

230393

DİA

## ZÜLEYHA

### Madde Yayınlandıktan Sonra Gelen Doküman

03.05.2017

Leaman, Oliver

Appearance and reality in the Qur'an: Bilqis and Zulaykha .-- 2003 ISSN: 1301-3289 : İslâm Araştırmaları Dergisi. Turkish Journal of Islamic Studies, vol. 10 pp. 23-37, (2003)

Women | Qur'ân & Quranic studies / Koran / Kuran / Qoran / Coran | Aesthetics / Esthetics; Bilqīs, Queen of Sheba ; Zulaykhā

Yusuf ve Zoleyha (220340)  
 Zoleyha (230393)

## CHAPTER 7

o/o

## Joseph and Potiphar's Wife

*Jewish Interpretations*

MADDE YAYIMLANDIKTAN  
 SONRA GELEN DOKÜMAN

02 Temmuz 2018



Figure 7.1 Marc Chagall, *Potiphar's Wife*. 1958. The Haggerty Museum, Marquette University, Milwaukee, Wisconsin. © 2014 Artists Rights Society, New York/ADAGP, Paris.

Like many painters before him, Chagall found the subject of Joseph's escape from the sexual aggression of Potiphar's wife an irresistible subject (Figure 7.1). Not only was the scene attractive to artists because of its vivid pictureability, it was also understood to be a defining moment in the biblical history of the life of the young slave who would become an official in Egypt capable of sustaining and protecting his own people, the Hebrews. How was a young man to resist the advances of a mature woman—one who held power over him?

Into the brief account in *Genesis* 39 of Joseph's encounters with Potiphar's wife are woven several dominant themes of the Torah's first book—preeminently, God's selection and calling of certain individuals to be prophets and seers. A review of the better known elements in *Genesis* 37–50 is called for: Joseph's revelations of the youthful dreams foretelling his grand future, combined with his being favored and adorned with a splendid coat of many colors by his father, leads his brothers to hate him, abandon him in a pit, and deceive Jacob with evidence of his death (37); rescued by wayfarers and sold as a slave to the Egyptian official Potiphar, the adroit Joseph quickly becomes the overseer of his master's affairs; the attempted seduction of Joseph by Potiphar's wife, who claimed that *he* had been the sexual aggressor, lands him in prison; Joseph's liberation is due to his usefulness to the Pharaoh, first, as a dream-analyst, and thereafter as a shrewd and skilled director of Egypt's lands and commerce (37, 39–41); Joseph marries Aseneth, the daughter of an Egyptian priest, with whom he has two sons, Manasseh and Ephraim (41); difficult and emotion-laden dealings with his brothers occur when, coming from Canaan to purchase grain, they do not recognize him; Joseph proceeds to put his brothers to a series of tests (42–45); Joseph is reconciled with his father, who comes with his people to reside in a place within the Pharaoh's lands called Goshen (46); at the end, after Jacob the father's death, Joseph forgives his fearful brothers.

Joseph's conclusive merciful act comes with a two-part explanation: he, Joseph, is not God (to judge them), and all the events of his history had transpired providentially, "to preserve a numerous people" (50:20) against that day when the Lord himself "will bring you up out of this land to the land that he swore to Abraham, Isaac, and Jacob" (50:24). By this statement in Joseph's farewell speech to his brothers, the narrator fully communicates his own understanding of the place and significance of Joseph in his people's history—past and future.<sup>1</sup> Joseph, frequently endangered in the course of his life but steadily blessed by having the Lord "with him," is the pivotal figure: he ensured the survival of the Hebrews who one day

(226)260

Robert C. Gregg, *Shared Stories, Rival Tellings: Early Encounters of Jews Christians and Muslims*, Oxford: Oxford University Press, 2015. **ISAM DN. 252590.**

سپهدار طوس آن کیانی درفش  
اباکوس و پیلان و زرینه کفش

(ایضاً ۸۴۶)

- ایضاً ۱۴۸۸

الزعرانی :

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الزعرانی (معجم الادبا ۵: ۳۹۳).

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زلیخا:

- در تفسیر طبری ۱۲: ۱۰۴ دومرتبه بجای زلیخا، راعیل دارد و زلیخا را

ابدأ ندارد.

- در تاریخ طبری و تاریخ ابن الاثیر و کتاب سخاح نیز زلیخا بهیچوجه

مذکور نیست.

- در لسان و تاج مذکورست.

- در تفسیر نيسابوری در حاشیه تفسیر طبری کلمه زلیخا را دارد (۱۲: ۱۲۲).

- در تاریخ ابن واضح و معارف ابن قتیبه و مروج الذهب نیز ندارد. یعنی اصلاً

این حکایت را این سه کتاب ندارند.

- در اساس البلاغه و لغت عربی بفرانسه بیروتی و مصباح و نهاییه نیز ندارد.

- در دائرة المعارف بروکهاوس در تحت Potiphar نیز اصلاً اسم زن او را

ندارد و همیشه گوید «زوجه پوتیفار».

- «در قابوس بویه و لاروس هم اسم زن پوتیفار را ندارد.

[۱۱۳۱] DN. 8737-3

- در توریة سفر تکوین فصل ۳۹ که همه اش در حکایت پوتیفار و خریدن او  
یوسف را و عشق زن او به یوسف و تطامع او یوسف را است اصلاً اسم زن پوتیفار  
(فوطیفار) را ندارد.

- در تاریخ مختصر الدول هم اسم زن پوتیفار و اصلاً این حکایت را ندارد.

- در معجم البلدان ۳: ۷۶۳ نام زلیخا را بمناسبت عین شمس ذکر کرده است.

- گفتیم که در تفسیر نيسابوری در حاشیه تفسیر طبری ۱۲: ۱۲۲ نام زلیخا

را دارد و عین عبارتش محض خوشمزگی اینست: «(و راودنه التي هوفی بیتها)

ولم یقل زلیخا قصدا الی زیادة التقرير مع استهجان اسم المرأة» (!) نفهمیدیم

که اسم زلیخا چه استهجانی دارد که خداوند اذن کرا و بعلت آن استهجان اعراض

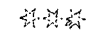
کرده است!

- در شعر ناصر خسرو و ۲۷۳.

- ایضاً در شعر کسائی (معجم <الفصحا> در کسائی).

- رجوع به کاوه شماره ۳۷ (دوره سابق) ص ۷-۸.

- شماره ۱۰ دوره جدید ص ۱۵-۱۶ و شماره ۱۲ ص ۲۸-۳۰.



|| این کلمه را همانطور که ما (یعنی آقای تقی زاده و من در برلین) حدس زده

بودیم که با راحیل مورخین و مفسرین عرب یکی است که نمیدانم در اثر چه علتی

(تجریف و تصحیف لفظی؟ یا تعدد اسمی بعلتی نامعلوم) نزد ایرانیان زلیخا شده است،

مسیو بلوشه در Christianisme et mazdéisme chez les Turks orientaux

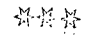
p. 86 عیناً همانطور حدس زده است (نمیدانم از خودش یا از جایی گرفته

است بدون ذکر سند) و میگوید راحل، رحیلا شده است و رحیلا بواسطه تقدیم

و تأخیر بعضی حروف [با تصحیف ر به ز و ح به خ] زلیخا شده است. حرف

این شخص اگر چه هیچوقت سندیت ندارد اینجا خیلی محتمل الصحة بنظر می آید

والله اعلم بحقیقة الحال.



[۱۱۳۲]

Editi: Irac Afson Yaddastha-yi Kazvini, cilt: V, Tehran, 1358.

20 TEMMUZ 2004

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Züleyha  
230333

22 Haziran 2015

D.1712

## Appearance and Reality in the Qur'an: Bilqis and Zulaykha

Oliver Leaman\*

In the Surat al-Naml there is an intriguing account of the visit of the Queen of Sheba to Sulayman, a man famous both as a king and a prophet. She is taken in by the construction of a large glass surface, thinking it is a lake of water, and as a result of this becomes a Muslim. Yet it is not clear why this should persuade her, or precisely what it was that persuaded her. We do not normally take the experience of being tricked as a reason to change religion. Her decision and attitude is compared with that of Zulaykha and her passionate relationship to Yusuf. Bilqis is calm and intelligent and takes the fact that she has been fooled by the artifice as an indication that she may be wrong about many things, and so needs to find something reliable to believe in. Zulaykha is constantly ruled by her passion, until she is close to death, and as a result is often lead awry in her actions. Bilqis represents the clever woman in charge of her emotions, Zulaykha the opposite. Both women are affected by something they take to be beautiful, thus introducing the issue of aesthetics very firmly into Islam.

Key words: Queen of Sheba, Religious Aesthetics.

One of the rather perplexing stories in the Qur'an is in the surat al-Naml.<sup>1</sup> Here the Queen of Sheba, Bilqis (although she is not given this name in the Qur'an), visits King Sulayman (Solomon) in a visit which is replete with symbolism. She represents the pagan world visiting the world of a prophet and eminently wise authority. The Queen enters the palace and comes across a floor which in fact is made of a reflective material, and so looks like water. She is so convinced it is water that she lifts her skirt, offending against social convention, and then the King tells her that it is only a *sarh*, an area paved with glass. She immediately admits her error and accepts the King's religion. There are lots of stories built around this incident,<sup>2</sup> some of which say that

\* Professor of Philosophy and Zantker Professor of Judaic Studies, University of Kentucky. 27/15-44.

<sup>1</sup> Jacob Lassner, *Demonizing the Queen of Sheba: Boundaries of Gender and Culture in Postbiblical Judaism and Medieval Islam* (Chicago: University of Chicago Press, 1993).

06 EKİM 2009

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**KLÂSİK TÜRK EDEBİYATI'NDA ADINA MESNEVİLER YAZILAN KADIN: "ZÜLEYHÂ"****"Zulaikha": A Figure in Mathnawies of Classical Turkish Literature****Soner AKDAĞ\*****ÖZ:**

Züleyhâ, *Kur'ân-ı Kerîm* ve *Kitâb-ı Mukaddes*'te ismi belirtilmeksizin sözü edilen önemli karakterlerden biri olarak karşımıza çıkar. Mısır'ın firavunlar tarafından yönetildiği çok eski zamanlarda yaşayan ve Kıtffir (Potiphar) adında bir vezirin karısı olan Züleyhâ, sonraları kocası tarafından köle pazarından satın alınan Yûsuf Peygamber'e âşık olmuştur. Bu büyük aşk, şâirlerin usta kalemlerinde yoğunlaşarak ölümsüz bir destana dönüşmüş ve asırlar boyunca Farsça, Arapça ve Türkçe yazılan birçok mesnevîye konu olmuştur.

**Anahtar Sözcükler:** Züleyhâ, Yûsuf, Kıtffir, Mesnevî, Kur'ân, Kitâb-ı Mukaddes.

**ABSTRACT:**

Zulaikha is an important figure whose name was mentioned in both religious scriptures Qur'an and Bible. Back in early times when Egypt was ruled by pharaohs, she was wife of a vizier, Potiphar. Lately, Zulaikha falls in love with Prophet Joseph who was bought by her husband at a slave market. This deep love revealed itself as an epic in the hands of great poets and became subject of Mathnawies in Persian, Arabic and Turkish languages, for centuries.

**Key Words:** Zulaikha, Joseph, Potiphar, Mathnawiy, The Qur'an, The Bible.

**GİRİŞ**

Osmanlı Devleti'nin üç kıtaya yayılan geniş coğrafyası muhtelif dil, din ve ırklardan birçok milleti aynı çatı altında toplamış ve bu milletler arasında dinî, ilmî, fikrî, siyasî, edebî, içtimai ve kültürel etkileşimlerin oluşmasına zemin hazırlamıştır. Böyle bir zemin ve zamanda varlığını gösteren klâsik Türk şiiri de aynı atmosfer içinde gelişmiş ve bu karma yapının edebî bir panoramasını oluşturmuştur.

Bu yoğun kültür yağmuru altında yeşeren klâsik şiirimiz, daha çok İslâm medeniyeti etrafında şekillenmiş olup *Kur'ân* ve *Hadis* gibi kaynaklardan beslenmiş ve engin *Tasavvuf* birikimi çerçevesinde gelişimini devam ettirmiştir. Bununla birlikte bu dönem şiiri, Osmanlı toplumunu oluşturan azınlıklar

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TTM

Züleyha,

Alusi, Ruhul-Meani, XII, 207  
DIA Ktp 287-211 ALH-R

106 ARALIK 1993

~~YUSUF~~  
~~ZÜLEYHA~~

84-931678

Tamaddun, Muhammad.

(Qiṣṣah pur mājārā-yi Yūsuf va Zulaiyhā)

قصه پر ماجرای یوسف و زلیخا / نوشته محمد تمدن.

چاپ 3، تهران، انتشارات برون، 1361، 1982 or 1983.

411 p.; 22 cm.

In Persian.

Cover title: Yūsuf va Zulaiyhā.

Rs90.00

(The story of Prophet Joseph and Zulaiyhā, wife of Potiphar; based on the Koran)

192. NwYIA, P. «Un cas d'exégèse soufie : l'Histoire de Joseph», *Mélanges offerts à Henry Corbin*/Jašn-nâme-ye Hânri Korben, S.H. Naşr éd., Tehrân, 1977/2536, pp. 407-423.

~~YUSUF~~ o.s.  
~~ZÜLEYHA~~  
~~SÜLEYMANI, MUHAMMAD~~  
~~6-HOSEYI, R~~

Seuls les «spirituels» de l'Islam ont pu dépasser une lecture «utilitaire» du Qor'an. P.N. l'illustre à partir des trois figures de Joseph, Zuleykha et Jacob, typifiant respectivement la Beauté, l'Amour et la Tristesse; on voit, d'après la compilation de Sulami (inédite) *Haqâ'eḡ al-tafsir*, que ces lectures spirituelles remontent pour la plupart à Ja'far Şâdeq. Y. R.

# قصص القرآن

تأليف

محمد أحمد جاد المولى

محمد أبو الفضل إبراهيم

السيد شحاتة

على محمد الجاوي

١٤٠٥ هـ - ١٩٨٤ م

الطبعة الثالثة عشر

Zuleyha

٩٠-١١٧

فيها زيادة قصص وضبط، وشرح، وتعليق  
حقوق الطبع محفوظة للمؤلفين

Türkiye Diyanet Vakfı İslâm Araştırmaları Kütüphanesi	
Yayıncı No. :	1525
Kitap No. :	892.7 KAS.K

مكتبة  
دار الشراة  
٢٢ شارع الجمهورية - القاهرة

- ٩١ -

ابتدأ يوسف في عمله ، وهيات له الملابس إظهار مكنون حزمه وعقله ، وأمانته ونزاهته ؛ فازدادت به ثقة العزيز ، وأدخله فيما بين نفسه وأهله ، وبوأه مكان الأشراف الأحرار ، ووضعه من قلبه موضع الأبناء الأبرار .

وتقدمت به الأيام ، وأظله ربيعُ العمر ، وخلع قميص الحدانة ، ولبس بُردُ الشباب ، وإذا امرأةُ العزيزُ بشغلها أمرُ هذا الغلام ؛ فأخذت ترقبه في غدوة ورواحه ، وتلحظه في قيامه وقعوده ، وفي يقظته ومنامه ، وطعامه وشرابه ، وحر كته وسكونه ، وبدت لها محاسنه الخفية ، وحيويته التوية ، وشعرت أن حبه ينبت في قلبها ، ونبض في عروقها ، ويجرى مع أنفاسها ؛ فوسوست به في خلوتها وتمنته - وللحسان تمن في لياليها - ولكن كيف السبيلُ إليه ، وهي امرأةُ العزيز ، ومتامها في القصر مقامه ، ومكانة زوجها في مصر مكانتها ؛ فخير لها أن تغلب ميلها ، وتسحق هواها ، وتصرف نوازي الهوى عن نفسها ، ولكها كلما رأت مال إليه قلبها ، ومبث الحب قوتها في صدرها .

وأشد ما لقيت من ألم الجوى قرب الحبيب وما إليه وصول  
كالعيس في البيداء يقتلها الظما<sup>(١)</sup> والماء فوق ظهورها محمول

ولما ضاق صدرها ؛ ودنف<sup>(٢)</sup> جنبها ، رأت أن تجيب داعي الهوى ، وتجاذبه نوب الغرام ، ولكن على الأتدل نفسها ، أو تهبط عن عرشها ؛ فنصبت له حبات اللقنة ، وأطلعته من نفسها على ما عساه أن يصعب نفسه ، ويشير داعية هواه .

لكنه أعرض عن تلويحها وتلمييحها ، وغض بصره عن محاسنها وروثها جمالها ، وما كان ليوسف وهو الكرم ابن الكرم - أن يميل

(١) العيس : الإبل البيض يخالط بياضها شقرة . (٢) دنف : مرض وذبل .

- ٩٠ -

الزاهدين) ؛ خشية أن ينتضح أمرهم ، أو أن يهتك سيرهم ، ولو أنهم بأعوه على الأرض ذهباً لما كان ذلك عدلاً لهذه النفس العظيمة ، وكفاء لهذا الغلام الكريم .

\*\*\*

اشترى عزيز مصر<sup>(١)</sup> ووزيرها الأكبر ، فتوسم فيه معدناً كريماً ، وعرفها طيباً ، فقال لامرأته : هذا غلام يُحيلُ إلى من معارفه وهدوء طبعه أنه نبيل الفطرة ، سري<sup>(٢)</sup> الأخلاق ، كريمُ اللبث ، فأكرمي مثواه ومأواه ، وحاشاك أن تزجريه زجر الخدم ، أو تضربيه ضرب العبيد ، فإنتي لأرجو إذا اكتمل عودُه ، ونضجت سنُّه ، أن ينفعنا ، أو نتخذه ولداً .  
وانصرف يوسف إلى العمل ببيت العزيز ، في جد وأمانة ، ولقي فيهم أهلاً بأهل وجيراناً بجزان .

يوسف وامرأة العزيز

(١)

لم يكد يوسف يخلص من محنة الجب ، ويخلد إلى حياة داذة في منزل العزيز ، حتى ابتدأت الأيام تحيط له محنة أخرى ، يقوى بها عزمه ، وتقرب إلى الله بها نفسه ، والأقدار قد جاءت في محنته هذه من ناحية حسنه وجماله ، ودخلت إليه من طريق فتوته وغضارة شبابه ، فشقى بهذا الحسن زمناً ، وجر عليه بلاء طويلاً .

وكم رمت قسماط الحسن صاحبها وأنعتت قسماط السبق حاويها  
وزهرة الرّوض لولا حسن روثها لسا استطالت عليها كف جانبها

(١) هو رئيس شرطة مصر ، و١٥١٥ فوطيفار . (٢) رفيع .