

A Namely Unknown in the History of Literature

Elaheh Sadeghi^{1*}, Mojgan Rabiei²

¹P.h.D. Student of Persian literature, Islamic Azad University, Najaf Abad, Iran

²M .A in Persian language and literature of Islamic Azad University, Esfahan branch, Iran

*Corresponding Author Email: e.baran@gmail.com

Abstract: The trove of literature is full of shiny pearls that just some of them are available in the literature. One of the stellar star of literature that was unknown and is one of the able and famous in his epoch, is Asir Al-din Omani. The gravity of his bureau is because of his scholastic poetry and his dominance on noble and old vocabularies, and also because of historic reasons that has so many profits, but it is not published yet. The writer intend with presenting this poet help to identify the lineal versions of hid bureau for the first time and also desire to introduce new versions and necessity of correction and edition of his bureau.

Keywords: Persian Poem, Seventh Century, Bureau, Lineal Versions and Correction.

Introduction

The human mainly is a social being and an heir of all experiences of life history in all generations and in all ages.

The human social life has never been limited among two wall-birth & death and would never be, too. On the other hand, poetry and Persian literature have been the important manifestations of social (Yalameha, 2017). subjects and they were full of attention to the philanthropy and peace, saving human life, humanitarianism, peace orientation, avoiding hatred, respecting humanity, dignifying human kind, helping subordinates, calmness, unity and integration and the like that they have relationship with social psychology (Yalameha, 2016; Yalameha, 2017).

On The other Hand Lineal versions are the turnover and cultural bankroll of any nation. These troves are the display of historic and artifice values of a nation in different centuries. Savants of every nation that discovered the necessity and stress of this kind of recognition of their date of culture, obtained all the possibilities for revival the tracts of ancient people and also for criticizing and correcting lineal versions. People who know about versions and correction of literature also should try to revival and correct the versions of literature and should not miss any opportunity. What is available of this bureau, it is not low. But with all these efforts for introducing and publishing these tracts, poets and writers and tracts that are still in retreat are not little.

One of these poets that in his epoch was one of the able speakers in Iran and has versed in Persian and Arabic was Asir Al-din Omani.

Ancient manuscripts and handwritings are considered as national identity and an important part of cultural heritage and identity of a country and they are the most important primary sources for research on culture and nationality of a country (Yalameha, 2017).

Rises, all the stars disappear. Before Saadi started to speak, the poets of prime of seventh century such as Farid Al-din AhvalEsfahani, Najib Al-din JerfadGhani, Badr Al-din Jajarmi, Rafi Al-din Labani, Asir Al-din Omani, Seif Al-din ArajEsfarang and Kamal Al-din EsmaeiliGarm were really famous but when he started, the others stanchd.

His name was Abd Allah and biographers said that he is from Oman (one of the villages of Hamedan). Just SahebRiazAlshoarabelived his birthday was Oiman but others wrote Oman (Valeh daghestani, 1994). From Asir Al-din's poems we understand that he was born at the end of sixth century.

In fact, the story has three main characters that three of them has played role together in poems. The character of "Soha" is in shadow at first and is the first beautiful young character, which has appeared in poems, and after that, by meeting the beautiful young girl, like two directors has the main roles (Yalameha, 2014).

{The oldest person that you see his name in Asir Al-din's bureau is AtabakOzbakebnehmohammedbehIldagz, that after his brother (Nosrat Al-din) he reigned in a region in Azarbayjan and he lost his realm by the attack of Jalal Al-din Kharazm Shah, and his dominion finished (622-607). So Asir Al-din that called AtabakOzbak in his bureau, should be born in the end of sixth century, as we said, but historians have not written anything about his birthday} (Frozanfar, 2004).

Actually Asir Al-din before the age 635 had a travel to Isfahan and he had friendly relationship with Kamal Al-din Esmaeili (Yalameha and Haghshenas, 2017).

In an ode, Kamal Aldin praised AsirAldin and he, also composed an ode about his sorrow. SahebRiazAlshoara write: (he is contemporaneous and named with Kamal AldinEsmaeili, Jamal AldinAbd al-razagh and Rokn Al-din davidarghomi) (Valeh daghestani, 1994).

The prominent points that we can achieve by reading the bureau of this poet and also biographies and version books, is like that:

1- Asir Al-din composed poems in Persian and Arabic. From his Arabic poems, just some odes are available. Zabih Allah Safa writes: (there is an ode from him for listing the ode of Samehebneabd Allah ghosheiri that it is symbol of research in Arabic poems) (Safa, 1994).

2- Biographers usually reminisce his professorship and have called him an able and skillful poet and they praised his poems (Dolatshah samarghandi, 1959; Azar bighdeli, 1998; Yalameha, and Kashfi, 2017)

3- Dolat Shah Samarghandi and ShahabAtashkadeh, called Asir Al-din one of the KhajeNasir Al-din Tousi'sstudent but Zabih Allah Safa rejects it with different reasons (Safa, 1994; Yalameha and Mansourzadeh, 2017). Because if we cognize this happening before the year 656, that KhajeNasir came to Baghdad, Khaje in that time was in Iran's east land and Tous and Samarghand. And had not a zone in the west of Iran and there is not any instance that he traveled to east of Iran and if we know this travel after the year 656 and triumph of Baghdad, in that time Asir was a student! With these explanations, the point that he was student is not matter.

4- To lineal versions of his bureau, most of models that Asir composed was ode but moreover odes, there is also some models like piece, combine paragraph, several quatrains and sonnets in some versions of his bureau.

5- There is some odes of Asir that show he had resided in Baghdad. He praised some persons like Mostansam, KhalifehAbbasi (623-640) and Soleiman Shah Abbasi (one of the leaders that reigned on the west of Iran).

6- Persian poems of Asir Al-din uppermost were savory and Dolat Shah said: his bureau in Iraq Ajam was honorable and darling (Dolatshah samarghandi, 1959; Yalameha, and Shabani, 2014; Yalameha, and Sadeghi, 2017).

7- One of the important subjects in bureau of this poet is that, because of magnanimity in most of phrases he criticized poem and poesy, and he assumed poesy as a low level work and he demanded god success in penitence for all the poets. He has an ode with this purport:

- _ God, this rule of poem is better, that is like the summation of poets.
- _ The person that established world shouldn't have world.
- _ Hey brother do not lean on the world
- _ This is not a work to lean on this baseless.
- _ Saying that, is like dying and pain.
- _ writing the pain of heart it is not in memory.
- _ What is this work that all of lifetime is in one instant.
- _ You say about that but you are not happy of saying
- _ What diminish of a person or what add to a person
- _ That you call him stingy or a person that you call him magnanimous _You full a paper by lampoon and then you huff
- _ That you send it to someone that he did not send you
- _ That is not legal augment, so you know streak for you
- _ It is like a bureau, so why you should send it!
- _ That the eulogy poems are seventy.

_ You put the face on mirror and it bashes from you like a bride
And by studying poems of him we can understand that he didn't use the benefit of persons that he admires.
In continuance of that ode we read:

_ You can hear that word from a person that a king that hill of gold

8- What is written about quality of his death is also readable. In the history is written that Asir Oman at the end of his life, huffed from judge of Hamedan that was known as Majid Al-din Tavail and he composed this lampoon pieces.

This piece impressed the judge that he was a pious man and he read Anaam forty times and he cursed Asir and soon after that he died. The date of his death on Halakou is (654-663) but Halakou is mentioned it 655. Any way his death should had happened five years after the downfall of Baghdad because there is an ode of him about huge murder that we strongly think it is about downfall of Baghdad and murder the people of this city by Moghols (Safa, 1994; Yalameha 2012).

People who were praised by Asir

1) Most of Asir's poems are about eulogy of Shahab Al-din Ayoubi that he is one of the Kord sages that he was also important in Baghdad. He was the governor of corps. As Vasaf writes: (In that time they had sixty thousands soldiers and the leader of corps was Soleiman Shah). Soleiman Shah in Mostasam's court and capital of Baghdad had so much notability that when Halakou conquered GhalaMalahedeh and attacked to Baghdad, forwarded a messenger from Hamedan to Dar al-khalafe and he demanded one of that four persons and also Soleiman Shah from caliph. After triumph of Baghdad and Mostasan came to Halakou's court. They killed Soleiman Shah and other pillars. Soleiman Shah that Asir called him second Soleiman or sometimes KhosroFereydounfar, is from Iveh and Ivaei clan and from a dominant clan that governed between Hamedan and Baghdad. He was a poet and liked poems and he specially had a firm relationship with Asir and friendly landed him and he has chosen him for prophecy of cities and even he had gone to Isfahan.

In rhetoric books some literary figures are mentioned that because of the similarities with allusions, they can be considered as allusions.

2) One other person that Asir admired him in most of pieces is Ala al-doleh. In one of the lineal versions that all poems contain the names and nicknames of the people who Asir admired them, we see his names like (SahebAzamKhajeala Al-doleh) and also (ala al-dolehhamedani) and in an ode (Rajab ebne men al-safar) and externally he was Soleiman Shah's minister and he was kind to Asir.

3) there is another ode, its topic is (al-vazir al-azamal-khaajesharaf al-molkalienbeAbi Al-Ghasem, the minister of Jalal Al-din Kharazmshah) that the poet reminisced his advantages and this person is Sharaf Al-din Majd Al-molk Ali Jendi, the minister of Jalal Al-din Mohammad that he is the last person of Kharazmshah's genealogy that combat Moghols and then died.

4) There is an ode in Asir's bureau that in it after description the beauties of Baghdad, bazar and the library of that, spoke about Nasir al-din and at the end, praised him:

_ the sun of world is Nasir al-din that you see the world in his face.

5) We can see a piece that its headline is (al-mola al-azam Kamal al-din Esmaeil) in Asir's bureau:

And it is the stars of acquaintance of Asir with Kamal al-din:

_ I just want to pray by this word,

_ Maybe I can do something that you like me

And Kamal Esmaeil also replied his poem that it is written in first's lineal version after the piece:

6) Also in some poems he spoke about Sahrabi with thia name: (Sadr and Aboubekr) and knows him awning of government and goal of world.

In some odes and pieces also we can see some names like GhabilSharaf al-din, Nezam al-din, Nour al-din, Ghavam al-din, Rafi al-din, Amin al-din, Nahib al-din, Ez al-din Mohammad, Badr al-din and Asil al-din that apparently they were important people in the court.

Forouzanfar writes: Asir al-din composed also about Badr al-din Masoudthat dominated by the help of MangoughaAan and Halakou, and reigned. Badr al-din was disagreed with Soleiman Shah and because of that in hid eulogies of Soleiman Shah. He called him as a vicious man but after that Asir returned to Baghdad and he has a good degree in Soleiman's court, he says:

_ This is me that again am with you

And in this travel because the population of emigrants, he couldn't find a house so he composed some odes about this subject for Soleiman Shah.

The poet's information

As we can understand from the poems of his bureau, Asir al-din cognized some common sciences such as mathematical, astronomy, mysticism, wisdom and Arabic literature .And maybe the reason that biographers called known him as student of KhajehNasir, is his conversance in different sciences.

Forouzanfar writes: (His educations in that time were very complete. Not just in literature and poems, also he was perfect in religion, math and Greek philosophy).

There are also philosophic terms and interpretations, verbal and logical. In his odes and pieces, and these things show that he knew about rational terms and usage of them.

*Philosophic and rational information:

_like coward people don't fear of death

The appearance is like the world but it is nothing

Everything from possibilities is in destiny_

_Search them, it is an easy work

*Mathematical information:

_maybe the person that is like a point in the world

_he doesn't remain same as before, he will be prosperous

Asir's style and poetic contents

Asir al-din like Khaghani and Anouri's style but his poems are more fluent and simple. Zabih Allah Safa writes: (in poem, he is follower of Anouri's style of course he doesn't have the eloquence of Anouri's style, but because of simplicity his poems seem easy and sweet. And when we consider that he doesn't use Arabic words and his simple expression in sixth and seventh century, we can say that his style is different from Anouri's style.

BadiAlzamanForouzanfar writes: (Asir al-din that in poetic style prefers Anouri and Khaghani, almost based his thoughts on scientific basics and likes Anouri and Khaghani blended his poems with discursive cases. Also we can see Anouri and Khaghani's deep effects on Asir's poems but nonetheless Asir got a special style use fresh terms and specific compounds in poem. For example he used (Bag) in some names such as (Nosrat Bag) or (Dolat Bag). These usages are common between poets in seventh century. He himself is proud of this method and always speaks his attention in extracting meaning and compound words). All of Asir's odes according to poetic custom of that epoch is about eulogy. Of course Moghols's attacks and destruction of Islamic countries had some effects on his odes. The main content of poet's pieces is request, eulogy and sometimes lampoon and smut. But in smut and lampoon, the poet is polite and didn't use slanderous words. His sonnets contain feelings of poet but their elegance is less and they are similar to fifth century's sonnets and its charisma is more.

Introducing the bureau's versions

There are some lineal versions from this poet in different libraries of Iran. In list of lineal versions, fourteen versions exist. Of course most of available versions are like scrap and just have limited amount of his poems. Some of versions hadn't been introduced in list of lineal versions.

On The other hand The lyrical poem is related to the poet's emotions and feeling; therefore the wide range of meanings and poetical themes is devoted to it, love and youth, till oldness and death, sadness and happiness and etc..., (Yalameha, 2017).

A) National library's version

It is in Iran's national library with the number 2401, that it is a collection of two poets: Asir al-din Akhsikti and Asir al-din Omani. It is with Zarin's hieroglyphics line on 1020.

B) Britain museum's version

It is a collection of four poets: 1) Asir al-din Omani 2) Adib saber termazi 3)DivanSharaf al-din Shafrouh 4)Rafi al-din Lanbani with line of two scriber, RohiRostamdar and Mohammad Taleghani. Its microfilm exists in central library of Tehran University. In this version the poems don't have title and the first of version that apparently 3 tablets destroyed. Date of writing the book is second decade of Rabi al-Awwal on 1019 and there is film of that with the number 1501 in Tehran University.

C) Tehran University's version

It is a lineal version with the number 1883, with line of Zarrin. It contains 121 pages of seven poet's poems (known as seven professor) that contains poems of MojirBilaghani, Asir al-din Omani, ZahirFartabi,

FalakiShervani, Adib saber termazi and some of Kamal al-din's poems. In Halmesh version in page 1 to 57, Asir al-din Omani's poems are written.

D) Parliament library's version

It is lineal version with the number 1183 of parliament library with hieroglyphics line of GholamHoseinJolagh that contains 1650 phrases of Asir's odes, pieces, sonnets and quatrains that exist in pages 221 to 228 in this version. This version is a collection of four bureaus from AsirAkhsikti, AzraghiHarvi, EmamiHarvi and Asir al-din Omani.

E) Other version of parliament library

Lineal version with the number 2373 with beautiful hieroglyphic line, with a short story about Asir al-din Omani and it is collection of this poet's odes, sonnets, pieces, quatrains and refrains in 72 pages.

F) Other version of national library

This Version is with the number 5029 of Iran's national library. It is With Mohammad SadeghSarkhosh's hieroglyphic line in Mashhad. Date of writing this version is on 1261 that contains two bureaus of poems from AsirAkhsikti and Asir Omani. This version didn't mention in lineal versions. In two parts of that are the notes of Malek al-ShoaraBahar that it shows this version had been in his acquisition.

Other versions

1) It is a version with the number 2329of parliament that contains 36 Persian poems until tenth century that in eleventh century is written by hieroglyphic and contains 300 phrases from this poet.

2) Lineal version of national library with the number 5307 that contains 30 bureaus from 30 poets till eleventh century that it has 287 pages and each page has 31 rows. And in page 522 to 563 it has this poet's poems with an introduction.

3) It is a version with the number 1031 of national library that is a collection of odes and sonnets of Asir Omani in page 304 to 320. This version is with hieroglyphic line. Each chapter is with red ink and the inscriptions of pages are like gimp.

Conclusion

Therefore we can conclude:

1) Asir al-din Omani was one of the famous poets in his epoch that in current time people didn't pay attention to his bureau and any correction and edition didn't perform.

2) Stress of this poet's bureau is because of masterly poems and also because of historical reasons. Persian poems stylistics and especially poetic style is valuable.

3) His information was wide. By reading his bureau we can understand his dominance on common sciences in that time such as astronomy, math, Arabic literature, wisdom, mysticism and rational sciences.

4) Correction and printing his bureau is essential.

Conflict of interest

The authors declare no conflict of interest.

Reference

- Adib saber termazi, S. (2006). Divan, ahmadreza yalameha, Tehran: nik kherad.
Azar bighdeli, L. A. (1998). Atashkade azar, seyed jaafar shahidi, Tehran: amir kabir.
Dolatshah samarghandi, (1959). Tazkarato al shoara, mohammad ramazani, Tehran: kalale khavar.
Frozanfar, B. Z. (2004). Adab iaran in moghool, enayatollah majidi, Tehran: Farhangh.
Jajarmi, M. (1971). Mones o lahrar fi daghayegolashaar, mir saleh tayybi, Tehran, anjoman melli.
Safa, Z. (1994). Adabiat e iran, Tehran: ferdos.
Valeh daghestani, (1994). Ryaz o shoara, Tehran: neghah.
Yalameha, A. (2014). Debate in Persian prose; AFINIDAD Lxxi.
Yalameha, A. (2014). Shani, the great but unknown poet in the Safavid period.
Yalameha, A. (2017). Exquisite Work in the University Library of U.C.L.A in America; American Journal of Arts and Design.

- Yalameha, A. (2017). Philanthropy from Rumi's View Point, *International Journal of Culture and History*.
- Yalameha, A. R. (2014). Analysis of a folk and love story in Qajar period. *Cadmo*, 22.
- Yalameha, A. R. (2016). The necessity of correction and publication the manuscripts of American Libraries; *International Journal of Humanities and Social Science Invention*.
- Yalameha, A., & Kashfi, A. (2017). Consulting or Consultation Comparing consulting in lyrical literature and its objective aspect in real life, *Journal of Psychology & Behavioural Studies*.
- Yalameha, A., & Mansourzadeh, M. (2017). Educational Anthropology in Molana's Poems and Works, *Journal of Management Sciences*.
- Yalameha, A., & Sadeghi, E. (2017). A Glance to The Romantic Poem Zohreh & Khaled, *Journal of Social Studies*.
- Yalameha, A., & Shabani Azad, H. (2014). Ghanaee Comparison Poems from Soha Shirazi (13th Century). *Cadmo*, 22.
- Yalameha, A., Haghshenas, F. (2017). An overview to the prose in the constitutional era and the effects on its translation, *Iranian Journal of social sciences and Humanities Research*.