

The comparative study of borrowing in Hafez and Iraqi's poetry

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ABSTRACT

Undoubtedly, the precise survey indicates that there was an inseparable link among Persian literature, Islam and Quran verses and prophet's Hadith as well and it will be continued. The first individuals who adorned their poetries by verses and Hadith were some poets such as Rudaki, Abushakur Balkhi and Kesaie Maruzi. Borrowing is welcomed by the poets in the next eras and it has continued until now as we can observe Sohrab Sepehri's pliability from Quran in his works easily. The present study aims at investigating borrowing in the poetry of two Farsi literature poets, Hafez and Iraqi, the rate of their exploitation of verses and Hadith and also comparative methods of the issue. The results reveal that the names of Quran and prophets in Hafez's poetry have an increased frequency, also Hafez has excelled Iraqi at conceptual function and Iraqi has excelled Hafez at applying a part of verses.

Keywords: Borrowing; Hafez; Iraqi; verses and Hadith

1. INTRODUCTION

The fact is that Islam has an influence on all aspects of Iranians' life due to Islam blending and its valuable instructions in their beings. Thus, Iranian poets have tried to explain educational topics and Islamic doctrine for their society and comers in different languages and by using linguistic tools and teaching them invaluable subjects. Certain works and indications from these attempts are visible in Farsi literatures that are not countable. The poets sometimes reveal the intensity of their purity in the shape of some couplets related to the praise of Allah and Prophet Mohammad and often they turn to Islam and create some instructive books about morals. Some other poets notice the beauty of Quran verses and prophetic Hadith and they have adorned their works by using them in different ways that is called borrowing from verses and Hadith. The frequency of poets' exploitation from borrowing in Farsi literature is so high that for example the Molana's verse is named non-Arab Quran; "Molavi's Mathnavi is the Quran in Farsi" (Safa, 1976: 53). Therefore, the present study aims at investigating the aforementioned topic in the poetical works of two dominant poets of Farsi literature, Hafez and Iraqi, and based on the exploitation rate it compares these two in a comparative way and delivers the results.

Review of literature

The effect of Quran and Hadith on Iranian poets has rendered that many literary and religious science researchers investigate in pioneers' works and publish some instructions in the shape of various books and articles that we can mention some of them as follow:

1. Hossein Khosravi in an article as: "the effect of Quran and Hadith in Hadigheye Sanaiee" have discussed the issue of verses and Hadith in Hadigheye Sanaiee in which 200 verses and 100 Hadith are hinted.
2. Mahmud Mehravaran in an article as: "the shining of light on poetry" (a glance at the effect of Quran on Jami's versified works) has talked about the plentiful effect of Quran verses on Farsi poetries and especially Jami's versified poetries.
3. Also Sayed Mohammad Hosseini in an article: "Khaju' borrowing from Quran verses and Hadith" which has published in Kayhan Magazine expressing some functions of Hadith and verses in Khaju's works particularly odes and commendatory poetries.
4. Alimohammad Moazeni in his article as: "Ebne Yamin Farumandi and the effect of Quran and Hadith in his poetical work" has expressed Ebne Yamin's borrowing and exploitation. In addition, some articles are written regarding this topic about Naser Khosro, Parvin Etesami and Sohrab Sepehri. And also the books which deal with the extraction of Quran verses and Hadith are an explicit sign of exploitation rate of poets from these two important Islamic sources, Quran and Hadith. Among these books we can name "Badiolzaman Foruzanfar's Mathnavi Hadith", "the explanation of literary points, runic, Quran signals and Hadith is Molavi's Mathnavi", Amin Pasha Jalali, "the effect of Quran and Hadith in Farsi literature" by Aliasghar Halbi, "the effect of Quran on Farsi verse" by Sayed Abdolhamid Hayrat Sadjadi and "Quran and Hadith in Farsi literature" by Ali Marzban Rad.

2. TEXT

Definition of borrowing

Borrowing, an Arabic infinitive, means take and get, learn and acquire and bring a verse from Quran or a Hadith in verse or prose without any pointing to the source or idiomatically getting topic of the book or an essay by changing and summarizing (Mo'een, 2000: Zeel Eghtebas).

Borrowing from Quran verses and prophetic Hadith in Farsi prose is a clear imitation from Arabic's prose and it was common until the late of third century of Hejira according to the topic, or as an emphasis and confirmation. It was not for ornamenting of speech and then it has changed from the second half of the fifth century in Farsi language and it has used as an ornamentation factor in most parts of the prose. It has evolved in the path of evolution and transformation. (Khatibi, 1987: 199-197).

The fact is that at first borrowing pioneered in the prose and then poets have exploited from this method in their poetries. The ways for using verses and Hadith in the speech is different in various eras.

The present study refers to the two ways of Hafez and Iraqi's exploitation from Quran and Hadith: first, vocabularies, idioms and names and second, aforementioned verses and Hadith in the poetical works of these two poets; of course by segregating method and rate of using them with this explanation that may be the whole verse or a part of it, or lastly its concept has been exploited.

Names, vocabularies and idioms

Referring to the Quran name:

One of the ways of borrowing in Farsi literature is to use Quran name and its synonyms in speech. Hafez has excelled Iraqi in this type and he exploited this vocabulary seven times, while it has been mentioned in Iraqi's poetical works just once.

Like Hafez, I gained all my good habits from the commandments, holy books entail. (Hafez's, 1989: 265)

I told my beloved whose blood you have made your hair wet and twist it, she answered: I swear you, Hafez, please do not ask the story of my hair and killing different lovers because it is too long. (Hafez's, 1989: 238)

Moslem preacher of Islam solves the problem of Quran for all. (Iraqi, 1994: 246)

Referring to the prophet name

Hafez and Iraqi have referred to the prophet's names in their poetical works both. In addition, they have referred to the prophets' story as well, that we explain them separately as follow:

Moses majesty

Referring to the Moses in Iraqi's poetical works is more than Hafez poetical works. Hafez has referred to the Moses just twice but Iraqi seven times.

With the pledge of monotheism, that Moses pledged himself to in safe desert, we will hasten toward God with the hope of visiting Him in the appointed day. (Hafez's, 1989: 296)

Nightingale's song on the cypress means that Moses' fire flourished in Sina Mount and teaches monotheism to the world, and it has caused that the sound of God's singleness is heard from the tree. In other word tree is the narrator of God's singleness. (Hafez's, 1989: 366)

A sparkle has guided Moses and a drop of his face water has made Khezr happy. (Iraqi, 1994: 267)

Oh, Moses! Over last his living with your stick. (Iraqi, 1994: 260)

Noah majesty

In my opinion, Noah's ship saved and Ibrahim's fire burned due to its farness from Azar. (Iraqi, 1994: 274)

Oh, Hafez! Do not lose the bounty of Noah's ship and saving in its shade, otherwise event storm will destroy your world. (Hafez's, 1989: 106)

Oh, heart! While Noah is your guide in life, if the flood of obliteration wants to destroy your life, do not become sad due to the storm. (Hafez's, 1989:229)

Noah's name is mentioned in Hafez's poetical works about seven times and in Iraqi's poetical works just once.

Ibrahim majesty

Hafez has not referred to Ibrahim majesty at all just once as "friend".

Oh, God! Extinguish this fire inside me like what you have done for your prophet (your friend, the title of Ibrahim prophet). (Hafez's, 1989: 258)

You can turn fire into the garden like what your prophet could do. (Iraqi, 1994: 199)

The fire becomes garden to Khalil from the water of your face. (Iraqi, 1994: 284)

Iraqi has referred to the Ibrahim three times.

Yusuf majesty

Yusuf majesty was in the core of Hafez and Iraqi's attention and he is referred to in literature a lot. Hafez has allocated eleven couplets to him and Iraqi about 10 couplets.

This good fortune of being companionship with Yusuf is an award of that patience that I had shown from myself against grief. (Hafez's, 1989: 265)

Your chin apple says that different lovers stuck in my well and they are captured by my love. (Hafez's, 1989: 108)

I do not think of anyone but you, because your imagination is as beautiful as Yusuf who is interested in prison and my heart is the prison of your imagination. (Iraqi, 1994: 74)

My heavy-heart is not your place, unless you be that Yusuf who sometimes falls in well and sometimes in prison, in other words being a Yusuf has caused that place in my heavy heart otherwise my heart does not deserve you. (Iraqi, 1994: 198)

But the fact is that the function of Quran verses and Hadith in the poetries of these two poets has a higher frequency that we refer to some examples as follow:

Quran concepts

This part of the study has allocated to those couplets that the poet has referred to its concept instead of bringing verses or Hadith directly. Following cases are some illustrations of this:

For peace of this world and the next, understand magnanimity the lot of friends, and with foes try to relate what I advise. (Hafez's, 1989: 99)

Referring to Quran Sura Fath V. 29: "Mohammad is the messenger of Allah and those who are with him are severe against unbelievers and merciful among themselves."

Invite me covertly and far from envious people like those who do good deeds for God's satisfaction. (Hafez's, 1989: 199)

Borrowing from to Quran Sura Al-Baqarah (The Cow) V. 271: "if you disclose your almsgiving it is well but if you conceal it and give it to the poor is better for you."

Lover's beauty does not have any cover, for seeing Him remove worldly pall to see him and stare at him. (Hafez's, 1989:171)

Borrowing from to Quran Sura Al-Baqarah (The Cow) V. 115: "wherever you turn yourselves or your faces there is the face of Allah."

Believe that this world has just one owner who is God and no one else. (Iraqi, 1994: 74)

Borrowing from to Quran Sura Ekhlis, V.1:" say he is Allah, the one."

When I got to the colorless, I received God's color, and then at this stage I occupied the world. (Iraqi, 1994:118)

Borrowing from to Quran Sura Al-Baqarah (The Cow) V. 138: "our religion is the religion of Allah (Islam) and which religion can be better than Allah's And we are His worshippers."

The frequency of conceptual function of verses in Hafez poetry is higher than Iraqi's poetical work.

Using a part of the verse

This part of the study deals with some couplets that the poet has referred to a part of the verse in his poetry.

Do not want me to keep the order, promise and being kind because from the beginning I was famous for wine drinking and wine measuring. (Hafez's, 1989: 107)

Borrowing from to Quran Sura E'raf, V.172: "And (remember) when your Lord brought forth from the children of Adam, from their loins their seed (or from Adam's loin his offspring) and made them testify as to themselves (saying) "Am I not your Lord?" they said: "yes, we testify".

When they set a spread to the prophet and God comes close to Him, approximately as if two arches length was between them the flag of his fortune comes closer too. (Iraqi, 1994: 255)

Borrowing from to Quran Sura Najm, V. 9: "And was at a distance of two bows' length or even nearer."

A mystic who is familiar with the God's survival will receive a jewel that is: "everything except God is mortal." (Iraqi, 1994: 326)

Borrowing from to Quran Sura Ar-rahman (The Most Gracious), V. 26-27: "Whatever is on it (the earth) will perish and the face of your Lord full of majesty and honor will abide forever."

This type has a higher frequency in Iraqi's poetical work than Hafez poetical work.

Using the whole verse

Be responsible to your own affairs so no need to others responsibility. Ever individual who fears of God, God will be the best owner daily of his bread in an unknown way.

Referring to the Quran Sura Talaq (The Divorce), V.2-3: "And whoever fears Allah, He will make away for him to get out from any difficulty, and He will provide him from sources he never could imagine."

If I smell you during my lifetime and receive a slight union of you, it will be a big victory and if I die beside you, it will be a high degree for me.

Referring to the Quran Sura Dukhan (The Smoke), V.57: "as a bounty from your Lord! That will be the supreme success."

Oh, heart! Make your living so that if you slip and the angles will hold your upraised hands to the sun. (Hafez's, 1989: 159)

Referring to the Hadith: "destined disaster cannot be ignored unless by praying."

The daintily nurtured in affluence took not the path to the friend: the being love is the way of profligates, calamity enduring. (Hafez's, 1989: 181)

Referring to the Hadith: "avoid wealth and comfort since because real Allah's servants don't like wealth and comfort."

Although we are poor apparently but our heart is the home of love and a treasure with the name of "Allah (Iraqi, 1994: 255)

Referring to the Hadith: "I am with broken-hearts."

Prophet Mohammad has outstripped the other prophets because his existence soil is created from right light and his luminance face is made of God's value. (Iraqi, 1994: 277)

Referring to the Hadith: "in fact Allah first creates my glow."

3. CONCLUSION

The investigation of these two poets' poetical works indicates that due to their extreme interests to Islam most verses and Hadith have been borrowed in their poetries and each one has exploited these two sources in different ways. Hafez and Iraqi both have referred to the Quran names, prophets and their life. However, the fact is that the frequency of prophets' names is different in their poetries, for example; Hafez has referred to Moses just twice but Iraqi seven

times or vice versa Noah majesty is mentioned 7 times in Hafez poetical works but in Iraqi once. The frequency of conceptual function of verses in Hafez 's poetry is more than Iraqi's poetical works and in turn referring to a part of the verse in Iraqi's poetry has a higher frequency than Hafez's poetical works.

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