

# 32

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## COMMON THEMES

OF THE MIDDLE EAST EPICS BY IBN HESSAM KHUSEFI AND TWO  
ATTACKS OF HAIDARI

**TEMAS COMUNES DE LAS EPOPEYAS DEL MEDIO ORIENTE POR IBN HESSAM KHUSEFI Y DOS ATAQUES DE HAIDARI**

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### ABSTRACT

Bacchanalian verse and songwriting refer to poems written in the form of Mathnawi and is in a transcendental context, and talks about wine and drinks. The celebration of the Timurid kings by the Sufi elders made the 9th century, one of the most favorable times for Sufism to flourish; so Sufism becomes religion in this covenant; Ibn Hessam also had a mystical look at the religious system of the Middle East. The Safavid kings encouraged poets to sing religious epics. Bazil and Raji were deceased mystics of the Old Testament, sang the Haidari attack. With the formation of Sufism, special terms appeared in the field of mysticism, which had a special meaning within this institution. Among the three epic poets, Bazil demands wine from the world of meaning that with a drop of it, he will regain his life. He takes the language from the epic to the lyric. His tone uses words of intimacy and verbs to create greater intimacy with regard to their vocabulary and how they are used. Ibn Hussam considers wine as eternal and vital as Khadr, and like the Khadr water, the poet's wine is also full of love and world. In exaggeration, he takes the simile elements more than natural phenomena and uses a sad tone in expressing mourning alongside the epic style.

**Keywords:** Heidari attack, Khavaran-nameh, Religious epic, common themes.

### RESUMEN

El verso bacanal y la composición de canciones se refieren a poemas escritos en forma de Mathnawi y se encuentran en un contexto trascendental y hablan sobre vino y bebidas. La celebración de los reyes timúridos por parte de los ancianos sufíes hizo del siglo IX, uno de los momentos más favorables para el florecimiento del sufismo; entonces el sufismo se convierte en religión en este pacto; Ibn Hessam también tuvo una mirada mística en el sistema religioso de Oriente Medio. Los reyes safávida alentaron a los poetas a cantar epopeyas religiosas. Bazil y Raji eran místicos fallecidos del Antiguo Testamento, cantaron el ataque Haidari. Con la formación del sufismo, aparecieron términos especiales en el campo del misticismo, que tenía un significado especial dentro de esta institución. Entre los tres poetas épicos, Bazil exige vino del mundo que significa que con una gota de él, recuperará su vida. Lleva el lenguaje de lo épico a lo lírico. Su tono usa palabras de intimidad y verbos para crear una mayor intimidad con respecto a su vocabulario y cómo se usan. Ibn Hussam considera el vino tan eterno y vital como Khadr, y como el agua de Khadr, el vino del poeta también está lleno de amor y mundo. Exagerando, toma los elementos similares más que los fenómenos naturales y usa un tono triste para expresar el duelo junto con el estilo épico..

**Palabras clave:** Ataque Heidari, Khavaran-nameh, épica religiosa, temas comunes.

## INTRODUCTION

Bacchanalian verse and songwriting are poems that is in Masnavi's form and in the symmetrical form, in which the poet deals with subjects such as the bartender, liquor, the enamel, the cup, the bent, the old liquor, rose, and in general talk about wine.

The Tavern note author has arranged the first copy of the Alexandrian military letter; but he apparently brought the first independent letter from Masnavi's Homayoun Khajawi Kermani, and then Abdul Nabi refers to the court of Khajeh Hafez as the Bassamani letter. Songwriting in fictional poems and in independent poets became popular among the poets from the ninth century onwards and continued until the Qajar period (Fakhr al-Zamani Qazvini, 1982; Mir Sadeghi, 1991).

In this literary genre, the poet reveals his thoughts about the repulsion of the sad, the instability of the world, the condemnation of the asceticism, the deprivation of opportunity and the safeguards of the heart, and so on, demanding the bodyguard to sing and play. These issues are intertwined with philosophical, moral and mystical spirit (Anushe, 1996; Zain al-Abedin, 1985).

In recent years, there has been some research on bacchanalian verse, wine, and their interpretations and terminology, most of which have been based on the epistemological study of religious epics through rhetoric, thought, language, and its use in literary epic. But the subject of bacchanalian verse is one of the topics discussed by Shiite epic poets like Kermani (1959), so the author seeks to examine the effect of wine in the epic literary genre and behaviors of religious heroes in three works of "Haidari Attack" by "Bazil Mashhadi" and "Haidari Attack by" Raji Kermani "and" Khavaran-nameh by" Ibn Hessam Khosfi '.

The strong belief and reverence of the Timurid kings to the Sufi elders made the ninth century one of the favorable times for the spread of Sufism and its increasing influence, which made Sufism somewhat religious in this covenant (Safa, 1996). For this reason Ibn Hessam, with a mystical view, deals with the religious system of Khavaran- Nameh. The Safavid kings encouraged the poets to sing religious epics in honor of the Imams and Ahlul-Bayt (AS), who were themselves followers of Sufis and the Ahlul-Bayt worshipers especially Imam Ali (Safa, 1987).

Bazil and Raji were also the mystics who promised to sing their poems in a manner that celebrated the elders of religion.

With the formation of Sufism, special terms appeared in the field of mysticism, which had a particular meaning within the institution, and these coded concepts were not

understood by those who were unfamiliar with the school. In mysticism, language was mystery and a signification for the purpose of concealing. These formal terms are mainly Arabic nouns and abstract vocabulary such as: manifestation, sound, secrecy and wine that haven't visual and intrinsic character, the very similarity between the iniquities of the believer and the worlds of attraction and secrecy and the astonishment of the mystics set the stage for the introduction of poetic images into the Sufis (Fotouhi, 2010). These concepts will also be mentioned.

## DEVELOPMENT

Among the studies written on the subject of religious epics can be found in Abutaleb Esfahani's pioneering paper on the emergence of the epic poems of the Haidari attack by Seyyed Morteza Barzaki that paid toe path of national and historical epics, as well as Ali's heroic deeds. A stylistic study of religious epics examines three religious epic works (al-Nama, Haidari attack of Bazal, Raji and Khavaran- Name) from style view point. An epic pattern study of Asghar Shahbazi's epic language explores Heydari's attack in terms of music, composition and visualization. Style in Khavaran- Nameh Paintings by Arjmand Inallu, outlining the general principles of drawing and framing; why they are broken and keeping one side size fixed in all Khavaran-name paintings that is one of the points of interest in this study and in research. On the subject of Ali's battle with the dragon in four portraits of Khavaran letter from Sultan's Palace Museum by Majid Behdani; he paid more attention to the content and structural features of the paintings but in this article the stigma is examined, except Kermani (1959), has not received much attention from researchers.

### *Fundamentals of subscription in epic-religious systems*

1: Assistance from wine in language

Bazil asks the world to take a sip of dry lip and revitalize its bent tongue, thereby bringing freshness to its word.

In a bit of a call to the steward, he calls him to exchange wine and then goes on to say that he intended to do so (Bazil, 2004).

In his poems he used compositions: ancient wine tunes, Khosravani's bent, and this led his poems to move more from epic border to lyric and to give the reader a view of the epic and lyric atmosphere (Shahbazi & Malek-Sabet, 2014).

The Bazil tone is more intimate, and the reason for this can be attributed to his use of verbs (come, bring, say, let go) (Ba'zil, 2004).

Ibn Hessam considers wine as eternal and vital as Khazr, and as the spiritual and universal water of Khadr, the poet's wine is full of love and allure of meaning, but he used the word Khazr in his language before spreading his name. His inner cleansing and language are made of musk and wine and then his language deserves the status of elders.

Ibn Hessam depicts his religious thoughts behind pictures and similes, and this characteristic is further exemplified in his poems, such as: asking for help from Khazr's wine cup (Ibn-hesam, 2004).

Exaggeration is part of the essence of epic works, in the epic, hero-person is superhuman, and this behavior is abnormal (Shamisa, 1996).

Ibn Hesam in exaggeration uses simile elements more than natural phenomena. Like sky, water and so on (Ibn Hesam 2003).

Raji calls himself Kosar's Sagittarius and believes that in singing Ali, he must wash the language of the heart with Kosar water in order to be able to sing a poem about Ali's bravery.

According to verse (Kosar took pity on poetry) in which the verb is in epic tone but the atmosphere of poetry is still mystical (Raji, 1959).

## 2- In the quest for power

In order to confront the enemies of God, Bazil asks the butler to provide him a cup of wine to be away of weakness and a bond of certainty and faith. It suggests that wine is a land wine that may interfere with the poet's religion and belief, but from his later writings it is inferred that he means not only earthly but spiritual and mystical.

One of the essential features of religious epics is the reflection of the religious beliefs on the poets to the extent that in the following verses the poet fears the gap in his beliefs and emphasizes certainty and faith (Shamshirghar, 2011).

Ibn Hessam also sought wine to renew the power and to overcome the enemies of religion, and this would give the poet spiritual abilities. On the battlefield as he walks across the battlefield, he pours a sip of spiritual wine and removes the war burdens and troubles of war bravery, and the bravery blood bloodshed the earth (Ibn Hessam, 2003).

Elements of Ibn Hessam's similes are natural phenomena such as lions, leopards, and whales, which, with the habit of eating, seek out imaginative concepts and try to materialize them by bringing in sensible concepts.

The poet, because of his epic style, is more interested in diagnosis and anthropomorphism than metaphorical divisions (Ibn Hesam, 2003).

In the following verses, Ali's blade is likened to a cup of blood and wine, this analogy is not proportionate to the battlefield and the religious figure of Ali (AS), and drinking water was not a justified reason to relieve fatigue and forget the hard work of the battlefield. But we consider wine a spiritual wine (Ibn Hessam, 2003).

Raji states that: Qasim, the grandchild of the Prophet, using the tradition of vigilantism in the campaign field. He believes in himself by drinking the spiritual wine That Qasim will bring it with the power of God.

Imagination is the main essence and constant element of poetry and is something that comes from the imagination. Raji has used exaggeration and irony to add beauty to his poetry (Raji, 1959).

## 3. Prescription wine to relieve sadness

Bazil wants a cup of wine that has the color and smell of paradise, clear darkness, anger and sadness of the heart, and hopes that this spiritual wine, full of righteous light, will end the night of sorrow and bliss morning and happiness and will brought purity.

Bazil is one of the poets who have experienced a new wave of domination of Turkish languages. In the Mogol and Tatar invasion to Iran, along with them, other tribesmen from Turkmans also invaded Iranian cultural territory, causing a weakness in Persian language and literature. In the course of this period, due to the disruption of the old administrative organization and the prevalence of the administrative organization of the Mogol Turks have been incorporated, a number of administrative and religious vocabulary, mainly Turkish, into poetic poems such as Bazil. From these words can be referred to iyak, ta or qaravol, and can also be said in Bazil bacchanalian, ayaka term with eleven repetitions has more frequency than other Turkish term (Bazil, 2004).

Ibn Hussam also notes this point that change this sadness to joy in this discredited world by drinking water and instead of letting go of the virtual and worthless world trust to God, which is full of truth and knowledge wine.

Wine is one of the things that save the poet from grief

He prescribes wine to avoid him pride and in the expression of such concepts he uses the teaching-instructional tone (Ibn Hesam, 2003).

As Bazhal and Ibn Hessam (wine) are considered wine as something that away to sorrowful, Raji, too, does not fall

behind and uses the mysticism term in his thought and expression to describe this property and he thinks of it as a jeweler that makes the world full of light and joins the darkness of the night to brightness.

Along with mystical words, Raji alongside the mystical words by prefacing the verbs "Come wine", and "Make a Magician", seeks out to make an epic and nostalgic tone (Raji, 1959).

#### 4- In revealing the secret

Bazil influenced by lyric and mystics poets before him, began to enrich literature with romantic themes at the beginning of his stories, known as the bacchanalian, and in addition to it can see the compositions and images of the Iraqi school in poetry.

Bazil, in his bacchanalian, addresses the butler with features such as: Companion of Gabriel and Salsil's bodyguard, and asks the wine to return him from the beneficent wine, having the power to expose whatever is in secret (Bazil, 2004).

Bazil's epic vocabulary characteristic in the epic Heidari attack can be attributed to the rich structure of words and combinations, by combinations of "sad bell", "palm of the tongue", and "morning of happiness" which are more lyric. And its subtlety is abstract and intangible, expressing the character of bacchanalian and wine, and this is contrary to the structure of epic language (Bazil, 2004).

Ibn Hessam's supreme ability in rhetoric imagery has made him equal to garnet and expects to relieve the sadness of his heart so that he can reveal the secrets he has always hidden.

In the following verses he uses verbal and spiritual arrays (irony, singular analogy, divisive punishment, contradiction, symmetry) (Ibn Hesam, 2003).

The secret are revealed only through the grace and arrest of old man and reaches a stage of emergence. Raji, like Musa, is thirsty to visit his eternal lover, expressing his hope to the old Man by using the word "but". Raji, was a poet of the thirteenth century, and was a sign of his earlier mysticism and richness as well as his influence on Ferdowsi. Emotions are the main elements of his poetry (Raji, 1959).

In describing historical events he describes objectively and extravagantly in an epic language; but in the bacchanalian, since his subject and idea approach to introspection, subsequently changes the lexical scope of the language of his poetry. The abstract elements and subtle and rational vocabulary distinguish his epic work from other works (Shafi'i Kadkani, 1989).

His spiritual experience, discovery and intuition in certain parts of the bacchanalian, and, by resorting to these mystical states, he discovers secret (Raji, 1959).

The instability of the world and the reproach of time:

The world is as deceptive and discredited as a spider web, and it prevents one from reaching the ultimate destination and the afterlife, so one should not trust and rely on the world as stated in All-Balagha (2000):

- People from all over the world are like convoys that are still living in ruins, shouting, and moving.
- Bazil has also come from glorious times of unstable times, calling his audience with an exhilarating tone to learn from the stories of his predecessors, believing that this mortal and seemingly beautiful world is transient, and that this devil will have no benefit but loss.

In the following verses, Ibn Hessam calls upon his audience to learn from the world's idiocy and uses the arrogant arrogance to warn the reader. As Imam Ali (as) also states in the narration: "*Observe and exemplify the verses of the Qur'an, it is the most exemplary in it*" (Khansari, 1994). He describes the world with non-epic imagery such as: New Garden, New Bride, Tent that is a metaphor for the story of this world, and in the meantime in order to better inspire his mystical concepts used words like: wine and Khosravani's garment (Ibn Hessam, 2003)

Ibn Hessam describes the instability of the world in tools such as imagery (verbal and spiritual arrays), exaggeration (Parvin and Hoor), the use of epic words (clay, coffin, bedside, square, officer and bed) and by sensible scenes, he has been able to artfully portray the instability and the unreliability of the world and the trophy of life and the moment of his life, since Ibn Hessam considers more his Ferdowsi style and principles in his epic compilation, There are indications of Khorasani's style in his poems as well, such as the presentation of the verb which is found in most of his verses (Ibn Hesam, 2003).

Raji believes: this is a volatile world, and one should not be ignorant of spirituality because of this earthly water and flowers, so Saadi says "what is transient should not be loved" (Raji, 1959).

Raji in these verses connects the mental form of the poem, which is the embodiment of the subject, to the nature and humanity, and removes the word from the normal state (Sarffi, 2001). For example: seeing soil and flowers causes degradation. And it provides artistic pleasure.

#### 6: About the affidavit:

He seeks to express vicious thoughts of God and the mysticism. In these verses he swore to God that he would

compare the existence of the poet with the knowledge of the poet to depict the bravery of Prophet Ali (PBUH) and the Corps of Haqq in an eloquent speech.

He focuses on the dedication of the verb that was prevalent in the epic works of the Khorasani-style period, especially Ferdowsi's (Bazhal, 2004).

Swearing in the bacchanalian is one of the ways that Raji draws the attention of the audience, and because of the particular color and smell that is contained in the oath, it enhances the gentleness and arousal of the listener and arouses the listener's feeling. As in the Holy Qur'an, the best examples of oaths can be found in Al-Atin and Al-Zaytun. In the following verses the poet also swears to God with words such as: modulus, covenant, ritual, wind, altar, etc. (Raji, 1959).

In these verses, Ibn Hessam speaks of the daughter as having raised two hands in need of God and resorting to divine authority, and, by making them Shafi'i, demands his salvation and deliverance from the infidels of the infidels (Ibn Hessam, 2003).

An important feature of the Timurid era has been the prosperity of religious poetry, and since Ibn Hessam lived in the Timurid era, the reflection of Islamic and religious color is abundant in his poems (Atta Sheibani, 2013) and this is why he has been able to present the religious figure to the singer by mentioning the name of the Prophet and his lovers.

#### 7- In mournful expression

Bazil is trying to relieve the heart and soul of the drowning in grief from the grief of the bloody martyrs. Addressing "Come to the Stallion" in the beginning of his verses, he expresses his haste and restlessness in his deliverance from sorrow and anguish.

Exaggeration and overstatement are two essential pillars of epic imagery, along with are simile and metaphoric arrays. There are two different views on the place of metaphor in epic. Some scholars believe that epic is not a metaphor (Shafi Kadkani, 1979); Most of the metaphors that used in the Haidari attack are transient, simple, and repetitive, for example: the red tulip is a metaphor of wine (Bazhal, 2004).

Ibn Hussam also deals with the theme of sadness in the place of his madness, but by emphasizing that he uses words in his expression that include sadness in its true meaning, in fact he forgets the mourning and the grief that comes from wine and prefers to mourn.

Ibn Hessam, in his mournful expression along with the epic style, uses a sad tone and puts into his epic tone

words such as tight heart, tulip, moaning and moaning, pain, and so on (Ibn Hussam, 2003).

Raji is one of the first to write a bacchanalian on the subject of sorrow and mourning for Karbala. In expressing grief, he uses mystical terms such as: song, dance, pretty, oldman, wine, chivalric. Raji art is especially about the Qasim wedding theme that opens the door to happiness in a bit, and in another passage, the words of Karbala bring the audience into deep sorrow (Raji, 1959).

Qasim bin Hassan's wedding in Karbala:

Raji also directly addresses the mourning of the martyrs of Imam Hussein (AS). His tone of expression is gracious and heartfelt, especially when he addresses chivalric. (Raji, 1959)

## CONCLUSIONS

Infrastructure of each epic works are based on common themes like: wine helps to find a new vocabulary, in search of strength and power, prescribe relief from sorrow, revealing the mystery, instability of the world, and the denunciations of the time, mourning and oaths.

Wine in the word of all three poets have a mystical and spiritual smell, and all three seek wine to use language in the service of religion and to express religious stories and events in theology.

Bazil and Raji called wine upon to confront the enemies of God who are united in faith and possessed of a vigorous power, while Ibn Hessam calls butler into a battlefield in order to get energy of his presence.

All three poets consider spiritual wine as a savior of grief, but Ibn Hessam's mystical color and smell are less than those, while Raji with painful and mystical expression consider wine something that ends morning's sadness, Bazil also, with a mystic, calls it to end the sadness, and that all of them come from a transient and unstable world of glory and believe only in the mystical wine as instrument can be viewed with the eye of the world.

With the Mogol invasion and the defeat of the Khwarazmshahis, the Iranian language gradually changed in all fields (official language, poetry, speech, etc.) and one of these changes happened in the periodic linguistic style. The Mogols were influenced by Turkish words and expressions, among the three epic poets, all of whom had experienced the rule of Mogols and Turkmens, but Bazhil entered Turkish compositions and expressions While Raji and Ibn Hessam have used more words and expressions of mysticism.

Bazil invokes spiritual forces such as Gabriel and Salsil in revealing the secret, but Raji thanks old Man for revealing the mystery and calls for divine secrets and truth; while Ibn Hessam considers liberation from sadness as a secret. In all three epic poets, abstaining from neglect, drowning of the living appearance, not forgetting the passing of the world, and deceived by the manifestations of being, are the main axis of their origin and regard the world as a virtual and playful place that you can't stop there a lot. In their view, wise and prudent people, like the ripe fruit, do not stick to the branches of the world and do not belong to it, but learn from the stories of their ancestors and save themselves from untold strings. That is why they emphasize that the world is transient and that there is no survival for it.

In the oath, Bazil makes the word stronger and swears to Lord. But Ibn Hessam has resorted to the Prophet in his oaths, while Raji whispered with God by mystical notions such as the altar and the eyebrow and ... in a prayerful tone.

Bazil, Ibn Hessam, and Raji express mourning in the testimony of the bloody martyrs of the shrine, the martyrdom of the religious in the campaign field and the sufferings of Sayyid al-Shohada.

All three epic poets in their poems have paid special attention to the topic of bacchanalian, among which the frequency of the verses related to the Raji is more prominent than Bazil and Ibn Hessam.

The rhetorical and spiritual arrays of the works have been exaggerated, and simulated at a high level of metaphor and permissibility, among which Ibn Hessam used these arrays in describing natural phenomenon and the sublime more visual power than other poets, while Raji places the imagination as the main essence and constant element of his poetry. Bazils also uses all three arrays in his poem, but his ability to use metaphor is better than simile.

Bazil and Raji have made the epic language closer to lyric, and in his compositions are more inclined to abstract concepts that are common in Iraqi style, while Ibn Hessam has been more concerned with Ferdowsi's poetry than others. All caused him more interested to epic and tangible compositions.

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