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### GENERAL ATMOSPHERE OF PERSIAN POETRY BEFORE MONGOL INVASION AND POETRY STATUS IN THIS PERIOD

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#### **ABSTRACT**

The invasion of Iran by the Mongols destroyed the cities and literary and scientific centers significantly, and many scholars, writers, and mystics took refuge in several small and large shelters inside Iran and in Sindh and Asia Minor, where were protected from attack, depredation, and looting. Despite this turmoil, the literary status in Iran is significant in this period. This period can be considered a golden age of Iranian classical literature; because great poets such as Saadi and Movlavi emerged in this period, and Hafez Shirazi also emerged at the late time. This article mainly aims to examine the general atmosphere of the origin of Persian poetry before the Mongol invasion and poetry status in the Mongol period. The research is conducted using the descriptive-analytical method. The research results indicate that Persian poetry explains the pessimism and dissatisfaction with the current situation and instability of the world and the invitation of people to world-denying and asceticism and the like more than ever, and the oppressive kings and princes of this period were highly criticized socially and politically by Persian poetry.

#### **INTRODUCTION:**

Before the Mongol invasion of Iran, the Khwarazmshahiyan dynasty ruled in Iran, headed by Sultan Mohammad Khwarazmshah. The Mongol Genghis Khan sought to increase his possessions and considered Sultan Mohammad Kharazmshah a mighty kingdom. For this reason, he moved to Transoxiana with all his troops after making the necessary preparations. This departure began in the fall, 616 AH. Although Kharazm's armies were much larger than Genghis Khan's troops, they did nothing against the Mongols. In addition, the lack of self-confidence and power to make the right decisions of Khwarazmshah led to

the Mongol conquest more than anything else. Genghis Khan and his allies began to advance on the borders of Iran. After capturing the areas of Zarnouq and Noor in Dhi Al-Hijjah in 616 AH, they reached near the gate of Bukhara and besieged this city, and then they continued their attacks in other lands. The invasion of Iran by the Mongols destroyed the cities and literary and scientific centers significantly, and many scholars, writers, and mystics took refuge in several small and large shelters inside Iran and in Sindh and Asia Minor, where were protected from attack, depredation, and looting. Despite this turmoil, the literary status in Iran is significant in this period. This period can be considered a golden age of Iranian classical literature; because great poets such as Saadi and Mowlavi emerged in this period, and Hafez Shirazi also emerged at the late time. Persian poetry explains the pessimism and dissatisfaction with the current situation and instability of the world and the invitation of people to world-denying and asceticism and the like more than ever. The oppressive kings and princes of this period were highly criticized socially and politically by Persian poetry.

These scathing criticisms can be seen in the poems of Asir al-Din Omani, Kamal al-Din Ismail, Saif al-Din Ferghani, and in the works of Saadi, especially *Golestan* and his lyric poems, and in the *Masnavi Jam-e-Jam* Ohadi, and in the lyric poems of Hafez and other poetic works of the writers of this period indicating their high understanding and insight. In the poetry of the seventh and eighth centuries, the ode was gradually abandoned in terms of style and form and equally replaced by romantic sonnets.

The Persian poetry of the Mongol period begins with two great Iranian poets, Saadi and Mowlawi, who are both prominent poets of the Mongol period, as well as other poets such as Badruddin Jajarmi, Fakhreddin Ebrahimi Iraqi, Sheikh Mahmoud Shabestari, and Ohadi Maraghei, had a significant role in this period. At the end of this era, Hafez Shirazi created a new single style from mystical and romantic lyric styles. In this way, rich literature can be considered for this period.

It can be stated that Some factors influenced Persian poetry after the Mongol invasion; somehow, it created new features for the poetry of this period. Determining these factors requires examining the political, social, and cultural situation of the origin of Persian poetry and the poetry status before the Mongol invasion, recognizing the Mongol invasion and its consequences, and examining this situation after the Mongol invasion. This study has been conducted to identify these factors.

### *Political And Cultural Situation*

#### *A) The Domination Of The Turkish Element, Turkish Slaves*

"Turkish elements, tribes consisting of yellow-skinned and chosen slaves of the Ghafchagh, Turkmen, Gharlogh, etc. tribes, and most of the dynasties of Iranian sultans and rulers in the Seljuk period, created the first Turkish dynasties in Iran leading by Al-Batkin and his successors. Authority range of this dynasty extended from the Indus Valley to the Mediterranean coast" (Safa, 1977: 68).

During this period, as it is narrated from the history of Beyhaqi, the kings and ministers enslaved people and servants sometimes, their cavalries were over several thousand people (Beyhaqi, 1953: 146). While the scholars and scientists were humiliated and insulted by foreign Turks and these Turks harassed them; perhaps the fatwas of some jurists of this period on the permission of the sultans and those around them for flirting with slaves would increase the corruption of the court and its gradual decline. An example of this flirtation can be seen in the Divan of Moezzi, the poet of the court lyric poetry of this period, in which he praised Isfahad Shams al-Moluk Ali ibn Shahriyar ibn Ghawan:

Rouye An Turke Jahan Araye Mah Roshan Ast  
 Zolf Ou Dar Tire Shab Bar Mah Roshan Joshan Ast  
 Sang Bar Del Nabandam Andar Eshgh An Zarin Kamar  
 Az Anke Hamvare Bar Zire Sange Ou Daste Man Ast  
 (Divan, B. T:70)

### ***B) The Period Of Oppression And Moral Corruption***

Despite the emergence of relatively strong governments in Iran in the fifth and sixth centuries, these two centuries can be called the period of oppression and moral corruption. Since the murders and looting of domestic and foreign agents, the riots and seditions of the court, and the oppression of the rulers caused stagnation and insecurity in Iran. Even oppression and corruption had increased to such an extent that some historians interpreted this period as one of the greatest calamities before the Mongol invasion (Safa: 101). Of course, the scope of the Seljuk Turks' aggression did not only include the interior lands during this period but also the scope of such calamities reached to the neighboring lands, Iraq. However, before their commanding, Tughral Beik of Seljuk, after dominating on Neishabour in Ramazan 429 AH, had repeatedly prevented them from invading these lands due to his conservative policies. Nevertheless, they ignored the order of their commander and were aware of any oppression on that land (Tusi, 1991: 201).

### ***C) Instability Of Situation And The Destruction Of Systems And Customs***

The turmoil and the occurrence of foreign and domestic wars and the defeat of the remnants of the Ghaznavid dynasty caused nothing to have remained from the stability and peace that existed in previous periods, and social systems and customs which previously led to the regulation of the Iranian political and administrative system were destroyed due to this situation. As the author of Siyasatnameh has expressed his dissatisfaction with this period since Seljuks didn't welcome the existing systems and organizations (Ibid: 98), nevertheless it is not possible to ignore the special attention of some Seljuk sultans such as Malikshah strengthening the scientific and philosophical fields; Areas that included great mystic thinkers such as Attar Neyshabouri (Dast Ghayb, 1997: 314)

## *General Status Of Poetry*

### *A) Features Of Poetry*

As the political situation became chaotic and riots broke out due to the presence of foreigners such as the Seljuks, many grievances and complaints were sent to the court by the people. In the meantime, poets were among those who reflected the conventional habit of the people, i.e, bribery of courtiers, in their poetry and made them the target of their criticism. Naser Khosrow Ghobadiani, the great poet of this period, says:

*Goftam Cho Reshve Shavad Va Riya Mal Va Zohdeshan  
Ei Kerdegar Baz Be Che Mobtala Shodam  
Az Shah Zi Faghieh Chonan Bud Raftanam  
Kaz Bime Mar Dar Dahan Ejdeha Shodam  
(Divan, 1974: 62)*

We see another example of this kind of criticism in the poems of other great poets of this Sanai period, who says in condemnation of people:

*Marde Hoshiyar Dar In Ahd Kamast  
Var Kasi Hast Bedin Motahamast  
Zirakan Ra Ze Dar Alam Va Shah  
Vaghte Kormast Na Vaghte Karamast  
Ghushe Gasht Besane Hekmat  
Harke Juyandeye Fazl Va Hekmatast  
(Divan, 1974: 81)*

Other scholars introduce this period as a period of rhetoric. The reason for this attribution is the influence of the environment and the natural development and intellectual and spiritual influence of Arabic literature and tending to the boasting of Arab Gonate and the entry of science and knowledge in literature. (Motamen, 1992: 138). Examples of these tasks and rhetoric can be seen in removing difficult rows and rare rhymes by which poets displayed their literary abilities. Anvari, the great poet of this period, in one of his poems, writes the first verse of it with the line "Moon and Sun":

*Ei Az Rakht Fekandeh Separ Mah Va Aftab  
Tane Zadeh Jamale To Bar Mah Va Aftab  
(Divan, 1968: 21)*

In addition, it has an ode with the row of the sun in which he has harmonized with the previous ode, and at the end of which the poet himself praises his ability to adhere to such a row:

*Ei Chakeri Tora Layeghe Aseman  
Vei Bandegi Raye To Ra Darkhore Aftab  
Har Sher Aftab Ke Nabud Bedin Namt  
Khasmi Konad Har Ayene Dar Mahshare Aftab  
Shegeft Agar Nevisad In Sher Anvari*

Bar Ruye Ruzegar Babe Zar Aftab  
(ibide: ode 10)

### ***B) The Status Of Poets***

Despite the conditions in the Seljuk period, its poets always had a high status. Even many Sultans of this period, such as Suleiman bin Sultan Mohammad Seljuk and Toghan Shah bin Mohammad Moayedi Beghar were among the poets of this period (Awfi, 1982: 39). The great interest of these Sultans regarding the companionship with poets has been such that their presence can be seen in all royal ceremonies. Among these companionships was participation in debauchery, pleasure, chess games, etc., which brought the poets closer to the kings (Arouzi, B.T: 4443). On the other hand, the court's many rights and benefits granted to this group of poets caused jokes and entertainment among them; however, it didn't take long that the poets found the way to acquire virtue, piety, and knowledge. Great poets such as Naser Khosrow Ghobadiani, Sanai, Ghaznavi, and Khaghani were famous among them, and some of them even became devotees of the monasteries of their time.

### ***C) Contextualizing For Creating New Developments In The Style Of Poetry***

Although the style of poetry is somewhat reminiscent of the style of the first Ghaznavid period or the style of the Samanid period, some thinkers can ignore the intellectual efforts to create fundamental changes in the style of poetry. For example, in this period, we encounter poets who sought to advance the poetic style by proposing new ideas. Among them, we can mention Qatran Tabrizi, who has changed this style by introducing novel industries in poetry, and Naser Khosrow Ghobadiani, who has opened a new chapter in this direction by combining his poetic words with philosophy, and he himself says in expressing the new style:

Mara Shiveye Khas Taze Ast Va Dasht  
Haman Shiveye Bastan Onori  
(Divan: 926)

### ***D) Famous Poets And Persistent Poems***

Among the prominent Persian poets of this period, often considered among scholars, mystics, and experts, it can refer to Fakhreddin Gorgani, Babataher Hamedani, Lamei, Bo Hanife Skafi, Asadi, Qatran Tabrizi, Borhani, Arzaghi, Johari, Naser Khosrow Ghobadiani, Bolfaraj Runi, Massoud Saad Salman, Moezzi, Khayyam Neyshabouri, Rashid Vatvat, Shatranji, Zahir Faryabi, Nezami Ganjavi and Khaghani. Some have persistent poems, and others have shone in the sky of poetry and art, and historians have praised them. For example, Awfi, in his book, sees the perfection of grace and beauty of art and the purpose of poets in the poem "Weiss and Ramin" by Fakhreddin Asad Gorgani (Awfi: 240). However, there are various narrations about the occasion of the order of this system, and some attribute its order to previous periods (Forouzanfar, 1958: 11), while the splendor and beauty of other systems such

as Leily and Majnoon, Makhzan al-Asrar, Iskandarnamēh, Ganjnamēh, Shirin and Farhad and other poems will never be forgotten.

### ***The General Atmosphere Of The Persian Poetry's Origin After The Mongol Invasion And The Poetry Status In This Period***

#### ***Science And Literature Among Fire And Blood***

Many catastrophes happened in Iran by the invasion of the invading Mongols in the early seventh century AH. Even the grandson of Genghis Khan attacked the centers of the power of the Islamic world in Iraq. In these attacks, some cities and scientific centers, along with many reference books, were destroyed. Writers and scientists were active only in a limited part of Iran, or, as the author of *Tarikh Jahangosha* writes, the elders of science and literature were disrespected. Libraries and schools, and mosques were ruined (Jovini, 1996: 4). In Kharezm, Merv, and other countries, many books, schools, scholars, and writers were destroyed, and science and literature were lost (Habibi Azad, 2000: 411) and (Zarrinkoob, 1985: 270). Among these circumstances, the most significant is the existence of centers and shelters inside Iran and Sindh, and Asia Minor, which provided an opportunity to nurture many writers and scholars. On the other hand, various libraries emerged during this period, which effectively preserved the scientific and literary heritage. Among these libraries are Zhandepil, Maragheh Rabeh Rashidi, Sufiabad, Fakhroddin Abu Bakr School and Azadi School in Shiraz, Atta Malek Jovini, Shamsuddin Jovini, and Alisha Arak Mosque library, which had an effective role in preserving the scientific and literary heritage of this period.

#### ***Persian Poetry And Its Supporters***

By the brutal invasion of Mongol and sedition from all over Iran, the loss of economic stability and security, and the dismantling of some scientific and cultural centers, a group of prominent mystics and poets traveled to various lands, including Bahaoddin Valad, Bahaoddin Ahmad Qanei Tusi, Sheikh Mosleh al-Din Shirazi, Amir Saif al-Din Mahmoud Dehlavi, Najmuddin Razi, Asir al-Din Mufzal ibn Umar Abhari and Sheikh Fakhreddin Iraqi (Nafisi, 1965AH: 157; Ashtbani: 479). Nevertheless, there were still small shelters where scholars and writers trained their students in Iran. In addition, the presence of Al-Kurt- including the independent states of the Ilkhanate period in eastern Iran- and their great interest in poetry and literature caused the survival and preservation of literary achievements of this period (Mir Khavand, 1960 AH: 663; Pournejad, 2000 AH. 365-366; Samarkandi, B.T: 116; Hedayat 1957 AH: 67). On the other hand, the poets had security under the protection of this government and it was refused from their killing. For example, the poet Sarbdari Ibn Yamin Freyumadi, who was captured during one of the wars, was saved from the Mongols by one of the kings of Al-Kurt, Moezz al-Din. Many religions of this period wrote some of their works in the name of the kings of Al-Kurt, such as Mavlana Sa'd al-Din Taftazani granted his work, "Maslul" to Shah Moezz al-Din; And also the presence of poets such as Movlana Jalaluddin Balkhi, Saadi Shirazi and Hafez as influential elements who planted the sweet seedlings of literary love in the heart of everyone according to their time, is an

insatiable fountain recording literary honors of this period more brilliant than before.

### ***The Main Themes Of Poetry And Their Appearance:***

#### ***A) Lyric***

In this period, the effect of dismantling the supporter of poetry and literature in the process of changing poetic subjects can be clearly seen. Although Persian poetry was released from the court and flattering praises, it focused on sweet and attractive lyrics. In fact, such a lyric movement, which originated from poetry, was gradually approaching the stages of perfection and progress. In the meantime, it cannot forget the turmoil of the mystics of the lyric, lyricists who created the poetic epic of the seventh and eighth centuries by combining the two elements of love and mysticism. Movlana Jalaluddin Balkhi is a famous mystic poet of this period and is considered one of these poets. Some believe, "Masnavi is an endless lyric" (Zarrinkoob, 1985: 270). However, some of it can be seen in the poems of poets of the previous period, such as Attar Neyshabouri (Safa, 1982: 79). On the other hand, romantic lyric poems reach the peak near a great master such as Saadi Shirazi, to the extent that the subject of love is followed in books of Golestan and Bustan with great artistry (Torabi, 2001: 134). In fact, he culminates the movement of poetry started by other poets from previous periods, and following the poets such as Zahir, Mojir, and Kamal Ismail; and perhaps the color and fragrance of his poems indicate that he has given a special elegance and beauty to the poem and this elegance and beauty is nothing but his romantic lyrics; in addition, the combination of the beauties and characteristics of these two types of lyrics of Hafez Shirazi, the eighth century's master of poetry, shows the brilliance of the lyric and the maturity of lyric in the base of Persian poetry.

#### ***B) Sufi Poetry***

Although no trace of Sufi mystics and scientists remained during this period, people like Sheikh Najmuddin Kobra were killed. Others like Sheikh Najmuddin Razi went to other lands (Safa, 1979: 166), the powerful body of mysticism and Sufism that had trained many disciples was so effective; In other words, the achievements of scholars and scientists, especially mystics and Sufis, remained on their original identity. This unique result was pursued eagerly as a category of Sufi literature by the writers of this period (Rajaei, 1985: 165). It is worth noting that Sufi poetry is superior, and it is a poem that emerged from the combination of two elements of mystical and romantic Sufism. On the other hand, many monasteries and epistemologies indicated the generalization of Sufism among the general public; since people used to spend their time with Sufi nature to calm their hearts and reduce grief. This belief has had various ideas and perceptions in its time, perhaps the most important of which is the lack of attachment to unstable world affairs (Dastgheib, 1997: 254) that Saadi Shirazi does not ignore this issue in his generalities and in expressing his lack of attachment to worldly life, he says:

*Jahan Bar Ab Nahadeh Va Adami Bar Bad  
Gholam Hemmat Anam Ke Del Bar Ou Nanhad  
(Saadi, 1995, 892)*

### ***C) Critical And Social Poems***

One of the prominent features of Persian poetry in this period is critical and social poetry radiating in the thoughts and ideas of wise Persian poets as an inseparable extract of poetry. Although it is undeniable to accept the literary fact that the origin of Shokoubeh poems dates back to more than this since it has become increasingly popular in the market of poets of this period and has a more prominent presence in the followers of literature (Safa, 1995: 189) to the extent that injustice and oppression of the Mongol leaders are so evident, so we decided to study the specific range of these poems near the poets of the seventh and eighth centuries and watch the efforts of the educated community to preserve the achievements of the ancients.

#### ***Influencing Factors On Persian Poetry After The Mongol Invasion***

Drawing the origin of Persian poetry before and after the Mongol invasion and getting acquainted with the Mongols and their invasion to Iran and examining the causes and motives of this invasion and its consequences on the manifestations of culture and civilization has provided the ground to study and determine the influencing factors on Persian poetry after the Mongol invasion and to provide a clear view of the factors influenced the poetry of this period.

#### ***Influencing Factors On Persian Poetry After The Mongol Invasion***

Following the invasions and brutal invasion of Iranian cities by the Mongols in the early seventh century, Persian poetry continued its evolution in every aspect that began centuries ago as an energetic and sensitive creature. The true mission of poetry and literature was like a heavy responsibility on the poets and writers who must keep the shining lights of this evolving path still bright. Many cultural scholars who had been the illuminator of the way in the centuries before foreigners' domination disappeared during these attacks. Still, this time, the preservation of this literary mission was not the sole responsibility of literary schools and centers for teaching literature and art. It is about the essence of the soul and psyche of poets who have declared their anger and resentment against the chaotic situation and the horrible destructions of culture and civilization, despite the existing limitations and obstacles; in addition, regarding other commendable efforts of Iranian culture offered new seed of literary and poetic scope to the world. Since Iran, before and after that situation, has always been the capital of pure thoughts in the heart of its literary people. Therefore, through this development and evolution, Persian poetry has been influenced by factors. Perhaps the acceleration of this process is due to the existence of these influential factors, which has finally strengthened the basic elements of poetry and even its reflection has been resonated in world literature. To identify these factors, the most important ones can be mentioned as follows.



### ***The Mature Movement Of Persian Poetry And Its Poets***

Despite the political insecurities and turbulent situation of the Mongol era, the Persian poem did not stop moving even for a moment and continued the upward trend of poetry elements even more passionate than before the Mongol invasion and strengthened the foundations of poetry as solid support. The first factor that has been welcomed by Persian poets as an extensive movement and enriched the range of poetic products or somehow caused the fertility of the Iranian literature is the mature movement of Persian poetry and its poets, followed by far-sighted poets following the Mongol invasion and destruction of civilization in the most anonymous parts of this land and caused the emergence of a life-giving and continuous movement in Persian poetry.

Therefore, whenever the literature of a nation is confronted with an unexpected movement such as a series of foreign attacks and invasions, considering factors that stagnate or accelerate the movement of literature in general and poetry, in particular, is an issue that cannot be ignored; And Persian poetry, like the steel shield of people and poets, is the eternal legacy of another period of literature and even the beginning of this large poetic movement after the Mongol invasion was due to the conditions of the previous period. These conditions and other factors mentioned below caused the enrichment of the movement of Persian poetry and the maturity of the poets' action, or in other words, expressed the ability and authority of poets in encountering difficult conditions. Among the factors that have accelerated the movement of Persian poetry and caused the fairness of the poetry of this period to the maturity of mere poetry are the following:

#### ***A) Continuation Of The Poetic Movement Emerged In The Seljuk Period***

The first sparks of this poetic movement emerged simultaneously with the coming of a dynasty of Turkic rulers after the dismantling of the remnants of the Samanid government in Iran. When Samanid rulers, most of them were the children of Iran, were gone. In fact, the basic foundations of foreign influence were established who had no prejudice against the identity of the Iranians and their serious mission. Meanwhile, the people, especially the poets, as supporters and guardians of literature, rose against these strangers' influence on the Iranian culture and prevented the endangerment and threat of ethnic and national elements. Therefore, the examples of this poetic movement are crystallized for poets who have opened some new principles in poetry. In the previous chapter of this research, we talked about some poetic features in this period, the emergence of some of which had little history in Persian poetry. For example, the introduction of literary industries in poetry by Ghatran Tabrizi and mixing poetic words with philosophy and the influence of some poets on Arabic literature and their poetic themes and the prevalence of pessimism and the tendency to retreat in Nasser Khosrow Ghobadiani's poetry and the influence of mystical thoughts in general indicate a literary and poetic movement that Persian poets have wonderfully followed; Therefore, following the Mongol invasion and the turmoil in the situation, this movement has not only not stopped, but also a good opportunity has been provided for Iranian poets to

further strengthen it. Since in the Mongol era, this category of poetry has been pursued more intensely by poets and has been crystallized in the manifestation of lyrical poems and the widespread popularity of critical and humorous poems and Sufi poems, which are the prominent features of the poetry of this period.

### *B) The Presence Of Socially Critical Poets*

Although the history of the presence of poets who have complained about the unorganized situation of the time and portrayed all kinds of oppression and injustices has long been resonant among the world works even in the prosperous era of history, however, the increasing number of critic poets and their critical poems informs that they are the subject of a wide and shrewd movement and have not neglected to understand the problems of their society as if they have had such freedom of thought and feeling that they protested (Alborz, 2000: 89). According to the disappearance of a large part of the literary heritage, they did not have the power to hide such pain, and in a completely realistic and daring manner, they conveyed their words to the perpetrators. Such a lofty idea can be seen in the poetry of critic poets such as Asir al-Din Omani and Kamal al-Din Ismaeil. The former protests against the loss of a large number of people during the Mongol invasion, to the extent that the former describes the situation as follows:

*Azin Hayat Che Hasel Konun Kaz Dame Tigh  
Be Zendegi Hame Be Gur Panah Mibordand  
Ke Jan Bud Be Karan Zamin Miyane Moje Bala  
Ke Hamgenan Hame Dar Khun Konand Shena  
Darigh Heshmat Iman Va Hormate Eslam  
Darigh Shar Peyambar Darigh Dine Elah  
Basi Mosibat In Ruz Shayad Ar Pushad  
Jahan Chon Rayat Abasiyan Palase Siyah  
(Omani, original version: 44)*

And the later in emphasizing this meaning says:

*Ku Dideh Ke Ta Bar Vatane Khod Garid  
Bar Hale Vaghee Bad Garid  
Di Bar Sare Yek Mordeh Dosad Geryan Bud  
Emruz Yeki Nist Ke Barsad Garid  
(Kamaluddin Ismail, 1968: 189)*

Or Ohadi Maragheh that Masnavi Jam-e- Jam is full of the poet's criticism from the existing injustices does not neglect the criticism of the people of his community:

*Nist Dar Bikhe Dowlate Inan  
Tabari Chon Doaye Meskinan  
To Natarsi Ke Bagh Sazi Va Botam  
Kharje An Jomle Az Kharaj Yatim  
Vaye Bar Khoftegan Khunkharan  
Ze Afat Seil Be Cheshme Bidaran*

*Hame Marand Va Mur Va Mir Kojast  
Mozd Begirand Dozdgir Kojast  
(Ohadi, 1997: 119)*

Other socially critic poets whose poems are full of critical and humorous thoughts include Saadi Shirazi, Salman Savoji, Khajavi Kermani, Saif al-Din Ferghani, and Hafez Shirazi, who have devoted parts of their divan to condemning the rulers of the time and their hostile actions.

### ***C) Remaining Small Literary Centers***

Although in such circumstances, instead of remaining scientific and literary bases, it is far from the imagination and belief of the people, however, the existence of centers where science can be spread and promoted is not far from expectation according to the point of view of the educated people of the society. In this period, despite the political and social insecurities that arose after the Mongol invasion throughout Iran, we see small literary and scientific centers but effective in strengthening the poetic movement. Such dominant locations were considered a refuge for some scientists, writers, and mystics of the seventh century. (Safa, 1982: 62) The existence of such centers among the fire and blood of the Mongols and some others in areas that were somewhat left untouched by the Mongols show that the owners of such centers often cooperated with the Mongols. On the other hand, the Mongols had allies in some southern parts of Iran (Zarrinkoob, 1985: 75), and perhaps the survival and spread of science and literature in this period was also due to these centers.

### ***The Gradual Evolution Of Lyric***

In the sixth century AH, due to the fall of the Ghaznavids and coming to power of the Seljuks, the situation changed somewhat because there was no trace of the Ghaznavids who were educated by the Samanids and supported poetic movements and poets, and Seljuks were replaced. Nezami Aroozhi says about these newcomers: As Seljuks came. They were desert dweller people and unaware of the circumstances of the works of kings, most of the royal customs were run-down in their time (Aroozhi: 40); And even the poets of this period did not have the forgiveness of the kings as much as before, and the eulogy gradually faded among the poets. As far as Zahir Faryabi (deceased in 598 AH), the great poet of this period, says:

*Agar Enayat Shaham Ch Chang Nanevazad  
Cho Naye Faryad Hame Bad  
(Diwan, B.T: 26-27)*

Anwari, in expressing this concept, says:

*Khode Honar Dar Ahde Ma Eib Ast Agar Na In Sokhan  
Mikonad Daavi Ke Man Sher Nim Bel Saheram  
Dar Chonin Ghaht Morovat Ba Chonin Azadegan  
Vaye Man Gar Nan Khorandi Dokhtaran Khateram  
In Ke Miguyam Shekayat Nist Hasab Halast*

*Shekar Izad Ra Ke Andar Har Che Hastam Shakeram*  
(*Divan*, 1958: 429)

Such circumstances caused the poets to be tended to poetic forms such as lyric, and even lyric can be found in the *divan* of ode poets such as Khaghani and Anvari and Zahir. Dr. Sirus Shamisa, in expressing the supposition of the lyric movement in the sixth century, enumerates several factors, which can refer to the turmoil caused by the weakness of the Ghaznavids and the Seljuk domination and their lack of attention to poets compared to the previous period and the transfer of language from Khorasan to other parts of Iran. (Shamisa, 1983: 62); Therefore, the foundations of lyric poetry have become more stable in this period, and lyric poetry as a common format is placed in the field of work of poets. Still, in the seventh century, during the Mongol period, when the social system was disintegrated, literature, and especially poetry, was affected by this unorganized situation. As the ode continued to decline in this period, the lyric evolved. As the invitation not to praise the aggressor Mongols can be seen in the poetry of poets such as Saif al-Din Mohammad Ferghani:

*Az Sanaye Amra Nik Negahdar Zaman*  
*Garche Rangin Sokhani Naghsh Makon Divari*  
*Zalemi Ra Ke Sad Sale Bud Karash Fasgh*  
*Be Tama Name Mane Adel Va Nikukari*  
*Har Ke Ra Zin Amra Madh Koni Zolm Bud*  
*Khase Emruz Ke Az Adl Namanad Asari*  
(*Fergani*, 1985: 24)

In fact, people were included in the poetry audience instead of the court. Of course, some Orientalists such as Rabipka have considered the development of lyric poetry in the Mongol period owned the growth of cities (Rabipka, 1965: 398). However, it is not reasonable to enumerate such a factor and various sources acknowledge the destruction of most Iranian cities at this time. Kamal al-Din Ismail is one of the famous lyricists of the Mongol period, who has a beautiful lyric with the following:

*Hezar To Beshekast Zolfe Por Shekanash*  
*Koja Be Chesh Darayad Hale Manesh*  
(*Kamaluddin Ismail*, 1969: 102)

Until finally, the perfection of Saadi Shirazi's lyric poetry was in the Mongol era and reached its peak of fame writing romantic lyric poems:

*Begozar Ta Begerim Chon Abre Dar Baharan*  
*Kaz Sang Nale Khizad Ruze Vedaie Yaran*  
*Ei Sobh Neshinan Janam Be Taghat Amad*  
*Az Bas Ke Di Mandi Chon Shame Ruzr daran*  
(*Saadi /lyrics*: 704)

### *The Originality Of The Spirit Of Sufism Besides Iranian Poets*

Human thought has always sought to move in a direction leading to its eternal evolution. Therefore, in the path of fulfilling this important human mission, grasping the elements that sincerely pave the way to reach the Creator of truth has great importance. Sufism in the Islamic sense is a mystical criterion of Sufis in pursuing them towards perfection. It is the true path of humankind who has never stopped fulfilling his mission, and the intersection of this idea in Iranian literature, especially Sufi poetry, has long been the field of human perfection. From their point of view, all beings of the universe, voluntarily or involuntarily, are moving towards perfection as much as possible (Bidabadi, 1969: 34) and have not neglected a moment of moving in this glorious path. In fact, the meaning of "evolution" is to reach the final level of talent that has arisen when it is combined, and the types, guilds, and individuals are each in a degree of talent (Sajjadi, 1996: 255). The poet of the Seljuk period, Attar Neyshabouri, have clearly quoted the issue of perfection in his *Mantegh Al-Tair* which is one of the mystical masterpieces of Persian literature. It seems that he considers Simorgh's dangerous journey as a biography of mystics who intend to travel to God, and rightly, after passing through demand, love, knowledge, solitude, monotheism, wonder, and perdition which perfection ends to it, and the last one that is not found in any treasury and the essence of the human need for the absolute needlessness of the seeker will reach the best destination of the seekers of the path. Attar also did not fail to understand these things, and finally, he refers to poverty and says in the following:

*Bad Az In Vadi Fogharast Va Fana  
Kei Bud Inja Sokhan Goftan Rava  
Eine In Vadi Faramushi Bud  
Gongi Va Kari Va Bihushi Bud  
Bahre Koli Chon Be Jonbesh Kard Ray  
Naghshha Dar Bahr Kei Manad Bejay  
Chon Namanad Nik Va Bad Ashegh Shavi  
Pas Fanaye Eshgh Ra Layegh Shavi  
(Attar, B.T: 247)*

These Sufi issues belong to the pre-Mongol period when the Seljuks ruled Iran and spread all kinds of oppression and injustice in Iran. In fact, the context of these Sufi thoughts began in the minds of Iranians from this period, when the people were indebted to the Sufi thoughts of the poets of the previous period, and even the deterioration of the current situation accelerated the process of Sufism in this period. On the other hand, Sufism's teachings were taught by Sheikh Muhyiddin bin Arabi and his students Sadr al-Din Ghonui and Fakhruddin al-Iraqi in their prayers and Sheikh Mahmud Shabestari in the system of Golshan Raz and Kamal al-Din Abdul Razzaq as the scientific foundations of Sufism and mysticism. (Zarrinkub, 1985:63)

However, this mystical doctrine reached its peak in the late period of the Mongol dynasty with the presence of Mavlana Jalaluddin Balkhi; when Masnavi Movlavi appeared, he said in expressing the truth of human evolution:

*Ahsan Al-Taghvim Dar Altin Bekhan  
Ke Gerami Gohar Ast Ei Dust Jan  
Ahsan Al-Taghvim, Az Arsh Uo Fozun  
Ahsan Al-Taghvim Az Fekrat Borun  
Gar Beguyam Gheimat In Momtane  
Man Besuzam Ham Besuzam Mostama  
(Masnavi Manavi: 1010-1012)*

Elsewhere, he considers the desire for perfection to be the basis of human evolution, so that as a result, it is closer to absolute immortality:

*In Hame Osafeshan Nik Shavad  
Bad Namanad Chon Ke Nik Cho Shavad  
Garmani Gande Bud Hamchon Mani  
Chon Be Jan Peyvast Yabad Roshani  
Har Jamadi Ke Konad Dar Nabat  
Az Derakhte Bakht Ou Ruyad Hayat  
Har Nabati Kan Be Jan Ru Avarad  
Khezrvar Az Cheshme Heyvan Khord  
Baz Jan Chon Rusuye Janan Nahad  
Rakht Ra Dar More Bipayan Nahad  
(Ibid: 124-128)*

Such extensive teachings on mysticism and the stages of human perfection among the poets of the seventh century indicate the existence of a school of poetry and mysticism that cautiously sought to promote their thoughts and meditate on their Islamic and religious teachings. Following such an intellectual richness of Sufi thought can be seen in the poems of other poets, as Sheikh Mahmoud Shabestari says in expressing the human spiritual development:

*Chon Nure Nafas Guya Bar Tan Ayad  
Yeki Jesm Letif Va Roshan Ayad  
Shavad Tefl Va Javan Va Kohal Va Ham Pir  
Resad Angah Ajal Az Hazrat Pak  
Rud Paki Be Pak Va Khake Va Khak  
(Koliyat: 494-96)*

### ***Sufism In The Context Of Excellent Lyric Poems***

The concept of Sufism has a detailed history. Although the first examples of the use of the word Sufi in Arabic books date back to the early second century AH and the Muslim sects (Rezaeinejad, 2009: 117). The use of this concept is generally related to the early centuries AD and the teachings of the religion of Christ, and the term Pashmine Poushi is among the synonyms of this word. The spread of this concept in Persian culture and literature entered poetic words almost from the first centuries of Islam. Among the poems of some poets, it was considered as the concept of asceticism and contentment. Until the beginning of the first Sufi poems at the beginning of the third century, AH was far from any semantic and lexical task and was depicted in the form of simple poetic weights; And in the fourth and fifth centuries, the freedom of expression and eloquence

of the Sufi poets increased, and the distress of the situation caused the poets to be pessimistic about the world, and finally isolate them. As the poet Jamal al-Din Abdul Razzaq of this period calls for the isolation and escape from the people:

*Al-Hazari Aghelan Zin Vahshat Abad Al-Hazar*  
*Al-Farari Ghafelan Zin Div Mardom Al-Farar*  
*Ei Ajab Deletan Bengereft Va Nashod Janetan Malul*  
*Zin Havaye Afan Zin Abhaye Nagovar Arse Nadel Gosha Va Boghei Nadel*  
*Pasand*  
*Ghorseye Nasudmand Va Sharbati Nasazegar*  
*(Divan, 1983: 161)*

And in the sixth century, poets under the influence of similar conditions began to write Sufi poems, among which we can mention Sanai, Athiruddin Akhsitaki, and Zahiruddin Faryabi Afzaluddin Khaghani (Safa, 1986: 368).

This pessimism and disconnection from the world reached its peak when the Mongol invasions of Iran began, and many people were tired of the situation oppression and abuse became a prominent feature of the rulers, and heavy taxes were broken the back of the deprived class. On the other hand, the cities of Iran were destroyed one after another; therefore, in such a situation, taking refuge in the cultural strata of society, especially poets, to write those poems that were somewhat effective in reducing their heartbreaking sorrows is one of the usual reactions of poets of this period.

Of course, apart from this factor, there were other reasons for the growth of Sufism in this period. The presence of such Sufis increased the prestige and prosperity of the work of emirs and officials (Zarrinkoub, 1985: 76) because the people always respected them because of their religious character. In general, Sufism in this period had special characteristics that play a significant role in understanding the role of Sufism. First, all classes of society were acquainted with the principles of Sufi beliefs. Adherence to these principles was quite natural and inevitable for them. In general, Sufism in the fifth and sixth centuries became a public school (Mo'tamen, 1992: 238). In fact, what was the main reason for this general tendency towards Sufism and Sufi-character? And what made its appearance pleasing to everyone? The answer to this question is undoubtedly due to considering the format and atmosphere in which Sufism developed and that Sufism was in the form of lyric poetry. Lyric has always had its fans as a pleasant poetic form, and until now, due to its beloved sensory themes and enumerating its unique traits and beauties, it soothed the nature of burnt-hearted lovers. How beautiful it would be if the lofty idea of Sufism were placed in a popular format and the beauty of the beloved is the pure beauty of the Creator, since love and mysticism both pave the way for the connection to the true lover and the adoption of this clever policy at this time brought people closer to mystical and Sufi themes. Although the first sparks of crystallization of Sufi thoughts in the form of lyric were followed in the poems of Sanai and Attar Neyshabouri in the fifth and sixth centuries, the perfection of this literary seedling was possible only in the seventh century (Jahangard, 2009: 151-152) Also, the transformation of mystical lyric into an independent format that has

gathered many Sufi thoughts and has been followed by a Sufi poet, such as Movlavi Balkhi, is a matter that requires contemplation. Because as a result of his acquaintance with Shams Tabrizi and as a result of his meetings with him, he becomes a perfect mystic and a pure lover, or, as it is said, he enters the love and mysticism issues due to Shams's austerities (Rezainejad, 2009: 16). In rebuking his secret lover, he says:

*Dush Che Khordei Taba? Rast Begu Nahan Makon  
Cho Cheshman Bigonah Roy Bar Aseman Makon  
Badeye Khas Khordeiy, Naghle Khalas Khorde  
Bouye Sharab Mizanad, Kharboze Dar Dahan Makon  
Dush Sharab Rikhti Va Zire Ma Gorikhti  
Bar Degar Gereftamet, Bar Radgar Chonan Makon  
Nale Nakon Ke Naye Man Naland Konad Baraye To  
Gorg Toiy, Shaban Manam, Khishe Man Shaban Makon  
(Diwan Shams, B.T: Lyric 211)*

And Fakhreddin Iraqi, Sufi poem, has mystical poems:

*Saba Vaghte Sahar Gouiy Ze Kuye Yar Mi Ayad  
Ke Buye Ou Shafaye Jane Har Bimar Mi Ayad  
(Divan: 201)*

And elsewhere it expresses this sublime thought:

*Az Parde Borun Amad Saghi Ghadami Dar Dast  
Ham Pardeye Ma Bedarid Ham Tobeye Ma Beshekast  
(Ibid: 147)*

The intersection of Sufi and romantic thoughts in the eighth century, as a valuable origin of previous poets, still firmly understands the horizons of poetic verses, so that Hafez Shirazi, a fluent Persian poet, does not neglect to take precedence this profession:

*Gol Ozari Ze Golestan Jahane Ma Ra Bas  
Zin Chaman Sayeye An Saro Ravane Ma Ra Bas  
Man Va Hamsobhate Ahle Riya Duram Bad  
Az Geranane Jahan Ratle Gerane Ma Ra Bas  
Ghasre Ferdus Be Padash Amal Mibakhshand  
Ma Ke Randim, Geda Dire Moghan Ma Ra Bas  
Hafez Az Moshreb Ghesmate Gele Na Ensafist  
Tab Chon Ab Va Ghazalhaye Ravan Ma Ra Bas  
(Divan: 158)*

### ***Non-Neglecting Great Poets To Propose Social Issues In Poetry***

Although poetry has been a product of the thoughts of poets, it is a precious repository of pure ideas. Still, the history of poetry proves that whenever this intellectual product carries political, social, and cultural trends, it affects the emotions and feelings of the audience more than usual. Therefore, poetry in this



period, as it emerges from the study of the works and thoughts of genius poets, inherits issues that prove the speakers' words and evoke the spiritual values of society for them. These topics, which are known as social issues, carry various themes that are found abundantly in the poetry of the genius poets of this period, including:

#### A) *Jalaluddin Mavlawi Balkhi*

Mavlana Jalaluddin (604 AH), the famous poet of this period, was influenced by his educated father and mentor, Borhanuddin Tarmazi, and his fascination with the spiritual perfections of another passionate personality such as Shamsuddin Mohammad Sanai, has polished his soul. Society had made it more conducive to tending to social issues. On the other hand, mystical trends and ideas that had spread since the fifth century in this period had also influenced poets such as Movlavi. Movlana, by these cultural and social factors, taught the sciences that he had collected in the treasury of his knowledge. On the other hand, he collected social thoughts and opinions in his works. Works that generally show the greatness of thought and the superiority of his philosophical and cultural personality over the greats of contemporary literature thought and culture in the West (Torabi, 2001: 1112-112) Most of these topics are in his *Masnavi Manavi*, a work that some scholars call an endless lyric (Zarrinkoob, 1985: 270). His work contains social themes such as love and unity between men and women, which have always been the basis of the survival of human society in history:

*Meile Har Joz Vi Be Joz Vi Ham Nahad  
Az Ettehad Har Do Tolidi Jahd  
Ruzoshab, Zeher Dozed Va Doshman And  
Albateh Hardo Yek Haghghat Mikonand  
Har Yeki Khahane Degar Ra Hamcho Khish  
Az Peye Takmile Fel Va Kare Khish  
(Masnavi Manavi: 208)*

Elsewhere, he tries to draw the basis of human relationships based on love. In expressing this meaning, he says:

*Az Talkhha Shirin Shavad  
Vaz Mohabat Mas Hame Zarin Shavad  
Az Mohabat Dardha Safi Shavad  
Vaz Mohabat Dardha Shakhi Shavad  
Az Mohabat Kharha Gol Mishavad  
Vaz Mohabat Serkeha Mal Mishavad  
(Ibid: 143)*

Although *Masnavi Manavi* of Movlana is a field for expressing different thoughts and has described and explained a particular school (Roshan-e-Zamir, 1995: 122), he has not neglected to discuss these issues in his other books of poetry. As he canceled the issue of racial and ethnic discrimination among different ethnic groups:

*Mard Hojati Hamre Haji Talab  
Khah Hendi Khah Kard Va Ya Arab  
Mangar Andar Naghsh Va Andar Rang Ou  
Bengar Andar Azm Va Dar Ahange Ou  
Gar Siyah Va Hamahang Tost  
To Sefidash Khan Ke Hamrange Tost  
(Masnavi Manavi /Book 6: 626)*

### **B) Saadi Shirazi**

Mosleh al-Din Shirazi, an educated and cultured poet of the seventh century AH, the author of the unique works of Golestan and Bustan, was one of the poets who studied literature and culture in small shelters such as the Atabakan refugee in Persia. He has included the opinions, ideas, situation of society, and the people's pains in his heartwarming poem. Some of the social thoughts of this poet appear in encouraging education and expressing educational and moral theories:

*Saheb Deli Be Madrese Amad Zekhanghah  
Bashkast Ahd Sohbat Ahle Tarigh Ra  
Goftam Miyane Alam Va Abed Che Fargh Bud  
Ta Ekhtiyari Kardi In Farigh Ra  
Goft An Gelim Khish Bedar Mibord Zemoj  
Vin Jahd Mokonad Ke Begirad Gharigh Ra  
(Koliyat/ Golestan Chapter 2: 85)*

Elsewhere, in the expression of the concept of science, he says:

*Elm Chandan Ke Bishtar Khani  
Chon Amal Dar To Nist Nadani  
Na Mohaghegh Na Daneshmand  
Charpaiy Bar Ou Ketabi Chand  
An Tohi Maghz Ra Che Elm Va Khabar  
Ke Bar Ou Hizom Ast Ya Daftar  
(Golestan /Chapter 8: 170)*

He also does not tolerate the flattery and quarrels of the poets of the eulogy (especially the praisers of Ghezal Arsalan) and asks the poets to invite them to sincerity instead of praising the kings:

*Che Hajat Ke Na Korsi Aseman  
Nahi Zire Paye Ghazal Saran  
Magu Paye Ezat Bar Aflake Na  
Bagu Rouye Akhlas Bar Khak Na  
(Koliyat/ Golestan preamble: 215)*

### **C- Hafez Shirazi**

Another literary and lyric poet of this period is Shamsuddin Mohammad Hafez, who was born after the Mongol invasions and the destruction of Iranian cities

and at the same time with the invasions of Teimur in Iran. From the very beginning, he stepped on the path of learning human literature and knowledge with piety and sobriety. Until the end of his life, he lived as a poet of grace, knowledge, and literature. He witnessed the unorganized state of society and the devastation of the Mongols and the plunder of Teimur, never neglecting to express social ideas. In his social life, for example, he considers living without love equal to death:

*Har An Kas Ke Dar In Halghe Nist Zende Be Eshgh  
Bar Ou Namorde Fotvaye Man Namaz Konid  
(Divan: Lyric 242)*

*And even the poet himself has not neglected to love, as he says:  
Manam Ke Shohre Shahram Be Eshgh Varzidan  
Manam Ke Did Nayaludam Be Bad Didan  
(ibide: 228)*

And in denial of reprehensible traits such as selfishness and arrogance, he says:

*Khodbini Va Khodrai Dar Alam Randi Nist  
Kofr Ast Dar In Mazhab Khodbini Va Khodrai  
(Divan: lyric 493)*

He is not happy about breaking the covenant and not fulfilling the covenant:

*Pire Peymane Kesh Ma Ke Ravanash Khosh Bad  
Goft Parhiz Az Sohbat Peymanshekanan  
(ibide: 227)*

In addition to these social values, it included his Divan Tab, each of whom has been influential in the people and has strengthened their method of guidance and virtue. Social themes are most reflected in the poetry of genius poets such as the poets mentioned above.

### ***The Leisure Of Most Persian Poets In The Poetry***

Despite the Mongol invasion in 616 AH and the turmoil of the political situation and the presence of Mongol foreigners throughout Iran, Persian poets paid attention to the poetic profession and never stopped working against these events and continued writing a lyric poem and praising and left rich literary works from this period. Although there were still those among the poets who praised in the Khorasanian style, nevertheless, at this time, they continued their literary activities in the courts affiliated with the Mongol government (Nafisi, 1965: 157). In general, most of the poets of this period did their best to spend their time working in appropriate fields of poetry in which conditions could help literature and promoted poetry and literature by providing valuable poetic treasures. On the other hand, the large volume of the surviving works of poets of this period shows the wide space of poets who have not freed their literary origin from the flames of the Mongol fire, however, tried more than any other period to strengthen the foundations of poetry.

## CONCLUSION

Political and social conditions were turbulent in Iran before the Mongol invasion. Since the domination of Turkish Seljuks or foreigners unfamiliar with the culture and civilization of Iran had provided the ground for foresighted poets to seek to preserve the poetic heritage of this period and to achieve their goals by creating change and initiative in poetic style and contextualizing for change in the form of lyric and increasing the number of Sufi-character masters and followers of the poet. Homeless Mongols, who came from East Asia in the seventh century AH, were motivated to seize new and civilized lands and, as a result, implement the rule of their great law "Yasa" to occupy Iran and surrounding lands. They caused many destructions and killings, and massacres. After the Mongol invasion and the deterioration of the political situation, Persian poetry developed some poetic themes, since it had successfully passed the previous stage and also started new poetic movements, to the extent that the evolution of the lyric movement and the independence of mystical and romantic lyric poems are considered as examples of the initiatives of the poets in this period and cause the rise of the literature. Mongol invasion in such circumstances required the writers and politicians who prevented the potential dangers of this current political turmoil from influencing the poetry. Now, the influence by Persian poets, as can be seen from the study of the factors influencing Persian poetry after the Mongol invasion, is followed by certain policy and shrewdness of Iranian poets. In fact, it was a continuation of the poetic movement of the period before the Mongol invasion.

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