very important from investigation on allusions. Sohbah Larry who was educated in Shiraz after achieving the rank of ijtehad went Lar and cited Persian mythology in his preach (He has also has many Islamic allusions and considered allusions). He mentioned some of the unexpressed myths in Persian poetry. Gaani continued his style because he was from Shirazi and familiar with his work. The divans are valuable in Persian literature from allusions point of view; because based on Firdausi's Shahnameh they entered mythology into Persian poetry, some of which have no precedent"(Shamisa, 2010: 23).

Allusion in divan of Sabhi

Hajji Suleiman, Sabahi Bidgoli lived in this period. He was contemporary of Hafez Isfahani. They had leading role in promoting the literary revival and restoration of earlier styles. Like other poets of his time he was trying to revive the practice of earlier poets and abandoning the contemporaries' styles. He followed Hafez and Saadi in sonnets and Onori, Farrokhi, Anvari, and Azraqi Heravi in qasida. "Sabahi has referred to Rafiq Isfahani and followed the former poets styles(Bidgoli, 1986:3).

However, Indian style characteristics are seen in his poems. Fathali Khan Saba Kashani was his famous students and one of the founders of the literary movement. Sabahi respected to Azar Bigdeli. Apparently he was his teacher. Mirza Mohammad Sadeq Bazmi Bidgoli was his student. Sabahi divan contains qasida, sonnets, quatrains and elegies. Most of the qasiadas have religious themes written in praise of the holy Prophet and the Imams. "The outstanding

characteristic of his poetry is elegy and historical events. In many of his poems, he has referred to the date of birth and death of kings, rulers and poets as well as date of construction of the important buildings, such as gardens and schools with literary and historical significance. He was skilled particularly in elegy. One of the most important elegies is elegy on lamenting of Imam Hussein that he followed Mohtasham Kashani. This elegy is considered superior after Mohtasham” (Saadat,2012:387-388).

Fathallah Shaybani Khan Kashani, the famous poet of Qajar period considers Sabah as the pioneer in literary revival: “The situation has changed and speech and rhetoric was covered in the darkness of difficult words and metaphors. Finally, Sabah Bidgoli wrote poems in the former style. It does not mean return to Safavid era and Indian style. He considers Seljuk period as beginning of the decline of Persian poetry and introduces Sabahi as savor of the ancient poets. It is obvious that it is exaggeration. However, the impact of Sabahi in the evolution of literary style based on previous poets is undeniable. Since Fathali Khan Saba, the poet laureate of Fath Ali Shah Qajar and promoter of the poetry was raised in this school (Bidgoli, 1986:4-5). His divan is significant from allusions and references perspectives. Sabahi has employed both Iranian and Islamic allusions especially in odes. His main objectives of the deployment of allusions in addition to poetic language were exaggeration and brevity of speech and sometimes even create new images and compounds.

One of the applications of allusions, references and Islamic-Iranian elements in the poem is allegorical poem. It is said that all allegorical poems from the beginning to end contain references and allusions. Shamisa believes that the peak of Persian poetry from allegorical point of view is allegorical poems. It can be referred to Anvari’s two odes that in one of them the allusions to Solomon and in other one allusion to wine are seen besides allusions to ancient Persia. In parts of Rumi’s Masnavi at least there is an allusion. “Allusions before sixth century are usually seen in ode and Iranian allusions were employed more than Islamic allusions. But after sixth century, it is seen mostly in the form of Masnavi or sonnets and Islamic allusions are more than Iranian allusions.(ibid: 27).

In Sabahi Bidgoli divan allusion has a special reflection. In many of his odes, consecutive couplets can be found that at least one allusion is used and here we refer to some examples.

At night when this red tulip was asleep

Thousands narcissuses were blossomed (Sabahi Bidgoli,1986:47).

We read allusions in the following couplets:

The breast is visible from the slit of the dress

The white neck of nymph is visible under the hair
You said the grass is wept with tears of Majnun
The face of Leila is red by modesty
Shirin has expanded her lock of hair
The treasurer of Khosrow has offered pearls
The Zephyr is blowing on the meadow
Alexander plundered the treasures of Dara
Zoleikha tore up Yusuf dress
Moses brought a snake from his sleeve
Najashi had his verdict on his neck
Hercules was thrilling in Rome
You accompanied Ibrahim and helped Noah
You converted the fire into the rosary
The salve girls brought fruits from the paradise
The dried palm tree brought date for the daughter of Imran
The Holy Spirit uncovered the world status
The hoopoe informed Solomon Saba message (ibid:50).
The above ode is about the holy prophet and each couplet contains Islamic and Iranian allusions. The poet has tried to refer the events and stories of the prophet allegorically.
Surprisingly the cruel disbelievers insisted on their denial
The dagger of Shiruyeh split his body
Khosrow Parivz tore up your letter rudely (ibid)
The poet refers to allusion to ascension of the prophet, his Brraq, camel, Agha Mosque and other Islamic elements and references.
The old man remembered youth
Built a new halting place (Sabahi Bidgoli:74).
This place is not like a garden
Every tree has a flower of fire
The generous cloud has rained on the mountain
The spring breeze has blown on the earth
One sank like sinking the body of Pharaoh
The other buried like treasure of Croesus
The north breeze accompanied by the breath of Jesus
The Holy Spirit accompanied the spring wind
Miriam became pregnant for Jesus
Solomon sat on the throne like flower in the garden
David began to sing songs
Yusuf dress tore up by Zoleikha

The cloud rained on the meadow and tulips
Vamaq was fascinated by Uzra
The red tulips were signs of Leila for Majnun
There was dew like Shirin on the flower
The cedar with height like Parviz
The nightingale was singing like Nekisa
The dove began to sing on the branch as Barbed (ibid:75).

Diversity of allusions is obvious in these couplets. If he has employed Islamic and Sami allusions like fire and Sina, cane, Pharaoh, treasure of Croesus, Jesus and Holy Spirit, Miriam and her pregnancy, Solomon and his throne, David and his songs, Zoleikha and Yusuf in his poems he has employed Arabic and Sami allusions like Leila and Majnun, Vamaq and Uzra and Iranian cultural elements like Shirin, Parviz and Barbed. So it can be said that his poems reflect his intellectual treasure that he has employed Iranian and Islamic elements in his poems.

My last night was not like other nights
I was looking at the stars until morning (Sabahi Bidgoli:87).
He has a letter in his hand like wand of Parviz
It fills with smell of amber
I told him the breath of Yusuf lost the Canaan and passed the eye
Or the shadow put a hoopoe on our ruined house
Or Solomon put the crown on his head
Or the bird of Solomon disappeared
And brought the letter of Bilges (ibid:88)
The poet employs allusions in other couplets:
Or the messenger of the king has brought the message
Or he has brought the message secretly
Or Shapur has begun to praise Khosrow
Or the messenger of Parviz has returned from Armenia

In the couplets diverse Islamic and Iranian allusion has been employed. He refers to palm tree, Moses, Yusuf and Jacob. Then he employs allusions of Bijan well, Kavus officer and Jamshid cup.

The creator of the dome has colored the world dome by gold (ibid: 91).

Islamic allusions are frequent in his divan:
The Satan was frightened and the evil was worried
When the lord created him
Offered Moses the miracle
Gave glad tidings of Jesus
There the ship of the prophet sons broke

Noah was silent and praying
Disbelievers made mischief
Attacked on Islam and believers
Disobeyed the prophet and disregard Ali (ibid:93)
The world calmed down from men and women rebel
Then knocked down my door (ibid:124).
Application of Iranian, Islamic and Sami allusions is obvious in these couplets.
I told him the dress of Yusuf was torn down
And put the turquoise colored dress
Followed the king and entered to darkness
Like a fog in the mouth of demons and Jam besides evils
As stars beside Venus and Jupiter
A ring on the finger of demon
In the corner of the cave like Mustafa (ibid:125).
Sabahi employs Iranian and Islamic allusions explicitly in his divan.
Frangis came to the Siavash bedroom
He became accompanier of Alexander
Shirin entered to Parviz bedroom
Zoleikha met her beloved
Solomon accompanied Bilges
Mosses got married with Safura
Nobody was jealous of Bahram and Khosrow
The earth has day and night like sky with stars
The stars are shining on the sky
If you look everywhere you will find his signs (ibid:155).
The world became young like Khedive
The goddess sat on the royal throne (ibid:127).
Jamshid put the crown on his head
Anushirvan sat on the Gubad throne
Ferudin ruled out after Iraj
Kykhosrow shed the blood of Siavash
From Iran Tahamtan attacked on Turan
Solomon received the gem from demon
Released Yusuf from his brothers deceit(ibid:127).
He praises Jafar Khan:
After Siavash and Kasra
Gubad, Dara and Jam
Bahaman coroneted after lamenting on his father death
Dastan mourned after death of his son (ibid:128).

Reference on Iranian culture is obvious besides Sami, Arabic and Sami Islamic allusions. It is clear that the poet has tried to add the effect of speech by mentioning these allusions. The application of allusion depicts knowledge of the writer on the stories, sciences and cultures.

In the garden the peasant

Planted Judas tree and harvested saffron (ibid:119).

In praising of Mohammad Khan Sheibani allusions and references are diverse.

Leila passed through the meadow

Majnun came after her

Saw shadow of her step

Parviz went to the garden

Opened the treasury

And offered treasures free

So there were seven guards in the seven yards

Zahhak ran way frightening

Croesus hid his treasure fearfully

Put soil and buried under it

Arash confessed on your power

Dastan surprised by your hand power (ibid:121).

Conclusion

By survey on the above mentioned it can be concluded that:

1. Literary revival style belongs to middle of twelfth century until fourteenth century. Indeed, it was return to the old poets' styles, Khorasani and Iraqi in contrary to Indian style complexities and narrow mindedness. This movement was begun by founding associations oppressed Indian style and poets like Moshtaq, Nasir, Hatef Isfahani and Sabahi Bidgoli founded these associations and this movement was followed by Neshat Isfahani and Khaqan.
2. Sabahi Bidgoli is one of the effective poets of this movement. His divan deserves to investigate from different perspectives and uncover its different aspects.
3. One of the unknown literary allusions is allegorical poems that culminated Persian poetry.
4. There are different allusions in literary revival period and this era is important due to investigation on the literary allusions. By survey on the poems of this period (even unknown poets) it can be collected glossary of allusions.

5. In most of Sabahi odes consecutive couplets can be found that there is minimum one allusion. These allusions are originated from Islamic, Iranian and even Sami cultures.
6. Sabahi can be considered a poet that has employed different Islamic and Iranian allusions and references in his poems (particularly in odes) and his divan can be introduced as a valuable divan in Persian poetry.

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