Nature and Images Related to that in the Khorasani Poem Style Based on the Poetry of Rudaki Samarghandi, Farrokhi Sistani and Manoochehri Damghani Based in Three Oeuvres of Above Poets

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Abstract: If nature is not the only source of art, it is one of the most important its origins, including poets. In Persian poetry with Khorasani style in general, and in particular, the nature is reflected widely. In this study, the elements of nature in poetry of three well-known poets with Khorasani style have been analyzed including Rudaki, Farokhi and Manouchehri. This classified elements, arrays and images of the elements discussed and as a result, researchers concluded that among the diverse elements of nature, these poets paid more attention to flowers and plants, and the poets have a wider and more tangible understanding of nature using array to compare and contrast such as fitness and etc.

Keywords: Nature, Khorasani style, Rudaki, Farokhy, Manuchihri

I. Introduction

One of the most familiar words in the life of human beings is nature that every day was like calendar sheets with various events. Nowadays, the world of technology is in progress. Nature is like a mother that gets old with the growth and development of her children, will be reduced from its beauty and is moving towards annihilation. From the days of primitive man virtually considered no distinction between his life and the active elements of nature around him. Sun, moon, stars, winds, clouds, lightning was the same creatures as him that had magical powers vastly superior in the following command. Sometimes, the nature is so magical and unknown to the ancients who accepted its power and worshiped it. It seems that the fear of the anonymity and power caused worship and submission of man against nature. So, the man was seeking an answer to his ignorance, because they had no understanding of death, and tried to believe the incarnation of spirits in nature such as the forest, the river and the sea, and worked out magic forces of nature with mysterious dances, charms, talismans and amulets under the control of him. This belief probably were reached the totem and taboo that dates back to the worship of nature. "Around this taboo, there was many stories, and Peruvians say, for example, the gold is made from the tears of the sun. Columbian Indians celebrated the new imperial throne; colored the emperor's naked body with gold dust to symbolize him as a representative of the sun, such complex formalities and procedures and uncompromising are about the serious taboos evidence of advanced civilizations or cultures grown in the worship of nature." (Shah Hussain, 2001: 63). In this study, the relationship between man and nature is analyzed in poetry with the Khorasani style.

II. Nature and poetry

From the beginning to today's art, nature has always been a source of inspiration for art. Painting and nature is reflected even music motifs taken from nature poetry also often have likened it to painting. For the first time that the relative perception establishes among the elements of nature with another element of nature or life, the poet is the perception or experience of awakening to it. The poet in line with its vast spiritual and material world raises a new world combining the dream and reality. The more ethereal and mysterious world, the greater amplitude of the impact (Baraheni, 76: 2001). A poet creates a new world. Based on imitating the superior or low adjectives and designing the events which is likely to occur, stepped out of the narrow and close circle of the events, and lays out a poem or work of art as the expression of all possible worlds, and the nature is one the superior symbols that he can use it to imitate or emulate. The world is a divergent and impatient gem; art is both creative and reflective to it and will not be imprisoned in the context of world views. Art always moves into the unknown and unresolved realm. Every work of art has its
For the composer of non-fluent and intellectual property reflects the nature of the individual author and poet. (Ibid: 79)

In the early post-Islamic Persian poetry that was started from the second half of the third century, poets were often the object-oriented and extroverted and have shown more respect for nature. In Persian poetry that the local color is very pale, and if there is a description of the nature, it is more repetitive and imitative, and if the spring is springs of Paradise, and the fall is the Hell fall. In the poetry of Khorasan, the local color can be seen more or less as if the poet sometimes is citing the spring, fall, sunrise and sunset according to his observations not based on what he read and heard, and nature's elements and those around him are known and tangible in the poetic simulations.

The study aims to examine the reflection of the nature and poetic images relating to nature in the poetry of the three famous poets with Khorasan style such as: Rudaki, Farokhy and Manuchhiri.

To investigate this matter is of great importance to the following reasons:

Firstly, Khorasan poets used the nature and its elements, and these concepts are frequently found in the poetry of this period.

Secondly, in most cases, the poets of this style have also considered secondary motives using the natural images and have been able to take enough advantage of these elements.

Thirdly, the poets of this style have been able to establish natural raw images in their poetry, to create the poetic traditions for new courses after that in the next period of Persian poetry that footprint Khorasan style images can be seen.

Fourthly, in most cases this use is in poetry arrays and the poet could not only provide the text to include the nature in his poetry.

III. Introduction of poets

A. Rudaki

Rudaki is the first great Persian poet. Persian-speaking poets before him are not the same as him in frequency and fluency in their poetry.

Rashidi Samarkand which was also the sixth-century poet, Rudaki’s citizen, about his poetry, said:

If there is a great poet in the world  Rudaki will be the most superior one

His poetry is the poetry intercepted thirteen hundred thousand as other comes increasingly if you can count it

According to Rashidi poetry, his literary slogan can be more than a hundred thousand bits. 'Awfī has written that his poetry was about hundreds of Divans. Roudaki, in addition to composing odes and sonnets and quatrains and parts, had written Panchatantra as a poetry Divan that had some other Masnavi, but it all, there remains only a few scattered pieces and poems and verses that they are not more than a thousand bits that can also be used to question about the attribution of some of the Rudaki's poems. (Ahmadinejad Kamel, 14: 2012)

He was Ismailid and Nizam al-Mulk made a detailed description of Nasr ibn al-Ahmed and killing of Ismailis in the late period at the beginning of the covenant of his son, Noah, in Sīyāsatnāma or Book of Government, can be a confirmation on this issue.

Furthermore, the claim that his poems are seeing frequent and sensory imagery and colors mentioned in his poems can also be the evidences of his vision in his life.

But there are many evidence on claiming about seeing the persons and objects remaining in Rudaki's poems, such as:

I see Poopak near Sarakhs  She was shouting loudly

Always I was seeking the beautiful girls  I was listening to sage people

I saw almond and cypress next to the river  I thought they were camels

Every night I'm afraid you have come to Yemen because you are a star and a star comes from Yemen.

How to ignore to see? However, to see my love  the narcissus will grow on the soil instead of plant  (ibid, p. 17)

B. Farokhy Sistani

Farokhy is one of the best poets in composing the odes Iran. He has been outstanding among the composer of odes to his words simply and fluency and sobriety. He uses ordinary thoughts and feelings and expresses them in a simple, clear and fluent language with so applied skills that in this respect he would be same as Saadi, the great poet, just two and a half centuries after his foundation, that is, dilution feelings and licorice taste and simplicity and grace that Saadi has among other composers of odes, Farokhy is the same among odes composers of his era. And as Abu Firas al-Hamdani said Easy omission words in Special Arabic (320-357) and in particular Persian was Farokhy. "(Ibid)

From the perspective of the poet, the value of poet’s speech and poetry is in praise and it is for this reason that sacrifices "his heart" to talk. For the poet in the shadow of speech and language will acquire the established power:

Although the sage poet will talk easily  but he is involved in the assertions of non-fluent praise

It is better that he is involved in his eulogy flower is more fragrant when it is in garden
Its panegyrist is the jewel and panegyrist’s nature is the same as the jewel that will be similar as its mine.  
(Dabir Syaghi Mihammad, 1970: 255)

C. Manuchehri
"Manuchehri is a man who catches the meaning to the word-of-mouth poet; the young poet took paragraph life of the soul and has begun to catch the excuse of drunkenness on the finest moments of life. The wine of his speech is vinile and his Divan is the photo of eternal paradise, hence there is no sadness and frustration and unhappy in it. It cannot be found even in sad words, all his words arouse joy and cheerfulness so typical element is the master of poetry and said:

His poems is same as paradise  what was promised to us in paradise can be found in his poems
That is why Zarrinkoub in “a convoy of Hilla” defines Manuchehri’s lyrics as the guidelines and believes that the poet that ignores the world events how could he comment on various issues, his immediate joy is not waste his sorrows and probable death and will count the booty time and wants to finally enjoy life moments and do not contemplate various issues.
"Does Manuchehri any special aims? His Divan cannot do anything about it. In these poems attributed to him less can be expressed in a poem where the point is hit and didactic. A poet who does not pay attention to world events and he is away from the profits and losses of the world around how will be really cares advice and training. In this case, we should expect that he was training. "(Zarrinkoub, 66: 1994)

III. Discussion of the nature of the poets:
In this part of the article, we will give an overview of the natural elements and get to discuss some examples of poets Divan:

A. Flowers:
A.1 tulips:
Tulips:
Tulip means in Persian literature as follows:
- Sometimes, it symbolizes a lover's heart with blood and darkness is the symbol of the suffering remains of the lovers.
- Sometimes, showing red wine and Iranian Nowruz
- Occasionally the face of Beloved.
- Sometimes the tulip is a symbol of bloody wounds and blood symbol of who were dead for freedom. As the tulips blows of Our Youth Blood.
- Tulip in Persian literature grows through blood. Since, it grows most of the cemetery at the time of blooming flower. As tulips is growing of Farhad blood.
The tulips is laughing for long distance in a farm  it seems that it has been colored with henna
(Rudaki. Lyrics 8. couplet 11 Page 46) metaphor compound
Because, tulips as Mars was briefly involved in solar eclipse  Two Sides of flowers were such as the Yemen star on the moon  (Manuchehri. Poetry 1. Couplet 17. Page 1) metaphor compound

One-colored tulips is like a field of tulips (Manuchehri. Poetry 13.couplet 169.s 13)
The tulip garden seems as a garden full of candles  his candles make that wonderful garden (Farokhy, poem 6. Couplet 202. Page 10) implicit metaphor of tulip to candle

A.2 lily:
lily is a white and fragrant flower that has a rosy color as the lover face and lily has been called free in many lyrics, but what distinguishes lily from other flowers, on one hand, it resembles the petals of a long-tech language and the tongue and on the other hand, its silence while having the tongue. Sealing the mouth is the irony of the obligation to secrecy as well.
Oh, parotid lily, you're the envy of every liliaceous
Free lily and horn of patient narcissus,  fragrant narcissus and horn of free lily
(Manuchehri. Poetry 27. Couplet 510. p. 36)
Who has seen the lily on the face  who has seen the tulip on musk body?*
(Farokhy. Poetry 2907. Couplet 70. Page 147)

B. Sun
The sun is visible behind the clouds  the occasional fence, which pass from the competitor (Rudaki. Lyrics 8. Couplet 6. Page 46)
Metaphor compound
It moved from the world sometimes dark sometimes bright  and the sky and the sun are sometimes invisible
(Farokhy. Couplet 1. Lyrics 7. P. 1)
World and sky and sun: fit
Joy by spring and freshness by roses  
(goodness of the round moon and the brightness by the sun  
(Farokhy. Lyrics 4. Couplet 133. Page 7)

**IV. Water and rain**

It rained newly  it made a white clothes to snow (Rudaki .poem 8, cpouplet 8. Page 46) white clothes metaphor of the Earth  
When Narcissus head was bruised bed the blue flower sleeping down of the water curtain  
(Farokhy, Poetry, couplet 200. 6. Page 10) for detecting Narcissus / good arguing  
Until two or three days in the shade of rose wine will be pure in water (Manuchehri. Poetry 6. Couplet 86. Page 7)

**V. Conclusion**

To consider all three elements of nature is remarkable in the poetry of the poet. The difference is that the diversity of these natural elements is more in Manouchehri’s poetry, and naturally the poetry of Rudaki who was blind from birth or later is blind and has seen an ophthalmologist nature, the diversity is lower.  
In poetry of the poets, the frequency of flowers and plants is more than all other natural materials, and the frequency, respectively, and a breakdown is as follows:

<table>
<thead>
<tr>
<th>Flower</th>
<th>Manuchihri</th>
<th>Farokhy</th>
<th>Rudaki</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lily</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Jasmine</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Tulip</td>
<td>1</td>
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<td>3</td>
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<tr>
<td>Tanacetum balsemita</td>
<td>1</td>
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<tr>
<td>Willow</td>
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<tr>
<td>Myrtus</td>
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<td>2</td>
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<tr>
<td>Violet</td>
<td>1</td>
<td>2</td>
<td>3</td>
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<tr>
<td>Figs</td>
<td>1</td>
<td>2</td>
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<tr>
<td>Water Lily</td>
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<tr>
<td>Lavender</td>
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<tr>
<td>Matthiola</td>
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<tr>
<td>Narcissus</td>
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<td>Anemone</td>
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<td>Jonquil</td>
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<td>Plantain</td>
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<td>Purple</td>
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<td>Rose</td>
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<tr>
<td>Red rose</td>
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<tr>
<td>Sun and moon the stars</td>
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<tr>
<td>Cloud and the wind</td>
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<td>Saturn</td>
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<td>Desert</td>
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<tr>
<td>Mountain</td>
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<tr>
<td>Day and night</td>
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<tr>
<td>Palm</td>
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<td>Rock</td>
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<td>Horses</td>
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<tr>
<td>Pearl</td>
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<tr>
<td>Cloud and the wind</td>
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As you can see, the frequency of flowers and trees among the poets of Khorasani style is more than the entire natural arrays and this can show the beauty and greenery environment of the poets of that era.  
The images are lively and colorful, and there is less blackness and bitterness. Manuchihri is first one in this context and the natural elements have the greatest effect in his poems.
Among the used array, we can refer to the frequency of types of metaphor, in particular sensory metaphor in his Divan that have used the nature and its manifestations. Finally, the research results show that the plants and flowers have the higher frequency in his poems and provide more applications poetic metaphor and proportionality and the conflict between images.

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