

Sorush Esfahani Conform the themes of Farokhi Sistani's poetry

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Abstract

The complexity of language, the far-sightedness of imagination, the complex and enigmatic metaphors in Indian style poetry marked the beginning of a new style of "period of return" in Persian literature. The poets of this style, with the intention of preserving the original Persian poetry, consciously imitated the style of the famous poets of the Khorasanian and Iraqi styles. One of the important poets of the return style was Sorush Esfahani. In this research, in the manner of imitating him as one of the famous poets of the return period, the content of the poems of Farrokhi Sistani, a famous Khorasani poet, has been studied. One of the most important common themes of the poems studied in this research is praising Praised, examining his moral traits and characteristics, comparing Praised with national myths,

describing conquests and battlefields, and some political and historical reference. The reflection of imitation of the theme and content of Farrokhi's poem in Sorush's poetry is direct and obvious (= definite intertext) and semi-obvious (= implicit intertext). Sorush is a pure imitator and obedient to Farrokhi's style and context in many poetic themes; But for some reason, in using the principles derived from the Iranian mythological system, he has shown a completely different behavior from Farrokhi. Also, due to the government and the difference of the current religion in the era of the two poets, there were significant differences in the development of religious themes in their poems. Although the poems of both poets lack a coherent intellectual-philosophical system; But sometimes Sorush has written poems outside the political pressure of the court and with personal motives, some of which have been dealt with.

Keywords: Farrokhi Sistani, Sorush Esfahani, Imitation, Praise Poems, Theme.

Introduction

The fourth and fifth of centuries are the golden periods of the growth and flourishing of Persian poetry and literature. The authoritative court of the Ghaznavids, with its prodigious affluence, was a suitable podium for appealing poets and novelists whose only inspiration was to attain fame and fortune.

One of the most famous of these poets is Abolhassan Ali Ibn Jolug known as "Farrokhi

Sistani". Nezami Aroozī says about him: "Farrokhi was from Sistan He recited beautiful poems and played the harp with freshness.... The easy and unemotional nature of Farrokhi's poems has made him famous among Khorasani poets. In Ghadma's stylistic view, Farrokhi's poetry has been an example of this stylistic feature; "It is an easy and unemotional poem that is easy to say but you can say like it in grim style. In Arabi Beauforas and Bohtori sing this kind of poetry and Amir Farokhi does it, too in Persian"(Watwat, 1983: 87). In Farrokhi's poetry, the word is even, humble, and glib, and throughout his *divan*, there is no compulsion and personation to catch his poetry (for more information, see: Zarrinkoob, 2006: 251). In general, "his skill in taming the mutinies of the great Khorasani language, his mastery in arranging pristine visual spaces, familiarity with music and mastery of the musical abilities of the language have caused his poetry to be at the highest level in terms of intra-textual coherence" (Zarghani, 2009: 517).

The great capabilities of Farrokhi's poetry enforced many poets after him to imitate and proverbial of his poems. Among these poets, Mohammad Ali Soroush Esfahani is one of the poets of the school of literary in the thirteenth century AH. The attribution of Soroush is one of the reasons that led him to take the path of Esfahani to the Qajar court and take titles such as Khan and Shams al-Sho'ra, a Farrokhi poet. Soroush's personal motives were very similar to Farrokhi Sistani in terms of praising the court and his socio-cultural behaviors and this made him to imitate praise poem of Farrokhi in all aspects. With great ability, he was able to imitate the poetic style of Khorasani poets, especially Farrokhi, in the theme, linguistic features, and also in the composition of the poem. Soroush seasoned his temper in composing all kinds of

poetic forms, including ode, lyric and Masnavi, and created unique and gorgeous poems.

Common themes in the poems of these two poets, which have been inspected in this article included: praising and recitation the praised moral qualities, despising national and Iranian myths, and political, historical and sociological allusions. In this study, we discussed as much as possible about the contempt for national and Iranian myths, political allusions, the praiseworthy moral characteristics of Soroush's reception of the form and content of Farrokhi's poem. We also compare and analyze the sample of his poems in his hidden and overt imitation of Farrokhi *Divan*. Although many works and articles have been written about Farrokhi and his poetry, Soroush's numerous works have received less attention. Dr. Mohammad Mahjoub has examined some of the linguistic and intellectual features of his poetry in the introduction of Soroush's *divan*. Nevertheless, no research has been done that specifically deals with the stylistic comparison of these two poets. Accordingly, the importance of this research becomes apparent due to the multifaceted importance of understanding the poetic culture of the return period and its literary and social effects in a wide historical range.

Khorasanian style

We know the first pervasive flow of Iranian poetic life as the Khorasani style. Dari Persian poetry style from the beginning of the second half of the third century to the end of the fifth century is called Khorasani style. The style of these works has been called Khorasani since the first works of poetry and prose of the new Persian language after Islam were found in the Khorasan region. Khorasani style means the style of the first and ancient works of Persian language that has been shaped mainly in eastern part of Iran" (Shamisa, 1997: 20). Although

themes and illustrations are new in the poetry of the poets of this period, but there is no sign of exertion and compulsion in their poetry and thought, and the plainness and fluency of speech is evident throughout the poems of Khorasani style. Beliefs, ambiguities and narrow and far-fetched fantasies are less seen in it.

Although the Samanid era is a period of progress and glory of Persian poetry and literature, but in the Ghaznavid era, the best Persian poems emerged from the language of gifted poets such as Manouchehri and Farrokhi. The realism of the poets of this age is evident in poems with themes of nature and the description of its beauties, the virtual lover, and material themes; and in general, poets achieve pure literary formations in the field of portrayal and praise of charming lyric poems and unique praises. Moreover, the themes and thoughts of poets are new in this period; "Because poets have been dealt with new subjects that had not been created before them, and the orator had to innovate in this case instead of imitating and following the past" (Shakiba, 1991: 40) . Another characteristic of Khorasani style is the number of outstanding poets in Khorasan region.

The school of literary return and the factors of its emergence

The name "Return" has been chosen for this historical period of Persian literature as a change in all dimensions of stylistic. "The poets of the second half of the twelfth century returned to the style of the poets of the last two centuries and in view of this belief in returning to the ancient method, their period has been called the "period of return" in the history of literature (Khatami, 1992: 52). The source of the school of literary return was events such as the collapse of the Safavid rule and the burgling of libraries in Isfahan by the Afghans 81: 7717, which made

many ancient literary books available to the public. People paid attention to ancient poetry and prose by passing the time in the Qajar period, and a chapter was opened in an ancient literature.

Correspondingly, the journey taken by the poets of the Indian school had reached a point where poetry wandered away from its original philosophy and function (communicating with the audience and the effect of aesthetics, and psychological analysis) and turned into verbal games or contradictions in words. And the meaning was to deal with the complexity of language, strange metaphors, elusive themes, and multidimensional images. At the end of the Safavid period, extremism in far-fetched fantasies and illustrations, and disregard for other literary aspects and the "known principles and standards of the Persian language, led some Persian language and literature poets and writers to return to the thickness and stability of the pre-Timurid and Safavid periods (Vahida, 1999: 284).

The popularization of poetry and its popularity among some flashy poets, also caused Persian poetry to gradually decline, so that slang terms and exaggerated and vague meanings of poetry was far from normal at this period. Thus, the reactionary movement of the poets revived the period of literary return of Persian poetry; "The mission of the poem was to return, to get rid of the vulgarity of the Indian style, and to try to heal the body of Persian poetry." (Roosbeh, 2000: 59).

At the literary return period, the weakness and lethargy of the literature is affected by the turbulent political and cultural situation of the Qajar era. And following the ancient styles, the poets considered the linguistic, literary and intellectual realms of Khorasanian and Iraqi styles in their works. In such a way that,

language and thought became the repetition of language and imagination of the past famous poets of this period.

Sorush Esfahani and welcoming Farrokhi Sistani's poetic style

A distinctive feature of the poetry of the literary return period's poets is imitation and proverbial in the style of Khorasani and Iraqi poets. When the complex fantasies of the Indian style tired and depressed the minds of poets, they thought of using the patterns of poetry and poetry of past centuries. Then, in accordance with their taste and knowledge, they followed the poets of the past, and many of them did well in this important matter. In this age, there were many people who have commented on Farrokhi's way of discourse and answered his poems, including; Fath Ali Khan Saba, Qaani Shirazi and most importantly Sorush Esfahani "(Yousefi, 1962: 530). His method is to imitate and mimic the poems of Khorasani poets in the poetry. Among the poets of Khorasani style, Farrokhi has been more important than others to Sorush. In this way, Sorush was able to follow Farrokhi's footsteps well and skillfully and sing fragrant poems with excellent lyric poems that were very similar to his lyric poems. "Sorush's poems are the most delicate poems that were found in Persian literature after Farrokhi and in his style," he has arranged at least seven thousand verses of these nine thousand verses according to Farrokhi's poems and has followed the rest by Manouchehri, Ansari, Massoud Saad, Roudaki and others. In the poems he recited except in Farrokhi style, he could not imitate the original tone well, but in the poems he recited in Farrokhi's imperative, he imitated all the points and characteristics of that poet with unequalled power, and brought the work to a place where the reader wonders if these poems are really of him in his divan." (Hamidi Shirazi, 1985: 231).

He is successful in imitating Farrokhi's poetic style, and sometimes "imitating Farrokhi is such that sometimes it is difficult to distinguish Sorush's poetry from Farrokhi" (Khatami, 1994: 358). In any case, Farrokhi Divan is a definite intertext, (a clear reference with high frequency) for Sorush's works. Farrokhi Divan is also an implicit intertext for Sorush. In other words, Sorush has used the compositions, motifs and special words of Farrokhi Divan in the verses of his poems by the same spirit of preserving the complement of words.

In the poetry of the poets of this period, the league of thought is the academic themes that govern the poetry of the fourth to eighth centuries, and the imagination of the poets is an imitation of the imagination of the poets of the past, and the follow-up of their thoughts. The poets of the return period are "in fact the travesties of the poets of the fifth and eighth centuries AH" (Shafiee Kadkani, 2016: 20). In his opinion, these poets are distorted figures of the poets of past centuries. They look only behind, and in a poetic way, of the past, and of course this view of the past was impossible except with the special political norms of the time, that is, the establishment of the retrograde Qajar government.

The most important common themes of Farrokhi and Sorush's poems

A): Praise and admiration poems

One of the important features of Khorasani style is the prevalence of ode form through the theme of praise and admiration and the best court ode poems have been written in this era. The culmination of the poem is "throughout the fifth century and the first half of the sixth century. In the first periods of Persian poetry, the ode is limited to the praise of Praised, but in later periods, it deals with any subject of advice,

ethics, narration and description "(Shamisa, 266: 1996-265).

The kings and courtiers had various motives for supporting the praiseworthy poets, including the fact that Praised's name was immortalized in the form of praise poems. Mentioning the name of Praised at the beginning of the ode, bits of nickname, in the original text of the ode and its end, was considered a very valuable service for Praised, and the kings "spent mortal property in exchange for this property" (Awfi, 1956 : 13). Confirmation of this claim is that "many Ghaznavid officials and commanders are known only by mentioning their names in the poets of that time but not in historical sources" (Basworth, 1985: 101). Poets were also preachers for Praised, who conveyed the fame of power, wealth and the moral qualities of the Praised to others through admiration poems. In addition, the incidence of extolling poets adds to the glory of the courtiers and kings in the court. Just paying attention to the dimension of exaggerated praises and receiving peace for the poems that immortalize the name of the lowly man should not preclude us of paying attention to the service aspect of the praisers in Persian language and literature. And perchance, praises that are unique in showing fluency and rhetoric, and the linguistic and literary features of the period. In addition, many praises contain valuable information about history, social and political events of the past.

Another aids of praise poems is helping to preserve and develop the Persian language and the strength of the language. Willingly or unwillingly, "poets played an important role in making kings and rulers interested in Persian language and literature, and in this way they have done a great service in preserving, emerging and implementation the Persian language." Perhaps if the praiseworthy poets had not been come to the court of the Turkish kings

and rulers, the Persian language would have found a different custom"(Motman, 1967: 66). Therefore, Farrokhi's poems, due to their unique features, could be a valuable service in the growth of Persian language and lyrical poetry. Whereas in the era of Soroush, when several magnificent literary works had established the literary life of the Persian language, his praises could not be useful for the Persian language and literature as the works of Farrokhi's poems. But in terms of evaluation and comparison with the poetry of other poets of the school of return, it is considered to be good to change the direction of Persian poetry from the complexities of the Indian style, to simplification.

The role of Ghaznavids and Qajarids in the growth of praise poems

The Ghaznavids were originally Turkish and foreign slaves, who wanted people to introduce and propagate them in order to gain prestige and acceptance among the Iranians after taking over the affairs of the country, and no one could help them to achieve this goal better than the praiseworthy poets. "The Samanid kings and Ghaznavid sultans, who had arranged glorious courts for themselves - especially the Ghaznavid sultans - encouraged poets at their court to perpetuate their name and tradition. In this tactic, the court of kings and rulers becomes the literary center and is effective in cultivating literati and literature "(Vahida, 1387: 150). Mahmoud Ghaznavi's financial support of the poets and his interest in the exaggerated praises and greetings of the poets had made his court a gathering place for poets who, on the one hand, were aware of their praiseworthy intentions and, on the other hand, were interested to save an enormous treasure. "Separately of his interest in spreading his name and reputation in the realm of other kings, Mahmud also enjoyed the overstated greetings of the ode poets, and he was

delighted and proud to hear the lies and deceits of the praiseworthy poets who had ridiculed him in this way. That is why the market of poets was so scorching in his system that until centuries later, other poets envied the fortune and wealth of Ansari and Farrokhi and remembered their days with jealousy and regret ”(Zarrinkoob, 1993: 51).

In addition to the poets of the return period who visualized of achieving the same name and cash as the poets of the Ghaznavid court, the Qajar kings also sought to provide a prosperous court of praiseworthy poets. By doing so, willingly or unwillingly, they helped to develop praise poems. "The establishment of a glorious court and the establishment of a central government caused the poets to gather again at the court and praise the kings. The Qajar sultans considered themselves similar to the Ghaznavid and Seljuk sultans and therefore expected praise poems from poets” (Shamisa, 1997: 306). The gathering of praiseworthy poets in the court caused several titles and titles, including; the king of poets, the sun of poets, etc. should be given to poets and they should receive great blessings for each poem of praise. The gathering of praiseworthy poets in the court caused several titles and titles, including; the king of poets, the sun of poets, etc. should be given to poets and they should receive great blessings for each poem of praise.

In expressing the attributes of praisers, Farrokhi, like other praiseworthy poets, describes only the moral aspects and positive attributes of praisers with magnification. He considers Mahmoud Ghaznavi to be a brave, generous and virtuous hero, and considers the bloodshed and killings of the people of Ray as well as the Hindus as one of his campaigns and never portrayed his ugly face as he was considered by the world. There are no critical

poems in his divan that show the least hostility of the poet to the policies of Mahmoud and those around him. And indeed, Farrokhi has been very justly and discerningly aware of the poet's duty to Praise to sing only to his liking, not what sometimes tells of the unpleasant realities of history. "It is obligatory on the poet to be aware of the praiseworthy nature and to know what pleases him, then to praise him as he wants" ¹ (Onsar al-Ma'ali, 2006: 191).

In composing praise poems by magnifying the praiseworthy moral qualities of Praise, Soroush sometimes promotes the contemptible courtiers to the level of Alexander and Rustam and even considers them to be much superior of them. Most of the exaggerations that Soroush has been written in his poems are related to the praise of Naser al-Din Shah. In almost all the poems he sings in praise of him, his moral qualities, courage and bravery are itemized with great exaggeration. Of course, there are many repetitive themes in this field.

Farrokhi's first motivation for leaving his homeland was to achieve a prosperous life and find an affluent devotee. He easily asks Praise for his request;

Yesterday he said: What is your salary from the ruler? I said: My salary is more than my art.

For only two years up to now, there has been no sign of bread or barley for my horse without ruler's order.

And at the end of an ode in praise of Ahmad ibn Hassan Meymandi, he articulates his desire as follows;

O one who, forgiveness and generosity are reintroduced with you, I have escaped anyone who did not have forgiveness and generosity.

I matured in your sons' house and in your service. Do not look at my black hair.

It is time to sit in a fortress to finale my life without sorrow.

Offer me a little prosperity so that the government and your fortune and the heavens will help you throughout your life.

Sorush's most important motivation is to attract the praise and provision of Praised for composing praise poems, and to achieve peace and reward. He usually states his wish in the final verses of the poem, after praising and in praising. Sometimes, before making a request, he refers to his background in composing praise and being in the service of Praised. For example, in praise of Nasser al-Din Shah, he says;

O king, that your morality is like Mahmoud, cherish your poet as Onori, because his nature and perception is like Onori.

It has been thirty years since the beginning of your coronation that the poem of praise has flourished before the king.

Farrokhi's close friendship with Mahmud's court had acquainted him with the political status of the Ghaznavid government and their relations with other governments, and his eulogy poems were a good place to warn Praised about political issues. In another poem, he intends to incite Mahmud to move to India and conquer Kashmir;

We always wish to go to Kashmir, we do not give up our wish as much as a hair.

Although Sorush was a court poet, he was not so familiar with political and governmental issues and had no knowledge of the court's political and governmental relations with others. That is why his poetry is meaningless in this regard. In cases where Sorush intends to persuade Praised to conquer more, he usually brings the term "be to the day" before his wish; Wait until the day when the king sends him to China and the eyebrows of the king of China are filled with black hair.

Wait until the day when, like Moses, who created a snake from serpent wood, he also makes a dragon from a bow and spear on the battlefield.

Wait until what the autumn wind do with the leaves of the trees, his rage can do with the army of the king's enemies

He focuses more on general issues and gives Praised hope conquering of the whole world on one day;

One day we read in the news that the warrior king is setting up a restoration to the east.

He overcome armies and arrested kings when his army went to castle.

Then they write that he returned from the east and went to the west.

He journeyed the land of the West on horseback and fetched red gold and jewelries.

Farrokhi's use of the theme of national mythology in praising Praised and its reflection in Sorush's poetry, comparing Praised with national myths and mortifying the figures is one of the most important tricks and tools of Farrokhi and Sorush's poetry in praising Iranian figures. The authoritarian rule of Mahmoud Ghaznavi with a non-Iranian race was the beginning of the disgrace of famous Iranian figures, heroes, and national myths. The praiseworthy poets of the Ghaznavid court had a major role in the achievement of the famous Ghaznavid sultans to this goal by the theme of this issue in their chants. myths Farrokhi had chosen two ways to gain Praised's satisfaction :comparing and associating Praised with national heroes and myths, and mortifying the myths. However, sometimes his purpose in this simile is to retell Praised of the worthy moral qualities of Iranian heroes. Like an ode that he sung in praise of Amir Mohammad;

He is the replacement of Omar and the relic of Anushrevan in justice and fairness behaviors

with the weak. In fighting and winning the war, he is like Imam Ali and Rostam as a hero of Iran.

By comparing Praised to Semitic myths or the great men of Islam, not only he encourages Turks estranged from religion to have morally desired qualities, but also introduces them and their government as having a kind of legitimacy. In an ode, he mentions Amir Mohammad's temperament as the temperament of the Prophet (PBUH);

Our ruler has a morality like the morality of Mustafa PBUH.

Another form of Farrokhi's tricks in praising Praised is the disgrace of national myths and the greats of Iran. There are many examples of Iranian myths and national heroes that are despised and disrespected in Farrokhi Divan. But "in order to imply all these grounds into the anti-national efforts of Mahmoud and his government, it should be noted that many manifestations of religion and prominent Islamic symbols have been degraded in the face of praise in the poetry of Farrokhi and his contemporaries,, and this shows that it is more important to elevate Mahmud at the cost of destroying many shrines and degrade the intention Iranian myths , it is the same law that Mahmoud used to draw his sword for the people's inclination and conquer India and plunder the pagan shrines "(Shafiee Kadkani, 1993: 459).

The kingdom that has a thousand several like Kaeghobad and like Kaekhosrow and like Nousherwan.

I am staggered by the oblivious Manouchehr who saved the government from the invasion of the king of the East.

For the sake of praised

, Farrokhi spurns national and Iranian myths and sometimes has no hesitation in affronting religious leaders and considering Praised as the best of them all. But Soroush is more cautious in

this regard. In many cases, where Soroush intends to praise Praised and exaggerate in describing his moral qualities, courage and bravery, he likens Praised to national myths and heroes of ancient Iran. In praise of the Superlative Commander-in-Chief, he likens him to Rostam and Asif Barkhaya, and Nasser al-Din Shah to Kikhosrow and Suleiman; You are like Rostam to rule at the time of Kaykhosrow and for the ministry you are like Asef for Suleiman.

You have the same majesty and glory in the court of the Shah of Iran that Sam Nariman has in front of King Manouchehr.

And also in praise of Nasser al-Din Shah;

You are like Fereydoun Abtin on the throne and like the flag of Kaviani in the midst of the army.

Unlike Farrokhi, who likens Praised to national myths, likens the Shah's servants and servants to Gio and Bijan, Soroush likens the leaders of the country and the army to Bijan, Gio, Keshavad and other national heroes;

O warrior and prosperous king, feast on Fereydoun's horse and on the throne of Ghobad. You have the majesty and fluke of Kikhosravi, the king, and the heads of your army are each like Bijan and Keshavad.

Mortification of national heroes is rarely seen in Soroush's divan. In cases that he intends to consider Praised superior than Iranian statues, he observes the aspects of politeness and caution. For example, in praising Nasser al-Din Shah, he degrades Anoushirvan and Fereydoun; Anoshiravan's justice is oppressed against his justice and Fereydoun's glory is despised against his glory.

He even mentions Iranian heroes in some cases and praises Iran and national myths. He sings in praise of Nasser al-Din Shah;

This is the country of Iran where a king like Jamshid was born and conquered the whole world.

This is the country of Iran where Shah Kikhosrow revolutionized and destroyed the country of Turan.

This is the country of Iran where Bahram sometimes confronted Khaqan and sometimes Qaysar.

And then he considers Praised to be from the generation of the same kings that the kings of other countries should beware;

This kingdom is also of the kings. O kings, beware of the king's wrath.

One of the important reasons for the humiliation of Iranian myths is the existence of tyranny in the Ghaznavid era in the poetry of the praiseworthy poets. In such a closed political space - where the greatest goal of the praiseworthy poets is to compliment the praiseworthy - most words have a buzz of meaning. Accordingly, they extract words from the semantic contexts of magnificent literary works and enter them into a false discourse. This new false discourse has no meaning in the sense of the previous meanings of the words, nor does it form a new system of signification around it. Thus, the value of the poetry of such poets lies only in their formalism and not in the particular semantic system that does not actually exist in their poetry. In Soroush's time, there was no such algebra compared to the tyrannical days of Ghaznavid,.

Also, famous intertexts have entered the field of literature in the long period of Farrokhi to Soroush, which has given the national mythology system a special and general acceptance and great popularity. Therefore, cultural and historical contexts, Soroush cannot be open in humiliating the national myths of Iran to Farrokhi level.

The most important difference between Farrokhi and Soroush in the field of religious mythology, in praising Praised, is that Soroush never degrades the religious leaders and Imams (as) for Praised's satisfaction, and his sanctity and reverence are fully preserved throughout his divan. In this regard, Soroush sometimes likens Praised to the religious leaders and Shiite Imams (AS), Nasser al-Din Shah to the Prophet (PBUH) and his palm to Kowsar in generosity;

It is known that the extent of Kowsar is from Sham to Sanaa and your generosity is like Kowsar.

You reached to this prodigious position because of your great effort, just as Muhammad ascended to the sky with a sharp shine.

And the return of the Shah Moqab from the trip to Khorasan is compared to the reappearance of the Prophet (PBUH) from Ascension.

He went and came back with joy as Mustafa returned from Ascension.

Indeed, the virtuous kings do the work of government and religion together.

Unlike Alexander, he has reached the head of the spring of immortality like Khedr, in this journey.

The picture of "religiosity and spirituality" is one of the attributes that Farrokhi and Soroush express along with many embroideries about Praised. Among Farrokhi's praisers, the most descriptions of religiosity and spirituality are related to Mahmoud Ghaznavi;

The non-Arab king has virtues like miracles, and it was revealed why and for what reason he had these miracles.

In the same way, Soroush has called him a follower of Islam and religious in several poems of his praisers, including Naser al-Din Shah, and calls him Khosrow of Islam;

Among the kings of today, you are the king of Islam, and no other title is worthy of you.

In some of the poems in praise of Nasser al-Din Shah, he calls Praised the shadow of the Lord and considers obedience to the Sultan as an obligatory on all;

You are the shadow of Lord and your government is the glory of happiness. We are under the glory of your happiness and the shadow of Lord.

You are the king of Islam to whom obedience is obligatory. Whoever has the Ja'fari religion is the king of Islam.

The description of praised moral virtues such as patience, generosity and generosity is one of the important themes of Farrokhi and Soroush's poems of praise, which has been expressed with great exaggeration. The description of moral virtues is one of the fixed and main parts of their praise poems, and although sometimes repetitive attributes are mentioned about different praisers, it seems that the intention of some praiseworthy poets to enumerate these attributes is to advise the praisers to have these Characteristically, they "indirectly propagated some moral virtues to them and made them aware of the value of those criteria." (Shafiee Kadkani, 2005: 97).

Many of the attributes of Farrokhi's praisers are repetitive and unoriginal. The courage, bravery and generosity of Sultan Mahmud, the patience and forgiveness of Boubakar Hassiri, authority, the generosity of other praisers are often seen in his verses. "Continuity and repetition intended in the themes by the poet for the praisers, shows that he has a special identity of his praisers and has well understood the positive and cultivable aspects of the praises of the praisers and has based his themes" (Emami, 1375: 70) The description of Praised's strength and courage, Praised's poetry and friendship, his effective sword and pen in managing the affairs of the country, as well as the description of anger and patience instead of Praised, are other

characteristics of Praised's moral goodness in Farrokhi and Soroush's poems;

In every word you have knowledge and generosity, in every point you have patience and dignity.

A mountain on which an earthquake could not shake it be as much as a dot of your dignity and peace.

Farrokhi has repeatedly referred to Praised's authority for his ability to use his sword and pen; The pen and the sword are the best armies for kings, and the irritated male lion is afraid of the pen and the sword.

The kings strengthen the base of the government with swords and pens. They have glories and values by these two.

The kings and nobles of the world have taken over the world with these two things.

Sometimes fill the treasure with the tip of a pen and sometimes make the ground wet with the blood of the enemy with a sword.

In the same way, Soroush considers Praised to be familiar with the pen and the sword, which can be powerful and patriotic by using these two tools;

When the king is righteous and the eunuch is veracious, they easily conquer the sea and the desert with swords and pens.

The clichéd and repetitive description of Amir Adel Alam and his support for religion has been mentioned many times during the praise poems of these two poets;

The wise king, Muhammad, the son of Mahmud, the founder of Muhammad's government and religion, was chosen.

And, Soroush emulates him and repeats these attributes for Praised many times;

The wise and just king is generous and brave, whose justice made the city of Gilan like a paradise.

Divides had chosen among the army as Muhammad's method.

Following Farrokhi, Soroush considers one of the necessary conditions for governing the people to have a royal and divine lord; When you have the magnificence of a king, you must certainly be a king. I cannot separate the thorn from the date.

Soroush Isfahani and religious and spiritual praises

The attention of the Qajar kings to religious rites was one of the reasons that the poets of this period composed religious hymns and elegies. The influence of religious origins on Soroush's poetry can be seen in his religious and Quranic allusions. Out of a total of three hundred and sixty-nine ode poems by Soroush, sixty-nine of them are in praise of the Holy Prophet (PBUH), Ali (AS) and other Shiite Imams (AS). Although Soroush's poems are prejudiced by Farrokhi Sistani's poems in terms of burden, melody and mesosphere, but his religious poems are greatly prejudiced by Nasser Khosrow's poems. "Nasser Khosrow is the creator of a kind of praise in Persian poetry that can be called a religious praise" (Gholamrezaei, 1373: 1377). The religious eulogy that had been composed in the Persian poetry through Naser Khosrow was welcomed by Soroush Isfahani in later centuries, so that most of his poems were dedicated to the praise of the Holy Prophet (PBUH) and his family. In these poems, in addition to praising the pure Imams (AS), Soroush narrates some narrations of his life, such as the night of the Ascension of the Prophet (PBUH) and the incident of Ghadir.

One of the topographies of these poems is the allusion to verses and the Quran and hadiths during the verses. It seems that Soroush intends to prove his words regarding the legitimacy of the great men of the religion and Islam and the Shiite religion by quoting some verses and hadiths, including referring to the hadith of the

Prophet (PBUH) about the custody and succession of Ali (AS);

The Prophet alleged that whoever I am, his master and his principal, Haidar is his master, too.

Sultan Mahmud Hanafi was so religious and obsessive. He was a devotee of the Sunnis and behaved so firm with the Shiites due to his strong prejudice against his religion. Therefore, no content creation using religious praises is seen in Farrokhi's poetry. And if the name of the Prophet of Islam (PBUH) or the Shiite Imams (AS) is used in his poetry, it is only for the purpose of comparing the praised with them and worship the praised position.

B): Description of arenas, conquests and historical, political and sociological references in Farrokhi and Soroush's poetry

Praise is the most important theme of Farrokhi's poems. He uses the best description techniques skillfully to praise his Praised. Through Farrokhi's praiseworthy verses about praiseworthy attributes, one can obtain very useful political, cultural, sociological and psychological information.

The most important historical and political points referred to Mahmud's military campaigns and wars, which were carried out under the pretext of fighting the infidels and distribution of Islam. He destroyed temples and overwhelmed atheists and won many trophies."Although the apparent excuse was to carry out Islamic expeditions and jihad in some of these trips, his motivation in carrying out these expeditions was from time to time information and news that he heard of the temples and the property of the people. The shrine of Sumnat where the destruction of it caused the Sultan to be the hero of the spread of Islam among the Hindus and the supreme admirer of the Muslim caliph, was considered

the Temple of the Moon, and the rewards of it were of greater value to him than all the other honors and praises for its conquest. "(Zarrinkoob, 1373, 288).

In praise of Sultan Mahmud and the conquest of Sumnat, he describes the burning of the shrine, and the beheading of the Brahmins as follows; When he destroyed the idols over there and gained wealth and trophy, he set fire to the idol houses with his own hands.

He beheaded Brahmins and whoever disobeys God.

He killed and arrested so many idolaters that he had killed and arrested the greats of Keter.

One of the differences between Farrokhi and Soroush is in describing the battlefields and conquests that Farrokhi describes the facts in detail, for example, in mentioning Mahmoud's conquests in Gang, he depicts all the stages of the war (see: Farrokhi: 62). While Soroush has only a few general references to wars and conquests and then praises and expresses courage and bravery of praisers.

Another point of Farrokhi's historical references is Sultan Mahmud's war with the Qarmatians. Such campaigns and conquests have made Mahmoud a militant figure and a religious judge. The Qarmati religion has been highly hated and feared by Sunnis. Their actions in the fourth century made them rebel figures with non-Islamic beliefs. The reason of Mahmoud's enmity with the Egyptians was the settlement of the Qarmatians in Egypt and the possibility of Egypt's dear support for them. In an ode in praise of Sultan Mahmud, Farrokhi expresses his views on the Egyptians and how the Qarmatians were punished;

You murder so many Qarmatians that their blood springs in the desert like gravels for a few years.

As if I see that you have returned from Egypt and you are elegiac in the house of the atheists.

And the cursed dog that the Egyptians call him Aziz will be arrested and brought to Ghazni by you while he is wounded and disgraced.

You set up his scaffolds in the middle of the garden and you have gathered a lot of stones under the scaffolds.

Other valuable information can be realized in Farrokhi's divan, including the reference to the black color of Wright Muhammad ibn Mahmud and the golden sign of Homa on it;

The king is proud of his black flag and his black flag is the support of a thousand reins.

His flag has the golden sign of Homa, who knows more fortunate than Homa.

In an ode in which Farrokhi mentions the death of Sultan Mahmud and his mourning, he refers to important customs and social information, including closing shops during mourning, throwing off hats and headscarves, not playing shift cousins, and gathering women in the town square;

I see rows of shops without people and the doors of shops are closed and nails are driven into each of them.

And I see the palaces that are empty of elders and everyone has gone into the city from the around of the city.

I see pilgrims who are sad and dressed in black, one taking off his hat and the other taking off his turban.

In addition, in some of Farrokhi's poems, various customs are mentioned that are not empty of cultural and sociological value. For example, referring to the custom of bringing gifts to the praiseworthy apostles, greeting the princes and giving them permission to meet, writing the term "slave" and "sacrifice" at the top of the letter, playing polo, and the ceremony of offering elephants and elephants in the palace garden, preparing khalat for the army, traveling in the autumn season, description of the hunting

ground, blade hunting and hunting method (see: Farrokhi: 90-92).

C): Reference to historical and political information of the Qajar era

Although Soroush has acted very skillfully in following Farrokhi's style of poetry, we do not see any significant innovation in his thought and poetry. "Imitation in any way, especially in works of art, leaves no room for innovation, the poet can not express his feelings freely, and poems written in this way do not express the social situation of the time and the mass of people, and that is why We can not understand the real events and history of the people from the poems of this time "(Tajbakhsh, 2003: 258).

However, Soroush's few references to the Qajar wars and conquests are valuable. However, in them, the color and smell of Farrokhi's descriptions of the scenes of wars and conquests are completely evident. In a poem in praise of the Prime Minister, he congratulates him on the conquest of Herat and motivates him to conquer Samarkand and Kashmir. Motivating Praised to open the country is one of Farrokhi's tricks in praising Praised, which has been considered by Soroush;

One of the things he wants to do for the king is to conquer Herat easily.

You decided to conquer Herat for a while, you also decided to conquer Samarkand and Kashmar.

The fact that the star helps Praised to be fortune, and the city is conquered by the Shah, is one of the things that Soroush uses in composing this conquest in imitation of Farrokhi.

The historical and political information and references that can be seen in Soroush's Divan have been viewed and expressed with a very superficial and fleeting look. Sometimes, in an ode that intends to express a subject, he makes a brief reference to the subject and dedicates the

rest of the verses of the ode to lyricism, praise and praise. For example, in an ode in congratulating the conquest of Herat, except for four verses on this subject, which he congratulated this conquest, the other verses consist of the lyric and praise of the Supreme Leader and the condition.

Soroush congratulates Abbas Mirza on his conquest of Sarakhs and Amirabad in a poem praising him and mentioning his heroism;

He moved his horse to Khorasan as Rustam, son of Zal, went to Turan.

He then conquered the tall palaces and destroyed the walls of the famous castles.

The ball roared and the plains shook and the air was polluted by dust riders.

He then refers to the details of the attack. They put a ladder on the wall of the castle and conquered the bar. After that, they get the order to conquer the fort of Khaboshan from the king. They write a letter to the owner of the castle and ask him to leave the castle. If the owner of the castle is not accepted, the attack will last for two days and two nights. When the owner of the castle sees the signs of defeat, they run away until he is arrested and detained. Abbas Mirza destroyed the Sarakhsian's army, conquered castle and gained many spoils;

The troops gained so much treasure that each of them became as rich as Qarun.

Other information is obtained from this conquest letter, including that the mortar was used in this war;

One hit the ranks of the fighters with a mortar and one sewed their bodies together with an ax.

One of the historical events of the Qajar era is the war with Mohammad Amin Khan Kharazmshah and his defeat. After the defeat of Khwarezmshah from the Qajar army, he beheaded his head and brought it to Naser al-Din Shah. Soroush greets this issue with beautiful information;

The head of Khwarezmshah, which reached to the sky, was brought to this blessed court. He had provided an army that was larger than the leaves of a tree and the sand of the desert by his efforts.

The army of the victorious king of Iran killed him and defeated his army.

Another historical information in Soroush's poetry is bringing the telegraph industry to Iran during the sovereignty of Nasser al-Din Shah. He interprets this industry as a connected workshop that is the messenger of the lover to the beloved;

Thanks God for this favorable workshop that was created in the world and brought things easier for lovers.

They ask and answer questions without a courier, even if it is three hundred thousand lovely.

Since now, it will be called the connection workshop, and this name will be recalled by me for it.

In an instant, he takes the message and responds, even if the lover is in Qairwan and the beloved is in Qandahar.

Write the king's name on the ornament of the ring, and take a cup in his memory;

Happy Eid to you, and bless your good Eid al-Fitr.

The king of Qairwan will take the cup in your name, and your name will be engraved on the jewel of the ring of the king of China.

Singing sermons in the name of the king, and minting coins in his name and taking ransom from other countries;

He sends good news to the king that I have captured Khaqan and writes a letter to the king that I have arrested Qaesar.

In Bulgaria, sermons are recited in the name of the king, and coins are issued in the name of the king in the revolution.

One takes ransom of the kings of Qonstantinople and one takes ransom of the kings of Collenger. Referring to the date of construction of the Shah's palace;

Congratulations to the beautiful and beloved palace that is another paradise in the beauty and joy.

Soroush wrote about the history of that palace, which is a palace that the heaven has been flourished.

In all of Soroush's poems, which are occasionally seen in the historical and sociological information of the Qajar era, the reflection of Farrokhi's language and thought is quite evident.

Conclusion

Based on what it has been said, Soroush Esfahani has been able to imitate and follow the poets of Khorasani style by examining and correcting the poetry of Khorasani style poets, especially Farrokhi. Motives of Farrokhi and Soroush are the same for composing praise poems. These include achieving peace and prize, reminding Praised of political issues, and encouraging him to conquer more. Extremely attributing good moral qualities to Praised, such as "religiosity and religiosity", "justice", "grace and politeness", "courage and bravery" and "having the glory of God", are other commonly used themes. Soroush is an imitation of Farrokhi's Divan.

Having a non-Iranian origin, the Ghaznavid government tried to disgrace the national myths of Iran, and Farrokhi, as a court poet and praiser, in order to preserve the memory of Mahmoud Ghaznavi, disgraces the national heroes and considers Praised superior to them. Meanwhile, the Qajar government had a positive view of the national heroes of Iran, and even the writing of conquest letter and ruler letter can be seen with

the support of the Qajar kings in this period. Soroush is also cautious in this regard and compares Praised with national and mythical heroes. Of course, although a little, he sometimes imitates Farrokhi to disgrace Iranian myths and national heroes. Interpretation and critique of the behaviors of these two poets in dealing with the Iranian mythological system should be studied separately according to the situational and historical contexts.

Farrokhi depicts many historical events through the eyes of the king without the intervention of the mind and any criticism. Useful information such as describing some of Sultan Mahmud's conquests, mentioning the spoils of war, describing the ways and difficulties of the course of wars, enmity with the Qarmatians and their punishment, and even information from the life of the poet himself. Soroush also behaves almost similarly to Farrokhi in these cases and themes. Soroush Esfahani, like Farrokhi, does not pay much attention to the political and historical issues of his time. His only attempt is to imitate and express the common categorizes in the poems of the Ghaznavid era, especially the themes of Farrokhi's poetry, so that he can best fulfill his mission as a poet of the return era, which follows the style of the earlier poets.

Soroush has taken a very superficial look at the historical and political issues and sociology of his time, and has been oblivious to many events. Sometimes in the poems, the main subject and theme is missed severely, and the rest of the verses of the poem, with a kind of unbelievable change of procedure, are devoted to lyricism, praise, and the Shari'a.

The most important difference in the content of Farrokhi and Soroush's poems is the use of the subject of religious praises. Farrokhi's failure to compose hymns for the Holy Prophet (PBUH) shows the Ghaznavids' clever reading of religion

and their instrumental view of the Prophet (PBUH) and Islam. Farrokhi not only praises the great men of Islam, but sometimes he does not hesitate to humiliate the Semitic myths or the Shiite Imams in order to praise him and describe his religiosity and upbringing. While the religious upbringing and adherence of the Qajar people to the religious rites inherited from the Safavid era, led to the existence of religious praises and wailings in mourning for the leaders of Islam in the poetry of the poets of this period. However, in such poems, the linguistic and literary structure of Farrokhi's poetry has been welcomed by Soroush. Both poets have introduced religion into their poetry through the lens of the discourse of power, and they themselves have not had a semantic system that commands and directs the meanings of the words. In general, Soroush's poetry has no social or political mission, like the poetry of many poets of the literary return period, and this has been a matter of course for the court.

In criticizing the poetic behavior of these two poets, it is necessary to pay attention to the social and cultural heritage that has reached to these two poets. Farrokhi lived after the civilized court of Samani who gave birth to the likes of Rudaki and Soroush after the Safavid era who protected sliders and took the language out of the natural way. From this point of view, Soroush Esfahani has made more efforts to save at least the typology of language.

Subscripts

It should be noted that the aim of us is to examine the views of the praiseworthy poets and not the wise poets (such as Ferdowsi, Nasser Khosrow and Sanai) who have moved exactly against the policy and determination of the Ghaznavid government. Comparing the style of wise poets with praiseworthy poets is a completely different category. For example,

Hakim Naser Khosrow Ghobadiani criticizes the behavior and poems of the likes of Farrokhi Sistani and Ansari. He depicts the real face of the Ghaznavid court and the functional policy of religion, Persian language, etc. in his divan. Unlike Farrokhi Sistani, he wrote a complaining poem in his critical approach to the Ghaznavid court;

You praise the knowledge and nature of someone who is the source of illiteracy and evil nature.

You lie in greed to poetry. Lying is the basis of infidelity.

Despite the religiosity of Ammar and Abu Dharr, is it appropriate to praise Onsoni and Mahmoud.

I am the one who does not throw treasured Dari words under the feet of pigs.

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