

## **Praise of the Prophet Muhammad (PBUH) from Mohammad Boosiri and Jamaledin Abdolrazagh Esfahani**

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**Abstract:** Persian and Arabic literatures have had mutual interactions since a long time ago and perhaps their mutual effects are unique in so vast fields. According to the history both of them have enriched each other and guaranteed their permanency; that is why comparative literature has a special importance concerning Persian and Arabic literatures and drawn attention of many literature fans and innumerable books written in this regard. In this research, the eulogist poems praising the Prophet Mohammad (PBUH) of the Arab poet Mohammad Boosiri and the Iranian poet Abdolrazagh Esfahani were compared specially regarding His ascension. It is interesting that both of them were approximately contemporary but their loves to the prophet specially to His ascension are similar too much; both of them have a valuable and impressive literature. In this research their common things are presented.

**Key words:** Word, Prophet, ascension, Boosiri, Esfahani

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### **INTRODUCTION**

Comparative literature is a modern science that was formed in the early nineteenth century. The science reached a new dimension in the twentieth century that face some studies with significant changes. Especially in Eastern countries, scholars and writers were interested in working in the field of comparative literature and Arab and Iran writers also tried to stay ahead of the caravan, which developed their cultural communication. For example, they offered different works in comparing Khalil Gibran and Sepehri, Motanabbi and Saadi, Adonis and Shamloo and etc. (Taha, 2004).

Boosiri and Abdolrazagh Esfahani are Muslim important poets with poems who have composed poems in praise of Prophet Muhammad (PBUH). Biographers have written about the life of both poets in the literature history books but no comparative work has been done. The aim of the present study is to compare and discuss parts of the poems composed by the poets about the ascension of the Prophet (PBUH). This paper seeks to answer the following questions

- What are the commonality in both poets poetry about ascension
- What are the main rhetorics used in these two poems
- What themes are used in these two poems

### **PROBLEM STATEMENT**

This research aims to describe the commonalities between two poets perspectives in their poems regarding

the Prophet (PBUH) ascension and the Prophet description two different cultures and languages. The only thing that would link the two common concepts is the themes of Islam and the Quran and the Prophet his majesty. Specific limitation made researchers to focus on the issue of ascension and its description by Boosiri, Abdolrazagh Esfahani and other aspects left unmentioned.

### **LITERATURE REVIEW**

Comparing the similarities and differences between Arab and Persian poets is popular in the history of literature and a number of comparisons have been made among the poetry of Saadi and Mutanabbi, Khaqani and Mutanabbi, Gibran Khalil Gibran and Sepehri, Forough Farokhzad and Nazik al-Malaika, Fereydoun Moshiri and Nizar Qabbani, Bahar and Jamil Sidqi al-Zahawi... but there is no work on the comparison between Boosiri and Abdolrazagh Esfahani and perhaps this is the first time this comparison is made.

**The post-Islamic Arabic poetry:** Prophet revelation began in the time when poetry was the life, science and culture of Arab community and embodied the virtues and glories of eloquence and the emergence of honor and status of their spiritual desires. But with the coming of the Prophet a massive flow and a very important phenomenon began in the Arab nation. A Prophet that carried the Quran in one hand and invited people to the unity of the creator of

the world and called for adherence to virtue and a sword in another to the protection of the invitation. And Arab were severely negligent and predicament of these two important issues and how both effect the Arabs. So they began research on the topic of the Quran and found the relations between words and meanings and applied curiosity and alertness on the styles and objectives. There were some among them who fought the Quran trying to find fault with it but others who believed in it wanted to understand and find guidance through as well as prepared themselves to respect the second issue, the right sword. Also, among them were those who remained in ignorance and took hostile to the Prophet against others who helped the Prophet. This led to the change in the idea of believers from mundane poetry and Quran verses also disdains materialistic poetry. Quran says:

“Except those who believe and do good works and remember Allah in abundance and became victorious after they had been wronged the wrongdoers will surely know which turn they will be returning to (hell)”

That is why, Muslim poets speech is in accordance with the spirit of the Quran, such as encouragement to do good works and good advice, praise of the Prophet and his companions, the truth about Islam from those who wronged them and to lampoon Muslims and blaming the prophet of Islam enemy. Poetry became the language that stated objectives of each group when the Umayyad took government and many Muslim sects (Shia, Kharijites) were inciting sedition against them.

Umayyad caliphate made tireless efforts in attracting poets, so they gave them so many gifts, celebrated their arrival to the court and accepted their intercession and created the spirit of competition in them. Umayyad caliphs sometimes celebrated some of the poets more to create conflicts and make their tribe to follow them.

Poetry at the advent of Islam was a medium for Arab scientists to show their knowledge. Eloquent poets were more in the Arabian Peninsula, Iraq and Mesopotamia and others. When Arab governments were in Iraq and Andalusia, Baghdad and Cordoba was the Mecca of poets and literary prestige. Still a century of the founding of the Baghdad government was not passed that this approach became a wide field for competition in every discipline, especially poetry. This continued until the end of the Abbasid Dynasty and poets applied unprecedented techniques in poetry as a result of the massive attention. Poetry style was ordered and organized and poetic meanings and themes was used to suit a variety of purposes. The Prophets (PBUH) appraisal was among the topics that prevailed between the Arab Muslim poets.

Boosiri was one of the great Arab poets that this article discusses one of his poems called “Qaside Barade” and is compared to an ode on the praise of the Holy Prophet (PBUH) and his ascension by Abdolrazagh Esfahani. Jamal al-Din Abdolrazagh Esfahani and Mohammad Boosiri Both are among Arabic and Persian literature luminaries with special devotion to the Prophet (PBUH) and made particular efforts in his appraisal and ascension.

**Jamal Al-Din Esfahani:** Jamal al-Din Muhammad ibn Abdolrazagh Esfahani is among the sixth century AH, poets and composer of odes. The later biographers were wrong in referring to his name and lineage, for example Lofali Bey Azar the author of the biography “Atashkade” referred to his name as Abdolrazagh and the source of this error is that Jamal Al-Din referred to his father name is called Jamaludin Abdolrazagh. The poems by Ufi in “Lobabalbab” shows that he was a goldsmith and he himself points to this profession:

Ta cho man bashand abro o bad dayem dar do  
fasl dar fasle rabi in naghshbandi dar khazan an  
zargari

Jamaludin spent most of his life in Esfahan and apparently travelled to Azerbaijan and Mazandaran seeking provisions. He had four children, one of them, “Kamal al-din Ismail” known as the “khalaq al-maani” is a great and famous poet (Safa, 1993). He was stuttering, as in this verse says:

Goyand kaj zabanam kaj bash go zaban chon  
dast dar maani o dar lafz ostovar. Tarfe kolah  
ekhoban khod kaj nekotar ast abroye o zolf  
delbar kaj behtar o ta

Jamaludin was contemporary to Khaqani, Nezami and Anvari and affected by their style. There are ample exaggeration but subtle and literary themes in his poetry (Reza, 1973). His poetry is simple and unassuming, easy and smooth and simple. He sometimes mimics Sanai and Anvari in his odes but always observes the ease and fluency in his imitations. He has proven his skill in all kinds of ode, sonnet, paragraph composition, piece, quatrains and various topics such as praise, satire, preaching and wisdom. His Divan is his major work. He is more reputed in “Tarkibband” on the Prophet (PBUH) appraisal (Safa, 1993).

**Mohammad Boosiri:** Sharaf Al-Din Abu Abdullah Muhammad ibn Saeed Boosiri was born in 608 AH, in Egypt and died in Cairo after a long life at 694 AH. He spent 10 year of his life in Jerusalem, then went to Medina and settled in Mecca for 13 year where he was engaged to teach in the Quran.

He returned to Egypt around the year 659 AH and entered public service and was the scribe worker for nearly 4 year at East Bilbeis. Then went to Cairo and lived and taught the Quran. There until his death. Boosiri was a Jurist, author, accountant and poet but his reputation is in poetry and especially in praise of the Prophet (PBUH). Ode "Hamaziah" in praise of the Prophet and the Islamic call on the government of the caliphs is composed of 458 verses. And the ode "Barade" that now is examined has 160-182 verses. Boosiri studied the Torah and the Gospel and the number of books and rejected Jews and Christians who disagreed with Islamic beliefs in his odes and annotations to them.

Boosiri was a discerning and sensitive and critic poet and pictured an image of the situation of his era in his odes. He complains about government officials stealing, bribery of scribes and betrayal of judges. He mentions religions and nationalities of Egypt in the 7th century AH and then states their hostility. The odes though are not literary perfect but are considered historically valuable and important because mention the people of Egypt and their circumstances.

Qasida Barada is an eloquent ode that gained Muslims interest and great enthusiasm from the early time of composition and it was known in all parts of Islamic territory that copies of it were written in gold and though a long ode people read it by heart with interest. Still, Egyptian Sufis sing this ode in some of their ceremonies.

It is said that Boosiri was handsome and with no counterpart in eloquence, suddenly he became paralyzed due to the evil eye and stayed in bed for a time and could not get out of bed. on the night he composed Qasida Barada ode, dreamed of the Prophet (PBUH), his majesty massaged his hands over his body and covered him up with a robe. In the morning when he woke up he found himself healthy and the robe was on him.

#### **A comparison between Jamal Al-Din Abdolrazagh and**

**Boosiri:** When the two poets are compared, we find that they are contemporaries. Jamal Al-Din Abdolrazagh is a 6th century AH, poet and Boosiri lived in the early seventh century (608) AH, both with intense love for the Prophet (PBUH). Both addressed the issue of ascension with a broad perspective and with poetic sentiment. Boosiri poetry composed of ode and Jamaluddin poetry is in paragraph composition but they are very similar to each other in terms of content, especially the parts relating to the Ascension. The major distinction is in the language and because comparing two separate languages is very difficult and almost impossible because of the phonological, lexical and syntactic, the style of the poem,

theme, content and rhetorical are compared. This article attempts to examine the common themes of poems. Both poems are included at the end of this article for readers more information. Simili is the most common figure of speech in both poems that a few examples will be discussed. Boosiri Similies are more elegant and beautiful.

#### **Simili:**

Khake to nahan shakh toba....daste to zahab abe kosar; Ei charkha kabod zhende dalqi....dar gardane pire khaneqahat; Mah tasake gardane samandat....shab tore parchame siyahat; Ei az nafase nasime khalqat noh goye falak cho goye anbar

**Boosiri:** Like the sun when rises, makes the eyes small and sharp eyes staring from the distance to close vision So is true that he is the sun of grace and messengers are stars rays that shine in darkness on the people like bloom in freshness, like the full moon in nobility, like sea in generosity, like time in perseverance. As if (His words) are the hidden pearl in the oyster, from two mines, him to speak and smile. As can be seen, similies in Boosiri poetry are more beautiful than that of Jamal Al-Din Abdolrazagh Esfahani. Other figure of speech that is found in both poets poetry is the use of Quranic verses and hadith for allusion or a reference. These references are similar because both are of the Quranic source. "by your life, they wandered blindly in their dazzlement" (Hadi, 2005).

**Qudsi Hadith:** "The messenger, would not have created the heavens if were not you:

#### **Jamal Al-Din Abdolrazagh:**

Khordast khoda ze roye taazim sogand be roye hamcho mahat; Toqraye jalale to leomrak manshor velayate to lolak; Naqshе safahate rayate to lolak lama khalaqto al aflak

**Boosiri:** And how calls to the lower necessity, Otherwise minimum did not come out of nowhere.

#### **A Hadith by the Prophet:**

"My eyes sleep while my heart is awake"...and he gives me to eat and drink"

#### **Jamal Al-Din Abdolrazagh**

**Boosiri:** Do not deny revelation from the Prophet sleeping, who had a heart awake when her eyes slept. "he was but two bow's length or even nearer" (An-Najm). (Gabriel) Then came close, again came close to the point where man can be measured as the distance of one bow.

**Jamal Al-Din Abdolrazagh:**

“Ei karde be zire paye konein; Begozasht ze hade qabe qosein

**Boosiri:** Then, came up until the distance was as a measure of two bows, no one could gain that proximity. Failure of wisdom to understand the Prophet (PBUH)  
Jamal Al-Din Abdolrazagh:

Ham aql davide dar rekabat ham arsh khazide dar panahat. Ei aqle gereh goshaye mana. Dar halqe dares to noamoz

**Boosiri:** All creatures have been unable to fully understand the meaning of his mission, so there are not discerned only those close to and those who were away from him in terms of time or place, unless it is unable to understand the Prophet.

**BEAUTY OF THE PROPHET**

**Jamal Al-Din Abdolrazagh:**

Ei charkha kabod zhende dalqi. Dar gardane pire khaneqahat. Mah tasake gardane samandat. Shab tore parchame siyahat. Khordast khoda ze roye taazim; Sogand be roye hamcho mahat

**Boosiri:** Like bloom in freshness, like the full moon in nobility, like sea in generosity, like time in perseverance. Excellence of the Prophet (PBUH) over other prophets.

**Jamal Al-Din Abdolrazagh:**

Ei name to dastgire adam. Vei khalqe to paymarde allam. Farashe darat kalime emran. Chvoosh rahat mashie maryam. Dar khedmatat anbiya mosharaf. Vaz hormatat adami mokaram. Az amre mobarake to rafte. Ham bar sare harfat khode adam

**Boosiri:** He is more excellent than other prophets in character and temperament and no one is close to him, not in knowledge, not in generosity. And all prophets and messengers followed him; as a servant puts the served first. All of the prophets pleaded the Prophet Muhammad a booth, one floor of the sea or some of his mercy rains. And they will stand in front of him at the allowed distance from the science point of view, or from the point of wisdom.

**Dignity and grace of the Holy Prophet (PBUH):** Jamal Al-Din Abdolrazagh:

Toqrare jalale to leomrak; manshore Velayate to lolak

**Boosiri:** He truly is the bounty of the sun and the messengers are stars that are appearing on people in total darkness. Attribute dignity to the Prophet Muhammad nature and whatever greatness you want.

**THE MIRACLE OF THE PROPHET (PBUH):  
SPLITTING OF THE MOON**

**Jamal Al-Din Abdolrazagh:**

To karde esharat az sar angosht; Mah qorte parniyan zade chak

**Boosiri:** I swear to the split moon the moon dissident and his heart was a lineage. The universe is created because of him.

**Jamal Al-Din Abdolrazagh:**

Naqshe safahate rayate to; Lolak lama khalaqto al aflak

**Boosiri:** And how calls to the lower necessity, Otherwise minimum did not come out of nowhere “and he gives me to eat and drink”, (Al-Shuara). “My eyes sleep while my heart is awaken”. (hadith by the Prophet)

**Jamal Al-Din Abdolrazagh:**

Khabe to va layanomo qalbi; Khane to obito ende rabbi

**Boosiri:** Do not deny the revelation to the Prophet sleep, that he had a fully sharp heart when his eyes was sleeping.

**The inability of language to describe the prophet  
Jamal Al-Din Abdolrazagh:**

Dar allam notq hich nateq; Nagofte sezaye to sanayat

**Boosiri:** In fact, there is no one who could express the Prophet grace.

**Greatness of the Prophet(PBUH)**

**Jamal Al-Din Abdolrazagh:**

Har jae ke khajee qolamat; Har jae ke khosroye gedayat

**Boosiri:** Mohammad is the best of the both world and the fairy and human and both Arab and Ajam.

#### **Ascension of the Prophet (PBUH)**

**Jamal Al-Din Abdolrazagh:**

Ei karde be zire paye konein; Begozashte ze hade qabe qosein

**Boosiri:** Then came close, again came close to the point where man can be measured as the distance of one bow. Jamal Al-Din Abdolrazagh.

#### **THE SUBLIME AND AROMATIC PROPHET (PBUH)**

**Jamal Al-Din Abdolrazagh:**

Ei hojre del be to monavar. Vey alam jan ze to moaatar. Khake to nahan shakh toba. Daste to zahab abe kosar. Ei az nafase nasime khalqat...Noh goye falak cho goye anbar. Bar dide aseman qadam neh. Ta sorme keshad ze khake payat; Eye moye to range kesvate shab. Vaz roye to nore chehre rooz

**Boosiri:** It seems that the words in the hidden pearl in the oyster, from a mine to speak and smile. There is no smell that equals to what was down to earth. Blessed and the chill from his bones and who kisses it.

#### **Protected the Prophet by Gad**

**Jamal Al-Din Abdolrazagh:**

To imen az hodos go bash; Allam hame khoshk ya tar

**Boosiri:** God protected the Prophet with the additional armor and the long sturdy fence. The Prophet's stance at the night of Ascension:

Gebrael moqime astanat; Aflak harime bargahat

You splitted seven heavens to the prophets, in the army were you the Lord of flag.

#### **TALKING GRAVEL IN THE HANDS OF THE PROPHET (PBUH)**

**Jamal Al-Din Abdolrazagh:**

Ei gofte sahih o karde tasrih; Dar daste to sangrize tasbih

**Boosiri:** They were cast after saying the rosary in his hand like Jonah being in the belly of a fish. Referring to the battle of Badr: demons who were fleeing in the battle of Badr were as an army and when the Prophet throw gravel and pebbles by palm of his hand, saying praise of God.

#### **HOPE INTERCESSION OF THE PROPHET (PBUH)**

**Jamal Al-Din Abdolrazagh:**

Harchand fozolgoy mardist. Akhar na sanye mostafa goft. Dar omr haranche goft ya kard. Hadani kard o naseza goft; Zan gofte o karde gar beporsand kaz bahre chekard ya chera kard. In khahat bode date o kafare. Har che goft ya kard

**Boosiri:** If I am guilty but after my covenant is not broken by the Prophet and never withdraws. So well that I have a covenant with him that my name is Muhammad while he is faithful to the covenant and obligation of man. If he will not help me in judgment day of the bounty and the refuge and safe, then say the slide path I walk. Its not his glory to deprived one of their hopes to intercession for those who took refuge in him, since he was in the case of non-respect. And from that time I have an obligation to the praise of his own thoughts, I found him to get best groomed. And never deprives the hand contaminated to soil for his generosity, in fact the rain grows flowers and blooms right in stacks (Homae, 1985).

#### **CONCLUSION**

Jamal Al-Din Abdolrazagh Esfahani and Mohammad Boosiri composed their poetry at the service of religion and religious values and sincerely praised the Holy Prophet of Islam. Boosiri composed poetry in the form of odes at Majtas meter and Jamal Al-Din Abdolrazagh has chosen Hazj meter to compose his "Tarkibband" on praise of the Prophet.

Boosiri, after lyric, composes the advice and warns the reader of prevailing passion of the soul and then gone on to praise. He, in addition to his ascension, composed verses about the birth and the Battle(s). But Jamal Al-Din Abdolrazagh only addresses ascension in the composition of to his "Tarkibband" without reflecting other aspects and issues of life of the Prophet (PBUH).

Both poets have composed verses in which asked the Prophet interceding and dedicated their poems to the Holy Prophet. In fact ascension themes in both poetry are very similar to each other and both have cited Quranic verses.

Most figurative speeches used by both poets are an array of allusion, metaphor and simili and however, Boosiri imagery and similies are of more elegance and charm but Jamal Al-Din Abdolrazagh Esfahani used metaphors in his poems that rarely seen in Boosiri poetry. But both poets allusions and references are very similar to each other. Pun, balance and contrast can be seen in the poems in addition to these figurative speeches.

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