A View on Hafez Saad Tabrizi Based on Mjlis Library Manuscript

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ABSTRACT
Treasures of Persian Language and Literature manuscripts are kept in the great libraries of Iran and the world. But the real value of their treasures appears when taken out from the hidden corners, trimmed and used by interested scholars and literature elites. Persian Manuscripts are about the customs and culture of Iran, so it is on the shoulder of researchers to correct them and make them available for everyone. Hafez Saad Tabrizi poetry manuscript is one of the treasures of Persian literature. The author of this article has attempted to correct this nineteenth century poetry poems. This paper includes a brief introduction of the poet, a glimpse of the poet manuscript and correction features are explained, as well.

INTRODUCTION

At first it is necessary to overview the political and social characteristics of the period of the ninth century to learn more about the poet and his manuscript, as well as poetry itself. This overview is based on the history of literature written by Doctor Zabihullah Safa. Late eighth century to the early tenth century is time of Timurid rule in Iran. A century and a half domination of Timurid rule on Iran is characterized as follows. Timor with several years of attacks on Shahrokh (807-850), did not constitute sovereign state. Also, only the relatively long reign of Sultan Abu Said Mirza (855-873) and the reign of Sultan Ḥusayn Bayqārār (875-911) are significant and these long reign of the Timurid serviced Iranian culture and literature.

Timurid periods are of great popularity of poetry in Iran and adjacent areas and multiplicity of poets. Aside from the regular poets, almost erudition and most dominant native kings and princes of the Ottoman Empire and Timurid and Turkman and government figures and a lot of women composed poetry. This poets rose from all walks of society and if were from the educated class, they would followed the tradition of noted poets. But if they were from career class, they would naturally relied more on God-given talents to earn science in the service of the Master.

Ninth-century Persian poetry was geared towards the simplicity and fluency:

Although some of the poets in this period turned to artificial difficult poetry following the ancients or personal bias, this is not general trend and even these imitators and difficult poets had many simple poems. Most Masnavis and all Odes and most ballades were in simple fluent language, sometimes close to the spoken language, that is one of the reasons for the laxity of some verses of the poems. But, the fact that most poets particularly Ode composers tended to spoken language at the end of this period is due to their lax association with a group of great masters of the past. Moreover, a bunch of poets were Turkish native speakers who have learnt Persian so they inevitably used a simple language.

However, in this era poetry was simple in general, but at the same time, there is a special attention and interest in both literal and spiritual arrangements among poets. Particular attention of the poet's to spiritual arrangements means similes, metaphors and ironies. However, in this era, the artificial language was the means to express their skills in poetry that was also previously common in the seventh and eighth centuries. Applying
The poet’s Divan s copies are available are as follows :

1- Museum of Great Britain written in 864 AD; regarding Persian Manuscripts, Professor Ahmed Monzavi lists this version under the name of Hafez Saad Tabrizi without other features such as the number of papers and Scribe's name mentioned.

2- A copy at the Library of Parliament (Majlis) on the No. 13159. This version and the version of Great Britain museum have exactly the same date of script. Both were written in the year 864, AH. This version includes 6 odes, 426 lyrics, 1 ballad, 1 Mokhammas, 26 sonnets, 352 quatrains and 645 enigmas long handed in Nasta'liq by Mahmoud bin Mohammed bin Mahmoud Khomari in Shawwal 864 AH.

Titles of are written in vermilion and gold, all tabulated pages are in gold, the first leaf layout is golden and the back of it is golden conjugated title on the blue background and the words “Saad Hafez Divan” is written on the title. The version has 184 pages in 12 × 24, the cover is black bock contains bergamot and golden table.

The version preface:
Namazesham ke Sultan Charbalsh Khazra
Nahan Shod Az Nazare Sakenan E Khete Ghabra

The version ending:
Yek Mo Ze Zolfe O Be Man Avard Choon Saba
Az Sar Gereft In Del Ashohte Asheghi

Preface:
Be Gheire Naleh Ze Kas Hamdami Nemibinam

difficult words, using a word in all verses of a poem, and composing Masnavi of the two rhymes ,using a variety of synonymies in all lines and such were very popular among the poets of this period.

Poets of the ninth century imitated former poets or even contemporaries a lot. This initiation was in two in poem: First imitate the style of former poetry masters and or answering or welcoming poems and rhymes that were told earlier on the same rhyme. Lyric poets of this period have attempted to respond to Saadi Shirazi, Amir Khusrau Dehlavi, Hafez Shirazi and Kamal's Khujandi poems.

The issues that must be said about this eras’ sonneteer all poets of this era, even those who were skilled ballad chorus, tended to lyric poetry. Those whose career was not poetry also said poems with their original aim to arrange lyrics Divan’s. These lyrics were most romantic, except in lyrics by grace and mystic poets. The poets of this era, including Qasim Anwar, Nematullah and Jami were mystics with mystical talents and their lyrics were mystical. The strength of mystical thoughts were weakened in lyric due to stagnation and decline of thoughts, and poets speak mostly centered on some trivial thoughts and not what that of Khaju, Rumi, Hafez and etc.

Of the new proprietary of romantic poems includes expressed more frustration and nihilism and the frustrations of coping with all kinds of insults and persecution and harassment by mistress and soil sit and socialize with dogs by suffering lover and so.

Enigma: The most common types of poetry during this era are enigma. In the ninth century, enigma was very common in Persian poetry as one aspect of mastering and skillful spokesman and to test the intelligence and speed .In fact, enigma was undiagnosed science. But in contrast to those ignorant to the ”science” there were those who had declared themselves and their knowledge. They, when visited would have started showing off using rules written in his essays.

Another feature of the poetry of this period was the introduction of Turkish terminology into Persian poetry; the reason was most powerful Turkish rulers in Iran. A lot of Turkish words were used and spread among the poets and ordinary people.

However, with the introduction ,first, a brief description of the poet's life is provided and then we introduce available copies of his Divan. Then we will have a review of his poetry to see to what extent bears the characteristic features of Poetry in the Timurid period corresponded to the ninth century.

An Introduction of available version:
A copy at the Library of Parliament (Majlis) it was found

Dr. Ahmed Hasani Ranjbar and Nazanin Rajabi Seighari,2014
Advances in Environmental Biology, 8(13) August 2014, Pages: 1541-1549
Ending
Gahat Meneshanad Be Arshe Morad
Gahat Zire Palane Nekbut Keshad

The version used in this paper is that of available on the Library of Parliament. This version is the most complete and the most legible version, but given the fact that some words are illegible or have been erased because of the passage of time, all lines have been corrected to provide a complete and full version. This paper highlights the content of this version to the reader.

About the poet
"Jalaluddin Sadollah Tabrizi", known as "Hafez Saad Tabrizi," the pen name "Saad" is of in the ninth century and Timurid period poets. He is contemporary to Shahrokh and Bāysonḵor (Shahrokh’s son). He says about Bāysonḵor:

Amire Shah Neshan Shah Bāysonḵor Khan
Che Goyamat Ke to Az Hade Vast Farsi Bironi (Poem Divan, piece 25)

He is almost unknown poet and the resources that mentioned him are the following sources:
1- Tazkerate Alshoara', Mohammed Tahir Nasr Abadi has mentioned him as Molana Hafez Saad Bukhari
2- Tazkere Arafat Alasheqin, Taqi Owhadi mentions Saad Tabrizi as “the knowlegable in the sphere of eloquence and grace, Hafez Saad.”
3- Tazkere Majales Almafayes, Mīr 'Ali-Shir Nava'i. In this Tazkere (biography) he is mentioned as one of Qasim Anwar, the ninth century poet, disciples. But apparently Qasim Anwar deprived him of his association due to his association with the young mob and his wrong deeds and ordered his room at the monastery to be destroyed and threw out its clod. Later on, Saad again failed to attend Saad Qasim Anwar. However, he never lost his devotion towards his Murad because not only every six ode in his poetry Divan are in praise of Qasim Anwar, there also a lot of lyric poems such as Number 49 are in praise of the Master.

Bideli Ra Ke Hich Ghodrat Nist
Binava Mandan Az Morovat Nist
Bar Dele Khastei Tarahom Kon
Kesh Talab Hast O Hich Ghovat Nist
Natavanad Havaye Ghade To Kard
Asheghi Kesh Olo Hemat Nist
Talebe Kabe Haghighta ra
Zad rahi Beh Az Mohabbat Nist
Asheghan e Jamale Mana Ra
Beh Ze Ekhlas Hich Sorat Nist
Saad Agar Naz O Nemati Talabi
Khoshtar Az Naze Doost Nemat Nist
Bande Ghaseam Ze Rooze Nokhost
Dolati Beh Ze Hossne Ghesmat Nist

Date of his birth and death are not clear, but according to biographies and his own poetry Divan he was one of Qasim Anwar's disciples and expressed his devotion to Jami. Jahan-e-Fazl O Danesh Khaje Jamee Kabae Mani
Javan Bakhti Ke Mehresh Hamcho Jan Andar Badan Daram
Yaghin Daram Ke Hast Az Batene Mamor Fayazash
Yeka Yek Az Kamale Fazl O Mani Har Che Man Daram (Divan, lyric No. 267)

Since Qasim Anwar and Jami both lived in 9th century AH, so he must be born in the late 8th and early 9th century.

His birthplace and residence is not exactly mentioned in Literature history Divan s but his reputation as “Tabrizi” shows that he or his ancestors were born in the city of Tabriz. But according to his own words, he lived in the city of Heart when he was 40 years old.
Ey Ke Mesle to Dar Ivane Vezarat Naneshast
Ta Ke Farash Faza Sham O Meher Afrokht
Beshno in Ghese Ke Az Asb O Ketab O Jame
Saad Har Chiz Ke Dar Modate Chel Sal Andokht
Be Khodaee Khodavand Ke Dar Shahr Heart
Az Sare Ajj O Zarorat Hame Yek Yek Beforokht (Divan, sonnet No.5)

About his religion, the common religion in the course of the Timurid period was Sunni, but Shiites in this period were many and Shah Nematulla Vali, and Qasim Anwar were Shiite. As Saad was Qasim Anwar
disciple, but due to the many verses in praise of the Imams, especially Imam Hussain (AS) and Karbala incident by him, he probably was Shiite.

Ey Dideh Hamcho Abr Dami Khosh Foro Gari
Bar Halgh Teshne Gole Baghe Payombari
Dar Matam Hossein O Shahidan Karbala
Ahi Barar Rahi Be Hagh Buri
Han Ey Ado Ke Monker Al Ali Shodi
Khod Ra Dar In Hesab Kam Az Shemr Nashmori
(Divan, lyric No. 387)

However, the exact time of his death and his tomb are unknown.

His poetry Divan and its features

His poetry Divan includes 6 odes, 426 lyrics, 1 ballad, 1 Mokhammas, 26 sonnets, 352 quatrains and 645 enigmas that in total consist of 4782 lines. His odes are in the eulogy of Qasim Anwar’s. 3 ballades begin with a lyricism that is the subject of this lyrical is the description of the night or early morning. The poet style is to respond to the odes by Anwari and Khaghani. His odes are artificial with the following characteristics:

1- Resorting to awkward rhymes and records
2- The use of rhetorical hyperbole, like a pun in most verses
3- Content closeness

For example, his fourth ode is of the same rhyme with that of Anwari:

Anwari
Moghdari Na Be Alat Be Ghodrat Motlagh
Konad Ze Shekl Ghobarie Cho Gonbade Azragh[2]
Hafez Saad
Sepide Dam Ke Amir Sarir Taroom Azragh
Nemod Az Sare Tor Zohor Toreh Beiragh
Tamam Ein Safa Shod Cho Dideh Dele Dana
Shabi Ke Bod Mokadar Cho Raye Tare Ahmagh
Nemod Bar Kafe Saghi Sobh Mashale Khor
Cho Dar Piyale Zarin Sharab Nab Moravagh
Halaj Var Hame Panbe Kard Zolmate Shab Ra
Shoaae Rayate Mansoor Hamcho Noore Ana Alhagh
Kamale Sane Negah Kon Ke Har Dam Az Kome Vahdat
Hezar Rang Barayad Nabid O Sorkh O Sebargh
Keshid Roye Be Sad Mehr Bar Zamine Shahe Anjam
Be Pay Boos Khodangar Hakem Bar Hagh
Gasim Noore Khoda Ghaseemi Ke Peyraviash
Be Sad Hezar Saadat Mosharaf Ast O Movafagh
(Divan, Qasida 4)

The ode comes next after lyrics. In accordance with the lyrics we should say:

Ninth-century Persian poetry was simple and clear. Saad poems are quite simple, fluent and easy at grab. Saad is less inclined to artificial poetry. You could say he is close to everyday language and the language and complex topics that require them to think and meditate are very little. But he has used astrological terms that show his domination of the science.

The second feature of the poetry of this period, the poet’s interest in literal and spiritual configurations is still striking in Saad poetry Divan.

Among all the arrangements of words, Saad was more interested in synonymy, and almost all lines of his poetry consist of synonymy. It was a way to express his skills in poetry.

For example, we can mention the following line:

Nemiymaram Rokhash Didan Vali Dar Koel Ou Khod Ra
Be Gardian Konam Khorsand Gar Didan Nemiymam
(Divan, Lyrics 300)

He also uses a lot of difficult artificial language used by most poets:

Estekhdam
Gamhaye to Ra Az Del O Jan Jomle Ghabolim
Mashekan Chon Sare Zolf Del Ghabel Ma Ra
(Divan, lyric 4)
Hosne Talil
Az Peye Khedmat Lale Labe Shekar Shekanash
Neishker Ra Ze Azal Baz Miyanash Bastand
Paradox

Ko Yar Tar Bar Ham Zanam In Zohde Sherk Andod Ra
Ko Bade Ta Ghosli Daham In Dalgh Zargh Allod Ra

(Divan, lyric 20)

Applying the Radif that is the third feature of the poetry of the period is also common in his poetry. Explicitly, we can say that 75% of the Saad poems have Radif in addition to rhymes. For example the Sonnet number 205 can be mentioned that in addition to the application of Radif, all kinds of synonymy and simplicity, fluency and easy at grab can be found.

Yar Karim Ast O Karim Ast Yar
Ghasem O Ghasam O Ghasim Ast Yar
Bidel O Bichare O Darmandeim
Rahem O Rahman O Rahim Ast Yar
Dide O Del Har Do Magham Vey Ast
Dar Del O Dide Moghim Ast Yar
Shadie Delhaye Hazin Ast Doost
Sohbate Janhaye Saghim Ast Yar
Khane Tohi Kon Ke Harif Ast Doost
Bade Biyavar Ke Nadim Ast Yar
Yar Ba Ma Ahde Vafa Baste
Bar Sare An Ahde Ghadim Ast Yar
Jan Badan O Roh O Ravan Ast Eshgh
Del Sadaf O Dore Yatim Ast Yar
Faregham Az Nemat O Naze Jahan
Mayaye Sad Naz O Naim Ast Yar
Hal Che Posham Ke Khabir Ast Doost
Gheshe Che Goyam Ke Alim Ast Yar
Hich Agar Asbage Vesalat Namand
Gham Makhor Ey Saad Karim Ast Yar
Tefli O Mey Mitalabi Gar Nada
Bad Nakoni Del Ke Hakim Ast Yar

But regarding the poet imitation of the earlier poet that was common in the ninth century it can be clearly said that Saad was Hafez emulator as far as one can suspect that he has chosen “Hafez” as nickname. Although it should be noted that he was not able to imitate the style of Hafez Shirazi, he has fond heart to master Shiraz as far as the poem is written in praise of him. This is one of the features that make this version superior to the other versions (lyric No. 224).

Delam Sheida Shod Az Sodaye Hafez
Sare Ma Baad Az In O Paye Hafez
Dalili Nist Andar Rah Maghsod
Be Joz Noor Del Danaye Hafez
Che Khosh Mikhandam Emshab Be Eshrat
Labe Shirin Shekarkaye Hafez
Mara Dar Dore Khod Sarmast Darad
Sharab Lale Jonafzaye Hafez
Monavar Kard Khalvat Khane Jon
Mahe Roye Jahan Araye Hafez
Biya In So Ke Daryae Hayat Ast
Zamire Pake Goharzaye Hafez
Be Ghorani Ke Andar Sine Dari
Na Del Ey Saad Ke Jon Kon Jaye Hafez

Also, we sometimes are faced to compounds and phrases that are exactly adapted version of the Divan of Hafez; the overall theme of poetry is reminder of one of Hafez’s lyrics and sometimes rhymes and meter is adapted from poems of Hafiz. For example:

Saad:
Be Sarve Ghade To Az Bas Ke Mayel Ast Delam
Cho Bid Bar Sare Imane Khish Milarzad
(Divan, lyric 115)

Hafez:
Cho Bid Bar Sare Imane Khish Milarzam
Ke Del Be Daste Kaman Abroiee Ast Kafer Kish
However, Saad has adapted poems from poets like Saadi, Khajoye Kermani and Attar and is also among the contemporaries refers to Kamal Khujandi, Jami, Shah Nematullah Vali and Qasim Anwar. In case of this period poet’s inclination toward lyric, Saad is no exception, because most of his Divan is lyrics. Most lyrics have romantic theme. For example, lyric No. 3 may be noted:

Ey Noor Ze To Jahan Jon Ra
Man Bi To Che Mikonam Jahan Ra
Atash Zadamo Be Bad Dadam
Dar Sine Atashin Faghan Ra
Daryab Ke Jon Resid Bar Lab
Az Darde Jodae To Jon Ra
Vaght Ast Ke Dar Ghamat Konam Fash
In Gerye O Nale Nahan Ra
Bakhtam Be Navid Goft Khamosh
Magoshaye Dahan Bekesh Zaban Ra
Ke Emshab Sare Sohat Ast Ba Ma
An Shame Sarache Ravani Ra
Noore Mah O Zohre Ta Nasazad
Agah Raghib Bad Gioman Ra
Saad Az Dam O Ah Kheish Benshan
In Mashalhayaye Asemam Ra

However, this point should not be left unsaid that

Among Saad lyrics there are sometimes mystical-love themed for example lyric No. 26

Ghabol Mitalabi Az Dare Khoda Betalab
Neshane Rah Ze Pirane Rahnama Betalab
Tabib Khaste Delan Ashegan Agahand
Biya O Darde Del Khish Ra Dava Betalab
Bar Asemane Fazayel Agar Che Ghotb Shodi
Daraye Be Dayere Bandegi Khoda Betalab
Agar Mokhalef In Rah Neiee Hossein Var
Tarigh Rast Ze Oshaghe Bi Nava Betalab
Lavaye Fazl Keshidi Bar Aseman Maneshin
Biya O Chashmi Ham Ze Jame Ma Betalab
Dar Morad To Dar Bahre Gheib Penhan Ast
Neshan Bahr Ze Mardane Ashane Betalab
Yeki Be Majlis Dordi Keshan Dard Daray
Safa Ze Baten Renderane Parsa Betalab
Nasim Rozeye Tofigh Bayadat Chon Saad
Rezaye Khatere Olade Morteza Betalab

As can be seen in his lyrics, mystical mind of mystical thought in the poetry of Molavi, Hafez and others who have been successful in this field are absent and he never could reach his masters.

The remarkable thing in his love themed lyrics is that Saad Like many of his contemporary poets expresses the frustration and nihilism toward his sweetheart more than usual. There are lots of lines with this content in his lyrics:

Dar Paye Sagat Doosh Fekandam Dele Beryan
Va Emrooz Hame Rooz Kababam Ze Khejalar
(Divan, lyric 43)

Mane Bi Yar Koja Dolate Eshghhe To Koja
Dolate In Bas Ke Sage Koye Tora Yar Shovam
(Divan, lyric 249)

Bar Astane Toam Del Ze Dast Shod Che Shavad
Agar Konad Sage Koye To Delnavazi Ma
(Divan, lyric 328)

Shenidam Saad Ra Farmodaee Hast Az Sagane Ma
Be Akhar Dar Miyane Asheghanash Mohtaram Kardi
(Divan, lyric 416)

There are 26 sonnets after the lyric in Divan. We know that the sonnet is often composed to express moral issue, tales or eulogy and satire and the like. But moral theme does not exist in Saad sonnets and there is no tale
expressed in his sonnets with most themes eulogy and satire. Of 26 sonnets, 14 of them ask for robe, luggage set, wheat, wood, wine, and even clay, for example:

Jahane Ezat O Tazim Khaje Ebrahim
Hamishe Bad Rafigh To Khosh Sereshti Chand
Ze Shahr Door Basi Takiiyee Bana Kardam
Ke Ta Kenare Konam Az Miyan Zeshti Chand
Ze Har Taraf Madadi Kardeand Ahle Delan
To Ham Be Lotf Madad Kon Mara Be Kheshti Chand
(Divan, sonnet 10)

Or sonnet 15 that is a satire:

Bovad Dar Yazd Khajee Zargar
Bar Sae Zargaran Hame Mehtar
Biniash Bod Chenan Bozorg Ke Bod
Kaje Dar Zir An Nahan Yeksar
O Nahan Gashte Dar Pase Bini
Hamcho Yajoj O Sade Eskandar
Cho Ze Khane Soye Dokan Rafi
Ba Gholamane Moshtari Peykari
Biniash Chasht Amadi Be Dokan
Khaje Az Pey Davan Namaze Degar

About Persian quatrain (a stanza or poem of four lines), it should be said that there are a relatively large number of quatrains in his Divan that reflects his interest in the form of a poem. 37 quatrains out of all have the same rhyme in the third line with that of the other three lines. 20 quatrains with “Man Rahmat Kon” Radif are for seeking mercy. 4 quatrains are based on derivation synonymy, for example:

Ham Sabaghah O Ham Sabegh O Ham Masbogh
Ham Khalgham O Ham Khalegh O Ham Makhlogh
Ham Rezgham O Ham Razegham O Ham Marzogham
Ham Eshgham O Ham Ashegham O Ham Mashogh
(Divan, quatrain 253)

The issue of more quatrains is romantic. But Saad has quatrains with mystical subjects and wine drinking, and quatrains in praise and demand. For example, we can mention the following quatrain:

Hengame Javani O Dam Josh O Korosh
Joz Badeh No Magir Az Bade Forosh
Likan Cho Javani Be Khomar Anjamad
Gar Bade Khori Noosh Talab Kohne Manoosh
(Divan, quatrain 163)

As for the enigma, as noted in the ninth century the “enigma” was of the most common types of poetry and one way to express the speaker's skills. So it's no surprise that Saad is also not an exception. The final part of his Divan is devoted to the enigma. Each enigma is usually a short verse that indicates a name. In other words, each name was discovered when it represents what the poet meant by. Saad helped readers a lot with the names and stated name in beginning of the poem.

The enigma literally means “covered speech” and blind “and the term” is the name of someone or something in mind and attributes covered with secrets and gestures are used to understand the purpose for which they need to think and reflect. [17] and is different from crux that the original root word in Persian meaning Complexity and latency, and that means to mention something unclearly but mention the qualities that clarify the nature of its qualities and the audience is able to understand the speaker's intentions " [17]. The enigma was created in two ways:

1- According to Gemmell's account relative (= ratio of the number of letters in the word) or a non-relative (= express word in Gemmell's account in meaning form)
2- based on figure of speech and word games

Deciphering Saad enigmas show that most of them are created by playing with letters and words. However, there are enigmas formed on the basis of meaning of the verses:

Sadegh:
Az Sare Doosti O Ghayate Sedgh
Khake Paye Sagane Koye Toam
(Enigma, verse 430)

But most enigmas are rooted in word change (spoonerism), remove some of the words or add letters to it, and so this is the equivalent of the Arabic word which describes something, there are some examples:

Spoonerism
In summary, Hafez Saad Divan comprises six Qasida poem in praise Qasim Anwar, and four hundred and twenty-six lyrics of love and mysticism. In addition there are twenty-six long and short pieces in this Divan that are mostly in the praise and demand. Saad also has poems in the forms of Mokhammas and Mostazad that were not common in that era, but regardless of lyrics, most poems are quatrains and sonnets, and some in enigma. The most his quatrains are romantic and mystical and due to the diversity of content in this form, this paper categorizes the common themes.

Hafez Saad poetry style is Iraqi style that was common in Timurid period, but there are lots of “Ghath” and “Samin” in his poems. Some of the most striking peculiarities of his popular poems include: imitation and adaptation of the ancients and contemporaries, expressed frustration and nihilism of in love poet, lover, lover dignity, mysticism, romance, boasting, Zahid and adviser critique and ...

Figure of speech used in Saad Poetry is heterogeneous, but altogether it has used figure of speech adequately in his poems. It can be said that in order to boasting, the application of such a difficult figures of speeches as compound pun, implicated similes, metaphor and fitness metaphor and games with words on Saad poems are relatively high but artistic. The rhythmic analysis of Hafiz Saad poetry shows that he has applied a variety of pleasant rhymes according to the demands of the time based on Iraqi style. In general, he has composed poems in 10 “Bahr”, and 41 rhymes.

Terminology, slang words use, use of words and verbs in both archaic and rare forms is featuring many Saad words. The following is an example by adding the suffix 'K' to the adjective:

Manam Ashoftagake Sonbol Por Chinake To
Shode Soda Zade Kakol Meshkinake To
Did Dar Marakeat Charkh Zanan Mahe Falak
Shod Kharabe Ghadake O Ghamate Shirinake To
Dele Sahabnazar Ra Cho Sare Zolf Shekasht
Dele Shokhak Bi Rahmak Sanginak To
Dide Bar Royak To Moyake Ashofte Delam
Shod Parishanak An Zolfak Por Chinak To
(Divan, lyric 358)

As mentioned, the overall style of Divan is Iraqi style, but in case of a closer look, we have to say that Saad Divan generally contains two types of poetry. One category is simple words with clear meanings reminiscent of
the great poets like Saadi. And the other either contains verbal or spiritual constrains or street slang that is indicator of poet's attention to contemporary poets that are the pioneers of the Safavid style. In other words we can say that Saad does not have a distinctive style that is his own, but this does not mean that he has no innovation and creativity in his Divan. Overall, considering all the mentioned in the preface and according to the poems by the poet, Hafiz Saad can be classified as fairly average to good poets of first half of the ninth century.

Endnotes:
[2] Persian manuscript list, 2291/3
[3] Tehran University Central Library Persian manuscript list 252-241/2

[6] Mir Qasim Anwar was of great mystics and Sufis, and Ninth-century poet and a disciple of Sheikh Sadr Ardebil and Shah Nematushulla Vali associate. He travelled to Qazvin, Samarkand, Guilan, Khorasan and Herat and was engaged in disciple’s guidance in Heart. A significant number of people in a short time became his devotees. This led Shahrukh Mirza to deport him from Samarkand to Herat in exile to prevent his influence. Later in life he came to Khorasan in 837 AH until he died. For more information: Tazkere Majales Alnafayes, page 6-183, 7-184; Nafahat Alons, page 590-593; Habib Alseir, page 4/10-11; Haft Eghlim, 2/1379; Tazkere Riyaz Alarefin, page 233; Reihanat Aladab, 401-399/4; Tazkere Majales Alnafayes page 8-9.

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[10]Tehrani, Aghbozorg (Bi Ta), Alzariah Ela Tasanif Al Shia, Beirut, Daralazva.