

Why should anyone be Familiar with Persian Literature?

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ABSTRACT

Literature is a tool for conveying concepts, thoughts, emotions and feelings to others that has always played an important and undeniable role in human life. Literature encompasses all aspects of human life as in love and affection, friendship and loyalty, self-sacrifice, justice and cruelty, manhood and humanity, are concepts that have been emphasized in various forms in the literature of different nations of the world. Poets and writers have endeavored to be heretics in the form of words and sentences and to promote these concepts and ideas to their community. Literature is still one of the most important identifiers of nations and ethnicities that no other factor has been able to capture. As a rich treasure trove of informative and educational material, Persian literature has played an important role in the development and reinforcement of social ideas and values in society, which this mission continues to do best. In this article, we attempt to explain the status of Persian literature and its importance.

Keywords: language, literature, human, life, religion, culture.

INTRODUCTION

In spite of the many advances and developments in modern human life and their desire for machine life and the use of all kinds of new information and communication technologies, literature still holds its place as a means of transmission. And it has maintained the best possible sharing of human experiences, thoughts, feelings and emotions between individuals in one community and the global community. Literature has always enriched the cultural heritage of different nations, and it is undoubtedly one of the most important building blocks of culture without which it is difficult and difficult to deal with culture and civilization. As a rich treasure trove of informative and educational material, Persian literature has played an important role in the development and reinforcement of social ideas and values in society, which this mission continues to do best.

THE ROLE OF THE HUMANITIES IN ADVANCING SOCIETY

Society and country have succeeded in having a more dynamic, sciences and educated humanities, but it goes without saying that science is nothing without commitment and virtue, and it is not

possible to educate without using the humanities elite.

Human society is a bio-cultural entity that influences both our genetic and cultural heritage in its formation and survival. Human society requires proper planning and management to survive and thrive with excellence and progress. It requires many factors and criteria for proper planning and management, including its scientific findings and methods, especially the humanities and its findings directly. It is within the radius of society and the optimal use of them is very effective in the macro-cultural and social programs of the society, it enhances the cultural and social indices of the society, as well as defines and explains the general capacity of the society within the scientific framework. Specifies the thickness of it the field of space development and continuous improvement it provides.

THE MAIN SOURCES OF PERSIAN LITERATURE

Concept of Literature

The word politeness means elegance and beauty, and we have two parts: the self- knowing and the politeness. But in our language, polite speech is called good speech and conduct, and

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we refer to the beautiful works that are spoken or written as literature.

The Literature

Traditional knowledge consisted of the following sciences: vocabulary, conjugation, syntax, meanings, line rules, rules of reading, derivation, borrowings, essays, history (Dehkhoda Dictionary)

Psychological Origins of Literature

The first state of literature is the enjoyment of pleasant songs and beautiful speech that preserves the physical life, and the pleasures, emotions, consciences and social desires in the form of beautiful and nuanced speech express the feelings of the reader or listener that create a beautiful and she wants to declare her love for beauty and beauty.

The purpose of literature is to use beautiful emotions, subtle words, and subtle writings to guide social and moral well-being in society. Another task of literature is to prepare the younger generation for a future life that can provide a blueprint for a future life. Therefore, the goal of the current generation's prosperity literature is to advance the path of future life and plan for a better life that informs people with beautiful examples.

THE OPPORTUNITY TO GET ACQUAINTED WITH PERSIAN LITERATURE

The Persian-language fir tree has its roots in the ages. It has long been, and still is, and will continue to be the canopy of safety, dynamism and sophistication and the creation of the highest and greatest literary and cultural works. Literature requires our familiarity with the order, prose, poetry and rank of each, and the recognition of right from wrong and good from evil.

Persian literature in the Islamic era, after a brief break, emerged from the first centuries of Islam with the Arabic alphabet, which was the continuation of pre-Islamic literature.

Therefore, Persian Dari could be established in the eastern and northeastern parts of Iran by forming independent and semi-independent Taherian, Saffarian and Samanian governments and later expanded into the Iranian plateau. Between the end of Sassanid rule and the beginning of independent and semi-independent Iranian governments, in addition to writing literary and religious works in the Middle Pahlavi script and language, many Iranian scholars and

scholars, most of whom became Muslims, also wrote their works in Arabic.

In the remainder of this article, ancient Persian literature will be examined in two sections of poetry and prose, followed by literary genres, including epic literature, music literature, and educational literature.

Poetry

Darri's poetry (attributed to the court) first penetrated and expanded in Khorasan and Verarud, with the support of the Persian emirates of the Samani dynasty, and works and poems appeared in the language that, unfortunately, except for Ferdowsi's Shahnameh, were all destroyed and only fragments and fragments fragmented. One of them is in Persian history books and memoirs. The Shahnameh, though related to the late Samani period, was completed after thirty years in the Ghaznavid period.

Ghaznavids, who were originally alien to the Samanids, tried to spread Persian poetry like their gods. Due to their special interest in praise and rhyming poetry, rhyming and madrigal reading in the court of Ghaznah, with the presence of renowned poets such as the Onsoni (341 AH), Farrokhi Sistani (429 AH) and Manouchehri (432 AH). In the poetry of the Samani period, the elements of Iranian culture were greater, so much so that the poetry of this period should be considered a continuation of pre-Islamic culture and its true offspring.

With the expansion of the Ghaznavid dynasty, Persian poetry expanded from Khorasan to Ray and Tabarestan. A few decades later, with the arrival of the Seljuks on the Iranian plateau, Persian poetry settled in Isfahan, Hamedan, Jabal, and Azerbaijan, and soon afterwards, it gained particular prominence and variety.

In the Seljuk era, Isfahan was the capital of the second half of the fifth century AH, and poets and poets came from Khorasan and elsewhere. The Nizaburi Amir Mu'azir was the emir of the Seljuk court, and other poets, such as Azargi Heravi (465 AH) and Lamei (465 AH), proclaimed this dynasty as kings and princes. In the sixth century, Isfahan, with the presence of a large number of poets led by Jamaluddin Abdul Razaq Isfahani (588 AH), had become a hotbed of Persian poetry, commemorating the prosperity and glory of the Samaritan era. Imamate in Khorasan continued with poets such as Abdul Wassa Jebeli (555 AH), Rashid Watawat (573 AH) and Anvari (585 AH)

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In Azerbaijan, Asadi Tusi and Qatir Tabrizi paved the way for the emergence of great poets such as Nizami Ganjavi and Khaghani Shirvani.

In the sixth century, poets and poets of Azerbaijan with poets of Isfahan held discussions that sometimes led to turbulence and discontent.

In Khorasan, late-fourth-century Shiite poet Kasai Marouzi, singing heretical and poetic poems in the style of Khorasani, on the one hand paved the way for the emergence of philosophical and literary poems by Nasser Khosrow and Qavami Razi, and on the other hand, for the sage poetry of wisdom. (AD 535 AH) prepared.

The ascetic poetry, which was not unprecedented in Arabic literature, gained new identity and strength in the Sana'i court. Such a poem appeared in Saadi's Qasidah as wisdom and advice and became a belief in the court of Saif Fergani who lived in Anatolia after the Mongol invasion. Until the Sana'i period, the main form of Khorasani's poetry was narrated. Sana'i also recognized the sonnets, most of which were great poets such as Rudaki, and prepared the conditions for the introduction of mystical concepts into the realm. After him, Attar Neyshaburi and then Iraqis continued the process, culminating in the ghazal of Jalaluddin Balkhi and Shamsuddin Muhammad Hafez Shirazi.

In the period of Hafiz and decades before, other powerful sonnets such as Khawaji Kermani (753 AH), Salman Savaji (778 AH), Imad Faqih Kermani (A 773 AH), Jahan Khatun, after 784 AH, Nizari Qehestani (A 721 AH) and Kamal Khujandi (A 793 AH) were loaned by Hafiz in his sonnet.

The origin of the mystical sonnets was in Khorasan, but in Iraq, Ajm, especially west and south of Iran, evolved. In the following centuries, poets such as Amir Khosrow Dehlavi (725 AH) continued the Saadi style of sonnets and blended them with indigenous concepts and attitudes.

This new style, based on thin-skinned imagination and folly, later appeared in the Saeb era (1086 AH) and afterwards, and later became known as the "Indian Style" because of its connection with the land of India. This style also became the focus of the sonnets after the Islamic Revolution and soon afterwards, the epic sonnet and the new sonnet appeared.

Prose

Prose writing is another part of Persian literature that has always been overshadowed by Persian

poetry. Before starting the discussion, it should be said that all Persian prose texts cannot be examined in the field of literature because some of them are not artistic and imaginative and lack emotional affect and in them the instrumental aspect of language is more concerned. Like Persian poetry, prose history goes back to pre-Islamic times.

Most of the remaining Middle Persian prose texts, especially those of the Sassanid epistle and autobiography, are literary. After Islam, the official Persian prose came out of its primitive form after a pause, and during the Samanid period Persian Dari appeared.

The first surviving prose text is a leaf from the introduction of Abu Mansouri's Shahnameh, written by a group of scholars from Khorasan and Transa Al-Anhar, in the year 346 AH, on the subject of pre-Islamic Iran's history and history.

This book is the beginning of historical prose in Persian language, which continued in the same period with the history of Balam, and a little later with Mojmal al-Tawarikh and al-Qassis, whose author is unknown.

After Balami's history, the fiction of non-fiction based on existing facts was introduced into Persian. Later in the Ghaznavid period, one of the most important Persian historical books with a very strong literary aspect, compiled by Abolfazl Muhammad bin Hossein Beihaghi, was collected for nearly half a century and arranged in thirty volumes, most of which were destroyed over time. The existing section of the book, called Beyhaqi History, comprises less than one-sixth of the total and covers the history of Masoud Ghaznavi's era, and is therefore called Masoudi's.

From the Ghaznavid period, another Zain al-Akhbar date, also written by Abu Sa'id Abdulahi bin Zahak Gardezi, remains of no literary value.

The technique of historical writing has also gained prominence in later eras, and books such as Raha al-Sadur by Mohammad bin Ali bin Suleiman Ravandi in Seljuk History, Jahangsha History by Atamalek Javini, Jama'at al-Tawarikh by Rashid al-Din Fazlullah Hamdani, Excerpted by Hamdullah Mostofi Qazwini, Zafarnameh by Sharafuddin Ali Yazdi, Saadin Informed by Kamaluddin Abdul Razaq Samarghandi, Roza al-Safa by Font, Habib al-Sayr by Khandmadir, Alam Abbasi by Eskandarbig Mashiri, Darri Naderi and Jahangiri Naderi by Jadeshi Naderi It has rich and colorful Persian literature Set.

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A branch of Persian historiography is devoted to local history in the field, from a long time ago books such as the history of Sistan by an unknown author, the history of Bukhara by Nersakhi, and the translation of Ghobadi and tabloid Muhammad ibn Zafarah bin Umar, and The untold history of Ibn Fandaq's work remains.

History has flourished in the Indian subcontinent since the eighth and ninth centuries, the most famous of which is the history of the angels and the history of the alphabet. The second Persian prose book, fortunately full of text from the Samani period, is a translation of Tabari's commentary. This book, originally compiled and translated by a group of scholars in 351 AH, is a starting point for Farsi translations and interpretations of the Qur'an and religious books, and is a completely free translation and summary of The thirty-volume commentary is by Mohammed bin Jarir Tabari, written in Arabic at the beginning of the fourth century. After the translation of Tabari's commentary, both the interpretation and translation of the Qur'an into Persian continued, and several religious and theological books were written in Persian that further enriched Iran's religious literature.

Along with pure history books, the memoirs, which were considered to be the books of history literature of the past, should also be mentioned. The writing began with Mohammed Awafi and the author of the book Labab al-Balab. Later, the government of King Samarkand followed his work with al-Sha'ara's memoir. During the Safavid period in Iran, many famous notices such as Sami Tafif, Seven Climates, Arafat al-Aashqin and Nasr Abadi were compiled. This continued in the new way until the Qajar period, and indeed before the writing of the history of literature. Among the last important Persian memoirs that continued the tradition of Persian iconography until near the contemporary era are the literary works of Reza Quli Khan Hedayat.

Another set of Persian prose books, mostly edited for kings and princes to teach them the methods of government and nationhood, is known as "Mirror Miran" or "Nisihah al-Muluk" and is of particular importance in Persian. . Among these types of works can be mentioned the Qaboos letter by Amir al-Moalali, the policy letter by Khawaja Nizam al-Molk and Nasihah al-Molok by Mohammad Ghazali.

The Qaboos Letter contains compelling and purposeful anecdotes, with good and elaborate

Persian prose. This book reflects the wise way of life of the pre-Mongol era Iranians.

In the order of importance of the works, the textbooks and books fall within the scope of practical wisdom, among which are books such as Bahr al-Fuwaid by an unknown author, al-Ghazali's alchemy of bliss, Nasiri's ethics by Khaje Nasir al-Din al-Tusi, and Mohseni's Ethics. Sabzevari and Jalali's Ethics by Jalaluddin Dawani.

Fiction

Perhaps the most important literary field in Persian prose is fiction. The tradition of storytelling in ancient Iran was so intertwined with the ancestors' history and history that it was impossible to separate one another. There are books such as The Thousand Ephesus, later adapted in the Islamic period as A Leyla and Leyla, and translated into Persian during the Qajar period under the name of One Thousand and One Nights, as well as bringing the allegorical story of Kille and Demna from India to Iran during the Khosrow Anoooshirvan era. The importance of this tradition in pre-Islamic Iranian culture indicates. In the Islamic era, this fictional legacy was first translated into Arabic and then into Farsi Dari. Ibn Mufaq translated the kale in Arabic and added an introduction and chapters to it.

The traditions of the Imamate of the Islamic era also produced other works, among them the story of Samak Ayyar. This story was written by Faramarz ibn Khadadad Arjani in the language of one of the storytellers named Sadiqah ibn Abi al-Qasim Shirazi in the late sixth century.

Other glittering works in the Persian sky are books written in the form of tales and anecdotes, including the four-volume book, or the enigmatic military elaborate collection, though not written for narration, in practice, stories and anecdotes. Most of which are unhistorical and belong to the four classes of physicians, secretaries, astronomers and poets and are considered to be prominent works of sixth century prose.

Faraj books are also of this type after the intensity and societies of al-Hikayat, both of which are mostly ethical and literary by Mohammed Awafi. Another is the stories that came to Saadi's Golestan, whose literary and technical value is more than the importance of their narrative, some of which are referred to as writing. Features and innovations of this book include author's use of all styles and techniques of Persian writing such as fine polish, compact

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writing, productivity of poetry and poetic tools, hints, use of allegory and anecdote, variety of meanings and colorful words, downloads Shrewdly tackling important social and ethical issues, and finally, pouring it all into a well-crafted container and creating a new mix of Persian prose that first caters to all populations at any given time, and secondly, particular song and song adaptation in the realm of language, in the mind of the reader.

Mystical literature

Other books that have appeared in Persian literature are mystical themes and their contents Wisdom and Philosophy, Interpretation and Interpretation of the Quran and Hadith, Theoretical Expression of Sufi Thoughts and Expressions, Speaking of Love and Knowledge, Critique of Reason, Proof Tariqat's agreement with the Shari'a is a description of the ethics and customs of the khanqahi and the story of the elders and the expression of dreams and revelations and the eloquent words and mystics of Sufism.

One of the oldest books in the field of mystical literature is a commentary by Abu Ibrahim Ismail ibn Muhammad ibn Abdullah al-Mustemali Bukhari on the book Al-Tasouf al-Tasouf al-Tasouf by al-Bakr al-Bukhari. In this book, while giving a detailed description of the Sufis' terms and expressing their views and outlining the Sunnis, it is attempted to substantiate the complete agreement of the Sufis with the Shari'a and the Sunnah.

One of the most authoritative mystical books is the Qashiriyya treatise by Imam Abulqasim Qashiri. He was a very devoted person to the Shari'a and wrote his book Separation of Sufism from the Deviations of His Age.

Among the other famous and valuable mystical books, along with the translation of the Qashiriyya treatise is the discovery of al-Mahjub by Abolhassan Ali ibn Uthman Hujawiri. He wrote this book in response to the questions of Abu Sa'id Hujawiri, in which he discusses the most important mystical issues such as science, knowledge, Sufism, love, blasphemy, as well as the description of the Sufi elders and Sufi leaders from the companions and clerics Sufism and religions have brought officials, anecdotes as well as their sayings and opinions. This book later became a credible source for Atalayya's mention of Attar's Nishaburi, Al-Khattab's chapter of Khwaja Muhammad Parsa and Al-Jans's Al-Jans, which has a solid and compelling

prose. Other books, such as Imam Abu Hammad Mohammad Ghazali's Revival of the Science of Al-Din, which has summarized and translated it into Persian under the name of Kimiya Sa'adat, discuss various Sufism theories and prove its agreement with the Shari'a. This book is one of the most instructive books on Sufism in which the most difficult topics of Sufism are described and illustrated in simple, beautiful, eloquent prose.

Other work in this field is the book Al-Ansan al-Kamel by Aziz al-Din Nassafi, which has a very smooth and expressive prose, as well as Mersad al-Abad's book by Najmuddin Razi, a disciple of Mujduddin Baghdadi and a student of Najmuddin Dobri Kobra. This book is one of the most important works of Sophia in which their principles and beliefs are expressed in a solid, relatively clear, well-thought-out prose.

Razi's faith and heart in Tariqat, his confidence in his words and his specific understanding of the Shari'a to explain and explain his views on Tariqat have inspired a poetic spirit in Morsad al-Abad.

In the discussion of mystical literature, in addition to elaborating on the principles and beliefs, more or less sections are devoted to describing Sufism. In this regard, we can refer to a short book entitled The Classes of the Sufis by Abu Abdul Rahman Salami, which was later spelled out by Khwaja Abdullah Ansari in his lectures and teaching in Heravi.

Another type of mystical prose work is books that are mostly single-subject and sometimes a collection of themes interspersed with the author's emotions. The effect of these emotional states brings the word out of the state of the mere means of conveying meaning to the audience, combining it with a variety of Persian and Arabic poems and imagery and fine arts, so that in addition to the subject of the text, emotions and emotions And the author's passion is also influential in influencing the audience and changing his or her worldview. Sometimes in these works, at the request of the author's subject matter, the role of language meaning, its pale and distinctive language, and its grammatical structure, approach pure poetry without an audience.

Books such as the Accidents of Al-Ashaq by Ahmad Ghazali, Rasil al-Tayr by Ibn Sina and Nasih al-Muluk, and Kimia Sa'adat by Imam Muhammad Ghazali, some letters and books of preparation by al-Qaddat Hamadani, excerpts

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from the commentary of Roozbahan Baqal, Ma'aref Behl Iraqi works by Fakhr al-Din and the Sufi bills and Sufi teachings and some of Shaykh al-Ishraq's secret treatises should be considered as such.

Other works on ethics and customs have been written, such as Sheikh Shahabuddin Suhrawardi's Encyclopedia of Translation and Design and payment by Mesbah al-Hadaieh by Sheikh Ezzedine Mahmoud bin Ali Kashani. Another Persian translation of this book in 665 AH. AH was done by Abu Mansur Abdul Mo'man Isfahani.

Epic Literature

Epic from the root of "Hamas" means intensity and acuity in work and in Arabic it means courage and courage. In ancient Arabic literature, epic was a kind of martial poetry that was written in honor of the tribes of the Arabs, but nowadays it is used in the Persian language as a Western term in the sense of "Pahlavi system".

The origin of the epic is known as the chant or chant. The Pahlavi hymn is a short narrative poem describing acts of the Pahlavi that only deal with the main points of the story and the dramatic dialogue without addressing the details of the story or describing the conflict. In the epic anthem, the hero, the focus is not the story.

Epic songs were sung and sung by the circus singers among the masses and their most accomplished artists in aristocratic and courtyards or with the rulers on trips and camps. Most of these anthems are lost because they are not on paper.

The theme of the epic is the description of the myths and ideal descriptions of the deeds of the gods and the heroes and the description of the fateful battles between the nations.

Some songwriters would throw out the epic narratives popular among the people and sing them as they played the instrument.

Epics, whether written or spoken; in order or in prose, can be divided into mythical, chivalrous, religious, historical and comedy epics.

Most epics are often the opposite of epic. An example of this kind of epic is in the Persian, mouse and cat literature by Obaid Zakani.

Iranian National Epics

The National Epic is an epic that, depending on the national and ethnic nature, describes the events that play a major role in building the nation's ethnicity and is therefore very popular and popular among them.

The biggest national epic of Iran, Shahnameh, is the poetry of the scholar poet Abolqasem Ferdowsi Tusi. The source of this book was the Shahnameh of Abu Mansouri.

Other national epics of Iran include:

- Gershasp Letter (458 AH) by AboNasr Asadi Tusi
- Bahmānameh and Koshnameh (end of fifth century and beginning of 6th century AH) by Iranshah ibn Abi al-Khair
- Faramarznameh (second half of sixth century AH) by Rafieddin Marzban Persian و Lady Goshebnameh, Coke Kohzad, and Shebrang, all of which are likely to be poems of the same transnational poet;
- Jahangirnameh (allegedly from the 7th century AH) by Qasem Madih 2 And two Barzu letters, one of which appears to be from the seventh century AH, the song of Shams al-Din Muhammad Kusj, and the other from the tenth century AD.

Historical epics

These kinds of epics, while based on imagination, also include historical pieces.

From the historical epics in Persian, the following books can be mentioned:

- Alexander the Great (end of 6th century AH) by Elias ibn Yusuf Najib Ganjavi
- Zafarnamah (735 AH) by Hamdollah Mostofi Ghazvini ؛
- Shahnashnameh (beginning of the thirteenth century AH), written by Fath Ali Khan Saba Kashani.

Religious Epics

This kind of epic is about the lives of one or more of the religious heroes. The following religious epics include the following books:

Khavaran-e Nameh (830 AH) by Ibn Hassam

The owner of the letter (1073 AH) from an anonymous poet

- Heidari attack (12th century AH) by Mirza Mohammad Rafi Khan Bazhal and Abutaleb Esfahani;
- The Lord's Prayer (13th Century AH) by Fath Ali Khan Saba Sabani Kashani

May 1st (13th century AH) Poetry by Soroush Esfahani

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According to these explanations about epic, the epic works are divided into two types: natural epic and artificial epic.

Natural epic

The origin of the natural epic is a historical or quasi-historical event in its elemental and mythological sense. Such epics do not have a definite author, but a nation, across generations, is the author of such epics. According to Zabihullah Safa in the epic book of Iran, the natural epic "is the result of the thoughts, deeds, interests and emotions of a nation that have emerged over the centuries only to express aspects of that nation's greatness and genius. By mentioning the wars, the atrocities, the sacrifices and sacrifices, and at the same time the works of civilization and the manifestations of the spirit and thought of the people of a country in certain centuries of their life, which they usually refer to as the Pahlavi era. And from such epic poems we can find Iliad and Odysseus of Homer and Ramayana and Mahabharata of Hindu and Shahnameh of Ferdowsi, Garshasbnameh of Asadi Tusi and ... Name it. "

Artificial Epic

This type of epic, which mimics a natural epic, borrows its set of factors from the natural epic. In the creation of the artificial epic, not all people in one nation are involved anymore, but only one poet creates it and flourishes.

Abnormal events in this kind of epic are also made-up and fictitious. This kind of epic is actually the creation of the epic, not its creation.

In the epic artifacts, the poet does not deal with recorded and definite flawed stories, but with his own creativity, he creates the story. In such stories the poets are free and free to follow the rules and rules of epic poetry, whatever they wish to create the subject of their story and to incorporate their imagination.

The epics of Persian literature are more like historical or religious epics, such as Shahnameh of Shah Ismail, written by Molana Abdullah Hatefi (927 AH) and Shahnameh Qasemi Gonabadi, a tenth-century poet who imitated Shahnameh and Ferdowsi respectively. Ganjavi's military Alexandrameh is written about the heroics and warfare of King Ismail Safavi.

Music Literature

Music literally means a hymn, a song and a good song.

Rich courtesy is, in essence, poems that express personal emotions and emotions. In Persian poetry, Ghanaian literature is written in the form of stories, revelations, prayers, beth al-khavi, and lamentations in the form of sonnets, mathnavi, quatrains, dubites and even rhymes, but the most important is the sonnets.

The origin of rich literature is emotional and emotional poems and love poems that are more popular in our literature.

Ghanaian Poetry In Western literature, poetry is a short, non-narrative poem, and if it is long, it is called dramatic play poetry, because poetry is usually long when its content is fictional.

Since there has been no dramatic art in Iran, the rich poetry of Persian literature has been called fictional poetry.

The order of rich stories in the Seljuk era continued with the translation of the famous poem by Weiss and Ramin (d. 446 AH) from its Pahlavi text into Dari, this ancient Iranian piece, exemplified by the renowned poet of the storytelling field, Nezami Ganjavi. The Sixth Century was even more glorious in terms of ordering the fortunes of the story, even with the military of Ganji. He was able to draw on the literary experience of two great poets and poets before him, Ferdowsi and Fakhr al-Din Asad Gorgani, the poems of Al-Asrar, Khosrow and Shirin, Lili and Majnoon, Haft Peikar, and Alexandrameh, all of which are Khamse's five treasures. They formed the creation.

Understanding literature requires our familiarity with the order, prose, poetry and rank of each, and recognizing right from wrong and good from bad. In the past they knew all kinds of elements, words, conjugations, syntax, derivations, meanings, expressions, morals, exquisite, rhyme, script, poetry criticism, essay and history. Today's division is: terminology, mere, syntax, etymology, meanings, expression, exquisite, morph, rhyme, line, criticism of poetry, essay, rules of reading, and genealogy of literary knowledge requires our familiarity with the order : Terminology, mere, syntax, etymology, meanings, expression, exquisite, rhyme, rhyme, line, criticism of poetry, essay, rules of reading and genealogy (Sharifi, 99: 2008)

It is not possible to understand literature except to understand its elements and forms. Most of Eden's critics are important, and it is the affection that lends eternity to literature. Annie (Sharifi, 99: 2008)

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CONCLUSION

The language and literature of each nation symbolizes its identity as a mirror in which we can look at the face of the ruling spirit and the general culture and history of that nation.

Persian language and literature is the knowledge of what and what is the civilized Iranian nation in the context of time. The highly acclaimed Persian language writings reflect the national essence of a cultured and ancient Iranian who has long dominated and influenced the vast arena and generally encompassed their economic, cultural, and social standing.

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