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CRITICAL CORRECTION OF DIVAN "MAZHAR KHOYEE" AND
EXAMINATION OF ITS STYLISTIC FEATURES

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Abstract

Abbas Qoli Khan alias Mazhar is one of the tasteful poets of the thirteenth century. He is a native of Khoy, one of the cities of West Azerbaijan, who moved to Tehran when he was young. Mazhar is a Shiite poet and one of the followers of Haj Mirza Baba Zahabi (Raz Shirazi) from the Zahabi dynasty. His divan consists of poetic forms such as ghazal, masnavi, ode, piece and quatrain. His romantic lyric poems are full of mystical themes and terms that have been composed following Saadi and Hafez. In the poem, like other followers of the style of returning, he paid attention to Manouchehri, Ansari and Khaghani. Some of his poems are in praise of the Holy Prophet (PBUH) and Imam Ali, and some are in praise of the great men of the Qajar court, including Nasser al-Din Shah, Muzaffar al-Din Shah, Prince Abdul Baqi, Heshmat al-Dawla and Prince Heshmat al-Dawla. He also has poems in praise of the famous novelist Mohammad Baqer Khosravi. The present article has been written using the library method and based on the lithographic version of the poet's divan, which is the complete and most regular version available in the library of the Documents Organization and the National Library of the Islamic Republic of Iran. Using the available hints, while introducing the poet, the author examines the mentioned version, the themes and coordinates of the poem. The results of the research indicate that he is the embodiment of the average poets of the Qajar period. His poetic language is fluent, and the weights of his poetry fit well with the concepts and themes of his poems. The abundance of mystical terms indicates the mystical spirit of his sonnets, and his poems are generally difficult and full of literary and Islamic and Iranian allusions.

Introduction

The literary texts of the past are valuable treasures of culture and literature of Iran that if ignored, will be forgotten over time and future generations will be deprived of this cultural and literary background. But there are individuals who work hard and attempt to let the future enjoy these cultural and literary heritages and play a significant role in transmitting the rich culture of the past with continuous efforts and offering revisions and critiques to these valuable texts. An overview of libraries and cultural centers clarifies the fact that the richness of our culture and literature today takes roots in the strong cultural backing of manuscripts, and it makes us owe to the capable poets and writers of the past to a great extent.

Were it not impacted by the prominent and capable proofreaders such as Allameh Ghazvini, Badio Zaman Forouzanfar, professor Jalal-e-Din Homaei, and many others, a large number of these valuable texts would not have been available to the present day lovers of literature and culture, and they might have probably been destroyed in the corners of houses, libraries, and mosques. In that case, the dynamism of today's culture and literature would give way to stagnation, and it had nothing to say like that of some rootless nations. According to what was mentioned, the value of revising literary texts becomes more and more obvious to the men of letters and warns them against negligence in this field. Because our originality and identity are tied to these written works and, in other words, manuscripts, which reveal the facts of the individual and social life of the past and make us judge and criticize them.

In each period of the tumultuous history of Iran, the individuals emerged with emotions and feelings full of love and mysticism and spread Persian poetry to India and China as the flag bearers of Persian literature and introduced the beliefs and traditions of this region to the audience all over the world. One of these tasteful and talented poets is Abbas Gholi Khan Mazhar Khoee, who lived in the 13th century and; despite his short life, he left rich and meaningful poems and remained in the arena of Persian literature.

Background and Research Methodology

In the books by famous men of Khoi, the name of Abbas Gholi Khan Mazhar is seen as one of the mystic poets. Momtazeh Dowlati, one of the political figures of the Qajar period, mentions a mystic and dervish figure in his book of memoirs, who is certainly the embodiment of Abbas Gholi Khan (Momtazeh Dowlati, 1983: 164-168). Additionally, according to the examination of bibliographic sources and printed books, it was found that a person named Mehdi Asefi published Mazhar's poetical work (Divan) in 2014 simply using a lithographic version without evaluating various versions of Mazhar's Divan in a deductive way and even without annotation and mention of copies and comments and without a detailed introduction; therefore, this research aims to criticize the value of this poetical work more and more in the presence of men of letters by using manuscripts and lithographs in a critical style, along with mentioning copies in footnotes, and margins, and suspenses.

Introducing the court version

In the correction of Abbas Gholi Khan Mazhar Khoi's Divan of Ghazals, he used six copies of the Divan of the poet and used one of the copies, which was more readable and complete than the others, as the basic version and adapted the rest to it. This correction is critical and any Where I felt the word or phrase or phrase seemed more correct, I wrote it down and mentioned the rest in a footnote.

There are six copies of the collection of poems, which I will briefly describe below.

1. Basic version: The stone version of the Divan of Abbas Gholi Khan Mazhar Khoii has been registered as the most complete and orderly version, No. 11712-6, in the library of the Documents Organization and the National Library of the Islamic Republic of Iran. Its typeface is Nasta'liq and the book includes margins and text. This copy has been lithographed along with the poems of Mirza Khorram Dashti (1704-1825) and written by Abbas Ali. In this version, the lyric poems are arranged in alphabetical order based on the last letter of the verses.

2. Age version: The stone version of the court number (1 Fa 8, 5 /, d 644 M) written by Ahmad Ibn Hussein and by Ali Ibn Ibrahim in 1318 AH has been lithographed and registered in the National Library of Tabriz . The type of line is suspended and the pages of the book have a table around the lines. This version includes lyric poems, poems of praise, Masnavi and Marathi and is more in harmony with the basic version.

3. Abu version: The manuscript of Abu was written in the handwriting of Abul Hassan Tabrizi on the twelfth day of Dhu al-Hijjah in 1886 and has been registered in the National Library under the number 11-6662. The poems in this book are written in margins and text. In this version, Tarzi Afshar poems and Anis Al-Ashaq book written by Sharafuddin Rami are also available.

4. Dan Copy: This manuscript No. 2669 has been donated and registered to the National Library of Tabriz by the late Haj Mohammad Nakhjavani. In this version, Divan Mazhar has been written along with the poems of Asrar (Mullah Hadi Sabzevari). The pages of this version are also in the form of text and margins.

5. Sorrow version: This manuscript was written by Isa Ibn Mahdi Ibn Haji Mohammad Sadegh Moin Al-Tajjar on 1206 in Nastaliq script and registered with the registration number 85744 in the library of the National Assembly. In this version, only the lyric poems are written.

6. Tail version: This version is dated 1904. It was written in Nastaliq script by Abdul Mohammad bin Fazl Ali Khan Baghmishe. The manuscript includes lyric poems, poems, Masnavi, Marathi, pieces and quatrains of the poet, which have been registered in the library of the Islamic Consultative Assembly under number 208302.

Description of Abbas Gholi Khan Mazhar

Mazhar's biography, despite its rich poems, is not described in detail in Tazkereh books. Only a few sources mention his brief biography, as none of these sources mention the date of birth and death as well as his age. Only in the book "Scientists of Azerbaijan" and in a short way, his age is less than thirty years and his death are mentioned without mentioning the date in

Tehran (Tarbiat, 2008: 500). Riahi introduces him as the son of Zayn al-Abidin Khan Chaparbashi and a famous poet of Nasser al-Din Shah Qajar's contemporaries who went to Tabriz from Khoy and lived in Tehran (Riahi, 1993: 242-243).

Mehdi Aghasi also introduces him as one of the poet poets of the thirteenth century and one of the talented students of Mohammad Amin Delsuz (Aghasi, 1971: 554). In one of his poems, Mazhar himself expresses his age as one half of seventy:

It was a different kind of youth
 The butler of the time has not yet passed
 Seventy-one-half past me
 Boil the source of life
 Forty years from the bend of life
 Cho seventy old men in their youth
 (Mazhar, 1928: 63).

As mentioned in the background of the research, the examiner of Al-Dawlah has mentioned a person named Mazhar in his memoirs. In this book, he describes Mazhar in his own language and in detail. "I briefly say that I am the son of the late Zayn al-Abidin Khan Chaparbashi, the viceroy of Abbas Mirza, who was in charge of Azerbaijan." (mumtahn alduwluh, 1983: 164).

Expression style and poetic style

Poets and writers, depending on the geographical area of their lives or the region where the community of poets and writers is more than other regions, use terms, interpretations, specific grammatical applications, common themes and literary industries of that geographical area and a specific method. Spread in the community; This particular method is called "style" in literary terms and the science of its study is called "stylistics".

"Style is a special way of expressing a story. The speaker uses a special way in choosing words, the form of sentences and idioms, as well as the literary industry and prose and rhyme, which must be understood in order to understand this way." (Shamisa, 2006: 13).

The poetic style of the manifestation is the style of the period of literary return (Arianpour, 1993: 16), "The period of return can be divided into two parts, one part is the return to the traditional Iraqi style in the 6th, 7th and 8th centuries and imitation of poets such as Saadi, Hafez and Khaghani and the second part is the return to the Khorasani style and "Imitation is the method of poets of the 4th and 5th centuries." (Homayi, 1997: 70), "Ghazal is more like Saadi or a combination of Saadi and Hafez poetry and its industries are moderate." (Shamisa, 2006: 308).

From the poems of this poet and the content and spirit of the poem, it is clear that he followed the style of Saadi and Hafez in his sonnets and was influenced by Manouchehri and Khaghani in his ode.

He composed a lyric in support of Saadi and commented on the great poet: It is better not to say that Saadi says: "I am happy for the world because the world is happy for him" (Mazhar, 1928: 5).

Makhmas Taramini is the most famous type of guarantee that poets often use in the general guarantee of a poem. Put your poem. The first paragraph is as follows:

Qasim set foot on the compound pedal
 He said to his aunt: Open your prayers and mourn the loss of your bride
 "My heart goes out to God."
 The pain that the secret will be hidden openly
 (Mazhar, 1928: 73).

Iraj Mirza has welcomed some of his lyric poems (Riahi, 1993: 242).
 I do not grieve over disbelief and I do not believe in thought
 (Mazhar, 1928: 30).

I am old and I wish to connect the youth. The house was destroyed and I miss my guests
 (Iraj Mirza, 1991: 60).

In praising Mazhar's poems, Shahriyar, the irreplaceable master of contemporary poetry, with his delicate nature, praises Mazhar's poetry and calls him one of the great and proud lyricists of Azerbaijan and says:

One of our glories is the "manifestation" of the face of the moon.
 (Shahriyar, 2014: 743).

One of the forms that Mazhar has masterfully experimented with is the ode of ode. Prayer brought the best. In the poem, he uses Manouchehri Damghani and Khaghani. In an ode composed in praise of "Prince Emad al-Dawla", he introduces his ode like the ode of Manouchehri, Naghz and Delkash:

One of them is so beautiful
 Poem by Manouchehri Damghani
 (Shahriyar, 2014: 65).

Also, in other poems, he called Khaghani his master and liked Khaghani's absence along with Sultan Mahmud's longevity and said:

I liked the methods of the master
 Mahmoud's efforts and Khaghani's resignation
 (Shahriyar, 2014: 49).

Or in the following verse, which quotes a part of the second stanza from Khaghani's words:

Tell me, why did you shoot and shoot?
 Be until I pass, pass and do not leave me
 (Shahriyar, 2014: 3).

Khaghani also said:

Mykdeh saw that I had passed the Kaaba and said, "Do not cross the earth and do not leave me."
 (Khaghani, 1994: 40).

The poems depicted in the style of Anwari and Khaghani poems are full of literary works and allusions. In a verse, according to Khaghani's thought and style, and alluding to the story of Jesus (PBUH) and bringing the fourth needle and sky, he arranges the story of his survival in the fourth heaven with the utmost artistry to show Khaghani's way and style. Follows in ode:

If you are like a needle, take the Messiah inside the fourth house.
 (Mazhar, 1928: 48).

Also in the same ode, by adding consecutive hints, he has added to the difficulty of his poem and besides it, he has made the poem charming and charming:

Worship me, like a golden Samaritan
 Make your shoes there, in a safe valley
 Soleimani if in the prison of the court of lust
 Not the end of a hundred dignities you saw from Musa Omrani
 Let go of Pharaoh's tomb and Hamani talismans
 You yourself are in Diwani prison, where do you know Soleimani?
 (Mazhar, 1928: 48).

In general, we examine the poetic style of manifestation from three dimensions:

1. Intellectual: The spirit that governs the lyric poems is the mystical epic. Like the leading poets, he considers the mystic as a hero in the struggle against the soul, in order to achieve victory - which is the annihilation of human attributes and survival in the divine attributes - who achieves this important goal by overcoming the inner enemy. In most of his sonnets, he addresses his beloved and complains of longing to reach him and his carelessness and kindness:

I will not glorify you until I perish in you
 I shook hands with Randicho
 Enough of the sting that you drank on my veins
 I have never complained about you or anyone else
 I was wishing you no more than a hair
 I was not in the shower in John's vein
 (Mazhar, 1928: 28).

The poems of Mazhar, in addition to a few cases that express the Excavated of the Prophet (PBUH) and Imam Ali (PBUH) and Imam Hussein (PBUH), also praise Naser al-Din Shah and several Qajar elders, including: Heshmat al-Dawla, Prince Abdul Baqi, Mohammad Baqir Mirza and Prince Emad al-Dawla, can be seen.

Ascension is one of the doctrinal and religious ideas of Muslims which is reflected in the poems of many poets. Poets and writers have tried to address the value of the Prophet (PBUH) in the presence of God and his superiority over the angels Show like Gabriel. Mazhar has also composed one of his two Masnavi, considering that he is a Shiite Muslim, one in expressing the ascension of the Prophet (PBUH) and the other about the true love of the ruler of the martyrs, Hussein Ibn Ali (PBUH).

He also composed two elegies, both of which are in mourning for Imam Hussein (PBUH) and his children and companions. Manifest quatrains are also written in mystical, romantic, Excavated and philosophical themes.

Linguistic: Attention to the manifestation in the lyric of the Iraqi style poets, especially Saadi and Hafez, and in the ode of the Khorasanian style poets, especially Khaghani and Ansari, has caused them to follow some of their style and syntactic structures in the use of some words and syntactic structures. These features are mentioned.

1- The use of mystical words and expressions such as Mogh, Moghbcheh, Zunar, Mikdeh, Batkhaneh, etc. indicates that this poet followed the Iraqi style - which will be mentioned in the subject of mysticism - words and

expressions such as chess and backgammon, such as: Farzin, Shashdar, Asb, Rokh, Pil, Mat, etc. are due to following the Khorasani style. In a bit, referring to the terms chess and backgammon, he says:

Side games are slow in the sky and chess
To cultivate justice, to oppress oppression
(Mazhar, 1928: 53).

My horse Ramid Pil Ajal became king
I cried a hundred feet while I was riding
(Mazhar, 1928: 27).

In the famous ode of Ivan Madain, Khaghani also refers to the fate of kings such as Nu'man ibn Munther by quoting the terms chess while creating proportion, and considers their death as a lesson:

Get off the horse, do not fall on the ground
Under the pillar between Noman's martyr
(Khaghani, 1994: 359).

2. One of the linguistic features of the manifestation is the use of "a" or saturation, which the poets used to complete the weight of the poem at the end of the stanzas. This usage is one of the features of Khorasani style and the poets of the return period have used this method in their poems.

Wow, sweet baby lip and semen
He is the Creator of the gods of chaos alone.
(Mazhar, 1928: 56).

3- Also, the use of words such as "Habza" encourages and excites us to travel in the world of Farrokhi's poems, where he says:

The midnight shower brought the smell of spring
So the north wind and dates smell of spring
(Farrokhi, 1994: 5).

Mazhar also describes Mamdouh and praised it as follows:

This is a great praise, this is a long praise
Perhaps the Holy Spirit will glorify praise
(Mazhar, 1928: 53).

4- The use of two additional letters for a complement is also a feature of Khorasani style that can be seen in Divan Mazhar:

Or because of the thirst of the desert.
See Andar's dream's condition of Jeyhun
(Mazhar, 1928: 47).

Expression: Mazhar in his poems has been able to increase the effect of his words and make his poetry pleasant by using various literary arrays such as simile, metaphor, appropriateness, vulgarity and publication, contradiction, allusion, permission and other literary arrays in moderation. Here are some examples of the use of literary arrays in poetry:

Comparison:

The chest is flat, but your chest is like a mirror
You can see your face
(Mazhar, 1928: 56).

Rhetorical analogy:

When you think, the head of your knee is numb
Inside this neck, be hidden Simorgh

(Mazhar, 1928: 23).

Metaphor: In the verse below, he likens the lip to a pomegranate and confirms the metaphor by removing the similar (lip).

It has become sweet

O Lal, the heart of deception is repeatedly sugar

(Mazhar, 1928: 2).

The irony: "The cotton of surrender from not listening is the irony of not surrendering", which is expressed in the most beautiful way in the following verse.

I will not give up cotton forever

If your love dissolves, take me away

(Mazhar, 1928: 3).

Wrap and spread: In the first stanza, Farr Shahi and Noor Yazdani are brought together and in the second stanza, each one is explained and published.

There is always the royal oven of Noor Yazdani with him

One is hidden in his nature, one finds his rank

(Mazhar, 1928: 54).

The ambiguity of proportionality: "Shirin" in the sense of Khosrow's mistress is proportional to Khosrow.

They are hot-tempered

That all our bitterness is sweet on him

(Mazhar, 1928: 4)

Guarantee: The manifestation of both verses and poems of other poets in his poetry has guaranteed.

The self-proclaimed words: "It is humiliation and humiliation, I am the saddle

of my happy heart, which is honor and happiness, my humiliation

(Mazhar, 1928: 33)

It has also guaranteed from "Ninameh":

You are like Rumi's songs

The body of the soul and the soul of the body are not abandoned

Nightingale of the Garden of Genie in Masnavi

Lake did not see anyone from that order

(Mazhar, 1928: 68)

Also in the lyric, a verse from "Faizi", the greatest Persian poet of the Indian language after Amir Khosrow, guarantees:

In the heart now should not go up to everyone

What did you do to make us unique?

You go home and open the house

It is obligatory on God to avoid you

(Mazhar, 1928: 37)

Contradiction: The crowd is worried about finding an interpretation that Hafez has said similarly:

On the contrary, I became accustomed to the habit of disturbing the population

(Hafiz, 2004: 431).

Mazhar also says in other words and with the same theme:

I closed my crazy heart so much that I did not close my heart to anything but distress.

(Mazhar, 1928: 49).

Pun:

Betty is given to the magic arrow eye

To catch the deer in the morning

(Mazhar, 1928: 1)

Adapted from:

Muhammad is the first gem of the individual

Out of the universe is a description of its essence

He is the conqueror of the hidden house

Your Excellency says goodbye

(Mazhar, 1928: 48)

Hint:

The allusion in the word is to point to the corner of the eye. And bring a famous poem

(Shamisa, 2010: 9, 121, 23) (Vahidian Kamyar, 2016; 67).

There are both Islamic and Iranian allusions in the Divan of Manifestation, which are separated.

1- Islamic allusions: Although Mazhar has used allusions in most of his poems, especially in his poems, to enlighten and clarify the matter, but because the content is not long, we bring some examples of allusions used in Mazar's Divan below.

1/1- Alst: Referring to a noble verse of the Qur'an that God addressed the children of Adam from the beginning and asked "Are you my Lord?" And they all answered, "Yes." Saadi, referring to the drunkenness of Elst Day, which was the result of the visit of the eternal lover, describes the longest drunkenness, that is, until the Day of Judgment, and says:

Doomsday prayer will bring you back to consciousness

The one who ate ate the morning

(Saadi, 1999: 422).

Mazhar, while referring to the "Alst" incident, considers the drunkenness of the meeting of the Almighty to be long and lasting:

Our drunkenness from wine was not overnight

Mast Jamalsh from Bamdad Al-Stim

(Mazhar, 1928: 26).

2/1- Khidr: He is one of the prophets or saints whose name is not mentioned in the Holy Quran. Khezr has a physical knowledge and that is why Khezr is said to be green wherever he passes and sets foot. Some have named him Elijah because his mother was Roman and his father was from Persia. (Forouzanfar, 2000: 118). Unlike Alexander, Khidr reached the water of life in darkness and drank from it and found life and eternal life. The story of the companionship of Khidr and Prophet Moses (PBUH) is mentioned in the Qur'an: "So they found a slave of our servants, whom we came with mercy on us, and they taught us from our knowledge. Moses said to him,

"Shall I follow you in order to teach you about what you taught an adult" (Kahf: 65 and 66). And Moses (PBUH) objected to him three times when Khidr said: "This is the difference between Bini and Bink" (Ghashiri, 1995: 584).

In the following verse, by bringing darkness, Khidr and water, he establishes survival, and by comparing the old man and the guide to Khidr, he considers going to late and hearing the old man's words as the cause of the seeker's survival:

The late side of the darkness of nature's heart
To drink the cup of survival from the palm of your hand
(Mazhar, 1928: 4).

2- Iranian allusions

1/2- Esfandiar: One of the heroes of ancient Iran who is mentioned in Persian Zoroastrian traditions as being rude and his seven khans (Shamisa, 2010: 118, 119).

I want these seven khans of love, Esfandiar Asa, but a companion of Rostam, a manly heart
(Mazhar, 1928: 35).

2/2- Salm and Tor: There are two sons of Fereydoun who Fereydoun gave Rome and the East to Salm and Turan and China to Tur (Shamisa, 2010: 221, 381).

It is easy to cross this plain easily with Qalandar river with slam and net through this plain.
(Shamisa, 2010: 21).

Weight and rhyme

"The use of weight in poetry is one of the most important topics in classical poetry, which has a long history, including" Gathas ", the mystery and heavenly needs of Zoroaster with Ahura Mazda, as well as" Yashts " (Shah Hosseini, 1989: 14). "Prose is in fact the science of studying the weight of poetry." (Shamisa, 2000: 11). "The main purpose of this science is to know the goods of poetry and to know the correct and varied weights." (Shamisa, 1996: 81 and 82). "Each of the Persian weights in traditional pronouns are named with a name such as: Hazj, Raml, Rajz and ..." (Shamisa, 2000: 27).

In his poetry collection, Mazhar has added to the music of his poetry with the most common and melodic weights. He has been able to create connections in light and heavy weights appropriate to the concepts and themes of his poems. The following information about the lyric poems is mentioned based on the division of weights:

Long heavy rhymes:

The octagonal intact joyful poetical meter (mafA'ilon mafA'ilon mafA'ilon mafA'ilon)

You opened (the scarf from upon) the face, made the universe an eternal paradise,

My life, you rejuvenated the old world, like your own fortune.

(Mazhar, 1928; 41)

Medium heavy rhymes:

The octagonal present deleted impercipient poetical meter (mafoolon faelaton mafA'ilon faelon)

The pure heart, the pure chest, the pure bowl, and the pure wine,
We are the Sufis of celebrating purity, rather than battle.
(Mazhar, 1928: 24).

The octagonal deleted poetical meter (faelaton faelaton faelaton faelon)
Oh flower! In the garden of your connection they do pleasant rituals,
Tulip is closed to cedar and hyacinth to jonquil.
(Mazhar, 1928: 13).

Light medium rhymes:

The sextuplet deleted poetical meter (Faelaton Faelaton Fae'lon)
Wisdom, intelligence, wealth, disgrace, and fame,
All I lost and picked the cup from the floor.
(Mazhar, 1928: 2).

Alternating (distancing) rhymes:

The octagonal hidden uprooting poetical meter (Mofaelon Faelaton Mofaelon Faelaton)
With the intention of your place, I left the nest with difficulty,
The breeze with the scent of your hair came to me, I could not reach my heart anymore.
(Mazhar, 1928: 36).

Mazhar and the Praising Poetry

One of the two main branches of the return movement is saying ode in the style of ancient Khorasani poets and the Seljuk era (Shamisa, 2006: 298). Following the Khorasani and Iraqi poets, the poets of this period wrote long odes in praise of the kings of their time. Poets of the era of return consider themselves as equal to Onsoni and the Qajar court as the court of Sultan Mahmoud Ghaznavi; "Fathollah Khan Sheibani considers Nasser-e-Din Shah to be like Mahmoud Ghaznavi; however, Mahmoud went to India with a sword, and Ghaznavi Shah went to Europe with wisdom" (Shamisa, 1995: 307).

Abbas Gholi Khan Mazhar used the ode format to glorify the praised because "the establishment of the glorious court and the consolidation of the central government caused the poets to gather again in the court and praise the kings. The Qajar kings considered themselves similar to the Ghaznavid and Seljuk sultans, and therefore expected poets to praise them in poetry" (Shamisa, 2006: 298).

Some of his poems are in praise of the Holy Prophet (peace be upon him) and also in glorifying Imam Ali and his birthday. He has also written poems in praise of the kings and grandees of the Qajar court including:

Naser-e-Din Shah: he is the Son of Mohammad Shah and grandson of Abbas Mirza, the fourth king of the Qajar dynasty. He was born in 1247 AH and was assassinated by Mirza Reza Kermani in 1313 AH after forty-nine years of reign (Dehkhoda, Dictionary).

In praise of Naser-e-Din Shah, I wrote the poem of "Mazhar",
I made a city full of candy and sugar, like a celebration of mystics.

(Mazhar, 1928: 27).

The prince Mozaffar-e-Din Shahanshoi in whose kingdom
The melodious birds on the grass say the prayer to protect him from the
devils.

Because of his justice the gazelle may take rest in the lion's den,
And may wolves and herds be kept together in one place under his
protection.

(Mazhar, 1928: 54).

Shahzadeh Abdol Baghi: in historical sources, he is the son of Tahmasb Mirza Moayed-o-Dowle (1880). When Moayad-o-Dowleh received the order of governing Fars for the second time, he sent the same son - Abdol Baghi Mirza –to Shiraz, in advance, as the deputy viceroy in the middle of Rabi al-Aval in 1277 AH, and after a while he appointed him to rule Boushehr, Dashti, Dashtestan, Galedar, Asir, Alaa Marvdasht, Kangan port, and Asalouye port (Emdad, 2008: 247).

The glorious and artist kinglet, Prince Abdol Baghi,
Whose justice involves all as God's mercy to everyone.

If an angry lion comes to his battle line,
The angry lion will inevitably be killed hastily.

(Mazhar, 1928: 55 and 56).

Heshmat-o-Dowle:

Hamze Mirza Heshmat-o-Dowle is one of the Qajar princes and the son of Abbas Mirza. No information is available on his date of birth. He accompanied Mohammad Shah in 1253 in the battle of Herat. In 1255, following Hamza Mirza's efforts in the battle of Herat, Mohammad Shah appointed him to govern Ghazvin, but some time later he dismissed him because of his misconduct (Sepehr, vol. 2: 332; Etezzad-Saltaneh: 448, 504, 516).

Heshmat-o-Dowle, uncle King of the Persian property,
Whose existence is like spring and the universe is like it grass,
Ownership, generosity, magnanimity, justice, and art,
Chastity and munificence are like a garment sewn for his stature.

Mohaamd Bagher Mirza: Mohammad Bagher Mirza nicknamed Khosravi was born in 1266 AH in Kermanshah. He was the youngest child of Mohammad Rahim Mirza and the grandson of Mohammad Ali Mirza Dowlatshah. Mohammad Bagher Mirza passed away in 1338 AH at the age of seventy-two (Khosravi, 19984: 10). Mohammad Bagher Mirza was a scholar and a genius who left valuable works. His works include:

1. Diba-ye-Khosravi (Royal Silk), the biography of Arab scholars and the course of poetry in the pre- and post-Islamic periods.
2. The novels of Shams and Toghra, Mary and Nisi, and Toghrol and Homai.
3. A novel in the biography of Hoseingholi Khan Jahansouz Shah Qajar.
4. The treatise on the explanation of causes in the causes and weaknesses of poetical meters.
5. Eghbal Nameh.

6. Translation of the book "Authority and Islam" by Mohammad Ali Shahrestani (Mazhar, 1928, 21, 22).

Through the names and nicknames, praise should be given to that king,
Whose name and nickname is the adornment of poems.
The glorious prince Bagher Shah,
The best of the lineage of the kings of the Qajar dynasty.
(Mazhar, 1928: 58).

Prince Emad-o-Dowle: Imam Gholi Mirza Emad-o-Dowle was the sixth son of Mohammad Ali Mirza Dowlatshah and the grandson of Fathali Shah Qajar (Bastani Parizi, 1988: 650).

Emad is the pillar of religion and government,
By him, the Kiani customs are refreshed,
With his hands and heart are revealed,
Financial treasures, the secrets of concepts.
(Mazhar, 1928: 64).

Sources of Pride

In Mazhar's poetical work, you may come across poems that are somehow signs of arrogance and the praise of his poems. He sometimes considers his poetry to be acceptable and admired by Sadi and says:

If you sing this beautiful song on the gravestone of Sadi,
He will come out of the soil to appraise me.
(Mazhar, 1928: 31).

And sometimes he describes his poetry as superior to Sadi's poetry:

The lyric of Sadi Shiraz is a magic, but
Mazhar's poetry is the embodiment of the breath of Jesus which is alive.
(Mazhar, 1928: 13).

He even describes his poem as an ornament to the poetical work of Onsoni:

The master of masters of the era, Onsoni
Is not present to praise me as the adornment to his book.
(Mazhar, 1928: 53).

Also in the last line of his praising ode, he considers Roudaki to be an admirer of his poetry:

If you recite Mazhar's poem to the soil of Rudaki,
He brings out the soil to praise Mazhar.
(Mazhar, 1928: 53).

Against the pride of the beauties for their own advantage, he praises his own poetry:

If you are proud of your own advantages, I am proud of my poetry,
Especially the poetry which praises a knowledgeable ruler.
(Mazhar, 1928: 61).

Mystical thoughts are manifestations

With the beginning of the Iraqi style and the introduction of mystical and Sufi terms into poetry and prose by Sanai Ghaznavi, Sufi and mystical poetry took a step that later the greats of Persian poetry and literature such as Rumi and Hafez had a special interest in expanding this path. Sufi and ascetic thoughts made Persian poetry more difficult than Khorasani style, so

that understanding and receiving this type of poetry required more reflection and thinking. This type of poetry was not limited to the Iraqi style, but with the beginning of the style of the return period, poets revived this ancient tradition and once again found mystical and mystical poems in Persian poetry and expanded, Mysticism in the word means cognition and in the term epistemology that arises through discovery and intuition in the heart. Sufism also means covering with wool and Sufism, wearing wool and following the path of the Sufis." (Ansari, 2007: 13); "Various sayings have been made about the background of the words 'Sufi' and 'Sufism'; some sources consider the names 'Sufism' and 'Sufis' to be known around 200 AH." (Aria, 2002: 13), Ayn al-Quds Hamedani considers the spread of the word "Sufi" in the third century AH and considers "Abdak Sufi" as the first person in Baghdad to be called by this name" (Ansari, 2007: 15). "The difference between mysticism and Sufism can be considered in the social dimension and its sects, which means that whenever the intellectual and theoretical school of mysticism based on discovery, intuition and enlightenment takes on a social and sectarian dimension, it is interpreted as Sufism." (Dehbashi, Mirbagheri Fard, 2009: 13 and 14).

As it was expressed in describing the poetic style of Mazhar, the tendency of the poets of this period to the Khorasani style and period for odes, praises and descriptions, and the tendency to the Iraqi style and period for sonnets is more compared to other forms of poetry, "Literally, the most common forms of poetry in this period are odes and sonnets" (Shamisa, 2006: 308).

Attention and return to the Iraqi style led to the emergence and spread of Sufi poetry in this period. "The mysticism of this period, however, is also superficial and imitative" (Shamisa, 2006: 308).

Similar to Attar, Sanaee and Hafez, Abbas Gholi Khan wrote mystical and Sufi sonnets; and he has also criticized them just as "most of Hafiz's critics are related to the mystic and holders of religious positions such as devotees, officers, and preachers" (Mozafari, 2001: 28).

They have forgotten to criticize their own time due to negligence,

They believe in the nonsense promises of the devotee.

(Mazhar, 1928: 19).

Where he criticizes the devotees for neglecting time, because a Sufi must be punctual and act according to the requirements of that time at any time, and as Rumi expresses he should be "time-server":

Sufi must be time-server, O comrade!

Not telling tomorrow the condition of this path.

(Rumi, 1999, 10).

Or in the following verse:

Go and drink wine presently, do not drink the heavenly wine,

O ignorant devotee! What the reality is and what the virtuality may be.

(Mazhar, 1928: 5).

He calls the devotee an ignoramus who does not realize the truth and the virtuality. According to Hafez, the wine in the casks in this world is real, rather than virtual. "The truth in Sufism is the emergence of the essence of truth without the veil of designations and the disappearance of abundances." (Barzegar Khaleghi, 2010, 113).

The casks are all boiling with drunkenness,

And the wine that exists there is reality, not virtuality.

(Hafiz, 2004: 58).

for fear of reproaches of the devotees who do not understand the truth and have stopped only in the stage of mere asceticism and have not reached the highest level of knowledge and have been deprived of receiving mystical status and even sometimes because of ignorance are among the opponents and deniers of mystics and Sufis, Mazhar addresses the beloved and asks him to reveal the face of his truth:

My heart and religion was lost, pull back the veil from your face,
So that the religious devotee would not blame me.

(Mazhar, 1928: 3).

In the thought of Mazhar, the devotee is narrow-minded. Therefore, reaching the true beloved is impossible from the devotee's point of view and one should not have a belief like the devotee's belief:

I wish Mazhar could never touch that black hair,
If he believes in that narrow-minded devotee.

(Mazhar, 1928, 5).

Belief in the unity of existence, which is one of the basic ideas of Islamic theoretical mysticism and was introduced into mysticism and Sufism by Ibn Arabi, can clearly be observed in Mazhar's poetry. In a lyric criticizing Sadi's words, believing in the unity of existence, he does not consider the universe as anything except existence, which is the pure essence of the One God:

It is the same as polytheism, not monotheism, when Sadi says,
I am cheerful of the world because the whole world belongs to Him.
There is no world except the friend; the whole world is His,
It cannot be said to the world that the whole world belongs to Him.

(Mazhar, 1928: 5).

However, in another verse, he confirms the same words of Sadi:

No better than what Sadi says can be said,
I am cheerful of the world because the whole world belongs to Him.

(Mazhar, 1928: 9).

Elsewhere, referring to the concept of the unity of existence, only God knows the true existence, which cannot be seen except with the insight:

Nothing exists in the world but the friend if you do not believe,
You need to look at your existence with the insight.

(Mazhar, 1928: 23).

In the following verse, he refers to the issue of unity at the same time as plurality and advises the wayfarer not to consider himself as anything in this universe.

Incorporate with all but stand away from everybody,
Live in the universe but do not be happy the universe.

(Mazhar, 1928: 23).

Mazhar's Religion

As mentioned, Mazhar is a Shiite poet. Therefore, like other Shiite poets, he writes poems - both in sonnet and ode - in praise of the Imams, especially the first Imam of the Shiites, Imam Ali. As he describes his guardianship as a fertile palm tree in the garden of the heart in the following verse:

In the circle of life your soul is a radiant moon,
In the garden of your guardianship is a fertile palm tree.

(Mazhar, 1928: 51).

Also, in another verse of the same sonnet, he introduces Imam Ali as the administrator of the Prophet and the guardian of the right and the ruler of this world and heaven and says:

The lion of God is the guardian of the prophet, the guardian of right,
The ruler of seven domes and the possessor of eight doors.

(Mazhar, 1928: 51).

Everywhere in his poems, he attempts to evoke the rightful successor of that Imam in the minds of the people. As in the following verse, referring to Saghife and the will of the Prophet regarding his succession, he says:

After the prophet if he did not make a will,
On the day of Saghife, you could see the Sheikhs were divided into four groups.

(Mazhar, 1928: 39).

The love of the Ahl-e-Beit, especially the love of Ali, is one of the heartfelt beliefs of the Shiites that leads to the guidance and salvation of the followers of this glorious family. Mazhar considers this love and affection as a bridle that guides to true liveliness in heaven:

We are intoxicated "Mazhar" in the sanctum of Paradise,
Because Ali's affection has been our controller from the beginning.

(Mazhar, 1928: 39).

In another verse, he describes Imam Ali as a unique figure in the world and says: as God has no equal, that Imam is also unique.

(I swear) to a righteous of nine cottages of four pillars of the galaxy,
If the right has a second form, then there would be another person similar to my mentor.

(Mazhar, 1928: 49).

Mazhar not only praises Imam Ali in his sonnets and odes, but also dedicates one of his quatrains to him and, referring to the guardianship of that holiness, considers the excommunication of his enemies as a religious flame:

Do not think of Ali's guardianship as a play;
Do not concur with the drunk and impious people,
Do not approach the enemy of the family,
Do not lose the zeal of religion.

(Mazhar, 1928: 77).

Also, in a poem referring to the true love of Imam Hosein, he considers it as specific to Hosein Ibn Ali and to make it tangible, comparing the fast-flying falcon and the abject fly, he considers the work of that noble man very great and valuable:

Loving is nobody's business,
The falcon's acts are not possible for flies.
Loving is the work of captives in disaster,
It is the skill of the devotees of the Karbala plain.
Loving is the skill of thirsty Hosein,
A man who is thirsty for poniard wounds.

(Mazhar, 1928: 67).

Conclusion

Mazhar Khoi is one of the poets of the Nasserite era who lived in Tehran.

His burial place and time of death are unknown. The manifestation is a combination of poets such as; Saadi, Hafez and Khaghani are satisfied. His divan consists of ghazals, Masnavi, ode, pieces and quatrains. Ghazals are manifestations of mystical and romantic type, which are from mystical terms such as; Benefits and idols have benefited. Also in the lyric poems, following Hafez, Zahedan and religious officials of his time have been explored in a critical light. He uses literary arrays such as; He brings metaphor, metaphor, ambiguity, vulgarity, guarantee and permission in moderation in his words. His poems are full of literary works and Islamic and Iranian allusions. The weights of the poem are appropriate to the concepts and themes of the poems. He is an existential unity in the mystical system.

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