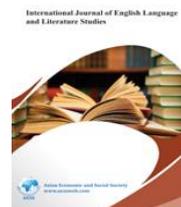




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MANIFESTATION OF ELEMENTS OF JOY IN MANOUCHEHRI DAMGHANI POETRY

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ABSTRACT

Joy is one of the important themes in Persian poetry that has distinctively been expressed in Manouchehri Damghani poems, one of the foremost poets of the mid-fourth and fifth century AD. Favorable situation in that era attracted writers, scholars and artists to the court of kings and eulogium, and their comfortable living and pleasure led them further towards joyful thoughts. Since Manouchehri was a cheerful, pleasure-seeking, realistic poet, he created a world full of happiness in his poems mainly by relying on visual effects of nature. In this paper, the most important elements of joy in Manouchehri poetry including description of different celebrations, effects of nature, birds, flowers, various seasons, etc. were studied by providing some samples. The results obtained in this study indicated that poets of the first period of Persian poetry, especially Manouchehri Damghani, were delightful poems and made the best use of the effects and elements of nature to express their thoughts.

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Keywords: Manouchehri damghani, Joy, Elements of joy, Description, Poetry, Khorasani style.

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Contribution/ Originality

This study is one of very few studies which have investigated on the element of joy in poetry, specifically in Damghani poems. Many studies have been conducted on the poets' description of nature. What is unique in Damghani's poetry is his focus on the element of joy in nature. Even, in descriptions of the fall season, he focuses on joyful components.

1. INTRODUCTION

Joy is a feature of Persian identity and the Persians have always been aware of its significance in their individual and social lives. At different eras, the political-social situation and the atmosphere governing the society have been among factors affecting the poets' morale and poetry and leading them to create different styles. The poetry of the fourth and fifth centuries is happy, lively and vigorous. It talks about aristocratic environments, travel, leisure, garden and party due to the joyful spirit of ancient Persians and comfortable lives of poets due to receiving costly rewards. Yet, the poetry of this period is not deprived of advice.

During this era, elements of joy were rich, and celebrations, wine and entertainers as well as details of nature such as flowers, birds, music, and effects of nature including rainbow, snow, wind, rain, etc. have beautifully been described. Spirit of pleasure as a theme in Khorasani style is repeated in the poems of this period so much that it can be considered as the main intellectual pillar of literature in this style. This explanation can be confirmed by looking at a few verses composed by some poets of Khorasani style in what follows. It is worth mentioning that as the Divan of Manouchehri and some other poets do not have an English version, the verses provided here are translated by the author of this article.

Blessed love, especially when young
Blessed living with fairy-faced¹

(Farouki Sistani, 1992)

Live happily with the happy black-eyed women

The world is nothing but a legend and myth²

(Rudaki, 1995)

Blessed Allah, This month is autumn

This coming autumn is the leaf-shedding month³

(Manochehri Damghani, 2011)

In this paper, after examining the lexical and literal meaning of the word 'joy', the elements of joy in Manouchehri poetry will be analyzed.

1.1. Joy

The word 'joy' literally means, being happy, pleased, and delighted (Dekhoda, 1998). It is actually a manifestation of human's satisfaction and contentment from life, so it is vigorous, lively, and a reason for eliminating negative emotions and a reinforcement for stimulating one's capabilities and talents on the way to growth and evolution. Joy is an inner positive sense of great happiness emanating from the heart. The greatest gift one can offer people is to make them happy.

¹خوشا عاشقی، خاصه وقت جوانی خوشا با پری چهرگان زندگانی

²شاد زی با سیه چشمان شاد که جهان نیست جز فسانه و باد

³المنه لله که این ماه خزان است ماه شدن و آمدن و راه رزان است

1.2. Elements of Joy in Manouchehri Poetry

Manouchehri is a happy, pleasure-seeking poet whose poetry is often a description of celebrations and good and enjoyable times. In his poetry, various effects of nature such as flowers, birds' song, description of seasons, etc. are manifested using joyous and cheerful words. Joy and gaiety are the main subjects of his poetry and thought. Life, in his poems, has motion and is replenished with enjoyment and delight, as if a wave of elation and rejoice has aroused from his soul. With a realistic and mundane view, he enlivens the words and phrases, skillfully creates a different fascinating world with its all elements of joy, views things from his own perspective, and offers a novel manifestation of world with an intellectual capture.

The most striking elements of joy in Manouchehri poetry along with some samples are listed below.

1.3. Description of Banquets and Celebrations

It includes description of wine and wine bibber, gift- and reward-giving ceremonies, parties and festivals which are abundant in Divan⁴ of Manouchehri. Butler or 'Saghi' is portrayed as an invitation to drinking wine. He invites companions to seize the time and enjoy the blessings of nature. He has made his joy musical with the sound of the Chang⁵, Barbat⁶ and Robab⁷:

Oh friends! It's the time of wine and barbeque
The cloud has swept the dust away
One must go to the rose in the wine cup
One must make himself drunk and unconscious
The wine is boiling from the barrel opening
Take a sip of it that is a right act⁸

(Dekhoda, 1998)

1.4. Gift- and Reward-Giving Ceremonies

It is another element of joy seen at the center of aristocracy as well as Manouchehri poetry. Granting gifts and rewards to literary poets and writers by the courtiers caused them to feel satisfied. He has composed the following verses to describe the royal donation of kings.

Your generosity is endless and your generous doors are open,

⁴ Complete book of poems

⁵ An ancient stringed musical instrument.

⁶ A stringed musical instrument popular in Middle East and Arabic countries. However, it is known to be Iranian because of its popularity in Sassanid era in Middle Age.

⁷ An ancient stringed musical instrument.

راه را گرد نشانده ست سحاب	دوستان وقت عصیرست و کیاب ⁸
خویشتن کردن مستان و خراب	سوی رز باید رفتن به صیوح
در کشیدن، که چنینست صواب	نیم جوشیده عصیر از سر خُم

Your court is open to us while other doors are closed⁹

(Dekhoda, 1998)

He gives gold to attain a good name

As he knows that time is passing

The king of the world and the dignity-giver

Is both wealth-giver and tax-taker¹⁰

(Dekhoda, 1998)

Holding splendid and popular celebrations among different social groups is one of the characteristics of Persians. Persians have had many celebrations such as Nowruz, Sadeh, Mehregan, and Bahmanjeh. To cite an example, each month, they celebrated the contemporaneity of the name of the day and the name of the month and held twelve celebrations in a year¹¹. Manouchehri, the royal poet, had a particular interest in celebrations and composed twenty odes about Nowruz and eleven *terzarima* about 'Eyds'. He believed that one should sweep the corps of grief from their heart, promenade and go sightseeing in the garden, and enjoy themselves with a sweetheart.

In this regard, Birouni (1973), in his work 'Albaghieh', says: "Two Nowruz, great and minor, or special and ordinary are mentioned in history. The special Nowruz is called the Great Nowruz which is on sixth of April and it has traditionally been celebrated on the day of Zoroaster's¹² birth. During the first five days, the kings and the great satisfied the people's needs and devoted the sixth day to themselves and the great and engaged in uproarious festivities.

Today's the Great Nowruz, Oh minstrel! Play,
'cause the next Nowruz is the next year¹³

(Manochehri Damghani, 2011)

Nowruz is coming, drink and offer wine

From morning to night, from night to morning¹⁴

(Manochehri Damghani, 2011)

The following verses point to Sadeh celebration held yearly on tenth of January. "The rites of Sadeh celebrations, in addition to very extensive fireworks, were accompanied by holding great parties" (Razi, 2001).

Fifty days before the New Year is a lucky day

کف راد تو باز است و فرازست اینهمه درها دربارت گشادهست و بسته است اینهمه درها⁹
دینار دهد، نام نکو باز ستاند داند که علی حال زمانه گذرانست¹⁰
مر حاشیهی شاه جهان را و حشم را هم مالدهنده است و هم مال ستانست

¹¹ In ancient Iran, in each month a day was called after the name of the same month and celebrated by the people.

¹² Zoroaster, Old Iranian Zarathushtra, or Zarathustra (born c. 628 bc, probably Rhages, Iran, died c. 551, site unknown), Iranian religious reformer and founder of Zoroastrianism or Parsism.

¹³ نوروز بزرگم بزن ای مطرب امروز زیرا که بود نوبت نوروز به نوروز
¹⁴ آمد نوروز ماه می خور و می ده پگاه هر روز تا شامگاه هر شب تا بامداد

The Sadeh celebration, going out to welcome Nowruz and spring¹⁵

(Manochehri Damghani, 2011)

Sadeh celebration is the rite of the nobles

It's the rite of Kioumars and Esfandiar¹⁶

(Manochehri Damghani, 2011)

The ancient Persians had only two seasons: summer and winter. Nowruz was the celebration of the beginning of summer and Mehregan was the celebration of the beginning of winter and also the most important celebration of ancient Persians started on the sixteenth of September (Mehr) and continued for six days. From Manouchehri poetry, it is obvious that at the time of Ghaznavid, Mehregan had been held magnificently and celebrated by reading poems and drinking wine.

Be happy for Mehregan is coming,
The sound of caravan's bell is coming¹⁷

(Manochehri Damghani, 2011)

Again, Mehr mah is coming

Fereydoun Abtin celebration is coming¹⁸

(Manochehri Damghani, 2011)

Mehregan is coming, its sortes is unique for prosperity

Nice time, nice celebration, nice day, and nice state¹⁹

(Onsori, 2011)

Mehr and auspicious Mehregan celebration are coming

Be kind, oh the kind-looking sweetheart

Be kind on Mehregan celebration and Mehr day

Be kind on Mehr day and Mehregan celebration²⁰

(Saad Salman, 1984)

Autumn has good news from Mehregan

In every garden, plateau and meadow²¹

(Naser Khosrow, 2010)

جشن سده طلایه نوروز و نوبهار	15 و نیک بیامده ست به پنجاه روز پیش
این آیین گیومرث و اسفندیار باشد	16 جشن سده امیرا رسم کبار باشد
بانگ و آوای درای کاروان آمد	17 شاد باشید که جشن مهرگان آمد
جشن فریدون آبتین به بر آمد	18 باز دگر باره مهر ماه در آمد
نیک وقت و نیک جشن و نیک روز و نیک حال	19 مهرگان آمد گرفته فالش از نیکی مثال
مهر افزا ای نگار مهر چهر مهربان	20 روز مهر و ماه مد و جشن فرخ مهرگان
مهربانی کن به روز مهر و جشن مهرگان	مهربانی کن به جشن مهرگان و روز مهر
سوی هر باغ و دشت و مرغزاری	21 خزان از مهرگان دارد پیامی

In addition to the above verses, there are abundant verses describing other numerous celebrations like Bahmanjaneh, Tiregan, etc. which indicate the cheerful and lively spirit of the poets.

Bahmanjane day is coming
Spend the day happily²²

2. EFFECTS OF NATURE

Reflection of different effects of nature and their various elements in the poetry of poets of this era is another element of joy. By describing and imagery of nature, Manouchehri enlivened the spiritless words and portrayed a world different from those of the other poets. Of different effects and wonderful descriptions such as rain, wind, rain, sky, gardens, orchards, soil and desert, sunbow etc., suffice it to mention three here.

Cloud: in describing cloud, besides the joyful spirit, Manouchehri sometimes expresses the epic spirit as well. With his special delicacy, he describes the cloud under such titles as Azary cloud, early spring cloud, black cloud, Farvardin cloud, Golabriz cloud, etc.

As the rain fell from the early spring cloud
Thousands of tulip came out of the ground²³

(Manouchehri Damghani, 2011)

Elsewhere, the precipitation of Azary cloud fills the garden with flowers and plants like beautiful women in paradise.

Azary cloud fills the grass with fragile flowers
Fills the garden with shrub, and shrub with silk²⁴

(Manouchehri Damghani, 2011)

Wind: as a natural element in Manouchehri poems is seen with different labels such as Azary wind, Barin wind, spring wind, dawn wind, black wind, Nowruz wind and so on.

Barin wind fills everywhere with flowers like Mani,
The sorrowful bird is narrating the temple²⁵

(Manouchehri Damghani, 2011)

Wind came fast from meadows like a harbinger
To fight with the army of the black cloud²⁶

(Manouchehri Damghani, 2011)

Dawn wind, sunrise is coming
It's fighting with the foggy cloud²⁷

²² در آمد تو را روز بهمنجنه به فیروزی این روز را بگذران
²³ از ابر نوبهار چو باران فرو چکید چندین هزار لاله ز خاک برون دمید
²⁴ ابر آذاری چمنها را پر از حورا کند باغ پر گلبن کند، گلبن پر از دیبا کند
²⁵ باد برین صناعت مانی کند همی مرغ حزین روایت معبد کند همی
²⁶ باد از سمنستان به تک آمد به طلایه تا خرب کند با سپه ابر نغایه

(Manochehri Damghani, 2011)

Sometimes, wind is described as a restless, silk-stealer spy or a royal theft which rejuvenate and fertilize the worn and old soil as in the following verse:

The wind like the thief steals silk from every side
To adorn the garden like a trader's house²⁸

(Manochehri Damghani, 2011)

In the famous ode about Sadeh celebration, garden is the spy of April army in a combat with winter army.

As the north wind saw the winter
It became ready to fight as a restless spy²⁹

(Manochehri Damghani, 2011)

Rain: Manochehri's description of raindrops sitting on the flowers is very exquisite and beautiful. With a tangible simile and specific attention, he describes how rain falls on flowers and plants. With a deep and curious look, he creates the most striking poetic images. The following verses represent the meticulous and artistic look of the poet to this stunning phenomenon:

That raindrop falling on the red rose,
Is like the bride's tears falling on her face
That raindrop falling on the red rose
Is like the mercury falling on green leaves
That raindrop falling on the yellow flower
Is like a yellow wine drop falling on a gold coin
That raindrop falling on the Khiri flower
Is like a drop of wine on lips of a vinous sweetheart³⁰

(Manochehri Damghani, 2011)

3. DESCRIPTION OF BIRDS

One of Manochehri's approaches to suggest joy to his reader is his precise attention to the beautiful appearance of birds and their singing. With his unique imagination and creation of impressive simile and metaphors, he has composed cheerful verses in description of birds, and has shown that these joys have originated from his gentle soul. In his poetry, the names of 63 birds have been used. Suffice it to mention a few here.

²⁷باد سحری سپیده دم خیزانست با میغ سیه به کُشتی آویزانست
²⁸باد همچون دزد گردد هر طرف دیبا ربای بوستان آراسته چون کلبه‌ی تاجر شود
²⁹باد شمال چون ز زمستان چنین بدید اندر تک ایستاد چو جاسوس بی‌قرار
³⁰وان قطره‌ی باران که برافتد به گل سرخ چون اشک عروسیست بر افتاده به رخسار
وان قطره‌ی باران که برافتد به سر خوید چون قطره‌ی سیمابست افتاده به زنگار
وان قطره‌ی باران که بر افتد به گل زرد گویی که چکیده‌ست مُل زرد به دینار
وان قطره‌ی باران که چکد بر گل خیری چون قطره‌ی می بر لب معشوقه‌ی میخوار

Nightingale: In Manouchehri poetry, nightingale is singing under the titles of Andalib, Hezarava, Hezardastan, Zandbaf and Zandkhan. The musician and flutist nightingale is the gardener, and the companion and lover of flowers which, like a drum, takes the melody of the beloved's attainment to the creatures that have gone to sleep. Manouchehri considers the singing of nightingale more heart-stealing than the melody of Barbad and Bamshad, the musicians of the Sasanid court. It makes the drunk people lovesick at dawn, and like orators preaches a sermon on branches of trees and composes poems that have never been composed by the other poets.

Moaning of the dawn nightingale and the musk-scented wind
Makes the drunk people bewildered and lovesick³¹

(Manouchehri Damghani, 2011)

The garden nightingale, sang in the garden in the morning
It sang better than Barbad, more marvelous than Bamshad³²

(Manouchehri Damghani, 2011)

As the nightingale found all the meadows musk-scented
It became sometimes composer, sometimes singer³³

(Manouchehri Damghani, 2011)

Mosijeh: is a type of ring dove called as "Moses Kartaghi" by inhabitants of Mashhad³⁴ (Dehkhoda, 1998). With his specific skill, Manouchehri has manipulated the word and has divided it into two parts: "Moses" and "jeh" (root of the verb 'jastan' meaning 'getting up'). According to him, the word suggests a bird shouting: "Oh Moses, get up and say prayer with your God".

Shrubs filled with jewels astonishes the sky
Mosije keeps calling Moses³⁵

(Manouchehri Damghani, 2011)

Cuckoo: is another beautiful bird called as mourner, poet, muezzin, jeweler, flutist, etc. by Manouchehri which cries for joy in the morning by its sweet and cheerful tune. For example, in the following verse, Cuckoo is known as a bird wearing a black rope around its throat and singing with a group of birds on the flowering trees and blossoming branches.

Cuckoo's action is like that of a jeweler,
Wearing a black necklace on its neck³⁶

(Manouchehri Damghani, 2011)

³¹ ناله‌ی بلبل سحرگاهان و باد مشکبوی
مردم سرمست را کالیوه و شیدا کند
³² بلبل باغی به باغ دوش نوایی بزد
خوبتر از بارید، نغزتر از بامشاد
³³ بلبل چو سبزه دید همه گشته مشکبوی
گاهی سرود گوی شد و گاه شعرخوان

³⁴ The second most populous city in Iran and the capital of Razavi Khorasan Province. It is located in the north east of the country.

³⁵ گلبن به گهر خیره کند کسری را
موسیجه همی بانگ کند موسی را
³⁶ فاخته راست به کردار یکی لعیگرست
در فکنده به گلو حلقه مشکین رسنا

Elsewhere, it appears to have gone asleep in flower's arms at night and seen sweet dreams so in the early morning it starts interpreting it with its sweet voice.

Cuckoo starts singing sorrowful songs at dawn,

As if it complains an unkind friend

As if it's fluttering around a trap

As a black rope has fallen around its neck³⁷

(Manochehri Damghani, 2011)

4. FLOWERS

In Manouchehri poetry, flowers are bright and awake at night, and son of the soil getting ready to jollify. Their branches are silvery and carnelian like a chess board. Pomegranate blossom and jasmine flowers are spring's mistresses. Red rose is a witch who unveils spring. In Khorasani style poetry, many compounds including flower haven been used such as, gol-aviz, gol-afshan, gol-andam, gol-bang, gol-booy, gol-chehre, gol-riz, gol-zar, etc.

In approximately 128 verses, Manouchehri has used the names of various flowers, and among the flowers, he has paid particular attention to tulip, narcissus and red rose providing us with a considerable treasure in this regard.

Tulip: Manouchehri has likened tulip to the Mars planet and view it as having coralline color. In his view, tulip is like a child opening his red mouth which is black at the bottom.

Tulip is like a child, opening his mouth
With red lips and a black throat³⁸

(Manochehri Damghani, 2011)

Elsewhere, tulip is the child of spring and resembles to a red cup filled with sweet smells of musk and valuable pearls. Manouchehri often uses this flower along with matthiola (Khiri), violet and red rose.

Tulip budded as ruby cups,

The cups all musk-scented³⁹

(Manochehri Damghani, 2011)

Narcissus: is one of the flowers grown in the winter time however, most of the poets have mentioned it in their Baharie⁴⁰. In Persian poetry, qualities like heart-ravishing, charming, witty, amorous, drunken state, climber, coquettish, enchanting, half-awake, etc. are attributed to this flower. Narcissus, in Manouchehri's beautiful descriptions, is likened to a golden well in a white dimple or a golden bowl in hands of a silvery idol and a bright lamp among Parvin branches, houri with a silver tray on her head, or moon. Consider the following verses:

گویی از یارک بد مهرست او را گله‌ای	فاخته وقت سحرگاه کند مشغله‌ای ³⁷
تا در افتاده به حلقش در مشکین تله‌ای	کرده پنداری گرد تله‌ای هروله‌ای
لیش عقیقین و قعرِ کامش آسود	لاله تو گویی طفلکیست دهن باز ³⁸
وانگه پیاله‌ها، همه آگنده مشک و بان	بشکفت لاله چون عقیقین پیاله‌ها ³⁹

⁴⁰ The poems composed by poets to describe spring.

The fresh narcissus became like a dimple
If the chin is silvery, the dimple is golden
It's like a golden bowl in hands of a silvery idol
Like a bright lamp among Parna branches⁴¹

(Manochehri Damghani, 2011)

Narcissuses are like houris, all carrying silvery trays on their head
Carrying pure golden cups on their trays⁴²

(Manochehri Damghani, 2011)

Narcissus as a moon among the sky
Tulip as a bright star in the eclipse of the sun⁴³

(Manochehri Damghani, 2011)

Red rose: is another effect of spring in Manouchehri's Baharieh and is manifested with an adorned face as evident in the following verses:

The red rose's face is adorned
Box tree's hair is cut⁴⁴

(Manochehri Damghani, 2011)

Red rose regrets tulip
Narcissus kisses the flower's hand⁴⁵

(Manochehri Damghani, 2011)

5. DESCRIPTION OF DIFFERENT SEASONS

Spring: in Manouchehri's view, is the season when the young time will resume. One must start rejoicing in the garden with friends. The spring which has lost all its beauty for the attack of winter army, now attacks the army and returns all those effects (flowers and plants). To him, spring, is the happiest of all seasons. Brooks, hills, gardens and meadows replenish with beautiful and colorful flowers and everywhere fills with the smell of musk and amber.

Spring came and brought flowers and jasmynes
Garden became like Tibet and meadow like paradise⁴⁶

(Manochehri Damghani, 2011)

Spring came and brought fresh flowers
Bring fragrant wine and play Barbat⁴⁷

⁴¹ نرگس تازه چو چاه ذقنی شد به مثل
چون که زرین قدحی در کف سیمین صنمی
گر بود چاه ز دینار ز نقره ذقنا
یا درخشنده چراغی به میان پرنا
⁴² چو حورانند نرگسها، همه سیمین طبق بر سر نهاده بر طبقها بر ز زر ساو ساغرها
نرگس چو ماه در میان ثریا
⁴³ لاله، چو اندر کسوف گوشه‌ی فرقد
روی گل سرخ بیاراستند
⁴⁴ زلفک شمشاد بیاراستند
بر لاله کند سرخ گل افسوس همی
⁴⁵ نرگس گل را دست، دهد بوس همی
نو بهار آمد و آورد گل و یاسمنا
باغ همچن تبت و راغ بسان عدنا
⁴⁶

(Manochehri Damghani, 2011)

Fall: fall which is usually manifested as yellow and fade in the lyrics of poets of different styles of Persian poetry is full of beauty for Manouchehri. Its beauty can be touched like that of spring. The poet does not spend sad days thinking or pondering; the passage of time does not drive him to the world of sages and Sufis; they, rather, lead him to joy and pleasure. According to Gholamhossein Yousefi: "The spirit that Manouchehri has included in his descriptions of nature inspires joy and apparently is a reflection of his own spirit and also the vitality of youth, love of life and its delectations. Therefore, he has described fall as happy and jovial with dancing rhythms and beats which are abundant in his poetry" (Yousefi, 2000).

Get up and bring fur clothes as autumn is here

A cold wind is blowing from the Khawrazm yonder⁴⁸

(2011, 153, Wikipedia translation)

He also describes various fruits of this season. In the following paragraph, he describes quince with an artistic view:

Quince fruit is like a chick hatching from the egg

Like chicks, fuzz has grown from its body

Its mother has cut off its head

Then, has bandaged its wound well

It has a cut off a full leg

Hanged it from its next unfortunate leg⁴⁹

(Manochehri Damghani, 2011)

Winter: Manouchehri has a different view towards winter. With an epic insight, which is one of the main theses in Khorasani style, in a beautiful ode, he has likened winter to a marauder army which attacks the land of Spring and plunders the whole land as soon as Nowruz, the king, goes on a trip and does not come back for a few months.

As it saw the winter months travelling

Nowruz stayed nearly four months

Rushed and plundered its land

With a great army and a valiant corps⁵⁰

(Manochehri Damghani, 2011)

In addition to an epic contemplation, Manouchehri has described special winter festivities to a great deal and invites everyone to celebrate, dance and drinking wine in this season.

Bahmanjeh day is coming

Spend the day happily⁵¹

می خوشبوی فراز آور و بریبت بنواز	نو بهار آمد و آورد گل تازه فراز ⁴⁷
باد خنک از جانب خوارزم وزان است	خیزید و خز آرید که هنگام خزان است ⁴⁸
چون جوژگان از تن او موی برسته	آبی چو یکی جوژک از خایه بجسته ⁴⁹
نیکو و باندام جراحیست بیسته	مادرش بجسته سرش از تن بگسته
و آویخته او را به دگر پای نگوئسار	یک پایک او را ز بُن اندر بشگسته
نوروزمه بماند قریب مَهی چهار	چون دید ماهیان زمستان که در سفر ⁵⁰
با لشکری گران و سپاهی گزافه کار	اندر دوید و مملکت او بغارتید
به فیروزی این روز را بگذران	در آمد تو را روز بهمنجنه ⁵¹

(Manochehri Damghani, 2011)

Drink wine. Oh! Seyyed Ahrar on Sadeh celebration

Yes! Wine-drinking is one of freemen' rites⁵²

(Manochehri Damghani, 2011)

Interestingly, his descriptions of summer are limited to a few verses as following:

Bring grape juice as it's November

As kings have the best luck now

It's time to enjoy nature and watch the tents

Ground is beyond the reach of summer's hand⁵³

(Manochehri Damghani, 2011)

6. DESCRIPTION OF SONGS AND MELODIES

In Divan of Manouchehri, the names of sixty-four music notes and melodies of Persian music along with sweet and cheerful sound of birds singing have been used, of which the use of 'Takht-e Ardeshir' and 'Ghalus' have been the most.

Takht-e Ardeshir: is a melody attributable to the Sassanid era composed in description of the splendor of the court of Ardeshir. The poets and musicians took the name and of songs and melodies from the name or title of the kings, the courtiers or the royal properties such as ring, crown, etc. (Setayeshgar, 1995).

On the weeping willow, the nightingale plays Shahriar garden

On the cypress, the nightingale plays Takht-e Ardeshir⁵⁴

(Manochehri Damghani, 2011)

Ghalus: is the name of a tune or melody in music. (Setayeshgar, 1995)

The bards play in your banquets

Sometimes Chakavak, sometimes Rahooy, sometimes Ghalus⁵⁵

(Manochehri Damghani, 2011)

Khomakhosrow: is also seen in the poems of Manouchehri. Khomakhosrow is one of the songs from Sassanid era that had almost been played like Mahoor. It is an ancient tune played in praise of Khosrow Parviz in form of a prose. In fact, majestic songs were a type of syllable-based poem similar to the present songs and melodies. (Setayeshgar, 1995)

With Persian, Chinese and Khomakhosrow tones

With mourning of Zaal and sarcastic ode's tones⁵⁶

(Manochehri Damghani, 2011)

باده خوردن بلی از عادت احرار بود
کار یکرویه به کام دل شاهنشاهست
دست تابستان از روی زمین کوتاهست
بر سرو، زندوآف زند، تخت اردشیر
گهی چکاوک و گه راهوی و گهی قالوس
به لحن مویه‌ی زال و قصیده لُغزِی

⁵² می خور ای سید احرار شب جشن سده
⁵³ آب انگور بیارید که آبان ماهست
وقت منظر شد و وقت نظر خرگاهست
⁵⁴ بریید، عندلیب زند، باغ شهریار
⁵⁵ زده به بزم تو رامشگران به دولت تو
⁵⁶ به لفظ پارسی و چینی و خُماخُسرو

7. CONCLUSION

Poets of Khorasani style, specifically Manouchehri, were mainly naturalist and mundane poets who composed cheerful contents by excursing in nature and did not deal with human's inner side and moral issues so much. Manouchehri should be considered as the representative of images of nature in Persian poetry. Although few poems have remained from him, his Divan is the book of nature, flowers, birds, animals, fruits, and music and melodies portrayed with an artistic vision to the effects of nature including wind, rain and moon. He depicted special moments such as spring and fall or dawn and dusk with such various pictures that a separate list can be provided for each effect. Manouchehri poetry is jovial and cheerful and sadness and sorrow cannot be seen in his Divan.

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