



## Intellectual and Linguistic Realm of Divan Yusuf Bakhshi Khansari and Rudaki Samarkandi

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### Abstract

Yusuf Bakshi Khansari, the nature poet of Khansar and the father of Khansari poetry, is one of the prominent poets following the Khorasani style poets who used the environmental and natural factors of his hometown to express his emotions and feelings with the simplicity and fluency of his words. The most important characteristic of the poetry of this period is the description of nature and its manifestations. Therefore, the poetry of this period has been called the poetry of "nature" and its poets have been called nature poets. Despite the fact that it has a distance in time and place with Rudaki, it has exactly followed the footsteps of its ancestors in the linguistic, literary and intellectual realms and the copying of nature and external elements. Rudaki has exhibited the natural landscapes of Khorasan and Trans-Nahar and some of the natural manifestations of Khansar. Bakhshi has been able to create poems that are compatible with the literary taste and environmental factors of his hometown by using the power of imagination, literary arts and the choice of weights and rhythms. Bakhshi's poetry, like Rudaki's, is natural and outward-oriented, simple and straightforward, didactic and realistic, with the difference that his depictions of nature cannot be compared to the imaginary and descriptive images of Khorasani poets. The main themes of Bakhshi's poetry are the description of nature and its manifestations, love and the earthly lover, hijran and wasal, happiness, glory and complaints about the times, advice and wisdom, depending on the situation. Islamic teachings, Hadith and Quran are less visible in poems and what is there is not deep and impressive. For the first time, this article aims to investigate the intellectual and linguistic correspondences of Yusuf Bakhshi Khansari's and Rudaki Samarkandi's poems in a descriptive-comparative way.

**Keywords:** Yusuf Bakshi Khansari, nature, Rudaki, Khansari dialect

### INTRODUCTION

"Comparative literature is actually research on the relationships between the literature of different nations and ethnicities." (Zarin Koob, 125) which first appeared in France in the early 19th century and started scientifically and officially in Iran since 1315 "(Ezati Parvar, 29-

31) Youssef Bakhshi Khansari is a poet of the period of literary return and a poet of the nature of Khansari, and he is certainly similar to the poets of the 4th and 5th century in his thoughts and vision. "Since this type of poetry is expansive and extroverted "In this period, the poet also devotes his efforts to copying the nature and elements of the outside world, and it is rare to find an emotional state or mental reflection

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beyond the descriptions of the speakers of this era." (Shafi'i Kodkani, 1996, 317).

The main theme in the first period of literary return is talking about the beloved, remembering his exile and persecution, wishing for a reunion and all other interpretations that can be seen in Persian traditional and romantic poetry.

The main reason for the simple and not very prominent language of the poem and the return period can be that all of them are in the valley of imitation, and for this reason, the poems are all the same and close to each other. The frequency of strong, shocking and sensational poems is not so much during the return period. (From Sistan to Tehran, pp. 376-380) One of the most important factors of the simplicity of Rudaki's poetry is the expression of public experiences, the clear explanation of people's thoughts, its educational nature, and its realistic approach to life affairs. The only partial success is the artistic repetition and imitation of themes and thoughts that have been imprinted in the mind and language of previous poets in a more beautiful and attractive way. It must be acknowledged that although Bakhshi lived in a period completely different from several centuries ago and understood different literary periods and styles, he could not be the creator of a noble and innovative literary work in Persian poetry. He has experimented in various poetic formats (ghazal, ode, composition, Manasvi, couplet or song). In odes, he is in the style of Khorasani poets and in ghazal, in the style of Iraqi poets, following Saadi and Hafez. The central intellectual image and imaginary geometry like its predecessors in the description of nature and environmental factors, description of love and youth and the emigration of a lover, happiness and happiness, description of one's sadness and complaints about the times, advice and moral contexts, description of occupation Various, the description of the customs of his hometown, boasting and summarizing the description of the senses and the external world and the contexts of daily life.

## DISCUSSION

It can be said that the reflection of political and social issues, especially moral and paternal advice is visible throughout his divan with more

than two thousand five hundred verses. "In the poetry of the return period, the frequency of simile and metaphor is more than other forms of imagination." (Ebrahimi: 32-11) "Poetic imagination in Divan Rudaki more or less walks in the realm of the elements of nature, and his images are animated and alive, and among Different forms of fantasy are naturally the most common type of simile" (Shafi'i Kodkani, 333-330).

The noble wheel of one made an army, his army is a dark cloud, and the wind of Saba is strong.

I have seen a thousand flashes of light and thunder, and I have never seen such a terrible thing (68/38, 39).

In Bakhshi's poetry, the frequency of expressive arrays is irony (34/5), metaphor (28/5), simile (21/5) and permission (5/15). Imagination geometry and Khorasani poets are made up of similes, allusions and metaphors. Analogies are the result of sensory matters. Most of his similes, like Rudaki, are the result of sensory matters, often from sensory to sensory, and sometimes intellectual to sensory, extra eloquent similes and documents that are taken from the living environment and the pristine and green nature of Khansar.

Setmed soil with little appreciation, Chu Howet with Wordset fist, Ray farqe moned ret (53/148).

Because you sifted the soil of oppression with a sieve, you measured it with your fist and poured it on my head.

Two types of similes can be seen in Diwan Bakhshi:

1- Genuine similes: It is taken from the natural areas of Khansar. Cauldron (cauldron) chest (4/332).

2- Translation similes: Lai (flood) Burma (tears) (6/39) Det (girl) Taba (35/146) Air (cloud) Mercy (8/169)

Metaphors and all kinds of metaphors and his ironies often originate from this kind hearted nature of Khansar:

The dance of Vishko to the grave of Nazule (branch), the laughter of Zayleh to Wahar of Madi (53/80)

I used to see the dance of the flower on the branch and the laughter of the bud in the spring.

In the poetry of the return poets, there is no artificial or fake image, and the audience does not bother to understand the meaning of the poem. In some cases, there are verses that are devoid of any poetic imagery and art. (Madraszadeh, 378).

The intellectual coordinates and themes are often part of the painting of the concepts of Khorasani poetry. "The poetry of this period is a happy and lively poem and it promotes the spirit of tolerance and optimism, it is realistic and extroverted, rational and balanced, epic and instructive. The lover of high status He doesn't have it and sometimes his status is low. There is little mention of Islamic teachings and hadith and what is there is not deep." (Shamisa, 63-65). Intellectual and linguistic simplicity of Bakhti's poems:

Throughout Divan Bakhshi, we do not come across so many moving and strong poems except for a handful. He believes that poetry should be simple and smooth to please people. According to Bahar's opinion, "Literature is associated with simplicity, fluency and ease of consumption" (Bahar, vol. 1: 239) and should be far from verbal and spiritual ambiguity and complexity so that anyone can read and understand concepts without much difficulty:

Bakhshi's poem is pleasing to our people and is simple. Yes, the poem is easy and simple, don't be ambiguous (Bakhshi, 11-123).

This simplicity and fluency is also evident in Khorasani poets like Cho Rudaki. "Rodaki's style of poetry is based on the simplicity of the meaning and fluency of words, and at the same time, it is full of subtle meanings and fresh themes" (Zarin Koob, 4):

From the number of two eyes, a ton is less, and the number of wisdoms is more than thousands (318/94).

Bakhshi is realistic in describing the facts of life like Rudaki. There is a period of being young and happy, and a period of being old and having fallen teeth.

Always happy and didn't know what sadness was? My heart was full of happiness and joy (207/83).

On the day of the good people, he said, so that you don't get sad because of those who wish for your day (75/71)

This simplicity of the poem is not due to his inability to write difficult and complex poems, but to create a deeper and more intimate relationship with the audience. "It is true that Rudaki lived in the era of simplicity of language, but he had the ability to write difficult poems, but he wanted the audience to find a deeper relationship with his easy and fluent words" (Safa, 1351: 371).

The frequency of the simplicity of Bakhshi's poems is more visible in his couplets or songs than in his sonnets. Most of the two-bit poems are simple and banal with themes and ideas that the words prevail over the meaning. The poet is not bound by artistic performance and poetic self-shows, he hates pretentiousness and artificiality. It is only in the idea of preserving words and transferring them to future generations and permanence, so the importance of poems is a part of recording and recording words, terms, allusions and combinations that have remained from ancient languages. On the other hand, he calls himself the guardian of Khansari dialect and considers his poetry a source of pride for Khansar, although he has not seen any good from Khansar. The verbal and spiritual arts of the poems are repetitive and dead and devoid of emotion, emotion and imagination:

Because Tek and Tina are on the way to Shure, so who is Kadero Khesri delled? (315, 4).

"Why are you washing dishes alone, where is your current, where is your lazy mother-in-law?"

The guard of the Khosarian dialect with his own poem Fakhr Khosaran Eger Khairi z Khosarem Nebert (131, 12)

Exaggeration, exaggeration, exaggeration, verbal and spiritual insistence, saj' and taklf are not seen in the entire divan. If a poet wants to explain experimental and realistic issues, there is no need for exaggeration and reprimands in words. It does not remain, and this is the requirement of simplicity." In Rudaki's words, there is no atnab, atnab is compatible with the subjective category and non-experiential matter. At the same time, there is no obscenity and bad authorship in it, which brings atnab the spirit of moderation is inconsistent." (Bahar, Vol. 1: 235).

Do you want to smooth the gate? It's Giti, who accepts Hamvari? (517/111).

This is me; they are looking for pain and suffering, what is the purpose of everyone who is next to me (8/170).

It is not me who goes after pain and suffering. This is the ordeal that follows me wherever I go.

According to the collection of Bakhshi's poems, the main reasons for the simplicity of his poetry can be listed as follows:

1- A realistic and tangible look at life 2- Transmitting the thoughts and experiences of the people 3- Being educational and instructive 4- Transmitting and recording the words of the Khansari dialect 5- Preserving the tradition, culture and customs of the people 6- Being descriptive. 7- Naturalism and the closeness of the poet to the language of the people "Khansari's poem is a simple part with very ordinary words and short options with repetitions, but the way of expressing the meaning is very artistic. It brings the beautiful themes of Khansari's language in the simplest possible way, music and the diversity of his poetry is interesting, melodious, pleasant and endearing".

### The word Khansar

Khansar is from two words *xān* and *sār* which means spring and abundance. The word "khan" and "khani" in the poems of Persian elders, historical texts and cultures also means spring and the suffix "sar" means abundance. (Ibn Balkhi's *Farsnama*, 1343, p. 29, Khand Mir, 1353, p. 60, Asurik Tree, 1331, p. 335, Purdawood, 1331, p. 335, Bakshi, 1376, p. 165, Burhan Katz, 1391, p. 709, *Daneshnama Jahan Islam*, 1390, p. 16, p. 363) (Mustafi, 1362, p. 220).

He says that this Khaqani Darya is the equivalent of himself. I call it Khaqani, but it has disappeared (Khaqani, 19:1382).

According to Mohammad Hassan Fazli's research, until the beginning of the 11th century, the name of Khwansar was written as Khanisar, Khansar, Khwansar, Kanisar, Khanisar, and even Khanisar. (Ashrafi, 1383, p. 3, Ashraf al-Kattabi, 1376, p. 54) (Purdawood, 1331, p. 335) (Zahrai, 1370, p. 10) The first author who mentioned Khawansa is Yaqut Hamavi in *Majam al-Baldan* (2/392, 1365). (Encyclopedia of Shiism, p. 313).

### Biography of Yusuf Bakshi Khansari

Bakhshi, a poet of the Pahlavi era (1359-1298) was born in Khansar. He introduces himself as follows in the *Tadzkira* book of the poets of Khansar: My name is Youssef, my name is Bakshi, I was born in Khansar in 1298. My father, Shadarvan Mahmoud, was a pious merchant from Khansar. My late mother Sakineh is part of the family of Sadr al-Waezin Khansari. I studied old and new education in Khansar and I have been interested in poetry and literature since the beginning and after finishing my education I went into business like my father. I was not successful in business. My impressive life was faced with many failures and deprivations. (Bakhshi, p. 210) Fazlollah Zahraei, a friend and encourager of Bakhshi, writes in the introduction of Khansar's song book: "Various intensities, bitterness of life, betrayal of friends, this active and refreshing element is a pessimistic, nervous and easily suffering person. (Mir Mohammadi, 1372, p. 134) He had close cooperation with Saeb Literary Association from 1341 until the end of his life. (Bakhshi, 1376, p. 17) In the years 1354 to 1356, some of Bakhshi's poems were broadcast in the local programs of Iran Radio in Khansari language. In the years 1337 and 1338, he started a *mushairah* with Lahuti Golpayegani and it was published in two volumes called "Khers and Kher". The late Bakshi passed away on April 19, 1359. He is survived by a son and a daughter. (Zahrai, Introduction to Divan Bakshi, p. 20).

### Khansari Dialect

This dialect is one of the new western Iranian dialects and it is the boundary between the northern dialects and the southern dialects of the group of western Iranian languages. The special feature of conjugation of verbs has made this dialect last, especially its originality. (Yar Shater, 1336, pp. 34-36) Khansari is one of the most important central dialects of Iran, in addition to this, there are many lexical similarities between the words of this dialect and some Iranian languages and dialects that are not adjacent to it, such as Behdinan, Semnani. There are Kurdish, Nayini, Zoroastrian, Gilki and Mazandarani. (*Jahan Islam encyclopedia*, Vol. 16, 2010, p. 364, Ashrafi, p. 4) The local language

of the people of Khansar has branched off from the Sasanian Pahlavi root. (Shia Encyclopaedia Vol. 7, 1378, p. 313) Khansari dialect has 25 consonants and 6 vowels, its sounds are the same as standard Persian sounds and has several phonetic features. 179, 27-185, Ashrafi, 1383 p. 4) "In Diwan Ohadi Maragheh, four ghazals can be seen in the old dialect of the people of Isfahan, except that a branch of it is alive among the Kilimians of Isfahan in Manzeh, in areas such as Khansar and Dilijan and Mahalat, Joshghan, Natanz, Abianeh, Barkhar, Jarqouye, Segzi, and Khomeini Shahr have continued to exist." (See, Barati Khansari, 2019: 9).

### **The main themes of the poem**

The language of Bakhshi's poetry is dynamic and moving, just like its poetic ancestors, such as Rudaki. His poetic images are also heart-warming and flowing like the streams of Khansar. Dr. Shafi'i Kodkeni says about Rudaki's poetic images, "His poetic images are dynamic, the ones that have a dynamic and moving secret, their poetry is not the same as the one that has a standing and calm interior. The components of Rudaki's poetic images are moving and alive. His direct experiences from It are nature." (Shafi'i Kodkani, 2006: 91-92) in the poem, "Whatever the teeth were, it made me profit" Rudaki accurately portrayed moderation and rationalism. Considering the dynamism and vitality of Divan Bakhshi, the main concepts and themes of his poetry can be classified according to their frequency as follows:

#### **1. Description of the nature of Khansar**

Bakhshi has a powerful hand in describing the external world, sensations and nature like his literary ancestors, he has depicted what he has seen and heard around him with complete artistry and imagination power. He is a painter who has drawn the nature around him from different angles with his narrow and sensitive look. "It can be expected that the language is a direct mirror of the mind in a way, something that is not possible for other systems of human knowledge and belief" (Chomsky, 2004: 4) The pristine nature of Khansar, the greenery of spring, flowers and plants, sunset and sunrise

singing of nightingales and birds, blossoms and fruits of trees, falling rain, the sound of water and irrigation, mountains and plains and deserts, snow and winter, gardens and trees and animals are all not far from the eyes of the poet's camera and imagination, and the most He has paid attention to the array of al-Nazir, "Another characteristic of Iranian poets, especially the poets of the 4th, 5th, and 6th centuries, is their great ability to describe the natural landscapes of Bahariya and the treasures of Rudaki's successors, such as Esreni, Farrokhi, Manochchhari, etc., which are world famous. Rudaki's poem of depicting the beauty and scenery of nature is like a song that cheers up every sad heart" (Nafisi, 39).

The lawn that you mentioned is the tail of a wolf or a leopard.

Now, in the spring, the manic character is full of patterns, like Zheng (72/83, 84).

Rudaki's descriptions of nature are sometimes general, as in his famous spring with informer:

Khurram Spring has come with a good color and smell, with a hundred thousand charms and strange makeup (36/68).

We see and sometimes it includes detailed descriptions of rain and hail, fallen garden and the like. Rudaki's descriptions of nature are the product of his sensory experiences and his sightings of nature's manifestations across the river and Khorasan, as we can see in the poem "Yakhche" with hail" (Emami, 86).

Sensory analogies to Rudaki's senses can also be considered with beautiful imaginary images:

Let the tulip laugh in the middle of the day, like the bride's paw is covered with henna (69, 46).

And that woman stayed with an apple, if it has a spot of musk, it is an apple (70, 58).

Bakhshi also has springs and nature stories imitating their predecessors. including in a sonnet called "Bishi Khosar Kesdin":

Lei Jova Bidardin in the head of Keshta Beshdin Gor Kuva Kesdin Jloeh Kusar Kesdin (2-137).

"Pass over the streams, go over the fields. Look at the top of the mountains, see the appearance of the mountains."



## 2. Mystical and religious fields

In this period, even though ascetic meanings and spiritual tendencies can be seen in the poetry of some poets, Sufi poetry still does not show its manifestation." The profession was not mystical. All of his poems in different forms are full of earthly love and love and are devoid of mystical themes and compositions and heavenly love. He never likes to show himself as a poet with the appearance of a mystic. Among the poets of the Khorasani style, including Rudaki, there is less mention of Islamic knowledge, hadith, and the Qur'an." In the poems of the Khorasani style, there is little mention of Islamic knowledge, hadith, and the Qur'an, and what is there is not deep and so called discussed. And it is not expanded, and the poet does not make a theme out of it." (Shamisa, 65) They benefit from everything as a raw material in order to praise the beloved. "Bakhshi was born in a pious and religious family, therefore he strictly adheres to religious principles and moral foundations."

I pray to the door of God with the purity of my heart (14-112).

"We used to go to God's door and pray with a pure heart."

In Divan Bakhshi, the names of Ahl al-Bayt, imams and prophets are less common. Only in one couplet (Ali Kibeh? 184) he mentions the name of Hazrat Ali (AS) and Shir God and in another poem (Bi Pagani Ei Chahar 144) Hazrat Zahra (S) is mentioned, in addition to them, names such as Yusuf, Masih and Khizr were not used to describe and praise the people, but only to the extent of naming a religious and symbolic figure to explain another idea. Throughout Khansari Bakhshi's poems, there is no independent song about the praises of Ahl al-Bayt:

In the description of God's lion, Shafi'i used to say such things.

Bmert (died) Shafii and O Ajab Geh Nazhzuna (didn't he know) Ali Khodazh Beh or the pure essence of Haq Beh Khodazh? (184,1-2).

More disgraceful than this than the face of Zahra, O wheel (10-144).

Rudaki also does not use the composition "Laila Al-Qadr" to describe and explain the night of Qadr:

The night of your love is Lailah al-Qadr because you take out the face from Jalabib (49/56)

The prevalence and expansion of Islamic culture and knowledge (Hadith and Quran) is less in Samani era poetry compared to later periods.

The only proof is God and His shadow, obeying Him is obligatory, Quranic verse (Imami, 47).

which is a reference to the verse: O you who believe, obey Allah and obey the Messenger and the first of the evil ones (Nisa', 59).

Whoever is in the heart of Haider's heart, bring the red in two games (244/87).

However, the frequency of Yusuf's name is worthy of consideration due to the similarity of the name of the poet with Hazrat Yusuf (pbuh) and not the expression of his virtues, but the comparison of his hardships with the troubles of that prophet.

Yusuf, if he fell into a well, he will be named from the bottom of the well, and they will not go to the well (65:9).

"If Joseph fell into the well, he came out of the bottom of the well, this is the part that I don't know how long he will stay in the well"

A part has shown itself as it was and thought, no more and no less. He lived among the people with the same habits, customs, thoughts and sorrows and joys, like people, sometimes he complains about his friends and comrades and sometimes he is happy, he depicted what he saw and heard with the magic of his pen.

The hand of Rafiq Jefa and the hard work of Dinan Abyss, whatever Rafiq Khocham ran away from (75-7)

"I see enough suffering from my friends, I run away from everything that is a friend"

People complain about famine and war, some of them consider war and famine as a disgrace to humanity and suffer:

May the controversy and war be removed from the world until the stain of this disgrace is removed from the world (1-221).

Don't get drunk and don't look at him, don't get drunk and don't cry so that he doesn't hear (518/111).

From Bezet and Zahirgi, from every one, the bread of Shioneh, to my ears, Irisu (128-3).

"Because of the lack of money and reserves, I hear the sound of "O bread, O bread" from the door of every house at night due to famine.

The poet, who is very sensitive and quick to suffer and has a high opinion, is in torment based on his own words:

Without money and a loud and emotional opinion, it means that you suffer from three problems (Kurdi) (213-2).

Even the contradiction of Bakhshi's patriotism in his poems cannot be hidden in any way. Like normal people, sometimes he remembers his people and city well, sometimes he gets angry at his hometown and its people.

When you die and leave the world, you are buried in the fields of Khosar (225-2).

"When I die and leave the world, bury me in the skirt of Khansar."

I am not in the sojourn of my heart, I have said to you, "Don't take away from my people, except to hurt me, from the life of my city" (131-6).

"Not only did I get tired of life in my sojourn, but in my city, I did nothing but harm people"

No matter what you do to me, the crown of my honor, look at the collar of your end, it is my shame (34-7)

"I have placed a crown of honor on the head of every khansari, but it is for the sake of service that I come from there like this

He is not very pleased with the mockery of his fellow citizens for writing Khansari's poems.

To protect the fools of the foolish people from the grave of this guardian of the weighty people (115, 3)

"In order not to be mocked by foolish people like Christ, I will run to the mountains before this people"

Khosari's poem *Ge Dajan Tanzerk Eshinde Bem Kai Be Bi Min Papeti, Khol Chon Tu Der Alam Nebo* (7-123)

"When I say Khansari poetry, they make fun of me that no one is as stupid as you, you bare-foot fool."

### 3. Political and social concerns

The mind, language and concerns of the poet are the thoughts and concerns of the street and

market people. Worry is a part of the same worries that Rodki and others have about death, youth, love, the world, etc. On the other hand, the poet is saddened by the political and social situation of his society, even in other countries, and it is a source of concern for him. He used his poetry as a tool for criticizing Farang people and governments. In the thirty-two-stanza poem "Ferangia's Outrage to Africa" (106), his heart is filled with blood from France's oppression of Africa and Algeria, from their imprisonment, against England and Belgium. It is chaotic. He sends greetings to the people of Africa. He considers England worse than a fox in deception and trickery:

Englisa of the mole and the full of the scumbags.

"Insidious and sly Englishmen, worse in slyness than foxes,"

What did you say to the east of life, what did you say to the creation of life (106, 26-27).

"What evils they did to the people of the East and what shocks they did not give."

"There are four main goals pursued in Bakhshi's poetry: firstly, reflecting the sorrows and joys of the poet, then the sorrow and suffering of all humans, and thirdly, teaching and advice, and finally, his own noble humor."

Taraj Rajab Ali, the outlaw of Khansar and other outlaws of the city, is the source of the poet's sorrow and torment during his childhood. In the ode "Yade Qedima Keftan" (I remembered the past) he presented an image of oppression and insecurity:

The shade of the bloodthirsty outlaw of Madi is everywhere.

"Everywhere I went, I saw the shadow of the bloodthirsty outlaw."

I will put everything in my eyes and my body, and I will turn my back (78, 16-21)

I saw this kind of situation with my own eyes, five or six times every day and night."

However, he is very worried that his city has fallen into the hands of worse than "Bobby":

Eesar, the head of the people, with Imonej La Mushte Dota Vetter by Babi Kefti (210,1-2).

"The rule of the people with the faith of Khansar has fallen into the hands of two people worse than Babi."

#### 4. Be happy and drink well

Another of Bakhshi's intellectual and linguistic themes and commonalities is the matching of happiness and happiness in his poetry with Rudaki's poetry. Rudaki and Bakshi are poets of moderation and realism. "In most of Rodaki's poems, the spirit of happiness and joy and not paying attention to what is the cause of sadness and weakness is evident." (Safa, 1351, Vol. 1, 378) "moderation" in happiness and happiness is the key concept word of these two contemporary and ancient poets. Is:

Happy with black happy eyes, the world is nothing but fairy tales and wind.

Me and that Jaad Moi Ghalieh Boy, Me and that Mahroi Hornejad (74/103, 105).

"Epic spirit and belief in tolerance and happiness can be considered two main intellectual pillars of Khorasani style literature" (Shamisa, 2014: 70).

With all his intellectual concerns and in spite of the sadness that covered his entire being, we find a part of him like Rudaki, a happy poet and a good drinker. He always calls his friends to travel and have fun and take advantage of time and opportunity. This is the duality or paradox of his life, sometimes he is so happy that he orders his friends to spread happiness:

Whenever you take a pint of wine, you are panting with joy (190, 4).

"Were you hold old wine, spread joy there."

On the other hand, he constantly complains about these comrades:

Rudaki immediately sounded the alarm of the unhappiness and unevenness of the world after "that smelly hair of Mahroi Horenjad":

Has anyone ever been happy in this world? So that you are happy (74/108).

The nobles of the world all died, they brought death upon all (175/81).

His goodness is in the place of evil, his happiness is in the place of treatment (78/72).

#### 5. Description of love and the beloved and the abandonment of the lover

Most of the poems describe the lover and the sadness of his distance. Hijran and persecution of a friend, longing for connection and the pain of loneliness are some of the interpretations that

can be seen in Persian traditional and romantic literature.

There was a time when you had nothing but sorrow, my friend, nothing but love and love (164:1).

Don't let anyone hurt my heart and let the wind blow my heart to the deaf worker (75, 8)

"No one cares about my pain and I complain to the servant in the middle of the night."

"Where there is talk of love, infatuation and mania, without a doubt, the purpose is to recount social relations, culture, common and long-standing traditions, and finally, the common customs of Khansar and the rest are all excuses to raise these issues. Part of him is in love, but He is not capricious, he tries to introduce and consolidate words in the form of pleasant allusions that will be forgotten in the not-so-distant future."

Like the poets of Khorasani, Bakhshi's beloved is earthly, accessible and ordinary, his love does not have a heavenly and mystical color, the same love that is common among ordinary people, the street and the market, the same fascination of a boy who closes his heart with a look and constantly thinks and remembers. he is:

The order to kill the mend hada is a bikesni, my friend, so when will this order be executed? (36, 6).

"You have signed my death sentence with a glance. My beautiful friend, when will you execute your sentence?"

In many sonnets such as "Yade Hama Edkereh" (36) or "Deldarem Kosheh" (39) "Al-lah Geh Cheh Delsangeh" (278) he has simply displayed images of love and earthly lover. He spends day and night in the hope of meeting his beloved, he sleeps peacefully and has no appointment, he wants to meet his friend for any excuse, his hand is not used, this is the same bird of imagination and feeling of the poets of the return period that He does not sit except on the branch of earthly love and deprivation of companionship with his lover:

Netello thought, Ani, until now you have been caring for me, what is the state of your love (1-278).

"You don't think that I will be like myself, look how I have fallen because of your love"



From the point of view of linguistic and intellectual realm, Aina is the same translation of the poems of his predecessors with the same language and thought:

You will cry until the dawn from the thought of those who repent and from your pain.

"Last night I was awake thinking about you until the morning, I was crying and I was crying because of your pain"

For me, if you don't do anything, you will be caught by your love (266-1-2).

"Until today, if I didn't look for something, everyone knows that I was caught in your love"

His lover is normal and down to earth and just as simple. She is a girl with red lips and cheeks, hair trimmed with a skirt and a colorful dress, like the girl next door who passes by her every day or sees her on the roof of the house and falls in love with her:

My friend, dressed in a flirtatious and cute Ghemzeh, you are charming and charming (6-137).

"My friend is flirting with the patterned shirt he is wearing, look at the charming smile."

Let the sun enter the hijab and remove the two veiled tulips (57/69)

Whose face is there in Erbune with a person with bright eyes in your palm (3-278).

"That day when you came from the house on the roof, in the moonlight, I fell in love with you with a glance."

His lover is so simple and familiar that the lover does not need to go here and there to find him, he is busy with the simple tasks of cooking and baking bread, but his only problem with his lover is that sometimes seeing this earthly friend It is not an easy task for her, because she lives in a city where, due to religious reasons and the shame and modesty of girls, they avoid going to and fro in the street and market for no reason, unlike today. So, the lover has to wait for the meeting until the lover comes to the roof or the window or maybe to the street for some work.

His eyes turned to me, his face changed, and he said to each other that he was ashamed and ashamed, and his face was wet with sweat (54-1 and 3).

"He covered his face until his eyes fell on me, his face was wet with sweat from the heat of shame and embarrassment."

In his 48-stanza composition called "Dan Teng", he has effortlessly depicted all the tangible and attainable characteristics of love and beloved with all the worries of a heartbroken and restless lover. The same cuteness and need of the earthly lover described in the sonnet "Allah Geh Che Del Sangeh" (p. 278):

Bekhus beh delem feshang eshghed ghorbun e gor tofangedani(5-290)

"Put your love cartridge on my heart, sir, I am the tip of your gun"

Rudaki's love and beloved is also simple, intimate and attainable and this is universal. The same love and fascination between the people of the street and the market without mystical and heavenly color

There is no thought other than my friend, my love has become love in the world (Nafisi, 18).

"The beloved in the poetry of Rudaki's era can be depicted more in the dimension of this world in the relationships of humans with each other, but in the later periods the beloved becomes more transcendental and heavenly and equally unattainable." (Shafi'i Kodkani, 1386: 135).

My heart is millet, how is love in a mountain under a millet mountain?

Come now, hold a stream, if you want soulless soul (67/30, 32).

Whatever land you walk on, I will make a thousand prostrations to the soil of your land (66/19).

## 6. Describe your grief and complaints about the times

With all that has been said about the intellectual realm of Bakhshi, what is more evident in his Divan is the sadness that covers his entire existence, the pain of loneliness and loneliness and sadness bother him greatly. The herd of the heart of Kerani (75, 8) black literature casts a shadow on the poet's mind and language. This restless spirit has covered the words of despair, frustration and suffering:

Give me Dajende Bakhshi Borme, until the end of the day, until dawn, and I will eat it until the end of the day (253-5)

"They say, O Bakhshi, how long will you cry? How long will you not sleep and think from the beginning of the night until dawn?"

Other than sadness in my heart, there is nothing to solve my problem (28-292)

"There is nothing but sadness in my heart, no one is looking to solve my problem."

According to the analysis of his son's poems and the introduction of Gholamreza Kaysari to Diwan Shaer Bakhshi, the reasons for his grief and sorrow can be enumerated as follows:

1. Ignorance and ungratefulness of his poetic art among the common people and the elite
2. Being sensitive and irritable poet
3. Commercial and economic failures
4. Persecution of friends and acquaintances

This is his sorrow to the extent that he prays that this "life of misfortune" of his will pass as quickly as possible:

What's the matter with life?

"It's good that this life of misfortune has passed, whatever my sorrow was, it has passed, my friend."

Of course, he considers two things to be the causes of all this sorrow and pain: love and poetry. The partial sin of poor love and poet's poetry is the crime of poets and this world is drinking tea (11-68). To the extent that he is satisfied with his death and considers the corner of the grave as the best place for his leisure:

Neither the hearts nor the head, nor the state of Hochehne and Versen to die, the contented razians of the corner, weiz e mezarem nei (7-294).

"I have no heart, no head, no mood to sit down and get up, I am content to die, there is no better place for me than the grave."

Bakhshi does not know anyone on earth with a bloody heart and a hard worker than him, and he considers this hard worker to be part and parcel of his grief that he does not even greet:

Aki ge khin bi ter del mon rei zamin nebe mahant keshan, and my part is not this nebe (1-48).

"Alas, there was no one on earth who had more blood in his heart than me, I suffer, my part was nothing but this."

Neenal izen ge kes nei ta biyo wapurso ahwaled (273-6) "This kind of manal, because there is no one to ask how you are."

There is always a garden of sadness in your chest, filled with grief (14-72).

"The part that has always had a crumpled piece of sadness in its chest."

The fate that did not feel sorry for killing you and did not have a single bit of mercy for your murder.

I am amazed at the life of Stan because he died because of you and was not ashamed of your beauty (118/582, 583).

He doesn't even consider people and work, his friends and those around him to be more than a disaster and he has not seen any good or zeal from them except sadness.

Don't do good to anyone and don't do bad things, don't be jealous of a friend. Whoever goes around and jumps in the door will be a disaster. (274, 3).

"I didn't see any good from anyone or my work, and I didn't see any jealousy from my friends, because everyone around me was a disaster."

Even though it is better to raise the snake, because someone made you angry, you will be punished

The snake has the nature of a snake, so do your best not to look at the snake (111/511, 512).

Qadar gave me, I did not stop because of you, my heart burns for Qada (65, 10)

The reason for staying at home and hiding from people and friends is the persecution and suffering of friends:

Of my abode in Ajab Nebeh, if Izen of creation, the height of Genan in the corner of Kerani's discretion (6-75)

"Don't be surprised by my staying at home if I hide myself like this and withdraw."

Rudaki also lamented about old age, infirmity and illness in the poem "Mother May".

In addition to describing his grief in many of his poems, our long-suffering poet also praises and complains about the people of his city in such a way that he has not only lost heart in his sojourn, but he has seen nothing but abuse in his homeland:

I am not in the sojourn of my heart.

"Not only did I lose my heart in my sojourn, but I did nothing but harm people in my city."

As far as he knows the solution is to take shelter to foreigners:

Vernan's pergejon and at the time of my kafftan's head, except for the eighth one, you did not bring me a few changes (131, 7)

"They took me away with a trick and when I found out, I walked beside strangers."

He complains about the hardships of the age and its people to the point where he curses and curses the age and the wheel throughout his sixty-six-verse poem called "Bipagani Ai Chahar" He pulls on the wheel.

Ella Bekeru throws the wheel, the footless wheel, the scandalous wheel (144, 1).

In another sonnet called "Chebokert", he complains about the wheel throughout the verses, because he made him his rock:

Is it not the stone of mine, the stone of the stone, that is special for each collar (66, 4).

"Am I a rock that you throw me everywhere like this?"

Jahana, you are like a mother with children, sometimes Madendra (7/65).

A part of the world sees the world as a woman who has had many divorces, which, although she is beautiful in appearance, is deceptive and nothing more than a trick.

The world, if it is more than that, but in my eyes, it is like a woman who divorces many times (154, 8).

"Although the world was beautiful, but in my eyes, she was a woman of multiple divorces."

Finally, time has turned her into a bird of the world, hidden her in the dirt, mud and ruins, pregnancy is pain and sorrow:

Oh, the wheel, you are angry, angry, and sad.

"O wheel, you have surprised and confused me and made me a toy of bad temper."

I am a treasure of a merry-go-round in the dirt and ruins of Qamed Kirtan (216, 3 and 4).

"I am not a treasure that you hid me like this in the dirt."

## 7. Description of common jobs in Khansar

Social, experimental, and sociological thoughts are making waves in Divan Bakhshi." Basically, poets talk about two general topics: 1- abstract topics and thoughts (ontological view) 2- social and experimental thoughts (sociological view) Moskob, 2015: 28) Some of Bakhshi's other poems include the common and common occupations of his society, almost most of the occupations that flourished in the city of Khansar a century ago, their names are given

in Diwan Bakhshi. From the frequency of common occupations during the poet's period, it is possible to understand the livelihood and economic situation of the people of Khansar. They often provided the necessities of life in their homes with the help of the women of the house It is cooked.

### 1. Cattle breeding and cattle breeding

To wash a lot of milk in Gadoshi, in Dotan Bekhsemin and Chunder and Konjareh in Tamojekert (98, 3).

"In order to milk more milk when the cow is milked, she soaks carrots and beets for the cow's feed."

### 2. Beehive and beekeeping

He has a grave, envious and envious person.

"It's enough that there is a beehive in the middle of your yard, you have a messy house and pen"

### 3. Carpet weaving

Edajende gehki zorab and borzo on the back of the hake carpet (2-318).

"They say that you sit behind the rug every day in Sohrab and Barzo's house."

### 4. You have flocks and sheep

Hemizonan ge, whoever doesn't have a goat, don't have goats and udders (2-323).

"I know that everyone who doesn't have a goat, doesn't have cheese, cheese, and colostrum."

5. Moqni and Chah Keni (124) is a beautiful description of Moqni.

Until you see him from this, from the head of every ring, you will take blood from death, the nail of the artist from his bottom (124, 14)

"For more water to boil from the ring of the well, O death, do not take the artist's nail from the jug"

### 6. Spinning spindle

The front of the hem on the back of the deck and the decess of the jacket is the same as the iqat of the thread of the jacket (98, 11).

"He used to spin all day behind the spinning wheel, and at night he spent all his time preparing cotton thread."

### 7. Baking bread

Because the hot Terinej of Crete is the place of the non-peten time of the day of Hiyare Geftan Jar Bib Amouge of Crete (98, 10).

"When he heated the oven to bake bread, he called his uncle's daughter and asked him for help."

## 8. Milling

The head of Pessa you humra arebuna on  
Are Klenjared Begeftei (315, 6).

"You are arguing with the millers in front of  
the mill door."

## 9. Agriculture and irrigation

The object of my understanding is that he is  
like Juno (317, 5).

"At night, it is my turn to take Tarnegan,  
prepare the water clock, because here water is  
like life."

## 10. Embroidery

In the thought of Khochezh Nei and Be Joro  
Chino Hail of Delez and Tizhi of Gendojehz  
Kes (241, 6).

"He's not thinking about himself and he's  
picking the top of the suit, look at the lust of his  
heart and the sharpness of his needle."

## 11. Bath

(250, 5)

"He wanted to go to the bathroom and I  
would bring him a plate, everything he needed  
in the bathroom."

**8. Advice (moral and educational fields)**

Simplicity, fluency and impact are the most  
important features of Pandi and admonition  
poems. This feature is evident in the didactic  
poems of Persian literary greats such as Saadi  
and Molavi.

Along with romantic poems, description of  
occupation and nature, and other subjects and  
themes, he tries to embed his moral warnings  
and fatherly advice in the reader's mind. A part  
of him knows very well that in the age of stone  
and cement, brother does not reach out to  
brother, and as he says, "Don't worry about it,  
don't worry about it, and this won't work" (70:7)  
is the only balm that can soothe his restless and  
sad soul. The remedy is honest advice. It should  
not be forgotten that his instructive and didactic  
poems, like Khorasani poets, not only call their  
readers to seclusion and leave the world and its  
people. Rather, it brings prosperity, boiling and  
freshness to flow in the fountain of human ex-  
istence. Life flows in his poetry. And his man is  
like a tree full of fruit.

The burden of a tree is too heavy for you,  
you are a person, it is like a broken tree (296, 8).

"Be like the burden of a tree so that it will  
bear fruit, you man, it is a pity to be a piece of  
dry wood."

The whole Divan Rudaki is full of educa-  
tional and instructive poems. In Rudaki's inner  
and realistic belief, the secret of living happily  
is in a righteous body, a good character, a good  
name, and wisdom:

Four things are free from grief: a good body,  
a good character, a good name, and wisdom  
(75/114).

Nasser Khosrow says about Rudaki's poems  
of asceticism and advice:

Poems of admonition and asceticism, you  
said so much that the dark eyes of the enlight-  
ened poet (Diwan Nasser Khosrow, 324).

The poems of "Serai Sepanj, Pand Zamaneh,  
the deeds of the world, the four things, the most  
important of the world, the tiger's greed, old  
age, the world and the atmosphere of the world,  
life and death, the bitterness of the poisoner,  
death, the ignorant and the wise, what sadness  
do you have, the world, the snake and Sufaleh,  
the capital of life, the ignorant child, you are an  
instant, and... are full of admonition themes.

A hundred good things cannot be done to  
one bad thing, and one who forgets a thorn can-  
not eat a date (75, 118).

From the collection of his poems, it can be  
concluded that he adhered to moral and reli-  
gious principles, he believed in the principles  
that the religion of Islam and the hadiths of the  
Imams of Athar relied on and emphasized. In  
the poem he wrote for his son in 20 verses  
called "Beh Pirem" (150), he warns him against  
hurting people and hurting his heart, and he  
considers his oppressor's sigh painful:

Don't let your heart be heavy until you cry  
out to God in the womb (150, 8).

"As long as you can, never burn your heart,  
swear by God, the oppressors will suffer a bad  
omen."

Don't point your finger at knocking on  
someone's door so that no one will knock on  
your door with a fist (73, 94)

In the 9th and 10th stanzas, he orders the child:

In the thought of that person, the suffering  
of Edkeshu is the same as the suffering of Ed-  
beru and Vish'e Serge Ray Glim-e Ko (150, 10)

"Think of that person who is constantly suffering, suffering, his head falls on the carpet with a hungry stomach."

Finally, he orders people to avoid selfishness and take care of their neighbors.

Hemaj to the thought of Khuchad in the prophet, to the people of Vares, to the thought of this, to the neighbor of Barkid, to what to do (296, 7)

"Don't think about yourself, take care of people, think about how your neighbor was doing."

"Rudaki has paid attention to wise thoughts, advice and advice in his poems and tried to show the right path to his readers" (Tabatabai, 261) "The themes of asceticism and advice are another part of the poet's compositions and probably the majority of them. They were composed in the second half of Rudaki's life." (Emami, 89).

The age of Pandi Azad gave me the opportunity to look at the age, it is all advice (74/71).

This pure world is the sleep of the deed, the one whose heart is awake knows it (77/72).

His action is not good and his face is good, his actions are ugly and good to meet (80/72).

Anyone who is unworthy of the passing of time is also unworthy of any teacher (153, 826).

Some religious and moral beliefs of Bakhti:

1. Righteousness and hearing the voiceless cry

In pursuit of the right of Vortemi, yes, except the right of everything, Tebera Monkert (112, 13).

"Yes, we are looking for the truth and we used to stay away from everything but the truth."

2. Avoid exaggeration

The happiness of that person is that he hears the words of one person and the words of two people in all places (70, 10)

"Happiness is taken by a person who speaks the same word everywhere and hears the word twice."

3. Blaming dead worship and honoring the living

If you don't see my heart until I know it, but it will be clear until you die and you will understand it (36, 8).

"Although you were not sympathetic to me while I was there, it is clear to me that you are crying and afghan to my people."

The way and way of Merte Parsed Qorboon

"Sir the ways and manners of your dead worshiper, O dead worshiper, sir your drunken eyes."

Dessi ge tu ferda be sergorem ne emro bore re delem ne dessed Qorbun (192, 3 and 4).

"The hand you put on my grave tomorrow, put your hand on my heart today, sir."

4. Contentment and condemnation of greed

Sad Soma in Har Deli Rishazh Bidino from the ambition of a person who is satisfied with the egg with a low dance, Wadkhanbeh (181, 3).

"Hundreds of desires have taken root in every heart due to greed. If a person was satisfied, it would not be bad."

Qane Beh Lati Girde Cho Bo Piz Cho Bo Hoshak Heidani and Hani Husse Pineh Nadaran (156, 4).

"I was satisfied with a piece of bread, whether it was dry or semi-dry, and I have no desire for oregano."

Be content with what you give and don't be freed from the burden of your burden by shouting (125, 645).

Those who do not know the bitterness of poison, let them be sour and shine on the day of those who question (95, 333)

5. Rebuke of hypocrisy and asceticism, hypocrisy and backbiting

Bakhshi has published his moral charter in the sonnet "Tiyar-e Rig-e Ta-e Jo Beh". One of the key clauses of this charter is blaming hypocrisy and backbiting:

Always Yagdel and Yagiri beh, this wadu ge do ri beh God, do not kerte be har shile pilei neh geh to tu beh (296, 1).

"Always be one-hearted and one-faced, it's bad to be two-faced, God forbid, no matter how deceitful you are."

Don't always look at me from behind, in the pit of my people, look at the seam of the defect and think of the refu (296, 4).

"Always don't make fun of people in the absence of others, look at your own flaws and think about your destiny."



The poet also criticizes the impiety and hypocrisy of the sheikhs and ascetics of his time.

I am the head of the people of hypocrisy, I want to smell the smell of the priest in the shrine, in the temple, in every Kabeh, Yag Rabi Mekoft (140, 7).

"I used to hit the heads of hypocrites, whether they were imams or priests, in the middle of the shrine, in the door, wherever they were."

He believes that a sheikh and ascetic who is not a person of certainty and is a hypocritical ascetic, how can he strengthen the faith and certainty of others:

Bashtan beh min-e-majjt and Bamdi ge mushtahd, the poor heart is doubtful, and the people of certainty are prophesied (48, 4).

"I went to the mosque and saw the mujtahid; the poor man was also doubtful and not a person of certainty."

Mushthad Egdel Beh Shek Beh in the prayer of Farada Monkert (112, 15).

"If there was any doubt in the heart of the Imam of the congregation, we would have prayed early tomorrow."

I am an ascetic, a hypocrite, and an ascetic, if you are guilty of a crime, I will answer you (35, 5).

"O ascetic, I don't need hypocrisy asceticism. If it is a crime, answer me from the mosque."

Part of it comes to the eyes of the people of the time of Salus and the disbelievers, because the mask has been removed from the face of the people of hypocrisy, and at the end of the day, he asks his God for a clean skirt from hypocrisy:

My veil was lost from the spirit of hypocrites, and this part was revealed to the eyes of the unbelieving Hun people (168, 8).

"I took the mask from the face of the hypocrites and tore it, and it is because of this that I come to the eyes of the people, salus and disbelievers."

A part of it is from the beginning of God's presence, it is pure from the pus of Reya Mun Edgwa (42, 11).

"O part of us, from the beginning, from the door of God, we used to get a skirt free from hypocrisy."

#### 6. Avoiding blaming others

The meaning of the name of this name is the meaning of the meaning of the sower, what is the smell of the egg in Mertan (209, 2).

"Don't blame me like that, I'm afraid you'll be blamed even if you're dying."

#### 7. Compassion and forgiveness

Dassed Beh Doned Eg Bersa Fekre of Creation Be Beggar Be Be Be Be Grabber of gold and wire

"If you can, think of people, if gold and silver fall into your hands, be merciful."

look long to be ta ka and kotal tu one boo no this ge ta be pari ka kese bavaje

"Be high-minded so that the straw and the mountain are one with you, not until you see a feather of straw and say that it was a mountain."

#### 8. Diligence and effort

Don't be arrogant about this and that, give them more courage and more pride than Dande (196, 6).

"Don't be like a chicken, eat this and that, be diligent and flightier than a bee."

Pa bineh ba ri espera ya bil telash hammat ker wa bikh faqar benkol varken (195, 6).

"Put your foot on the shovel of effort, work hard and eradicate the root of poverty."

#### 9. Foresight

In a poem called "Admonition", Chinekeshi (worker) calls his son to be forward-looking:

Because Melichi, don't be narrow-minded when you have the opportunity to think.

"Don't be like a sparrow that didn't think about the days of the day when there was a chance."

In the effort of Zet and Zaheila, they are less than the sheep and the snake of the layer of Nebeh (282, 1-4).

"Don't be less than mice and ants in your efforts to earn a living and save."

#### 10. Remembering death

Another one of Rudaki's themes and areas of thought is death and the memory of death, which constantly sound the alarm for his readers:

You should sleep under the dust of your heart, even though you are asleep now (66/70).

The catch phrase of this world, O my son, let the death of Zaghan (355/97).

You cleansed me, gave me a ghusl, and put me in the grave.

"The time of my death has come, purify me with repentance, bathe me and put me in the abyss."

When you die and leave the world, you will be buried in the fields of Khosar (225, 1 and 2).

"When I die and leave the world, bury me at the foot of Khansar."

## CONCLUSION

Yusuf Bakhshi Khansari should be considered a poet of nature and the father of Khansari's poetry. A comparative study of the intellectual and linguistic realms of Bakhshi and Rodaki of Samarkandi with regard to the time and place shows that these two moderate and rationalist poets in describing the manifestations of the nature of Khorasan, Trans-Nahar and Khansar, the clarity and simplicity of their words and the explanation of their emotions and feelings up to How close are they? Of course, Rodaki's poetic imagination and the strength of his words are stronger and more alive than Bakhti's poetry. The poetic characteristics of Bakhshi and Khorasani poets, especially Rudaki and Kassai, can be: natural and external, simple and clear, instructive and educational, realistic, description of nature, earthly love and beloved, happiness, glory and complaint (Bath al-Shakvi) and count according to the situation. In the poetry of Bakhshi and Rudaki, Islamic teachings, Hadith, Qur'an and Sufi poetry are rarely seen.

The factors of simplicity and fluency in Bakhshi and Rudaki's poetry can also be classified as such.

1- A realistic look at people's lives 2- Transmitting people's thoughts and experiences 3- Being educational 4- Descriptive 5- Nature writing 6- Transmitting and recording poetry vocabulary 7- Preserving people's culture and rituals.

The frequency of expressive arrays of simile and metaphor is more than other forms of imagination. Exaggeration and exaggeration, verbal and spiritual emphasis, which is a requirement of simplicity, are not seen in their poetry. The

similes are often sensory to sensory and sometimes intellectual to sensory, additional eloquent similes and documents.

Khansar is one of the cities located in the northwest of Isfahan, which consists of two parts Khwan (spring) and Sar (suffix of plural and location). Khansari dialect is one of the most important central dialects of Iran, which branched from the Sassanid Pahlavi root, it has 25 consonants and 6 vowels. It has commonalities with Kurdish, Nayini, Zoroashti, Gilki, Semnani and Mazandarani dialects. Bakhshi is truly the custodian of words, allusions and combinations of this dialect, which was born to parents named Mahmoud and Sakineh Bakhshi in Khansar.

Painting and copying are a part and stream of artistic nature. The descriptions of both are sometimes general and sometimes partial, for this reason, the frequency of spiritual innovation (Mara'at al-Nazir) is remarkable. Sufi poetry, Islamic teachings, hadith, Quran, and mystical themes, and on the other hand, the names of imams and prophets are less visible in their poetry, and what is there is not deep. Reflecting sadness and joy, suffering and worry of people, political and social situation in Bakhshi's poetry is a tool for criticizing governments. Both poets do not like exaggeration in sadness and happiness, Bakhshi with all his concerns is a happy poet and a good drinker. The description of the earthly lover, the sadness of distance and the desire to connect is the most part of Bakhti's poems. His lover is also like an earthly and attainable stream. Complaints about treacherous times and the literature of despair, frustration and loneliness are constantly walking through Bakhshi's poetry. People's ungratefulness, being sensitive, economic failures and the kind of friends are the causes of his frustration. Moral and admonitional fields such as righteousness, avoiding exaggeration, blaming dead worship, being a person of prayer, contentment, blaming greed and hypocrisy, asceticism, hypocrisy and backbiting, foresight, effort and effort are some of his poetic characteristics.

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