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EULOGISTIC APPROACH IN THE SONNETS FROM MASIH'S THIRD BOOK OF
POETRY ALONG WITH EXPLORATION OF THE HERMENEUTIC LAYERS OF HIS
INDIAN EXTOLLED PERSONS' SPEECH ACTS

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Nasrin Tavakkoli, Sayyed Mehdi Nourian, Moamadtaghi Egieh, Mohsen Mohammadi Fesharaki: Eulogistic Approach in the Sonnets from Masih's Third Book of Poetry along with Exploration of the Hermeneutic Layers of His Indian Extolled persons' Speech Acts -- PalArch's Journal Of Archaeology Of Egypt/Egyptology 18(4), ISSN 1567-214x

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ABSTRACT

The extolment of the kings and the religious elders and prominent figures as well as the scientific and royal men is a subject that has constantly drawn the attentions of the poets. With his eulogistic poem, the poet pursues a goal in every era and time that is interlaced with the goals of his forerunners; having such goals, the poets think of new wants and make efforts for satisfying them. Hakim Rokn Al-Din Kashani, as well, is amongst the great and well-known poets from Safavid Era. He travelled to India and attended the royal court of that land's kings. Speaking and socialization with the royal court's attendants made it necessary for him to, like the time he lived in Iran, apply part of his poems, including ode, sonnet and couplet poems, at the service of eulogy. We have made efforts in the present study to explore the social and literary hermeneutic layers of Masih Kashani's extolled persons by the assistance of illustrations in his sonnets from the third poetical book and searching in the odes of the first and the second poetical books and doing research on various resources. Next, we will classify the approach in his eulogistic poems through investigating the semantic and internal layers of the poet himself thereby to show how and with what intellectual grounds and internal beliefs the poet has chosen the praised person and extolled him within the format of sonnet and ode.

INTRODUCTION

Hakim Rokn Al-Din Masoud, son of Nizam Al-Din Ali Kashani, known as Masih, was born in the second half of the tenth century. His father was one of the well-known physicians in the royal court of Shah

Tahmasb. He found a way into the royal court of Shah Abbas in youth and became one of his close companions but he left Iran after a while and travelled to India.

This great mystic, poet and versatile physician has extolled a lot of persons in Iran and India and he has admired them through the employment of various poetical formats in his artworks.

Importance and Necessity of Research:

After the revision of Hakim's third book of poem as the subject of my dissertation and because there are no comprehensive works done regarding his extolled persons, it was found necessary to do research about the kings and great men whom have been extolled in the foresaid poetical book; it is worth mentioning that all of them, except Shah Abbas, lived in India. Two points are notable in the admirations of the poet for they have granted a special prominence thereto: the first is that he has succeeded in taking advantage of sonnet format for extolment and perform a sort of defamiliarization and the second is that he has exercised Sa'adi's style, i.e. averting habits of the common methods of eulogy, and he has made a highly frequent use of advices about and encouragements to human goodness hence contemplation and we will deal herein with this latter point.

STUDY METHOD:

In this study, an analytical-descriptive method has been used. At first, Hakim's extolled persons and their admired outstanding attributes were extracted from the third poetical book. Then, assisted by Hakim's poems and having done detailed research on the literary and historical resources, Hakim's extolled persons and discovery of the (hermeneutic) signs and meanings of the verbs and their relations in Indian land have been dealt with.

Study Background:

Unfortunately, it is no more than several years that some of the works by this philosopher poet have come out from behind the curtain of anonymousness and no trace could be found previously except in some of the biographies. However, the followings are the most important of the works done about his artworks and biography:

- 1) Explication of the biography and investigation of an eclectic selection of Masih Kashani's artworks and poems, 1st edition, by the effort of Amir Ali Azar Tal'at published by Islamic Republic of Iran's TV and Radio Programs Press (Soroush) in 1992;
- 2) Critical revision of Masih's first book of poetry by Muhammad Ali Sharifian in some articles: Sharifian, Muhammad Ali, "structural analysis of poems by Masih Kashani with an approach to the effect of the social situation on poem's melody", seasonal specialized journal of Persian literature, Islamic Azad University, Mashhad Branch, spring, 2010, pp.118-141
- 3) Shah Hosseini, Naser Al-Din and Sharifian, Muhammad Ali, "structural analysis of Khaghani and Masih Kashani's poems", journal of literary techniques, fall and winter, 2002, ISBN: 7, 4(2)

- 4) Sharifian, Muhammad Ali, "investigation of Shah Abbas I's visage in the poems by Masih Kashani and its comparison with the historical books", journal of humanities "jurisprudence of history and civilization", spring 2009, (19): 77-102
- 5) Revision of Masih's second book of poems by Shiva Ghased Reza'ei and an article extracted from it; Mahuzi, Mahdi and Ghased Reza'ei, Shiva, "stylistics of Masih Kashani's book of poems and introducing the handwritten manuscript of this poetical books", seasonal specialized journal of stylistic study of Persian prose and poem, spring of literature, spring, 2014, ISBN: 23, 7(1) (in pages 156 and 157, the eulogistic odes of Hakim have been briefly presented and names like Akbar Shah, Jahangir Shah and Shah Jahan have been mentioned).

Study Hypothesis:

In the present article, we are faced with several questions. The first question is that what have been the poet's superior and sublime goals in extolling and why he has chosen sonnet format for it? The second question is why he has extolled Indians? The third question is that what are the names of these extolled persons in Hakim's third poetical book and what are their intellectual, literary and social actions in respect to the society, subordinates and events? The fourth question is that how much have they been influential in the growth and sublimation of the Persian culture and literature? And, finally, the fifth question is that in what degree is hakim's devotion to them considering his intellectual dispositions?

DISCUSSION AND INVESTIGATION

Masih's third book of poems includes 438 sonnets and 417 couplet poems. Sonnet is amongst the relatively short poetical formats and it has apparently been originated from the odes' melodical nature and deals with the lovers' expressing of their personal affections and their whereabouts in relation to the beloveds.

The author of the book "literary types" has the following words about the sonnet's applications after presenting a definition for it: "of course, sonnet took various forms later on in the course of its long history. The group of the blending poets, including Hafiz, linked the amorous and mystic sonnets and started speaking about the heroes who have done this or that; the beloved is occasionally earthly and sometimes an ethereal praised one and every now and then extoled on a throne. Eulogistic sonnet is anyhow more sincere than ode and it sounds more pleasing because the extolment has found a lyrical aspect therein and the readers can compare the beloved to a king with honesty and sincerity taking the place of artificiality and the master-peasant relationship therein" (Shamisa, 2008, p.292).

The Kashani poet has taken a good advantage of this possibility and, practicing Hafiz's style, he finds sonnet appropriate for extolment, on one hand, with this difference that Hafiz extolls the intended person everywhere in the ending verse of the sonnet but Hakim Kashani has done this sometimes before the ending verse and before mentioning his pseudonym as observed in two sonnets, namely sonnets 286 and 335 which present the

biography of Akbar Shah; in regard of the first case, it can be omitted from the foundation of sonnet and it seems as if we are not anymore faced with eulogistic poem and this is one of the tricky techniques used by Hafiz and, on the other hand, he makes use of a soft language and the lyrical element of sonnet and sits in the chair of preaching. Sa'di opens a door in his odes towards guidance; for example, after extoling Ata Malek Jowaini, he encourages Saheb Diwan to exercise goodness and generosity:

“It is necessary for a person to exercise goodness upon recognizing that it is only the story of the people’s goodness and badness that will remain” (Sa’adi, 2010, p.737).

Or, in an ode that he composes in the extolment of Ankiato and is entirely replete with advices and mottos, he warns him to exercise goodness towards his subordinates so that he might have expressed his thankfulness for the kingship gift and reminds him that he does not say anything but the truth:

“O’ Sa’adi call a spade a spade for the truth cannot be said except in public”

“O’ God, please inspire him with goodness and provide him with a long life” (Ibid, p.746)

Following the lead of Sa’adi, Hakim, as well, adopts a social-cultural approach and makes use of a sort of defamiliarization and destructuralization towards the eulogist poets who firstly only use the ode format for extolment and secondly think of any subject other than preaching in their extolments. It is observed that the psychological-social genre is dominant in his poems. In this sense, meanwhile using the sonnet’s internal elements, the poet stimulates the extolled person’s emotions and guides him from tangibles to rationales and, with the influential language of sonnet by the assistance of the subtle recognition he has acquired from the exploration of the extolled person’s behavioral and psychological hermeneutics, he guides him towards the reflection of transtemporal and trans-spatial universal thought which is the very crystallization of the favorable human characteristics and, in fact, targeting his attitudes, he subjects his thoughts to alchemy so as to teach him how to take steps in line with thoughts for according to Mowlana:

“O’ brother, you are overall thought; the rest is bone and veins and cords”

“If your thought is like a flower, you are a rosary and, if it is a thorn, you are the firewood of stove” (Mowlavi, 1984, v.1, book n2, pp.277-278).

The followings are Hakim’s praised persons from Indian territory:

1) Akbar Shah:

After being annoyed by Shah Abbas, the mentally irritated poet from Kashan composed an ode that was apparently decorated with Shah’s extolment to show his unhappiness and, after a while, he travelled from his homeland and went to Indian territory along with his children. Settlement in a strange land forced the poet to find a way for soothing his pains and making himself calm and comfortable and also find a surrogate for Savaid king and his royal companions.

Assisted by Mirza Ja’afar Asef Khan, he proved presence in the royal court of Akbar Shah in the city of Agra. Akbar Shah was the son of

Zahir Al-Din Muhammad Baber. His ancestor was a descendent of Timur and Genghis and he founded the biggest foreign dynasty (Timurids) that has ever governed India and also used to compose poems:

“Nowruz and new spring and wine and the beloved are all good; O’ Baber get involved in revelry for the time does not come back in this world”

Baber died on 4th of January, 1531 (see also, Hindu Shah, 2009, 2/57-59). Baber’s son, Homyun, lived a wandering life for 12 years after being defeated by Shir Shah and became the father of a son during exile and called him Muhammad out of religiousness; but, later on, he changed his name to Akbar. After returning from exile, Homyun sat in the kingship throne but he fell down from the top of his library’s roof eight months later near the sunset in 1556 and died. The following hemstitch is indicative of that incident: “Homyun, the king, fell down from the roof”. Assisted by Bayrom Khan, the young Akbar put the crown on his head on the same day (see also Fada’ei, 1962, pp.232-240; Allami, 1993, 1/531-540 and Hindu Shah, 2009, 2/147).

Akbar Shah became skillful in teaching everything except reading and writing that he disliked and he was given the epithet “Qazi” for killing a Hindu prisoner when he was 14 years old. After the establishment of the government, he engaged in the development of his territory and conquered the other cities in India; but, in the ending years of his government, he was faced with his son’s vivid oppositions. These discrepancies and also the death of the prince, Sultan Morad, in 1598, and the prince, Shahzadeh Danial, for drinking too much wine in 1604, made Akbar Shah very sad until he died in 1605 following a disease when he was 51 years old. The following stanza pertains to the date of his death:

“Jalal Al-Din Muhammad Shah Akbar started a journey from this world to the eternal world”

“Upon bearing witness to the paradise, he was wondering as to what it is; he heard a distant call saying that this is a divine shadow” (Fada’ei, 1962, pp.241-279; the great Islamic encyclopedia, 2000, 9/708-709; and, Hindu Shah, 2009, 2/225).

In his manners, he was a wise, clear-sighted and liberal man free of the religious fanaticism. He realized all men as deserving affectionate treatment. He did not exercise discrimination between his Hindu and Muslim peasants and used them in his army- and country-related affairs as he has also recommended such issues within the format of elderly advices to Shah Abbas, as well. He used to hold discussion sessions with the scholars of religions. At his time, the followers of various rites, poets, authors, painters and calligraphers exercising science and literature started migrating to India and found positions in his system and many books were written in the form of poetry, history and philosophy in Persian or translated from other languages, particularly Sanskrit. Akbar Shah is the first king who established a position named “king’s poet” in his royal court following the lead of Iran’s sultans and Qazzali Mashhadi and an Indian poet (Abu Al-Faiz Faizi) were the first who reached such a rank (see also Hekmat, 1958, pp.89-91; Falsafi, 1992, 1/280-288; and, the great Islamic encyclopedia, 2000, 9/709-715).

Thus, the philosopher poet seminally engaged in psychology of the kings and great elders' psyches as deemed expedient in philosophy and, then, started infiltrating into their souls in numerous methods with his compositions so as to remind them of the philosophy of life and lordship. For instance, in the sonnet 140, he uses the religious, literary and historical elements to firstly retell the introductions and preludes in an expression mixed with soft languages of simile and allusion; secondly, portraying beautiful images as the products of exaggeration and metaphor and using the lexical and grammatical elements, he provides an auspicious ground for his sublime goal (recommending generosity and munificence):

"As far as the twitting of the survival is shouted on seven rostrums, the coin of governance is minted to the name of Akbar Shah"

"He is the king of religion and reign and he is the person in the memory of whom the holy drinkers constantly drink wine"

"I am proud of the Indian parrots that all are pecking at sugar grains out of being satiated by the taste of his generosity"

In the sonnets 286 and 335, the poet's language is that of speaking with a beloved and the readers can only figure out the eulogistic nature of it upon seeing the name and epithet of the king:

"Since the time that I put my head at the doorsill of your closeness, I have put a diadem on my head out of the crave for your unification"

"I have been proud of myself like a flower for I am craving for the vicinity of the victorious king in this spring"

"If the Messiah of the wheel puts his head on a piece of earth in prostration, I have placed my head at the doorsill of Akbar's royal court"

This point is particularly corroborated in sonnet 335 wherein the play with letters and words and use of such figurative speeches as metaphor, simile and allusion peak:

"Candle and wine and beloved and sugar, what am I doing with the half of the hearts of all these coy mistresses?"

"O' Masih, should this present that you have called soul be sacrificed except for the victorious king?"

In the meanwhile, it can be understood based on the previous sonnet's similarities that Hakim's intention by "the victorious king" is Akbar Shah; however, no name can be found of him in the other sonnets that he has possibly composed for his extolment considering the style of the verses, including a sonnet with the following opening verse:

"How long is your hairlock going to entangle this tired heart; time has come now for having a glance at us"

In between, two other sonnets (18 and 66) remind of Shah Qazi and Khosrow Qazi epithets but it is not clear if his intention has been Shah Abbas or Akbar Shah? But, considering these poems, it can be stated that the poet is cheerful for being in the royal court of the foresaid king and that the king has been endeavoring to keep him happy and joyful.

2) Jahangir (Shah Salim):

The eldest son of Akbar Shah, born on 3rd of February, 1589, is realized as the greatest king in the history of India because none of Akbar Shah's son before him survived and the king started resorting to petition

and requested assistance from Sheikh Salim Cheshti¹ hence he called his survived son Salim (see also Jahangiri, 1980, pp.1-2 and Allami, 1993, 2/343-345). He began learning science when he was four years old and he made progresses in astronomy, natural sciences, composition writing and calligraphy. His most famous wife, Mehr Al-Nisa, had a considerable effect on Salim and it was with his marriage to her that the Iranians' influence was increased in India's royal court. Before enthronement, this prince got involved in an uprising against Akbar Shah and called himself the king; but he was compelled to obey his father after a while.

In his time, most of the time's events were recorded. Ilchi has the following words in this regard: "the language of the royal court and the kingship writings were all in Persian and the people of the city spoke Urdu and the king himself and the Khan of Khans knew it better than everyone. All in all, Jahangir was a good king and liked to perform good actions for the people and his chain of justice is well-known. Since youth, he has always been accompanying the fellows of the path. After entanglement with the wars during the end of his kingship period and upon going to Lahore, he made a lot of efforts and succeeded in correcting Urdu's shortcomings and started moving to Kashmir every year in a traditional movement; but he became sick there and returned to Kabul and died after twenty two years of kingship in his 60 in October, 1626; his body was buried in Lahore's valley of the kings (see also, Ibid, pp.301-304).

Hakim Rokna has mentioned his name in several odes and sonnets and stanzas. In all of the illustrations made of him, he has been introduced as a just king to whose good temperaments the booming of Mughals' territory and people's prosperity is owed; as an example, the following stanza is from the fourth book of poems:

"O' he who has become the king of the governance and the religion;
O' he whose sigil has safeguarded the country"

"O' the world-conquering and just sage; O' the flower of this garden, the Shah and the light of religion"

In sonnet 55, he speaks of his fears and hopes and the flooding of the eyes with tears but, later and assisted by the eloquence niceties and his innovative illustrations, he commiserates himself that there is no need for being worried considering the existence of the robust castle of such a king as Shah Salim because he is a soul-refreshing breeze, the pearl of the orphans, unraveling air and a person who resembles His Highness Moses:

"No, I was wrong. You should be in revelry like a flower; live a happy life and socialize cheerfully for Shah Salim has come"

He moves forward in extolling him to the extent that he presents a verse exactly similar to the verses of ode; it means that the poet finds out that the king is delighted by such admirations through searching in Shah Salim's dispositions and spirits and it is in this way that his temperaments can be moderated:

"The wheel has come to settle down at the side of the gate of his persistent governance with a shepherd's stick so as to be his guard"

The other notable point is the epithet "crown-bestowing" that is given to him such as in sonnet 207:

¹ Chest is a village near Herat and the elders of Cheshtiyeh Dynasty have been residing it (Anandraj)

“It was a long time that hands could not reach a place and this low quality goods could not be sold for a good price”

“Finally, it was with the good omen of the crown-bestowing king that the person who could not reach anywhere reached a good position”

And, this issue can be also understood from one of the poems from the fourth book of poetry with the following opening verse:

“O’ the person who has the sky as his governance realm and religion as his royal court with the image of forehead being the star in your sky”

The above verse presents both the extollment of Shah Jahangir and the king of the world:

“O’ daisy, if you are praising God in your heart, you had better admire the king so that he can make your tongue run fluently”

“O’ the light of the time, the world-conquering crown-bestowing king; O’ the person who deserves residing a place more superior than the world of occurrences”

“May the world be forever obedient to the king of your world and may the king of the world be obedient to you like the world”

Anyway, it can be comprehended from the poet’s descriptions of Shah Jahangir that he has been living a felicitous life during his kingship and, as he himself puts it, he has reached a lofty position; this is while the poet feels nostalgia and craves for visiting his motherland and he has been unhappy with life in India as it can be vividly perceived from his poems such as sonnet 46 wherein his dissatisfaction is more distinctly clear:

“It was made clear from the wavy hair of the black Indian bride that I am being presently in a journey towards luck”

3) **Khosrow:**

He was the elder son of Jahangir. After the death of Akbar Shah, he engaged in disagreements about the enthronement after his father. Most of the commanders and the aristocrats agreed to his kingship but some of the elders opposed it and agreed to the sultanate of Shah Jahan.

Due to opposition with his father, Khosrow was in war and flee and he gathered some men around himself. Once he was imprisoned by the order of Jahangir with his confession to his sins and they rubbed hot rod onto his eyes. Another time, he engaged in a conspiracy for murdering Jahangir and he became very angry at him but he was forgiven a little later and he started living a completely comfortable life afterwards until he was demanded in 1620 by Shah Jahan to follow him to Dakan for suppressing Malek Anbar but he died all of a sudden after defeat in war. Some believe that he has been poisoned and some have also stated that he has died a natural death.

Although Khosrow did not find a chance in the short period of his life to gather extollers around, there were individuals like Abd Al-Rahim Farahani, Ebadi Shirazi and Sharif Tehrani amongst his companions and this issue is indicative of his spending of a lot of efforts for expanding Persian language and paying attention to poetry and literature (see also Anusheh, 2001, v.4; under the term Khosrow Jahangiri, 8, 30, 44, 71 and 390 and Fada’ei, 1962, 286-287, 293 and 305). As it is understood from the gist of the poet’s words, it might have perhaps been more for such a reason

as Khosrow's attention to Persian literature and perception of the poets and literary men's position and his psychological delicateness that he insisted on friendship and liking of him and although he occasionally mentions the name of Shah Jahan in his poem like the same poem that was presented under the extolment of Shah Jahangir, he realized Khosrow as being more qualified than Shah Jahan for the succession of the father and his abundant heartfelt attachment to Khosrow is completely clear in the two ending sonnets of the poetical book. In the sonnet 436 that is commenced with the following opening verse: "O' God, may Shah Khosrow be the king of the land and the sea; you are like the sun, may Khosrow be the dawn", the poet mentions the name of Khosrow in the first hemstitch and gets involved in the description of his characteristics and features from the second hemstitch on and realizes his existence as being entirely replete with light and brilliance and introduces him as the supporter of the right and finds God as his supporter, as well. He pleads to the God that may the palm tree of his luck be fruitful and wishes eventually that he himself may go nowhere except to his royal court. Again, in the next sonnet with the following opening verse "well done! The divine light rays emit from your face; the generous Hatam's lantern is lit by the light emitted from your sleeve" which is continued by many other verses to constitute a long poem, the poet finds himself the beggar of his royal court and counts his chivalries and, like the previous sonnet wherein he has compared him with His Highness Moses and the Mount Tur, he again compares him with Moses but a type of Moses that turns into a dragon in the battlefield of victory and everyone's luck reaches its final destination with his guidance; however, his poems are not concomitantly accompanied by advices as they usually are for the other kings. It seems as if Khosrow is needless of advice and preaching because all the king's actions signify his virtuous traits. Thus, like the ending of the odes, he pleads to God for the continuation of these pious attributes:

"Masih is the person whose nose cannot stand the odor of the follower; he occasionally engages in beggary around your royal court so as to put off the wind in his nose [haughtiness]"

"You will be irradiating like a star as long as the star glitters; you will last long like time as long as time lasts"

But the delicate existence of the prince causes the poet's delicacy of dispositions to start boiling and, presenting a comparative simile, he portrays the importance of the extolled person in the way indicated in sonnet 411 by Hafiz and its third verse:

"I have been disheartened by the souls of the angels but I am tolerating the commotion and tumult of a world for you" (Hafiz, 1989, 3/411).

4) Shah Muhammad Gholi Ghotb Shah:

After joining the close assistants of Jahangir, Hakim Rokna spent some time at the service of Muhammad Gholi Ghotb Shah and his royal court's advocate (Mir Muhammad Mo'men) (Safa, 1988, v.2/5, 1196). Ghotb Shahian is a dynasty of Shi'ite rulers in Dakan and they are known as Talang rulers. Their lineage is ascribed to Qaraqyunlous. They have been ruling the land from 1513 to 1687. Sultan Gholi Ghotb Shah Hamadani is the founder of Ghotb Shahian Dynasty. He went to India at 20 and found

his way into the royal court of Muhammad III Bahmani. In 1513, he declared independence and began his reign. Most of Ghotb Shahi rulers were endeavoring for expanding Shiism in their kingship realm. They recited sermons and mentioned the names of the twelve Imams and had friendly relationships with Safavids.

Muhammad Gholi's ruling is the peak of Ghotb Shahi's pride. He is the fifth sultan of Ghotb Shahis and enthroned in 15 years of age after the death of his father (Hindu Shah, 1622, 2/172 cited in Alavi, 2008, p.153) and he ruled the country for 32 years (1581-1612). In one of the odes from the first poetical book and after comparing his sadness for this king with a ring for the finger of his existence in the opening verse followed by another verse wherein he uses such figurative speeches as allusion, metaphor, simile and proportion to present a picture of his kingship realm, Hakim points to the adolescence of this king:

“Do not ask my heart about the hardness of the sadness for it is a buyer of sadness; I am a finger and like a ring is his pain and sadness”

“The wide-hearted Shah, the young Muhammad Ghotb Shah; he is the person whose governance tasks are carried out without guard and army”

Moreover, in the sonnet 141 of the third poetical book, he has the following words in this regard:

“Look at that selfish child for whom one cannot truly sacrifice a life on his path in dream out of his pride and anger”

“The pole of the time, Shah Mohammad Gholi whose flame of love is bought by the wheel from the sun and the moon”

This king composes poems in Urdu, Persian and Telugo² languages; he was interested in literature and he has been called the founder of Dakani literature. He had given himself the pseudonym “Ma'ani” [meanings] in his Urdu works and “Ghotb Shah” in his Persian works. The following poem is a sample of such poems:

“Talk to the candle about the fervor of the person having your craze for fire hits the butterfly out of envying for you”

“The intelligence and wisdom would fall down like drunkards if they witnessed you drawing eyeliner in the eyes of your drunken narcissus”

“O' Ghotb Shah, the path of the men ends in the route of love; you should walk on your magnanimity path like a man” (history of Ghotb Shah, fourth article, cited in Alavi, 1999, p.162)

In sonnet 413, Hakim points to his capability of composing poems:

“Now, the task of oration has gone well beyond the heavens for the king of the world has become a composer of well-decorated poems”

“Muhammad Gholi Ghotb is the shah of that sky that the morning has become clear from his blade”

During his reign, he endeavored a lot for promoting Persian language in Dakan. Assisted by Mir Mohammad Mo'men, he built Haidar Abad in Dakan in 1591 and called it the second capital of Ghotb Shahis. It has been stated that he called the city Behag Negar in the beginning of its construction for his interest in one of his Hindu beloved, named Bhag

² Telugo or Tlugo is a Madridian language which is India's third most spoken language and the world's fifteenth most spoken language (Wikipedia, Telugo Language)

Mani, and he regretted the appellation after her death and changed the name to Haidar Abad due to his devotion to the first Imam; Chahar Minar Building which symbolizes the city of Haidar Abad has been constructed by his command. Unlike the other kings, he mercifully treated his brother and endowed certain segments to each of them; they, as well, assisted him in all the affairs and did not do things that could sadden him (see also, Karami, 1997, p.48; Nahavandi, 1925, 2/412 and Hindu Shah, 1922, 2/383 cited in Alavi, 2008, p.156).

Once, the elders of his royal court had instigated a conspiracy to depose him and help his brother, Khodabandeh, sit in the throne, but he could free himself with the consciousness and intelligence of he himself and Mir Muhammad Mo'men and keep on ruling until he finally died in 1612 as a result of drinking too much wine (see also Ansari, 2535, 181 cited in Alavi, 1999, p.158).

In sonnet 208, the poet firstly composes a melodious poem with the following opening verse:

“I shed tears to the extent that the plain became a sea and I sighed so much that the mountain became a plain”

Then, he composes the following verse:

“When you were not here, the dark sun was like a blind person and it could open his eyes to your beautiful face and see again”

And, he enters the extolment of these two persons. But it seems that the poet's goal of composing this sonnet is more expressing the hidden and occasionally apparent layers and prominent personality attributes of Mir Muhammad Mo'men because he asks the king immediately after the foresaid sonnet to apologize the Mofti Sheikh for drinking wine and this way he engages in expressing the social and political role of the religious men in the governmental affairs. In the meanwhile, he wants to point out that India's kings either allowed religion intervene in the fundamental premises of the country's issues, even if deceptively, or obligatorily followed the religious authority in a way or another; then, using a mystic and philosophical tone of voice, he shifts the path of speech and introduces the sheikh: “that delicate soul that not only does not need to drink wine but also the breeze's fondling of the soul originates from the cleanliness of his mind, the smell of his love has bestowed life to the bodies and the dead are enlivened by his zeal”. And, in an ode from the first book with the following opening verse, “although my pleasure has become pervious, I have to be thankful for this fear of mine stems from my ego”

After complaining about the luck and expressing his cheerfulness for the king's mercifulness, he states that his poem is more superior than the poem by Zahir for its honesty and the good omen of the king's admiration and because he is a sharp-sighted literary man and aware of the secrets of the lingual beauties, he tries solving the existent contrast through posing a negative question:

“O' the king, my poem is very honest and it has caused envying in Zahir's capital”

“However, these are all due to the good omen of your extolment otherwise when thorn and thistle can become silk”

In another ode with the following opening verse “last night, my look was directed at the king out of destituteness; the night was so dark and

darker than the night was the moon” that he has recited for congratulating the birth of the great prophet (may Allah bestow him and his sacred progeny the best of His regards), he finds the other kings as poor persons needful of His Highness’s mercy and fairness and recounts them as having been benefited nothing from this capital:

“Ghotb Shah, that wise king possessing condescension, the expert of the God-seeking king and a sophisticated individual”

“If mercy and justice are the capitals of kingship, the kings are all poor and you are the only person possessing a lofty position”

In an ode, he realizes him the enemy of tyranny and states that the premises of justice are latent in his breaths:

“That young king that the world has entirely sought refuge in him has the elixir of justice in his tyranny-counteracting ego”

And, in one of the other odes from the first poetical book, he admires his endless generosity and benevolence:

“This well-decorated throne is the tribute of the two worlds and it has been the resting place of the king of the universe”

“That pole of the time, Shah Muhammad Gholi, the generous king; that Shah who control of the land and the sea”

It is clear that Hakim has been provided with a lot of gifts and blessings in the royal court of this king and he has been highly interested in him and that he has, in fact, sit in the chair of his kingship criticism.

5) Muhammad Ghotb Shah:

He has been the nephew of Muhammad Gholi and he was born in 1593. Since Muhammad Gholi did not still have a son, he brought prince Muhammad close to himself after the death of his brother in 1596 and assigned Mir Muhammad Mo'men to his training and education. In the light of his attentions, Muhammad could reach excellent scientific and religious positions and he was clean of the immoralities and non-canonical behavior and wine-drinking. He learnt how to throw arrows and use swords from one of the army commanders. In 1608, Muhammad Gholi allowed prince Muhammad marry his daughter who had negatively replied to the marriage proposal by Shah Abbas and prince Muhammad practically became the legal successor of Muhammad Gholi and it was after his death that he could sit in the throne by the assistance of Mir Muhammad Mo'men in 1612 (see also Allami, 1993, p.35 and Khan Zaman Khan, 1998, p.30). Literature-loving sultan whom was liked by the poet and who could even himself compose poems was very much interested in studying the books on the historical trends and wayfaring; he was also a great fan of architecture. He added to the beauty of Haidar Abad by creating numerous buildings like the main Mosque, house of treatment and judgment court. In his poems that are mostly in Persian, he used the pseudonym Zellollah [God’s shadow] to refer to himself. The followings exemplify his poems:

“O’ God! Since you are more superior than the description of our tongue somewhere hidden in our mouth out of the shameful of the language”

“Your rank of divinity is in the place from which the intellect laughs at us for doing this and that”

“As soon as we made our lips familiar with the nectar of your name, we could taste all the nectars of the time in our mouth”

“Zellollah seeks refuge in your shelter to stay immune of the wrongdoings of the villains; you are the one whose magnificent divine court is the safety zone of us” (see also, Sa’edi, 1961, 18)

The kingship periods of Muhammad Shah and Jahangir coincides (1606-1628). Shah Jahangir was pursuing the country-conquering policy and subjugation of the adjacent governments that had been planned since Akbar Shah’s time and, when the range of the Mongol army’s conquerings reached the territory of Ghotb Shahis in 1617, Sultan Muhamamd who had found his military might trivial against the Mongol army accepted to pay tributes (see also Jahangiri, 1980, p.189) and it was in this way that he could prevent the likely downfall of Ghotbshahi government so they were not forced to recite sermons to the name of the Mughal emperors (see also Sa’edi, 1961, p.33).

He is the sixth ruler from Ghotbshahi Dynasty in Dakan and he is considered as one of the very pious Amirs of the Ghotb Shahi Family. The biggest mosque in the south of India was constructed by him Haidar Abad in 1588 and he was one of the most skillful experts in the manuscripts. During his 14-year ruling period, he made remarkable efforts in the promotion of Shiism and Persian language and he had friendly relationships with Iran’s royal court. “The period of this king’s ruling was full of peace and comfort and the cultural and religious activities were accelerated therein” (Sa’edi, 1961, p.18). Hakim’s poems are indicative of the distinct human characteristics of this king in many of the cases.

In an ode from the first poetical book and with the excuse of Nowruz Holiday, he dedicates the first three initial verses to the expressing of this king’s magnificence and nobility, i.e. he does not truly find a better opening for his poem:

“May the royal Nowruz be blessing to the world’s king who is the last to whom the world-guarding duty was assigned”

“He is the king that the solar light rains down from his judgment; he is the king that the divine thought pours down from his countenance”

“The lord of the kings of the world, Ghotb Shah, that generous king whose hand becomes an environment as vast as Oman Sea at the time of endowment”

And, in an ode with the following opening “your face carried the rays of the sun in a trip to all around the time; your name took the dust of blasphemy away from the blade of tongue”, he speaks of his honesty and his just performance in guarding the world and states that everyone has to seek refuge in him for his a king submitted to the guardianship of the prophet and Imams in such a way that in an ode with the following opening “May fasting feast be blessing to the religion-promoting affluent shah who is the king of the world, the pole of time and the lord possessing divine glory” and meanwhile extolling His Highness Imam Ali (PBUH) and the great prophet (may Allah bestow him and his sacred progeny the best of His regards), he reminds of the following point: “he is the king who has been addressed by the God; he is the king of all the world but he has called himself the servant of Khajeh Ghanbar”; then, pointing to the history of the forerunners and reminding of the memory of Nushirvan’s justice, he

delineates a subtle bond between the cultures of the two nations, i.e. Iran and India, and visualizes the simile of his being the "Nushirvan of Justice" by the assistance of eloquence:

"Call me Ahmad, the messenger, the wide-hearted Muhammad Shah that the country has become prosperous from his Nushirvan of justice"

In fact, by expressing these features, the poet has spoken about his own self and his own real tendencies and, in other words, he retells the wise poems from Hakim Naser Khosrow:

"Does Ammar and Buzar's piety suffice Onsory to admire the praised person?"

"I am the person who does not throw this precious pearl of Dari language at the feet of the pigs" (Naser Khosrow, 1991, ode 64/143).

This is the point that is clearly seen in the eulogies of Muhammad Gholi Ghotb Shah. Now, reactive properties deserving the description of his personality and behavioral actions and hermeneutics should be found for a king with such qualifications; so, in sonnet 324 from the third poetical book with the following opening verse "it is the feast of sacrifice and I am the Ismail to be sacrificed; I am the devoted beloved for the kingship blade", he resorts to the religious rituals and uses simile to showcase his honest intention in regard of devotion to the king, i.e. requiring to the true wayfaring. He might have been ironically reminding a moral issue that one should be obedient and submitted in the kingship garment before the divine honors and the rules of the universe and, of course, he also has intentions other than this: expressing the heartfelt communication with his sheikh and master, Muhammad Mo'men, and pointing to the lofty dispositions, oratory power and poetical vigor of himself; so, surely, the reason for the conscious selection of the sonnet in this special case as well as the other cases is this same open space and vast field that is created by the lexical and spiritual figures of speech for the poet and enable him present many meanings in a few words:

"I am far away from the jubilation of the king's unification in the prison of sorrow; the king is the Joseph of Egypt and I am the prisoner"

"The king has a lot of servants but, in the royal court of honesty, I am the very specific ashamed servant of the royal court"

"O Masih! In the land of India and with a lofty disposition, I am the second king because I am the servant of the king"

"Like the king, I was given a divine confirmation by an owner; in fact, I am the possessor of the divine confirmation"

Sonnets 104 and 228 are emotional conversations with the extolled individuals like romantic sonnets; it seems that the composer is standing before the beloved; however, the extolling aspect of the sonnet 228 is stronger and the circle of the extolling words like the troop of justice, mutiny, fear, sheriff, anger and shelter is vaster and also more articulately manifested in the end of the two sonnets:

"O' king, Masih was in the hell of his own fire; now that he has become the dog of your royal court, he expects the heaven"

"Grab a corner of the king's garment like Masih for there is no shelter in this world except him"

In sonnet 414, as well, like sonnet 104, but, of course, after demonstrating the perfection of a beautiful exordium in the beginning of the sonnet, he falls in love with the extoller with a spice of epic and, meanwhile describing him, he showcases layers of the two lands' commonalities and, finally, notifies of the day of its recital, i.e. feast of sacrifice, in the end of the sonnet and narrates the story of submission before the beloved:

“The magnificence of your servant is higher than the glory of Pridon; the temperament of your governemnt is better than that of Alexander’s governance”

“Although others are repetitively better than everything, it is better for individuals to repeatedly become the martyrs of the danger of your coyness”

“Masih! I should announce this good news to you that today is the feast of sacrifice; it is better for you if you lose your head at the foot of his blade”

In general, the governance period of these two kings is the golden era of the cultural blossoming in the realm of Ghotb Shahis. The major part of their governance is spent in peace and serenity and there is provided auspicious conditions for cultural and literary sublimation in Dakan (see also Akbar, 60; cited in Alavi). It is perhaps due to the same reason that the poet speaks about his justice and courage everywhere and remembers him with such features as the just king and the wide-hearted shah.

Finally, Muhammad Ghotb Shah who did not choose a religious leader other than Mir Muhammad Mo'men even after the demise of this divine master in 1625, became sick after meeting his son, prince Abdullah, who lived out of his father's sight, and died after fourteen years of ruling in 1626.

6) Mir Muhammad Mo'men Astar Abadi:

Amongst the cities in Iran, Astar Abad and Jorjan have accomodated a lot of Sayed families and this issue was seminally indicative of the veneration the people of these cities exercised for them.

“And, in Jorjan, nobody has ever been and is so much lofty in position and well-accepted in judgment previously like Sayed Sharaf Al-Din Mazi, Naser Al-Din, Noor Al-Din and Sayed Montaha and currently like the great Sayed Jamal Al-Din? And, in Astar Abad, nobody has ever been and is so much respected and venerated like Sayed Nizam Al-Din and, amongst the others, Sayeds from Mazi Family and Baghi Family such as Sadr Al-Din Samarghandi and Kamal Al-Din Astar Abadi and Mo'ein Al-Din and some other individuals at the time of the king?” Later on and during Safavid Era, this veneration was increased several times and a substantial part of Astar Abad's scholars were from amongst Sayeds till the end thereof (see also, Ja'afarian, 2000, pp.173-202).

Therefore, Allameh Mir Mohammad Mo'men was a member of the great family of Astar Abad's sayeds and possessed lofty properties and enjoyed a lot of credibility in science and cognizance and faith in such a way that Hakim rokna, as a follower of this divine master, did not like him to be annoyed by anyone. This issue as well as his discipleship rank is a point that can be obtained from the style of his speech because he is a theosophist and Mir Mo'men is the master of cognizance; thus, his

relationship with him is more of a spiritual manner. In one of the odes from the first poetical book with "morning" as its rhyme and with the following opening verse "O' the person who is entirely morning from head to toe and O' the person that the gem of morning originates from the Oman of his heart" and in a description of Mir's characteristics, he knows the entirety of his existence as being replete with a light out of whose pure heart the morning's gem has come out and takes its beauty from the dust of his way. The religion is pride of his existence; more beautiful is a distich composed by the poet who has been skillful in calligraphy and enjoyed a great talent therein for describing Mir's pretty handwriting through the use of a circle of such figures of speech as simile and pun:

"Before his illuminated handwriting, the sun is like a spider over which the curtain of morning has been pulled apart"

"The smoke that rises up from inside the hollow space in his reed pen is truly like a crown over the head of morning"

In sonnet 404 of the third poetical book, he takes advantage of his religious cognizance and mixes it with eloquence points to describe this same inherent ability and realizes it as a line of safety from the hell fire and imagines a source of generosity and unification with the light spring for the existence of the extolled person and, having proposed a philosophical subject of his love for this perfect man, he narrates that:

"O' the person who has a spring of life latent in his ink; may your life in the universe be as long as that of His Highness Khidr"

"May every line you have written for the saving of a heart be a bill for saving you on the Judgment Day"

"You are the most good thing in the world and your name is Muhammad, the trustworthy of the religion and you are the person that the intellect is left torpor in your attributes"

"Like the sadness for the missing of the beloved in the heart of Masih, may the commodity of your stability not go out of the time's chamber"

Mir Muhammad Mo'men is the son of Sharaf Al-Din Ali Hosseini Sammaki and he is famous with such epithets as Mir Saheb, Mir Mo'men, Saheb, Mo'meni, Mir and master of religion. The poet has remembered him in his poems with all these titles. In sonnet 348 and when he wants to reveal a delicate point of his existential niceties, he counts his existential values one after the other very consciously and by the selection of "clear" as the verses' rhyme and through the use paradoxical concepts like the sun and the stars and shows the valueless nature of the eyeliner in comparison to the soil of his divine court and eventually presents his epithet of "Mir":

"Wherever that is the soil of the Mir's divine court, the price and value of the eyeliner is clear"

Or, when he has been troubled by scabies and seeks assistance from that master for getting rid of the disease's pain that might be also reflective of his spiritual endeavor and in an ode with the following opening verse "my body lost its column out of scabies and I am shouting out lest this fingernail uproot my foundation like a hack", he uses such epithets of Mir as Saheb and Mir Saheb:

"I was wrong, if my Saheb [owner] exercises mercifulness towards me, he will unhesitatingly relieve me of any hardship"

“If Mir Saheb remembers me in the middle of the way, I will remember nothing from pain and sorrow anymore”

This enlightened Allameh [scholar] who was a well-educated, religious and moral man with good temperaments lived during the late tenth and early eleventh hegira century. He has high quality odes, sonnets and couplet poems. He had a high rank in prudence and piety. He was the advocate of Shah Tahmasb and teacher of his son, Haidar Mirza, for several years but he escaped to India after the death of Shah Tahmasb and murder of Haidar Mirza in the fear of losing his own life and was highly revered by Ghotb Shahis. Muhammad Gholi appointed him for ministership and advocacy and he became the origin of great services. In 1599, he compiled his poems by the order of the king and wrote *Meghdariyeh* Treatise about the metres and prosody. He held the tenure of religious leadership and advocacy for years (see also Mir Alem, 1930, 2015 and Safa, 1988, 5/2/1120 and 5/1/402). He was a promoter of Shiism in the south of India. Amongst his prominent interventions are the construction of the kingship's Ashoura House and holding Hosseini mourning ceremonies and establishment of buildings like mosque and cemetery therein. In 1625, he died in the city of Haidar Abad in Dakan and was buried in his own endowed morgue (see also, Khan Zaman Khan, 1998, 17 and Alavi, 2006, pp.182-198).

The followings can be pointed out amongst his valuable artworks: 1) Ghotb Shah's authorities in Persian which has been written in Nasta'aliq style of calligraphy in 1631; 2) the preface of the book *Kathir Al-Mayamen* by the eighth Imam (PBUH) in 1620; 3) a book of poems; and, 4) a treatise (*Oyun Al-Sharaf*) in prosody. The followings are amongst his students: 1) prince Sultan Mirza Safavi; 2) Sultan Muhammad Ghotb Shah; 3) Muhammad Shah Qazi who translated the book “*Kathir Al-Mayamen*” and the preface by his master into Persian as ordered by the king (see also, Moghaddam, 2013, pp.774-775; cited in Pirmoradian, 2015, p.104).

CONCLUSION:

Scrutiny in research makes it clear that Hakim's eulogistic poems stem from his lofty thought and high-rising ambitions. His extolments are distinct from the others' flatteries and he is indeed a theosophical philosopher who uses his awareness of the poems' power of absorption to make the addressees get involved in the internal and external issues; then, assisted by the vigor of the emotional premises and incorporating perceptual basics of the sonnets as well as the foundation of the eloquence-literary beauties and grammatical fineness but in a simple and cordial expression, he encourages the extolled person to be decorated with the human arts.

His extolment is comprehensive in terms of ethics, cognizance, aesthetics, culture, human virtue and religious matters. The poet's hermeneutics is of the type of conscientious insight in discovering the extolled person's behavioral hermeneutics. Amongst the kings and the royal courts' attendants, he mostly admires those who deserve extolment; in other words, his extolled persons are chosen and he is careful in selecting the good and the better from amongst them. Thus, the sonnets that have been composed for the extolment of the Mughal kings are fewer in comparison

to the sonnets he has composed for praising others. In the meanwhile, except for Khosrow, he has expressed their attributes only occasionally in between the sonnets and the poet's attention has been more directed at individuals that are more extraordinary than the others in their virtuous characteristics and he has spent most of his efforts on extolling such persons. This has been specifically manifested about Muhammad Ghotb Shah and Mir Muhammad Mo'men with a sort of a disciple-master relationship being inferable in the latter case.

This way, out of the eulogistic sonnets in the third poetical book and considering the sonnets that are eulogistic but mention no name of the the Indian territory's extolled persons, about 50% are the extolments of Mughal kings and 15% are for the extolment of Ghotb Shahi kings and Mir Muhammad Mo'men.

However, the thing that has been frequently manifested in this poet's poems and more strongly showcasing his deliverance is that he has composed no burlesque poem for mocking anyone and the Dari pearl has not been a means of achieving the valueless corporeal wants for him.

“May Allah help you succeed”.

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