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MANIFESTATIONS OF MOUNTAINS AND ELEMENTS OF THE ENVIRONMENT AND SURROUNDINGS IN POETRY THE COMMON STYLE CHARACTERISTICS OF CLASSICAL AND MODERN POETS

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ABSTRACT

Introduction of the constituent elements of the world, especially mountains in poems of Iran's Persian language poets is very prominent, to the extent that it can be said that the elements around the poet, the world is considered as an inseparable part of Iranians' poetry. Classical and modern poets have taken a large part of the fundamentals and framework of the structure of poetry from nature and the elements around them. Poets in both the old age and in the contemporary era, with a special consideration, have paid attention to the material world and reflected their different perceptions of mountains and the surrounding world in their poetry. Mountain is one of these natural phenomena, which poets have used as a mirror and reflected their mentality in different periods in their poems. The poets considered mountains as the place of gods, mystics, Sufis and their religious leaders. Ferdowsi, Attar, Shafiei Kadkani, Akhavan, Sepehri and most of poets considered mountains as part of the originality of their poetry, and some believed that life in the mountain was a sign of avoiding worldly attachments and reaching the spiritual world. And the result is humility and modesty before the only God. In this article, along with a quick look at the constructive elements surrounding the poets, mountain which is one of the common elements in classical and contemporary poets, has been analyzed and artfulness and mastery of the poets in using the mountain and the constructive elements of the environment to express their opinions and beliefs has become more evident. In this regard, the various functions of a specific mountain, Ghaf Mountain in the poem of some mystic poets are also have been taken into consideration. This research has been done by descriptive method and content analysis methodology. The results obtained from this research indicate that works of Persian poets depend on the mountains to express their high flying thoughts. The poets of the Iranian poems have repeatedly considered the mountain as a key to ascent to God and a symbol of seclusion and closeness to Allah.

Keywords: *The Constituent Elements of the Environment, Mountain, The Poetry of the Old Poets, The Poetry of Modern Poets, The Common Characteristic.*

INTRODUCTION

The world, the elements of the periphery and mountain are the issues that have a wide semantic and applied range in Persian Literature. Mountain is one of the most basic and oldest concepts that has been considered by poets in Persian-classical, new and Nimayi poetries and acquires virtual, metaphoric and mystic meanings. One of the common features of Ferdowsi's, Attar's and ... poetry with poets such as Sohrab Sepehri, Mehdi Akhavan Sales and ... is the use of manifestations of nature, especially mountains. as if mountains are heroes and ideals that poets have not been able to explicitly mention, then, they are self-consciously employed in virtual applications. If we find that the boundary of the mountain, on the one hand, ends with the works of classical poets, and on the other hand, to the new-Nimayi Literature and poetry,

the importance of this research is undoubtedly apparent. Therefore, recognizing the world around the poet and the mountain in different meanings help to understand and perceive various aspects of mankind.

In the fourth century, people like Ferdowsi and Naser Khosrow afterwards found that the power of nature and manifestations of this world are capable of putting their high thoughts in its form and giving readers. Over time, nature has become as instrumental application for poets and they used their surrounded images in their subject and poetry. Changes in human perspectives and intellectual development of Persian poets and their new look at different aspects of life have become a factor that many terms and social elements, including nature, world and mountain, find new and virtual application in the semantic context and remain lasting in poets' poetry. This issue is a common style of modern poets and classical poets.

Nature in the hands of great poets is used as an effective tool for creating poetic and inductive images that beyond it, the image of thought is hidden. This instrumental use of the environment in contemporary poetry has also maintained its application. The poets, with the help of these elements, will discover the intricate aspects of their inner self. And in a way, the unity has achieved in this process, and if he speaks about nature in poetry, he really speaks about himself.

In Nima's poetry and his followers, description of nature and world around the poet is a purposeful description and this goal is also achieved within the framework of unity with nature. But what can be said about the role of nature and mountain in contemporary poetry as an illustration is that due to the particular attitude of the poets, the elements of nature each has found a symbolic meaning; for example, the darkness of night is a symbol of social and political space. In most of the imagers in the contemporary poems, nature creates one foot of images; whether single images, widespread and networked images in the symbolic poems, or in the creation of space, the elements of nature always have a fundamental and decisive role in poetry. In contemporary poetry, nature always stands out to show an abstract or conscientious and intrinsic matter that is not objective or concrete.

Mystical journey is an inner transition and dervish-like poets have always been able to see the inner journey to a certain degree in order to objectify it with various tricks and the creation of symbols, ciphers and parables. In contemporary poetry, Sohrab Sepehri has used the elements of nature in this way and has made it objective:

«Where is the Friend's House? It was on the horizon that rider asked

The sky paused

The passerine having a light branch on his lips gave the darkness of sand ...» (Sepehri, 2002: 358).

But in the ancient literature, poets have used more spiritual aspects of nature and mountain. The position and divine and spiritual place of material world, especially the mountain, was to a large extent, if there was no significant mountain in a community geographically and geologically, they constructed massive structures and mountains instead of the mountains to form the role of mountains. Due to "the Sumerians and the Babylonians did not have important mountains. They built their Ziggurats and their abbeys as Mountain; including the Babylonian tower, and by doing, so, they would have inspired the mountain." (Ghorashi, 2001:57).

Ferdowsi has used symbolic words. Mount is one of the symbols that he recognizes as the symbol of height, superiority and connection with God, and the purity of the senses and body.



It also is the ultimate in greatness and dignity. The mountain is the highest place, and as if God is in the mountains, so the holy men who are the symbol of God live on the mountain. In Iran, priests and worshippers built the temples on the mountains, as the mountain was a sanctuary of good men and this presence increased the sanctity and glorious of mountains. When Kaiumers became the king, he inhabited on the mountain:

Kaiumers was master of the world, He took up his abode in the mountains, and clad himself and his people in tiger-skins

(Ferdowsi, 2008, vol. 1, 28).

In the thoughts of poets climbing the mountain is a symbol of ascension to heaven and the cipher of immortality. In Shahnameh, we see the manifestations of ascension in Keykhosrow's life, which as he is alive he sets foot in heaven on top of the mountain. Therefore, getting to the mountain and climbing, that is getting to the position of the first human being who is still not infected with sin and joins to his God. The value of some mountains is very high, and they do not come about in the description of human mind. "My wisdom cannot describe this holy mountain" Ferdowsi says about Mount Alborz.

Where the mythical simurgh makes her home

The child was alien to that House

(Ferdowsi, 2008, vol. 1; 140).

The writers have used the unique effects of nature as mountain, forests, trees, grass, birds, etc. to express their thought and describe them in different ways. Some poets attribute their thoughts and high goals to the mountain, so that they can easily express their thoughts. Some contemporary poets use the elements of nature except some elements such as mountain, sea, forest, etc in their poetic illustrations, some of which are animal, elements. Shamloo, sepehri, Nima and ... have used abundantly some words such as eagles, horses, cocks, chickens, sparrows, fish, owls, pigeons, butterflies, swans, lions, goats, etc. in the direction of inducing their thoughts.

Theoretical Studies and Purpose of the Studies

The ultimate goal of poets such as Shafiei Kadkani, Sepehri, Akhavan, Nima, Ferdowsi, Attar, etc. in using peripheral elements and especially the mountains, is not only recognizing and introducing these natural phenomena, but also they try to use the real and virtual concepts of these elements to instill higher-level concepts. With all the importance that the elements of the environment, mountains and their virtual meanings are in the poetry of Persian poets, there has never been independent and analytical study of these natural phenomena in describing and criticizing the poems written by poets. This remains unknown as common style of new and classical poetry, although sometimes it is referred to temporarily and sporadically. As the following studies can be referred:

A. the book "The Dream of the Seas (conceptualism of contemporary poetry of Iran)"

The author of this work, Dr. Ali Sarvaryaghoubi, has first introduced generalizations to contemporary poetry and he has analyzed the pervasive and general characteristics of contemporary poetry from the point of view of poetic conceptions. He has outlined the views of the illustrators in the poetry of contemporary poets such as Nima Youshij, Sohrab Sepehri and Akhavansales and expounded them.

B. The article "the manifestation of mountain in ancient Iran and a look at its effects in Persian literature"



Mohammadreza Mohassel and his colleagues in this article describe the mountain and its place in the eyes of early humans and especially ancient Iranians. This article attempts to explore the mountain in Iranian ancient culture by descriptive method and content analysis method and attempts to explain the mythical beliefs and myths of Iranians about the mountain and express the great works that have explained their beliefs and by using this unique manifestations of world.

C. The book of Iranian Mythology and Stories

Dr. Mohammadjafar Yahaghi, the author of this very limited and short work, has defined some of the natural and environmental elements, mountain, and their etymology and special mountains and at the end of each topics, the reader is referred to the various sources for further study.

D. the article “Ghaf from Myth to Mysticism”

Dr. Mahnaz Bazgir in the course of study in ancient texts such as Avesta and the reports written on it, expresses the coordinates of a natural element, Alborz and its formation according to the concepts and characteristic of the myth. Then, he made a connection with Ferdowsi's Shahnameh and described the common aspects of Alborz, Avesta, and Shahnameh. By examining the poetic works of Persian poets, it can be concluded that in the subject of peripheral and environmental elements, attention of classical poets is more focused on the element of mountain and special mountains, and other natural elements are concentrated in the aesthetic direction of their poetry. Of course, some of these poets, according to their poetic style, have devoted to aspects of nature such as flowers, birds, and so on. Manouchehr Damghani is the best example for this category of poets.

Peripheral elements and their application in poetry of contemporary poets

Novel poets or teller who have dropped out or tried out classical style and deliberately set aside like classical poets used the nature and its manifestation in poetic and literary context. Peripheral elements, especially mountain in the poetry of novel and Nimayi poets, have been used extensively and symbolically, and they are considered as the region of the fulfillment of their fallen desires.

Mohammadreza shafiei Kadkani (M. Sereshk)

Nature always exists at all times and the poets with their beautiful thought-out look make it astonishingly in their poems. And “describe the beauty of nature, there are exquisite expansive descriptions of spring and fall. The sunshine and fall of night and the appearance of the stars, the role of the spring or the color of the fall, and in some way pushed out their soul's passions or told about their imaginations and dreams.” (Dashti, 2002:155)

Persian literature is the most important cultural context in praising nature and sanctification of nature and symbolism is the highest level of literary creativity. Symbol represents something obscure, unknown or hidden from us. «Symbols reveal unconscious secrets and acts toward the most hidden origin and open the door to an unknown and infinite peak, poetic symbols are always the embodiment and crystallization of the secrets of the unconscious individual and collective secrets of every nation and civilization. » (Zomorodi, 2008: 15). Thus, a word or a form is spoken as a symbolic expression when implies something more than its obvious and direct meaning.

Symbols are multi-semantic expressions that lead us to complex meanings and scopes of interpretation of the text. Symbolic speech is ambiguous, in which there is a kind of rebellion



of clearness and nature is one of the concepts that was considered from the earliest traces of Dari poetry as the dominant aspect of it, since Ferdowsi, Farrokhi, Manouchehri and ... lead gradually from a simple description to complex metaphors, and eventually in Khorasani's, M. Sereshk, poetry changes to the symbol and with a passionate beauty helps to express the poet's unspeakable words during the terrible time of himself. From the very beginning, human mind has challenged by nature and it is thought about what and how it is and some contemporary poets like M. Sereshk, using nature, creates beautiful poetry in a symbolic and figurative form, and in this way, their speech and purpose are brought to the attention of everyone.

Poets of Persian poetry literature in all periods of time have a special liking at nature and its beautiful outlook and accordingly, Persian poetry is the most prolific and richest type of poetry in terms of considering to nature. Therefore, the phenomena of nature in the poem are as a symbol, sign, and so on. In many studies, nature have been considered in general sense, but the phenomena such as mountains, jungle, sea, moon, sun and ... have been less noticeable. The mountain has always been regarded by the poets as one of the beautiful and mysterious landscape of nature. For example, Alborz, «which according to Iranian mythologists, first Alborz climbed out of the soil and then, other mountains emerged from their roots and foundations. Alborz (Borz) in Persian poetry, was used especially as the place of rising the sun and the symbol of the greatness and place of flowing river» (Yahaghi, 2005: 152). In Shafiei's poetry, Alborz is as the symbol of Iran and the land filled with darkness and great blackness.

You said, sometimes hardships/ in the fence of misery/ I fill the light within fire and call you for hel/ now, there is no flames here in the blackness/to fill it in the fire/and call you for help/with my drunken peacock umbrella/ from the hideous crypt of the dark cloud of Alborzl/ or silk cloth of secrets behind the stories. (Shafiei Kadkani, 1997/a:115).

In this poem, the poet calls Simorgh, a huge and powerful bird for help in events and problems and says: come to our black land and free us from the fence of these misfortunes, because you yourself said that when we burn your feather, you will reach us from the peak of the great summits of Alborz. Now, it is time to come, we are all waiting for you. According to the year of writing poem –one thousand nine hundred and sixty-three- that all our sacred land is drowned in the suffocation and obscurity of the tyrannical rule of time, the poet addresses the savior Simorgh and asks it for help. As he gave them such a promise, and as he see glorious Iran disappearing in the clutches of time – consuming vampires- he called the great wildlife and savior of the land to help.

And yet, Damavand or Danbanvand –dike and smoke and steam on the occasion of the volcano- was the highest peak of Alborz which according to some traditions, Fereydoun zahhak was imprisoned there, which is now in prison.

The swallowed rain in March/ washed the air/ in its infinite blue/ you see all rounds/ emerged from the bank/ ancient Damavand/ the burning torch/ like Arash which lost/his life in eighth arrow ... (Shafiei Kadkani, 1997/ B: 370).

Damavand in the poem by M. Sereshk is the symbol of solidity, glory, firmness, Iran and brave fighters.

In Salami's poetry, the poet says: “the rain of March has come and enlightened everywhere, and has cleared all the darkness and dust from the heavens of the inhabitants of the homeland and clarified the clarity and lightness.” As he presents solid and firm Damavand that is like a lofty and immortal torch standing over the sky of Iran, Damavand that like brave Arash has



sacrificed all his life in this way for defending the border of this Ahoorian land. The poet, because is out of the country, says this poem: “from the far side of my gorgeous border, I always salute it and its firm Damavand and I will never forget this eternal blossom and he commends it to goodness and it is also a sign of solidity, magnitude and individuation.

Shafiei Kadkani is a symbolic poet and what is to be said about his poem is that he takes more of his symbols from the elements and phenomena of nature or from the texts of cultural and literary heritage and past myths of Persia. On the most valuable aspects of the poetry by Shafiei Kadkani is the allegory of nature and its components in his poem. So that he does not deal with the description of nature, but rather integrates it with the human condition and states he presents a symbolic state that expresses his words in this way to the human community and changes his poetry to a path to get what truth is. M. Sereshk’s poem is a mythical return to nature, in which the poet completes his inner consciousness of his land in the phenomena of nature and blends it with the inwardness of nature. M. Sereshk like Nima attempts to use nature as a tool and symbol, and he has made a great use of this tool for expressing the spirit and soul states for explaining social events:

I wish I wish that a man could live in his homeland/ Like violets/in boxes of soil/ one day he could/ take it where ever he wanted (Shafiei Kadkani, 1997/ A: 168).

Reflections of exterior elements and mountain in poetry: Nima Youshij, Akhavan Sales and Sohrab Sepehri

The reflection of the green nature of Mazandaran and peripheral elements in Nima’s poems can be examined from a number of angles. At first, the frequency and abundance of words such as forests, mountains, sea, beach, cloud, wave, boat, tree, shepherd, sheep, ... are remarkable in Nima’s poems that are not comparable to other Persian-language literary works. For example: «*water fluttering in the mountain stores/ the mountains are sad/ clouds swirling, sloping/ and from the top of the valley, in the place of the young man/ he is feared and raised*» (Nima, 1985: 442).

«the kind of modern and metaphorical Nima’s combination inspired by the nature of Tabarestan is more important than the frequency of the natural vocabulary of nature, because the mere use of words related to nature cannot necessarily confirm the poet’s environmental reflection. Many examples of the description of nature in works of past poets and even Nima’s work, especially in the knowledge of Masnavi, have seen that the poet has not had any personal experience of that described nature, Nima himself says about these kinds of poetry: these poems claim to be old miniatures that bring a state, there is a mountain, water, plant, human within them, but its component, as it should, is not familiar with the characteristics» (Akhavan Sales, 1960:279).

«*If you search Ghaf to Ghaf like him/ nobody can find it*» (Nima Youshij: 1985)

The elements of nature, such as mountains, sea, forest, etc. have a special place in the illustrations of contemporary poetry. «in contemporary poetry, each of the pervasive features in the making images is the progression of climatic elements divided from the special ecosystem of poets; it means the poets have an objective attitude with their natural climate geography. Among the element that the poets of the south benefit from them, they can be very different from the poets of the north. This is the objectivist vision that has made the unique features of the geography of the north of Iran to step into the poem’s climate in our day and the unique images of this viator could be manifested in the poetry» (Yaghoubi, 2010:62).



Modern poets or so-called Nimayi Poets have used less general and special or important mountains and the frequency of the term are low compared to classical poetry. But natural and geographical elements of their place of residence are abundantly found. «What can be said about the role of nature in contemporary poetry as an illustrator is that due to the particular attitude of the poets, the elements of nature each have a symbolic meaning. For example, the night is a symbol of the social and political environment in terms of darkness. As winter, has a meaning in the same direction, fall is a sign of sadness and despair. Spring is a sign of hope and freedom. The rain shows the birth, fertility and hope. The cloud is a sign of grief and crying. The sun and dawn are signs of freedom and liberation, and the breeze shows glad tidings. In most of the images in contemporary poetry, nature creates a leg of the image. The elements of nature always play a fundamental role in poetry, whether in individual and network-like images in the symbolic poetry or in creating space» (the same: 99).

«I remember a moonlight night/ he sat on top of the new mountain/ the eyes sleep because of heart sadness/ a cold wind ran from the mountain/ like a comb touched my hair» (Nima, 201:30).

In the poetry of the mountain king, this image depicts the human action of “the Mountain King”:

«After the spring came again/ color of the imaginary color broke out/ the valuable mountain king on a skirt/ draw an image on the plane» (the same: 376).

«Nima is a poet who, in view of the use of special climatic and natural elements, also has a new design, and his poetry can be called the poetry of the north because of his climatic kinds of poems. As Atashi’s poem is called the poetry of the south ... the mountain king has embraced all the events he has seen in his surroundings, like a human whose memorize is in his mind» (Yaghoubi, 2010:179-180).

He uses the mountain in an artistic way in his whole poem:

«The mountains stand right/ the valleys ...» (Nima, 2010:36).

«Over the mountains Kapachin/ a point was burned ...» (the same: 36).

«the morning was seen on the other side of the mountain Azaco, but/ Vazna is not found ...» (the same: 81).

Sohrab sepehri is a poet who has used his ecosystem and his poem is reminiscent of Kashan and its nature.

In Sepehri’s poem the diversity of parts of nature and climatic of Kashan and the desert is clearly found: garden, grass, pasture, sand, sand stone, gravel-stone place, moon, hollowness.

In Sohrab Sepehri’s poems, the mountain is occasionally used as personification, metaphor, and ..., and sometimes it is used as the absolute meaning of the mountain.

«redness of evening is pured/ morning on the rock/ the mountain is off/ the river rises...» (Sepehri, 2002: 26)

«to bring the news of color that was bloomed/ mountain, heavy, wandering, cold blood ... » (the same: 50).

«thunderstorm chunter/ mountain shaken/ light turn on a stone ...» (the same, 50).

«if mount wraps on itself/ stone on its place ...» (the same: 51).

«the sound was empty of itself/ hanged on the mountainside/ save me ...» (the same: 73).

«and the mountain was full of heavy sleep/ its sleep has an abandoned plan...» (the same: 73).

«and the mountain was full of heavy sleep/ it’s been late ...» (the same, 73).



«what a big plains/ what a high mountain/ in the green land» (the same: 275).

Mehdi Akhavansales has surpassed his contemporaries in utilizing the elements of nature, especially the mountain. «Akhavan by using the elements of nature has created new images that do not imitate any color. His imaging power in relation to the elements of nature is so higher that his creative images, sometimes in the number of long illustrations of Persian poetry can be exemplary. He can do the same with nature as Manouchehri among the old speakers, and Naderpour among the modernists. However, he never goes beyond the boundary of mediation and instrumentalism of nature. His images of sunrise and sunset, of moonlight, marsh and gardens, of massive thickets and misty-snowy mountains are vivid, bold and brilliant images, and amazingly, in most of his smiles, the elements of nature are vehicle rather be tenor» (Yaghoubi, 2010: 265).

«afterwards, a long abnegation for him/ also the milk of chicken and man life/were brought him from the mount Ghaf» (Akhavansales, 1978: 157).

«I remember well from that day and time/ all happiness and candor were you/ that pure water...» (Akhavan sales, winter: 81).

The function and manifestation of mountain with various effects in the poetry of other modern poets also stand out. The poets of this period of time did not disregard the special mountains such as Alborz and the mountains in its general sense:

«in no gene dream every night/ Simorgh fled from Alboez/ in no gen dream every night/this tired person/ bashes on freedom» (Nemat Mirzazadeh/ M. Azarm, Ten night: 73).

Mohammad Ali Sepanloue Says: «Crows go to Himalayan/ ... from the height of Sahand to Hindu Kush height» (Sepanloue, 2007: 85).

«and you were honest in love/ into the foggy mountains of your land» (the same: 36).

The highest manifestation of nature; mountain, in the poetry of classical poets

One of the most prolific elements of the periphery in classical poetry is the mountain and its peak. In most cultures and divine religious, mountains have a high position. In the mountains, man is closer to God and to the border of humanity, and further away from the earth, material, civil, and secular belongings. The mountains and their peaks are the symbol of solidity, resistance, hard work, stability, resistance against difficulties and hardships and the way to ascension to heaven. Sa'di points to the steepness of the mountain and also to its height and supremacy. He says to men:

If you be live in the mountain

Your head passes through the sky in glory

(Sa'di, 2003: 335).

At first, fastened the mountain on the ground

Then, washed the ground by sea water

(Attar, 2004: 235).

Valuable integrated border until the mount Ghaf

We give it Khosrow without war and bragging

(Ferdowsi, 2009; vol. 5: 150).

We have a royal king

At the mountains that is called mount Ghaf

(Attar, 2004: 363).



«The Sufis have considered Ghaf as the land of heart and the house of Simorgh of soul, fact and absolute truth that all efforts of the seeker are to reach it. But this is not effortless and it must be passed through its seven steps by patience and endurance» (Yahaghi, 2005: 645).

Ferdowsi has numerous applications for the mountain that is one of the main manifestations of nature; because Ferdowsi believes that the main elements of nature complete and help human beings in the hard way of achieving excellence and the greatest benefit from them should be received:

A: the position of the gods in the mountains.

Since the summit of the mountains is above the top of mountain, it shows a sublimity, and it is considered to be the boundary between the earth and the sky.

In the beliefs of the ancient people, the gods descended on the highest place on the earth that is the high mountain for joining to the people on the earth and angels whispered the mysteries of the gods in the ears of the prophets and the ritual men at the height of the peaks. Hence, in ancient archeology, mountain is the place of gods and divine manifestation. The sanctity of the mountain is dependent on a holy act that is manifested there. «The place of god Soroush and, like the place of god Mehr, is located at the mountain peak in bright and full of stars court including thousand column » (Doustkhah, 2005: 1008).

B: creation of the first man was on the mountain

The connection between the first human with mountain, is a close and inextricable connection. «In Shahnameh, we find the symbol and sign of mountains as a symbolic and mythological foundation and entity in Kaiumers' story, who his name was Garshah (mountain king) » (Kazzazi, 1989: 238).

Kaiumers was master of the world, He took up his abode in the mountains, and clad himself and his people in tiger-skins
(Ferdowsi, 2008, vol. 1, 28).

In the belief of the Jews, Adam has a link with the mountains, which is an element that influences human development. «According to Jewish beliefs, go remove the soil from the hill of Zion, which is the navel of the world, for creating the body of Adam».

C: Mountain as a place to hold religious ritual

Since the mountain is the tallest and highest point of earth and closest point to the sky, it is considered to be the presence of God and the place of proximity. Therefore, it is common and accepted practice that the praying and worship by the prophets and men take place on the mountain and its peak. «In the ancient world, most religious ceremonies were held above the mountains. » (Rashed Mohassel, 2002: 120). «Kavos at the foot of mount Orzifiya offered one hundred horses, one thousand bulls, and ten thousand sheep for god Anahita and he asked that goddess to give him prosperity to be the greatest king on earth and to overcome all the devils, people of Dorvand and the elves, Anahita did it. » (Yashtha, 5: 45-47). «Jamshid also presented "Deravasp" to god Hoker and asked him to success in his efforts to immortalize god Mazda and to end hunger and thirst from them and to remove disability, aging and death for them. » (the same, 9: 9-10).

D: Mountain as a home for the holy people

Mountain is one of the symbols that Ferdowsi considered it as a symbol and sign of height, superiority and connection with God, and the purity of the senses and body, as well as the ultimate greatness and dignity. The mountain is the highest place and as if God is in the



mountains. Therefore, the holy men, who are the symbol of God, live on the mountain. In Iran, the priests and worshippers built the temples on the mountains, as the mountain was a sanctuary for good men and this presence increased the sanctity and honor of mountains.

When Kaiumers became the king, he inhabited on the mountain:

Kaiumers was master of the world, He took up his abode in the mountains, and clad himself and his people in tiger-skins

(Ferdowsi, 2008, vol. 1, 28).

Khosrow Parviz appealed a mountain when he escaped from Bahram Choubin.

He descended from the young horses

Walking on that mountain

(the same, vol. 7, 2120).

The worshipper Houm has a place in the mountain. He, who captivated Afrasyab Tourani when he escaping and gave Keykhosrow, also lives on the mountain:

One good man of that time

Son of the teacher Fereydoun

The nurse having Farr

Has a connection with king

Worship place is mountain

He is far from the happiness and sadness

Where was his name Houm?

The worshipper was far from the canvas

(the same, vol. 4: 1067).

E: the mountain is the symbol of ascending the high universe.

«the ascension is equivalent to a creeping journey to the center of the universe; the pilgrim experiences another situation by getting to the highest point. He goes beyond the unholy space and enters the pure realm. » (Elyadeh, 2011: 46). The evolution in this process is as if the soul is separated from the earth body and linked to the sky.

F: Solidarity and the link of mountain with the divine revelation and Farr Divine Farr is one of the oldest and most famous cultural and sphynxology foundations in ancient Iran and in the Zoroastrian worldview. Farr is in Avesta as “Khovarenah” and in Pahlavi as “Khovarrah” or Khorreh and in Dari Persian is as “Farah”, “1farreh” and “Far”. The word Farr in ancient sphynxology is a divine luminosity that everyone can enjoy it, he will have a good fortune. Particularly, the rules of Iran could not get away Farr. » (Kazzazi, 1989: 170).

Keykhosrow with the support of divine Farr rules the people and devils and he is also building seven houses on Alborz; one of them is built by gold, and the other one is built by silver. Two of them are built by granit, two of them are built by glass and he rules over all from there. Eventually, this Farr was the enemy of Kavous king and devil demon told the king: a great king like you should have a house in the sky, not on the earth. Kavous was deceived and proud by this word, and in the thought of flying into the sky, he brought the night into the morning, and he slowly went out of the way of God and Farr or revelation separated from him. Ferdowsi said about the building house by Kavous on top of the mountain as follows:

One houses in the Alborz

That Dave was suffering

It's time to take the stone



*Go two houses, each are ten miles
 Finally, he designed with the stones
 Made by iron pin and thorn as pillars
 Closed the horse to it
 Also used camels for carrying loads
 Two houses was made by the glass
 (Ferdowsi, 2008, vol. 2: 150).*

«Divine Farr has a wonderful and mysterious link with the mountain and Alborz. » (Mokhtari, 2000: 10). In Shahnameh, there is a firm and unbreakable link between the mountains and the kings having Farr, where Kaiumers, the first man and the first king, have been called Garshah or the mountain king.

G: Heaven is one of the top of mountain.

In Mehr yasht, the fifty base of god Mehr is located above Alborz, it is described as follows: where there is no night, no darkness, no lethal disease, no demon, it is clear and obvious that such a place with such a description cannot be a place except paradise, a paradise located above Alborz. In the story of Siavosh in Shahnameh, it is said about a city that he built it on top of the high mountain. The city, called Sivosh Gerd or Gong Dezh, is equal in length and width and has a pleasant temperate air. The heating is mild and cooling is not harmful. There is no way of illness and death, and there is always spring. These descriptions indicate that this city should be a heavenly city, not a land. Piran Viseh, the minister of Afrasyab, has seen the dream city when returning from Khotan; and when he described it for his wife- Golshahr- and for Afrasyab, he called it as a pleasant paradise:

*When he came to her porch
 He went to room and
 said to Golshahr, it was a heaven
 there is no heaven like that
 go and see Siavosh's house
 (The same, vol. 3: 114-115).*

In Shahnameh, Ferdowsi mentions mountains such as Alborz, Damavand, Bisotoun, Ghaf, Soghila (1) and others; and he considers as the place of men, warriors, refuge of God prayers and refuge of Azargashsb and a quiet place of human's humility for God. Ferdowsi has chosen one of the greatest and most amazing phenomena of the universe –the mountain with all its aspects- for expressing his beliefs. Mountains and especially Alborz have a special place in Ferdowsi's poetry. He has linked his most beautiful stories to the most magnificent mountains, as in Shahnameh, the story without mountains and the mountains with story seem incomplete, like the stories of Fereydoun, Keyghobad, Zal, Keykhosrow, Zahhak and others. It seems Ferdowsi loves and admires a mountain that is steep and manifested steady, so that all the mountains are shining and vigorously standing in the world in Shahnameh. Ferdowsi has used the word mountain for nine hundred fifty-five times in Shahnameh and it can be said that it is one of his key terms. These mountains glow in the sky of Shahnameh and Ferdowsi's poems both in the real and formal meaning, as well as in virtual and non linguistic applications.

*One person a mountain that has a star over its head
 It seems like that the sky catch the mountain
 (Ferdowsi, 2008, vol. 7: 71).*



Of course, Ferdowsi's order from this mountain is mount Sterosar in Avesta, a mountain that arises from the height to Starosar -a head Star. It is a mountain arises up to star on the height (Pourdavoud, 1933: 39). The mountains take different manifestations and appearances in Shahnameh. Throughout the Shahnameh, the top of the uplifting mountains are sunken in dark and gray clouds and shine.

In Ferdowsi's view, the mountains are so important and valuable that they are considered as the place of salvation of many Persian kings and heroes such as Fereydoun, Rostam, Zal, and others. The mountains in Shahnameh are the birthplace of the first human beings, Kaiumers, the first Iranian landowner, was born and grew up, and Somehow the early men lived on the mountains and lived in caves and even the name of Iranian King Manouchehr who later became the king after Fereydoon is in conjunction with the mountains. «In Pahlavi books, his name was "Native Mount Manouch" and in Avesta was Manouch Chiter. » (Karnavi, 1962: 97). «In addition, "Manouch" which in the mythology of India and Europe was regarded as the early human being, in addition to "men", it is also meant "mountain"; we see the use of Manoush in the meaning of mont, month and mons. » (Ghorashi, 2001: 113). This term was used in the ancient German language in the form of Monnus, in the sense of the primitive man. In the new German language, the term "mann" means man that it has been reminiscent of ancient German. (Kazzazi, 2007: 359).

Adaptation of the presence of the peripheral elements: mountains, Ghaf, fire temples, angels, kings and ... in epic and mysticism.

Ferdowsi and Attar can be considered as the representatives of two literary forms of epic and mysticism. They refer to mountain and mount Ghaf as sanctity and purity. They have used nature and its manifestations in their poetry, which mountains have more exhibitions in this application. As throughout these two eternal works, we find the place of devout worship and their spiritual and divine relationship with the Lord at the height of the mountains that are the closest place to the sky.

Valorous and sanctity of mountains have a serious, unbreakable and marvelous link with the aspects of mythology of the mountain in the culture of Mazdeysna, which considers the mountains have Farreh that is the principle of Zoroastrian politics. «In Zamyadisht (2) after praising and listing the mountains, praise for Kiyani's Farreh begins. There is a link between the angel of the earth Farreh; as this divine grace descends from the heaven to the world, it manifests itself from the mountain». We also face to the holy mountains in mythology that connect the universe with this manifestation of God, the earth and the way of achieving mankind to the highest world. In Iranian Mythology, Alborz mount is the place of divine Rashens scale, a measure of the good and bad men behaviors. «According to Pahlavi good and bad deeds of people are measured by the three goddesses. Rashens (angel), Soroush, and Mehr above this peak» (Mir Fakhrayi, 1988: 112); and also this peak is bypass of bridge Chinoud and the communication way to the highest world. In Dinkard, it is mentioned that: «bridge Chinoud has joined to Alborz» (Pourdavoud, 1933: 334).

The belief in the sacredness and mysterious purity of the mountain and its connection role with the supernatural world are also present in the great religions of the world. «Most of the prophets have revealed their religion to the people from the mountains, and their inseparable relationship have been established on the mountains that is an example » (Mokhtari, 2000: 101). Although the holy fire temples of Azargashsb was mentioned several times in



Shahnameh as a shrine of the kings and they sought help from God to win the battle, Ferdowsi did not speak about things such as bridge Chinoud and the measurement of human actions on top of the mountain, which is considered as the religious beliefs of Zoroastrians and does not fall within the scope of Ferdowsi's speech. Ferdowsi refers directly to the place of temples and fire temples above the mountain. As well as, in a few of these great epic works, we find the mountain as a place of shedding holy fire which was flooded as a Zoroastrin worship place. In the kingdom of Goshtasb, Esfandiyar went to Rome and India to subjugate the lands and force them into the pure religion of monotheism, and the kings of these lands, following his invitation, asked him for a report on his religion:

Esfandiyar was reported

By the commend of Kin, he was working

Since people know his religion

They took that path and faith

Eidolons were burned on the mountains

God Azar came instead of eidolons

(Ferdowsi, 2008, vol. 6: 123).

As it is clear from these poems, even the Roman and Indian Pagans' pagodas were on top of the mountains; in which after accepting the monotheistic religion, those places were changed into the fire temples and divine temples. In the story of Darab, because Darab was thinking about building a city and a fire temple at its center, thought it was better to build this sacred place over the mountain.

When the walls of city were built

It was called Darab Gerd

Fire was made on top of mountain

The worshipers of god Azar were gathered

(Ferdowsi, 2008, vol. 6: 374).

Apart from these, Ferdowsi mentions the burning of fire above the mountain as shrines; in Shahnameh, wherever it is discussed about devotees, worshipers and worship of the priests, it is mentioned to their place of worship over the high mountains, the mountain that its sanctity invites them to seek their peace and spiritual progress in that place.

In Shahnameh, Ferdowsi tried to divide his own people in the reign of Kaiumers like Jamshid; he categorizes Katouzian or the Lord's worshipers, who are mentioned in Avesta as Auran, in the mountains. Ferdowsi says:

A group of people who are called Katouzian

Are considered as the worshippers

They were separated from the group

The mountains were the place of worshipers

(Ferdowsi, 2008, vol. 1: 40).

Continue this categorization can be seen in other stories of Shahnameh and we can see that based on this initial categorization, the place of most devotees of Shahnameh are mentioned on top of the mountains.

Ferdowsi in the story of Eskandar, who thinks about subjugating the lands, the king of India Kid has disturbed dream in this regard. His dream reader –Mehran- was a devotee who was



eating mountainous plants and Kid refers to him as a God-worshiper person who is sitting on the mountain, and according to Hakim Abolqasem Ferdowsi:

He said to him "the worshipper man

Who lives on the mountains

(Ferdowsi, 2008, vol. 7: 13).

In other part of this story, Eskandar in his mysterious journey meet a green birds over the pillars on the mountains and talk to one of them; the bird asked the reason why God-worshippers in his land located on the mountain and Eskandar answers:

He said when a man becomes pure

The worshipper seeks a place on mountain

(The same, 82).

Ferdowsi, in the case of the same Houm who finally killed by Afrasiyab, says as follows:

One good man of that time

Son of the teacher Fereydoun

Worship place is mountain

He is far from the happiness and sadness

(Ferdowsi, 2008, vol. 5: 366).

According to what has been said in mythical narratives, Ghaf is the largest mountain on the earth and its height is so large that the distance between it and the sky is as high as a human being. By this definition, when Ghaf is placed next to terms such as sulk, patience, and power, the first and the most important concept that comes to mind is exaggeration. Or the poet intended to bring the magnificence of ghaf to the ultimate. For example, in the combination of "power Ghaf", which if we consider it as one of the officials, it is understood that the mystical position of patience that the disciple and seeker achieved in pursuit of his gentleness and effort; and achieved in the greatness of Ghaf, difficulty and the difficulties of achieving in that; or in the term "Ghaf to Sulk" as Ghaf is a great and terrifying myth.

Semantic transformation in the peripheral elements of Persian poems:

Many words and linguistic expressions overtime experience a variety of semantic changes. These semantic changes may be exaggeration, metaphor, semantic extension permitted, and so on. Some of these semantic changes in relation to Mount Ghaf are as follows:

- **Metaphor**

By hearing the word "Ghaf", there is instantly a huge, wide and big place in the mind; both of them, place and height in the metaphorical building, have spread. In Eghbal Lahouri's work, in the following poems, there is a metaphor of existence of a land.

This is a fairy tale of our predecessors

Let's hug him that it is of our Ghaf

(Eghbal Lahouri, 1987: 148).

These fairy tales are the essence in your Ghaf

Zolfaghar of Heydar of your predecessors

(the same: 504).

One of the things that can be as a metaphor; it is Ghaf to Ghaf; that the meaning of a ring, around and around can be understood and can be considered for the entire world or the whole earth, because in mythical meaning and application; Ghaf consists of whole land and its two ends like a chain are connected.



*It was under the command of Eskandari
He has army from Ghaf to Ghaf in his world*
(Attar, 2004: 429).

Ghaf to Ghaf of world became utterly
Kaf of sworn was made from your hair
(Attar, 2005: 96).

The most common form of rhetorical changes of Ghaf in mystical works and resources relates to its inclusion in the building of complementary and metaphorical adjectives like Ghaf of unity, contentment Ghaf, and Love Ghaf. The greatest thing that attracts attention in this kind of rhetorical constructions is a variety of pseudo-forms that comes to mind by taking into account the mythological support of Ghaf. An example in the combination of “amazement Ghaf” is the seeker achieving in amazement degree, in terms of difficulty and grandeur, it has become like the mount Ghaf. Of course, this is more understandable in terms of mythological narratives that Ghaf are large and high surrounds the entire earth, or in the term “manifestation Ghaf”, it seems that Ghaf is the same mount Tour and it is an allusion of the story of manifesting God’s light on this holy mountain when the prophet Moses (AS) arrived.

B: Semantic variation of Ghaf

In the study and analysis of mystical texts, firstly, the mythical features of Ghaf are considered. Like being in the position of Simorgh, the story of Eskandar and the story of Khidr al-Nabi (AS), the presence around the worlds and its connection with earthquakes and so on. On the other hand, Ghaf has new meanings, such as the following interpretations: Sura Ghashieh, verse 9; Sura Borouj, verse 22; Sura Ghaf, verse 3; Sura Shoura, verse 2; Sura Ra’d verse 2, which deals with these verses and their meanings with the mount Ghaf. (Nak: Jalali & Rezadad, 2007: 55-63).

The mystical poets by constructing combinations with the word “Ghaf” have been trying that these new combinations refer to the attributes of God and they are observing God’s attributes or in some way in terms of semantic communicating with the Lord. The mystical poets, by making these combinations, have tried to make objective and tangible the greatness of the meaning of mount Ghaf in the minds of the readers. Existence Ghaf, place Ghaf, general Ghaf, adduction Ghaf, honor Ghaf, power Ghaf, Step Ghaf, The position of God in these compounds signifies a new meaning that has been added to this term. In the history of the Islamic period literature, with the introduction of Ghaf into the field of Islamic texts, its meaning has become more valuable and valid. For example, in Kebriya Ghaf, honor Ghaf, Lahout Ghaf, sacrament Ghaf, manifestation Ghaf and divinity Ghaf; the words that are place alongside the Ghaf in each case, they have become Ghaf. It seems that these words sit on the axis of succession instead of Ghaf and in body and mystical existence texture they have found the same position that Ghaf have in mythical narratives. The commentators who have linked Ghaf to this myth in some Quranic verses, they give sacred religion. The result is that by introducing Ghaf into the field of religious and Quranic terms, they have made richer semantic load and spiritual degree.

C: detail to total imagery

So when a poet or writer expresses a word and his meaning is another meaning and purpose, the term is used in the virtual sense; or if the word is expressed as a part of a larger collection, this is imagery with the interest of detail to total. That is the mention of the detail and total. In



all the compositions and phrases that have been made by “Ghaf”, one of the letter of the second part of the compound is the letter “Gh”. This type of imagery is the imagery of detail to total. For example, it can be said that contentment Ghaf in this combination can be found various meaning, that some of them are virtual meaning of this combination: the phoneme “Gh” is one of the letters making the word contentment; in other words, it is a small part of the constituent parts of the word. And perhaps it can be said that even having a small amount of contentment in the combination is useful, that in the mentioned combination letter “Gh” brings this meaning to mind.

Contentment like the mount Ghaf is a high rank and position.

“GH” is a part of the term “Contentment” that if we consider the virtual meaning –detail to total imagery- all of contentment is intended.

CONCLUSION

The poets’ peripheral elements such as mountain, tree, river and flowers, palm, mount Ghaf, fire temples, nature and ... are among the many terms used in Persian literature in many fields. These applications are sometimes in real sense, and in the virtual sense. Nature and its constituent elements are the most basic and oldest terms and concepts commonly considered in Persian-classical poem, Nimayi and new poem by the poets and it has virtual, mystic and metaphorical meaning for itself. These elements have many different applications in classical and new poetry. The most significant manifestations of nature, the mountain, have a special place in the poems of most poets.

Humans’ beliefs were the mystery of ascension, greatness and excellence. Humans, Iranian and especially the ancient Iranians were doing most of their religious rituals on the mountains and they always assumed special value and importance for mountains or special mountains. According to their beliefs mountain and its peak is a place that has the closest distances to the sky, and as a result, the mountain was considered as a tool for achieving in spirituality and excellence. On the one hand, the boundaries of mountain end on epic and mythical works, and on the other hand, the mystical literature. According to Sohrab Sepehri, Shamloue, Nima, Attar and Ferdowsi, life on the mountain is a sign of demise of the earthly affiliations and attitudes towards the interests of that world, and the connection between the heart and the lord on top of the mount, due to its magnificence was tighter and more spiritual ; because when one person ascends to the mountain to praise and access to God, it shows the intrinsic attraction and gravity of man to benefit from divine existence, which is the reason for humiliation of humans against a single creator. These aspects have a special common effect, which is one of the common attributes of Attar and Ferdowsi.

Attar Neyshabouri and other mystic and adored poets have used the greatness and breadth of the mountain to express mystical and erotic thoughts and they express their high thought and experiences from the view of mountains and in the form of mountains. They have used the image and symbol of mountain and Ghaf to express the important topics of human and social issues, and they survey their journey through the mountain passage and its virtual and mystic applications for God. This visual language is a way to explain the purpose. The mountain in Mantegh-o-Teir by Attar is the mystery of God, the existence of saints and a symbol of steadfastness and glory.



From the view of point of Ferdowsi and the epic poets, the mountains are so important and valuable that they have become the place of salvation of many Persian kings and heroes such as Fereydoun, Rostam, Zal, and others. The mountains in Shahnameh are the birth place of the first human beings that Kaiumers, the first Iranian landowner was born and grew up on the mountain. Mountains have always been sacred to humans, and the presence of devotees in the mountains has added to this sanctity. The relationship between man and the mountain has always existed.

The epic poets consider the mountains –mountains in absolute meaning and special mountains- as the place of men of war, warriors, shelter of worshippers, Azargashb's commorancy and place of humility of humankind for God. Ferdowsi has chosen one of the greatest and most amazing phenomena of the universe –the mountain with all its aspects- for expressing its beliefs, the most important element of nature, the mountains and especially Alborz and Ghaf, have a particular place in Ferdowsi's poetry. He has linked his most beautiful stories to the most magnificent mountains, so that, in Shahnameh, the story without mountains and mountains without story seem incomplete. Like the stories of Fereydoun, Keyghobad, Zal, Keykhosrow, Zahhak, It seems that Ferdowsi loves and admires a mountain that is high and manifested steadfastly. For this reason, In Shahnameh all the mountains are high and powerfully stand on the earth. In shahnameh, Ferdowsi has used the word mountain for ninety –fifteen times. It can be said that it is one of his key terms. These mountains shine in the sky of Ferdowsi's shahnameh and his poems both in true and virtual (lexical) sense and in virtual and non-realistic applications.

All of the environmental factors, mountains, trees, peaks, seas, rivers and ... have been sources of light and divine inspiration for men. Some poets thought that some of the mountains such as Ghaf and Alborz, were the place of Gods. The mountain played an interplay role between God and men. The greatest application of mountains in important epic and mystical works was for access to God, humans' and heroes' shelter.

Appendix

1: Sogheila

«the name of a mountain on the land of Rome, where the dragon was killed by Goshtasb». (Moniri's Sharafnameh, quoted by Dehkhoda)

When Hishvi saw the mount Sogheila

Pointed to it and shouted

(Ferdowsi, 2008. Vol. 6: 37).

2: Zamyadisht

- « [Zam y] (Ekh) is the nineteenth yasht, which according to its contents, is considered the oldest Yasht. In this Yasht, it is discussed about Kianian's government and Kiani's Farr and Afrasyab Tourani's achievement in Farr or Kharreh in detail. It is well documented from the study of yasht that Zarathustra's supporter is not at all related to Dariush's father (Mazdisna and his effect on Persian Literature by Dr. Moein, 77). In page 178, it is discussed that: in 46th and 50th canto of Zamyadyshst god Azar has been counted as the vier of Azhi Dahhak (Zahhak) which are sparked by Sepant Minoo against Zahhak to stop him from reaching Farr, that is the luminosity of monarchy. At page 359 it is stated in Zamyadyshst canto eighty-three to eighty-seven discussed that Gashtasb has Kianian Farr. And because of that, he thought, behaved, spoke based on



the religion and converted to Mazdisna religion and abolished the malice and devils. He became successful because of his power of Farr and became the arm and back of Zarathustra's religion and removed the Ahoorian religion from the ward and placed it in a grateful position and overcame Tethriaont, Pashen, Arjasb and other unbelievers. In book of counting day in ancient Iran, it is discussed that 19th yasht is usually called Zamyadysh, but according to the contents, it should be called Kian Yasht (counting day, p. 63). And in page 64 of the book it is said: today, in Avesta there is no yasht for God, but it is possible that there is a yasht with this name in Sasanian period and the name of Zamyadysh which has come to us, confirms it. Referring to Avesta's Khardeh and yashts, the compilation of Pourdavood, vol. 2, p. 270-281 and Mazdisno and its effects on Persian Literature by Dr. Moein, p. 417-420 ». (Dehkhoda, 1989: appendix of Zamyadysh).

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