

A Comparative Study of Allegory in the *Qata'at* of Ibn Yamin al-Faryabadi and the *Ghazal-Tamthil* of Arash Azarpik

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Allegory is a literary device commonly used in Qit'as and one of the significant rhetorical figures in the art of eloquence. This narrative pattern is a specific strategy aimed at conveying a secondary purpose that encompasses a teaching or theory. The Qit'a form, for two main reasons, could not achieve the lasting prominence in Persian poetry that the ghazal did. First, the lack of a rhyme in the opening couplet compared to the ghazal prevented the form from attaining the harmonious unity that the lyrical structure of the ghazal offers. Second, the Qit'a's didactic tone and dull message-oriented nature failed to resonate with the emotional and spiritual depths of the Iranian people. This article statistically examines the differences and similarities in allegory across four categories: parable, fable, animism, and linguistic allegory, within the works of the greatest Qit'a poet in Persian literary history, Ibn Yamin Farumadi, and the founder of the allegorical ghazal style, Arash Azarpeyk. The purpose of this research, conducted through descriptive-analytical methods and using library sources, is to provide a clear and comprehensive classification of different types of allegory. It also introduces the concept of linguistic allegory as an independent literary device in allegorical ghazals for the first time, supported by stylistic roots and specific examples.

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Introduction

Allegory serves as a vital narrative strategy in Persian poetry, functioning as a secondary vehicle to convey underlying doctrines or theories. Historically, the *Qata'* (fragmentary poem) was a significant poetic form, yet it failed to achieve the enduring status of the *Ghazal* due to its structural limitations (such as the lack of a balanced rhyme scheme in the *matla'*) and its tendency toward didacticism and a “dry” communicative tone. In contemporary literature, Arash Azarpik has attempted to revitalize the internal essence of the *Qata'* by integrating it into the structure of the *Ghazal*, creating a new genre known as *Ghazal-Tamthil* (Allegorical Ghazal). This research explores the evolutionary shift in allegorical expression by conducting a comparative analysis between the classical *Qata'at* of Ibn Yamin al-Faryabadi—the most prolific master of this form—and the modern *Ghazal-Tamthil* of Arash Azarpik.

Method

This study employs a descriptive-analytical methodology based on library resources. The researcher performs a statistical and qualitative comparison of allegorical types across four specific branches: *Fable* (animal allegory), *Parable* (human allegory), *Animism* (personification of non-human entities), and *Linguistic Allegory* (a novel concept in “Signifier Poetry”). The analysis is grounded in a sample of 200 works, including Ibn Yamin’s *Qata'at* and Azarpik’s collections: *Leila Zana*, *The Maiden Returns to Love*, and *Then the Master of Illumination Falls in Love*.

Results

The comparative analysis reveals distinct shifts in the nature, scale, and purpose of allegory between the two eras:

- **Fable and Parable:** While Ibn Yamin utilizes concise, often non-narrative animal allegories (Fables) and human parables to convey moral and didactic lessons, Azarpik’s *Ghazal-Tamthil* expands these into “Extended Narratives.” Azarpik’s allegories are less about moral instruction and more about exploring complex human conditions within a lyrical framework.
- **Animism:** Both poets employ animism (granting soul/agency to inanimate objects). However, while Ibn Yamin uses it to illustrate specific moral points (e.g., giving human traits to a flower to

discuss repentance), Azarpik uses it to create a transformative, mythic world where the entire cosmos participates in the emotional landscape of the poem.

- **Linguistic Allegory:** A significant finding is the emergence of “Linguistic Allegory” in Azarpik’s work. Unlike Ibn Yamin’s occasional linguistic references which are purely pedagogical (teaching grammar or orthography), Azarpik’s linguistic allegory treats the word itself as a character. In this mode, the “signifier” becomes a living entity within the text, where the boundaries between the linguistic medium and the lived reality are blurred.
- **Statistical Divergence:** The study finds that approximately 70% of Ibn Yamin’s allegories are condensed and non-narrative, whereas 99% of Azarpik’s allegories are expansive and narrative in nature.

Conclusion

The research concludes that the *Ghazal-Tamthil* represents a sophisticated evolution of the allegorical tradition in Persian literature. While Ibn Yamin mastered the art of the condensed, didactic *Qata*, Azarpik has successfully “reborn” the internal logic of the *Qata* within the emotive and expansive structure of the *Ghazal*. The transition from the didactic, moralistic allegories of the classical period to the emotive, non-instructive, and linguistically self-aware allegories of the modern era marks a significant advancement in poetic complexity. Azarpik’s introduction of “Linguistic Allegory” establishes a new frontier where the text does not merely describe a world but becomes a world through its own linguistic agency.