

## **Allusion in Shams Tabrizi's Ghazaliats in Comparison with Simile in Qajar Religious Iconography**

### **Abstract**

The use of arrays is one of the beautifying elements in Persian poetry and art. The origins and sources of Iranian culture have long been full of beliefs, principles, popular opinions, ancient sciences, ethnic, global, trans-global and common cultures, whose extracts have been crystallized in the works of poets and artists with the element of allusion and simile. The Koli-at of Shams, considering Rumi's familiarity with the Holy Qur'an, contains verses and characters of the Qur'an and its stories and beholds many allusions including stories, legends, allusions, verses and hadiths. Iconography contains many similes and religious themes and the Qajar period is one of the flourishing periods of religious iconography. The findings of this research, which was conducted in a library and descriptive research method, demonstrate that Rumi has used various allusions in his work six allusions of verses and hadiths, Islamic and Arabic allusions, Iranian and common allusions, religious allusions, popular allusions, rare and tolerant allusions.

### **Research aims:**

1. Explaining and extracting the allusions of Shams Tabrizi's poetry.
2. Examining the simile element in Qajar religious iconography and comparing it with the allusion in Shams Tabrizi's Ghazaliats.

### **Research questions:**

1. How are the types of allusions reflected in Shams's poetry?
2. What similes were used in the religious iconography of the Qajar period?

**Keywords:** allusion, Shams Tabrizi's poetry, simile, religious iconography, Qajar period

## **Introduction**

Iconography is a type of painting that can be considered an effort in the art of Islamic-Shiite painting in Iran. Literary iconography characteristically means describing images. This art reached its peak in the Safavid and Qajar eras. Iconography in Iran has its own characteristics. This feature distinguishes this art from other parts of the world and the use of analogy is one of these features. Sometimes, in the poems of Shams, Rumi has attributed some of these closed and hidden allegories to Shams Tabrizi, and he has addressed him as the Musa and Yusuf of his time, and himself as Harun and Yaqub, etc. "Cheshmzad" or "Talmih" is presented as "Lam" and "Mime" and some considered the Mime to be the first. In the word, it means to look at something lightly, and Talmih (allusion) in the word is to add salt to something, to bring something melodic and to speak graceful words (Shamisa 1990: 5), to point to the corner of the eye (Hamaei, 1975: 328) and to look for a glimmer of electricity or opinion (Qais al-Razi, 1993: 325). It can be deduced from the definitions that have been made about allusion in science that "this art is such that the theologian refers in his words to a famous story or verse or poem or hadith" (Najfaqli Mirza: 88). On the other hand, referring to a story in the word has two depths of simile and proportion because, firstly, it creates an analogical relationship between the subject and the story, and secondly, there is a "proportion" between the elements of the story (Shamisa, 1990: 90). Suggestion is one of the original spiritual arts and in fact it is an extract of the poet's information and thoughts, which is abundantly found in Rumi's poems and has reached its peak. In fact, it can be said that suggestion and art are two sides of the same coin, which the poet creates art and not only adds to the cultural capital of the society, but also complements to the depth of its spiritual music and the memories that are the fruit of his fruitful life in dealing with the legends or the objective realities of the past or his era are mysteriously hidden in his poems. Also, in keeping with his intended goals, he creates a lasting narrative and rhetoric for de-familiarization. That is why admonishing orators such as Rumi, who give their poems depth and wonder with layers of poetic images and images one after the other. Some stories, legends and customs of Arabs and Indians also made their way into this industry, which were included in the category of Islamic, Iranian and non-Iranian, popular from these arrays.

The purpose of this research is to explain and extract all kinds of allusions in Shams's lyrical poetry and examine it, which contains a huge part of Rumi's thoughts. Also, aims to explore the hadiths and transmission of proverbs, Islamic and Arabic allusions, Iranian and common allusions,

religious allusions, popular allusions and rare and tolerant allusions which have been discovered and expanded by citing authentic interpretations and books, revived and paved the way for further research. The use of this element is matched with the simile element in the iconography of the Qajar period.

In the field of hints, many research has been done and published in scientific and literary books and periodicals. Mohammad Hosseini has published an article entitled "Complex and mysterious allusions in the spiritual Masnavi". Badri Qavai has composed the paper entitled "The interpretation of Rumi's art from the Qur'an and Hadith in Koliat Shams". In relation to the title of this research, in line with the topic of examining the types and purposes of allusions in Shams Tabrizi's sonnets, no comprehensive research and independent work has been written so far. Thus, the pristine and new aspect of the subject is unprecedented and confirmed. In the continuation of the research, based on the classification of the six types of allusions and the purposes of Rumi, with reference to authentic interpretations and books, the issue under study is explored. This research was done by descriptive and analytical method and relying on the data of library sources.

## **Conclusion**

The use of literary and artistic arrays is one of the coordinates of Persian literature. Examining the works of Iranian poets, writers and artists is a confirmation of this claim. In the meantime, Shams Tabrizi, as one of the great Iranian poets, has abundantly benefited from eternal arrays and especially allusions in his works. Allusions include a huge part of the poet's thoughts, which Shams' summaries are divided into six types of allusions, including verses and hadiths, Islamic and Arabic allusions, religious allusions, Iranian and common allusions, popular allusions, rare and permissive allusions. Rumi has captured information, brevity, exaggeration, creating meaning and allegorical allusions. Therefore, he transformed simple and vulgar allusions with his poetic tricks in a narrative and rhetorical form and created complex and artistic allusions, and in Shams's sonnets, the artistry of his thoughts, it has shown from the vocabulary that it expresses the breadth of Rumi's knowledge and his recipient's words, and this has added to the wonder of Rumi's speech, which follows the words of Khorasan poets and is influenced by them, and this characteristic has distinguished him from other poets. In addition to literary works, we also see the use of arrays in artists and their works. In the meantime, the allusive array is one of the most common arrays. In the religious iconography of the Qajar period, similes are used abundantly.

## References

- Ajand, Yaqoob. (2006). Show in the Safavid period. Tehran: Art Academy. [In Persian].
- Ajjali, Amin Pasha. (1990). Explanation of literary and mystical points and Qur'anic references and hadiths in Mawlavi's Masnavi (first book), Tabriz: Tabriz University. [In Persian].
- Ahmadnejad, Kamel. (1993). Fanon Adabi, Tehran: Paya. [In Persian].
- Ardeshiri, Samia. (2007). "Farhang Talmihat in Kliat Shams Tabrizi from Ghazal 1000-1", master's thesis, Tehran: Central Tehran University. [In Persian].
- Balami, Abu Ali. (1962). Tarikh Balami, translation of Tarikh Tabari by Mohammad Bin Tabari, corrected by Malik Al-Shaarai Bahar, by Mohammad Parvin, Tehran: General Department of the Ministry of Culture. [In Persian].
- Christiansen, Arthur. (2535). Shahneshahi, creation of losers in Iranian traditions, translated by Ahmad Tabatabai, Tabriz: Institute of History and Culture of Iran. [In Persian].
- Dekhoda, Ali Akbar. (1984). Proverbs and rulings, Tehran: Amir Kabir. [In Persian].
- Farkhi, Sudabah and Fahandari Saadi, Gholamhossein. (2016). "Investigation and analysis of allusion array and presentation of its division based on rhetorical construction", Persian Prose and Prose Researches, vol. 2, pp. 41-79. [In Persian].
- Farozanfar, Badeel Zaman. (1987). Masnavi Hadiths, Tehran: Amir Kabir. [In Persian].
- Homai, Jalaluddin. (1975). Rhetoric techniques and literary industries, Tehran: Sepahian University of the Revolution of Iran.
- Hosseini, Maryam. (2007). "Fairy in Rumi's Poem and Meeting with Anima", Al-Zahra Journal of Human Sciences, No. 68-69, pp. 1-21. [In Persian].

Jovani, Asghar and Kazem Nejad, Habibullah. (2015). "Investigating the features of Shiite iconography in the coffeehouse paintings of the Qajar era", *Shiismology*, Vol. 55, pp. 27-46. [In Persian].

Khaqani (1993). *Divan*, by Ziauddin Sajjadi, Tehran: Zovar. [In Persian].

Khazaeli, Mohammad. (2535). Translated by Haj Seyyed Hashim Rasool Mahalati, *Proclaiming the Qur'an*, Tehran: Amir Kabir. [In Persian].

Qamar, Haider (2007). "Tolerance in allusion to epic and national stories in Persian poetry", *scientific and research quarterly of humanities*.

Qavami, Badriah. (2011). "Molvi's artistic interpretation of Quran and Hadith". *Scientific-Research Quarterly*, No. 12, Sanandaj: Faculty of Persian Literature, Azad University. [In Persian].

Qais Razi, Shamsuddin Mohammad. (1994). *Al-Ajm in the criteria of Al-Ajm poems*, by Siros Shamisa. Tehran: Ferdous. [In Persian].

Sarkarati, Bahman (1971) *A research paper on the margins of comparative mythology*, Tabriz: Tabriz University. [In Persian].

Saif, Hadi. (2008). "Visual arts (the file of coffee house and Yaran paintings)", *Ayane Khyal*, No. 10, pp. 10-21. [In Persian].

Shamisa, Cyrus. (1990). *Farhang Talmihat*, Tehran: Ferdowsi. [In Persian].

Mahjoub, Mohammad Jafar. (1995). *Folk literature of Iran*. 2 volumes, by Hasan Zulfiqari, Tehran: Sarcheshme. [In Persian].

Molvi. (1984). *Kliat Shams Tabrizi*, edited by Forozanfar, Tehran: Amir Kabir. [In Persian].

Muhaddi, Javad. (1999). *Ashura culture*. Q4, Qom: Marouf Publishing. [In Persian].

Najaf Qoli, Mirza, Najafi valley in the science of prosody, innovation and rhyme, with corrections and annotations and margins by Hossein Ahi, Tehran: Foroughi. [In Persian].

Nisabori known as Balmilani, Abi al-Fazl Ahmad. (1987). Assembly of Proverbs, Mashhad: Astan Quds Razavi. [In Persian].

Nishaburi, Abu Ishaq Ibrahim. (1971). By Habib Yaghmai, Tehran: Book Translation and Publishing Company.

Yahaghi, Mohammad Jafar. (1990). A collection of myths and fictional references in Persian literature, Tehran: Soroush.

Yasini, Razia. (2015). "The evolution of Iran's Islamic iconography from Tanziyeh to Tasbiyeh". Negreh, vol. 38, pp. 5-21.