The Comparison of Story Telling in Haft Peykar of Nezami With Joseph and Zoleikha – Haft Orang of Jami

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ABSTRACT

Background: The researchers have already studied the content, richness, and structure of Haft Peykar of Nezami and Joseph and Zoleikha of Jami. But since these two works are of fiction, their story elements have not been addressed. Objective: The story elements include character, plot, viewing angle, stage and setting the stage, theme, and tone. Since Haft Peykar of Nezami and Joseph and Zoleikha of Jami both follow lyrical themes and moral education conclusion, they are similar to each other. Both poets express ethical and educational points. Results: Besides the similarities, there are also some differences due to the time interval between the two poets. In addition to story elements, this paper aimed to review the similarities and differences in these two works. Conclusion: Although Haft Peykar cannot be considered entirely consistent with the new fiction writing principles—because it is included in the category of story, the expression of story elements may help a wide range of readers.

INTRODUCTION

The analysis of structure and story elements of fiction helps readers to consciously communicate with the stories and events and better understand the message of the stories. The story elements show clearly the hidden aspects of fiction.

Linguistic features of these two poets: the storytelling language of Nezami is full of medical and scientific terminology, slangs, and proverbs. His language in the stories is usually fluent, musical, imagery, and ready for creating strange scenes.

The language of Jami is simple and clear but it is not as attractive as Nezami’s language. Jami is a mystic. Since mystics use the common language understandable to their audience, Jami also used simple language. He also benefited from beautiful slangs and common expressions.

The art of storytelling: In terms of storytelling, Haft Peykar is a successful and lasting work. It describes a story within another story. Nezami is successful in communicating and balancing between the components. But these stories do not have the consistency and subject integrity.

The core of stories in the Haft Peykar is seven stories which are quoted by princesses to Bahram Shah in Haft Gonbad. The visual and lyrical language of Nezami proposes the Haft Gonbad as the symbol of emotions and thought and creates passion in the reader. The intersection of these seven stories is constant struggle between good and evil that in the end, good wins out.

Jami is the imitator of Nezami, the master of storytelling in Iran. But in this story, unlike the Haft Peykar of Nezami, the story is not described within another story. Its subject integrity has made the Yusef and Zoleikha as the best story of Jami. Jami is such interested in writing the events of Joseph and Zoleikha that does not write any other tale. From the beginning to the end, he focuses only on the order of story. In illustrating the story, he has followed his teacher’s way and has added to its charm.

Story Elements:

In the classification of first fiction works, there is ancient and modern literature. The ancient and modern literatures are recognized as story and fiction, respectively. Obviously, there are differences between fiction and story. Sometimes, some authors consider the two terms interchangeably, but it is not. The story is the simple narration, plan, and design and is largely dependent on the events and descriptions. Although some of the new
Plot:
Plot regulates the dependence between events, rationally. In this sense, the plot is not just a sequence of events, but a series of events linked by cause and effect relationship with an arranged model and map [8].
In any work, the events are occurred by characters. In this sense, plot has a close interaction with character. The physically, emotionally, or mentally struggles are created by the interaction of characters.
In the first story of Haft Peykar, the events are the important cause of conflict in the plot. The suspension is low. The poet's ability to create complexity and waiting state in the audience has strengthened the plot of the story. The weird end has also weakened the plot of this story.
In the second story, Nezami compels the reader to accept the events with resolving the complexity. Also here, the plot of the story is not complex and the reader easily understands the events of the story and its thoughts.
In the third story, suspension has raised because of the militancy of anti-hero character. The disentangling of the story is based on the rational and deliberate logic and is proportionate to the anti-hero performance. This story is dominated by stagnation.
Also, the fourth story has simple plot. Nezami makes complexities in plot and proposes puzzles that make the readers think. Hence, in conjunction with creating complexity, suspense and excitement enriches the story.
The fifth story makes successive complexities and creates suspense, horror, and excitement until the end of the story. Therefore, it is the most beautiful story of Haft Gonbad. The plot of this story has not firm base because of inhuman characters and unusual events.
The sixth story has static and basic plot. In this story, the tendency to destiny, characters stagnation, and its absolutism is special for traditional stories.
The seventh story is fascinating in the light of suspension and complexity. This story's plot is simple too. Here is no anti-hero. The internal and emotional conflict of hero makes attractive the story to reader.
The story of Joseph and Zoleikha has a strong plot. Most of the events appear real and understandable. In this story, Jami place the reader in waiting state by suspension. Poet creates this suspension by making multiple complexities in different parts of story. The story events are based on cause and effect logic and every critical mind can easily accept the causes of accidents. The only event that excludes from this cause and effect relationship is the opening of locks of seven doors. The innocence of Joseph and the Will of God forms as the reason in the minds of audience. Jami proposes many incidents in the story to motivate the reader. Sometimes, these events cause panic, fear, and excitement. The reader cannot guess the end of story because of the events and conflicts between the characters. But after the disclosure of the end of the story, the reader accepts it easily.

Characters:
The fictional characters are those who story is shaped by their words and actions and progresses. According to many novelists and literary critics, the story is in fact nothing more than character development or decline over time. Character is simply defined as individuals who appear in the story or play [8].
Nezami proposes the characters according to thoughts, actions, and events in the story. The human characters of Nezami participate in all of his stories and do several different actions. These characters make actions and some of them evolve in the direction of story.
The non-human characters such as demons, giants, and animals are also present in the story of Haft Peykar. But their presence is less than the human characters.
The fictional characters of Nezami are mostly static, simple, and discoverable. Their personality can be realized by the descriptions of Nezami. Few characters evolve. In all of the Nezami’s stories, there is a multiplicity of human and animal characters.
Jami only has used human characters as the fictional characters. The non-human characters such as monsters, giants, fairy, and animals have no place in this story. Even the stars and the sun and the moon and the seven fat cows eat seven skinny cows are just a dream that their interpretation is an image of the future.
In the process of imaging the characters, Jami has considered their evolution. However, this trend is quite consistent with the mystical journey of human evolution. The fictional characters of Jami are a bit more complicated than the fictional characters of Nezami. Their thoughts and actions cannot be easily guessed. The multiplicity of characters in this story is appropriate, moderate, and proportional to the story. Jami has avoided addressing the secondary characters.
Angle of View:

According to the angle of view or the angle of the story, the author presents the materials of his story to the reader. In fact, it shows the author's relationship with the story [8].

The select of proper angle of view in the story is important, because it shows the effect that the author wants the audience to be influenced by it.

In his storytelling, Nezami has used less internal perspective. His angle of view is external (omniscient) that is common in traditional storytelling. In most of the stories, he introduces the characters and their spirits neutrally to reader. The reader him/herself decides about the fictional characters.

However, sometimes to create diversity in his narration, he uses dialogue between fictional individuals to express their thoughts. In this narration, the characters are introduced during their talks. Also in this perspective, narrator quotes are usually seen during talks.

The Jami's angle of view in Yusuf and Zoleikha is also external (omniscient). Jami is narrator and observer of different scenes. He also uses dialogue between fictional individuals to create a variety. However, internal narration is not seen in the story.

Stage and stage setting:

The stage is the time and place of the story action. In other words, it is the location and the time that individuals play their role in it [6]. The location and the time of stories has not been considered in the Haft Gonbad. In most stories of Haft Gonbad, the location is the only container that accommodate events. However, the time is not expressed clearly, but the reader can understand the timing through the sequence of story.

But since Nezami is the master of using visual and metaphorical language, he has described the stage in all stories of Haft Peykar. Therefore, none of the stories are free of this art.

Jami pays a special attention to location in the story of Joseph and Zoleikha, because some of the events in this story happen in a certain time. Due to this, the reader can easily recognize sequences. This time sequence makes the story more coherent and time break does not occur.

In terms of location, the poet pays a particular attention to the location of accidents in most of the scenes. Sometimes, he masterfully describes an incident location that a reader can imagine it well. In some stage settings, he uses skillfully the language of metaphor and simile like the scene that Zoleikha invites Yosef to a hall with seven doors. However in some cases, he describes little about a scene; as if he rely on mentioning the event.

In using the language of metaphor, symbol, and simile, Jami occasionally gets close to his master, Nezami.

Theme:

Theme is the main and dominant idea in every work of art. It is a line or string that extends over the work and binds together the position and status of story. In other words, theme is the dominant ideas the author applies in the story [8].

The stories in Haft Peykar are lyric. In most of the stories, themes are seen directly and clearly.

In expressing the moral thoughts, Nezami is next to the reader. But sometimes, he expresses his ethical idea indirectly. In this way, Nezami tries the reader him/herself makes moral inferences and conclusions.

The story of Yosef and Zoleikha is also lyric. Like other Orangs of Haft Orang, Jami directly and clearly describes the theme of story to accompany the reader in conflict of events in the story. Even he himself makes moral inferences and conclusions from the story and illustrates the results of the story. He explains the religious and moral teachings and leads the characters to ethical evolution. This makes the audience does not search the content. But since Jami is a mystic and his mission is to guide people towards the right, he considers directing towards the ethics as his most important task in his storytelling.

The tone:

Tone is creating a state in word. Characters introduce themselves to the reader by speech. Commonly, characters are known through their tone and the audience communicates with them through the tone (Shamisa, 1996).

The tone is the same in the stories of Nezami, such that the mental state of individuals is detectable through their tone. Only in the Gonbad Dovom, the tone of trickster old woman and arrogant Malikha is evident. In other cases, the tone is repetitive.

Also, Jami has steady tone. However, this consistency is not uniform throughout the story of Zoleikha and Joseph. Sometimes, we noticed a change in the tone of Zoleikha. But generally, it is not the case that reader can recognize the characters' thought through their tone.

Discussion and Conclusion:

The stories of Haft Peykar are closer to story than fiction. But, the story of Joseph and Zoleikha is similar to fiction. The plot of stories in Haft Peykar is weaker than Joseph and Zoleikha fiction; because it involves so
many extraordinary events. In describing the characters, Nezami has paid more attention to their external appearance than their spirits. However, Jami has expressed the spirits and appearances of characters together. The multiplicity of characters can be seen in the stories of Haft Peykar. While in the story of Josef and Zoleikha, most events are centered on two people. Although the themes of Joseph and Zoleikha and the stories of Haft Peykar are lyrical, they have ethical and educational conclusion. Both poets have used well the metaphorical language in stage setting, but Nezami is more successful. The view angle of both poets is external angle or omniscient and both have expressed their opinions during the storytelling. The tone of both works is often weak. However in this regard, sometimes Jami- considering the context of Joseph and Zoleikha story- is stronger than Nezami and the mental state of character can be understand through his tune. However, it is clear that Nezami and Jami- his follower- are both the greatest figures of storytelling in the Persian literature.

REFERENCES