



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

**Comparative Study of the mourning of Ritual Poetry in Sharif' Razi, Mohtasham Kashani
and Adib al-Mamalek Farahani Poems**

Seyyed Bagher Hosseini¹

1. University of Zabol, drhosseinisistani@gmail.com

Abstract:

The study of the mourning of ritual poetry of Arabic and Persian language poets has a special status among researchers and literary scholars. In this regard, the most prevalent feature of ritual content in the poems of Mohtasham Kashani is the Persian poet of the tenth century AH (1499-1587)-and Sharif Razi, Arabic language poet of the fourth century AH Which is of particular importance. Adib al-MamalekAmiriFarahani, the eulogist poet of the 13th century, has the considerable poems that is comparable to the two great poets, comparison have been carried out between the rites of ritual poems, of Razi Mohtasham and Adib al-Mamalek Farhani, from three perspectives of Karbala resort and martyrdom of and was shown that there are many similarities between all three poets although , although before this, the devotional songs of Adib al-Mamalek were not analyzed with the two poets concerned, but showed that the poem of Adib al-Mamalek can also be considered by researchers among the two well-known poets

Keywords: comparative literature, ritual poetry mourning, Sharif Razi, Mohtasham Kashani ,Adib al-MamalekFarhani



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

Comparative literature:

French scholars were the first people that propagate a comparative approach in literary research. In 1828, Wilman, professor at the University of Surrey, in his lecture used the term "comparative literature" for the first time. Joseph Text dissertation, entitled "Rousseau and Principles of the World homeland Literature," is the first serious study of comparative literature in France. (Webster, 1995: 222)

Intellectual commonalities, interests and taste, connections and unit links are essential of two literary works, rather than a critic who could review them in terms of comparative literature. The effect and influence of two literary work on each other may be a cultural transaction (Farshidword, 1989/2: 808).

In comparative literature, it is not necessary that a work of another effect be taken or affirmed positively, but sometimes it also becomes apparent in the comparative literature of cultural differences and contrasts.

Mourning of Ritual Poetry:

Every category of poetry that has a religious theme and is influenced by Islamic teachings is placed in the realm of ritual poetry. In general, the only issue that distinguishes ritual poems from other types of poetry is its subject matter. In general, the experts are examined the religious poetry, in the field of elegy,

There is a controversy in the definition of ritual poetry. However, if we want to have a comprehensive description of this kind of literature, we must say that "ritual poetry is a kind of poetry that is devoid of spirituality and content, and has a totally religious background and is emanating based on the teachings of revelation, the culture of the relations the province, history and. Islam (Akrami and Khakpur, 2011: 38). In other words, ritual poetry refers to a poem that includes religious teachings, heavenly beliefs, moral values, and behavioral features.

Ritual literature refers to the literature, which is pointing to one of the important events of Islamic history, and poems that have been devoted to religious teachings. There are a number of poems that refer to divine and monotheistic categories of monotheism,



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

godliness, the description of the power of nature, prayer and praise of the Lord, or the lyrics that have been written in the realm of humankind and the human soul, as well as the poems that are transmitted to the praise of innocents (AS) and called Provincial ", ritual" religious "or" religious poems " (Akrami and Khakpor, 2011: 38)

Sharif Razi:

Abolhassan, Mohammed ibn Abu Ahmed al-Hussein Mousavi, known as Seyyed Razi, was born in Baghdad in 359 AH. He has a great family from Sadat Hashemi and Al Abu Talib, and this is what he calls Sharif. His father, with five intermediaries, arrives at Moses ibn Ja'far (AS), the seventh Shiite Imam, and his mother is also descendants of Imam Zain al-Abedin (AS), the fourth Imam of Shiites. (Ibn Khalkan, Bitā: 414)

Seyyed Razi, on Sunday morning, sixth of Muharram, 406 AH, at his home in Baghdad, passed away his 47-year-old, adventurous and vibrant life. It is said they were buried his at his home in Karkh neighborhood. Probably, after ruining his house, Seyyed Mortazi drove him to Kazemein and buried near the shrine of Moses al-Kazim, and according to another quote, Abdul Hussein Heli, brought him to Karbala, buried near his father's grave. . (Jafari, 1996: 149-150)

The inherent ingenuity of Seyyed Razi followed by nurturing of educated households: Paternity with the position of Talibian defenses in Baghdad, tenure of the trial of the oppressed people and the head of the Hajjis (al-Tha'alebi, 3041: 551), and the mother of the scientist from among the great professors. In order to pay alms for science, he founded a school called Dar Al-Alam near his own house in Karkh, Baghdad, and neighborhood that in addition to teaching and speech halls, scientific discussion and research meetings, it has a large library with rooms for students' living. Seyyed Razi was not only a great jurispudent and a great scholar, he was unique professor in poem , , and in writing and theology of rhetoric science, he was considered sole contender of the Arabic literary fields. Independence of the personality of Sayed Razi was in critique and innovation during the flowering of Islamic culture and the Golden Age of knowledge and research. During this period, with the blessing of the rule of the Shi'ite culture, with two features of free thinking and rationalism, all the disciplines of knowledge have made remarkable progress and he himself became one of the founders of culture Islamic.



Mohtasham Kashani:

Shams al-Sha'ari Kashani is called Hassan al-Ajam (this nickname is usually used for poets that has spoken in the form of religious themes or words, and in the Persian literature for the first time "Khaghani" became known to them). "Mowlana Sayyed Kamal al-Din Ali is the son of Khajeh Mir Ahmad Kashani with Mohtasham, the poet of the early Safavid era, and of contemporary Safavid Shah Tahmasb. About 905 AD. Ah Was born in Kashan. He was the son of Mir Ahmad from rich family born in the city of Kashan. His birth year was mentioned 935 AD.. " (Nasseri, 1974: 74).

After studying the courses in the science of his time, Muhtashm for earning his life selected the sale of clothes and textile and sold his achievement. The occupation of majority of the people of Kashan has long been textile in the past. (Re: Safa, 1994: 280).

Muhtashm initially turned to fatherly work and then went to a poet's job: "there was A businesswoman who had been pursuing his father's work until his youth. Then he stopped that working and selected the poetry as his job, and in this job he served as an apprentice near Maulana Sedghi Astarabadi. His life was coincident with the kingdom of Shah Tahmasb Safavid, and Muhtashim spent most of his life in kashan, and in the same year in 996. Ah passed away ". (Nasseri, 1974: 74).

The prominent adventures of his life were: regular travel, poverty and indigence, and helplessness. Mohtasham in the year 996 e. Ah passed away . His granve is famous in Kashan, and even the neighborhood where this burial is placed is called "Mohtasham's neighborhood." "The tomb of his tomb is in the eastern southern part of his township and in the area that is now called Mohtash's neighborhood." (Safa, 1994: 283). Mohtasham Kashani is one of the greatest and most famous poets of the Safavid era, who can be considered as the leader of elegy poetry, who have written plaintive poems about religious mourning.

Adib al Mamalek Farhani:

Mirza Abulqasem Ghem maghm Farahani, born in 1193 AH in Hazaveh Farahan, Arak. He was the son of Mirza Isa, the governor of Abbas Mirza, the ruler of Azerbaijan. In 1237 AH, his father died and Abu al-qasim was replaced by his father in the position of deputy, but two years later, the



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

turmoil between Abbas Mirza, the governor and the governor of the Azeri province, and the deputy, arose and by the order of Fathali Shah he was dismissed from the work. Eventually, he was killed in Baharestan Square in 1251 AH. (Lenrody, 1996: 170)

In general, the Ghem Magham elegy, including the political events of that era, and is allocated more to the battle of Abbas Mirza with his neighbors. The other part of his poetry is the ablutions that he has performed in the era of separation. Eulogies are also found in his poems, in which he addresses the imperfections in the country. (Hamidi Shirazi, 1985: 43-44)

The famous poem of several stanzas of equal size of Adib al-Mamalek Farahani is one of his famous poems, which has a special place in ritual and religious poetry.

Comparative study of ritual poetry in poems of Razi, Mohtasham, Adib al-Mamalek :

By studying the Divan of the three poets concerned, what is received is the difference in the volume of the songs of the poetry, in general, Sharif Rahimi has a larger volume in ritual poems due to the interval; secondly, in terms of the number of ritual poems Mohtasham is placed. In the end, Adib al-Mamalek Farahani is placed; however, in the subject of mourning of the ritual poetry, there is little difference between them, in this regard, there is a considerable number of common themes among which, in this article, is summarized to resort, Karbala and martyrdom as we'll look at.

Resort:

In terms of Sharif Razi, salvation and saving from hellfire is achieved only by resorting to the Ahlul Bayt (AS), and the separation from them is equal to going to hell. In the poetry below, Sharif Razi refers to the use of resort meaning as follows

:

أين عنكم للذي يبغي بكم ظل عدن دونها حرلظي/ أينعنكم لمضلّ طالب ضح السبل و أقمار الدجي/ أين عنكم للذي يرجو
بكم م رسول الله فوزا ونجا (شريف رضى، 136٤: ٩٧)

For whoever is seeking the eternal paradise against which there is a fire of hell, who is the (intercessor and preemptor)? For astray who are seeking clear path and a moon for lightening in darkness? There is none other than you / For whoever wants to save salvation with the Prophet, there is none other than you.



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

(Sharif Razi, 1985: 97)

In his broader context, Mohtasham has used the use of Imam Hussein (a) to save himself from sins; Mohtashem, in this song, regards himself as a sinful person who needs attention and intercession. In this poem, Mohtasham Kashani, in view of his various names, And bringing names such as Mullat al-Musselimin, Imam al-Muttaqin, Shafi'a al-Mujramin ..., makes the kind of appeal more romantic and does his best to reach their intercession, which is similar to the noble poetry of sharif Razi:

O Imam al-Mutaqqin(virtuous)! I am a disobedient of the nation and I hope my prophet be pleased and happy

O Moaz al-Moznabin(respectful for sinners)! I'm overwhelmed by the big sins. You are in the middle of divine bound

O Shafi Al Majramin(forgiver of offernders)! My offense is countless and my aim is forgiving me by your ancestor mostafa

O Aman al-Khaffin! (fearful) I have taken refuge here. It is a desirable time for you to have a good support on the Day of Judgment

(Mohtasham Kashani, 1991: 452)

Adib al-Mamalek Farahani also swear God in his famous stanza to the burning yes and and burning heart of Hazrat Zahra (sa) and ... He wishes to achieve his wish, the kind of resort of Adil Mamalek Farahani, like hanging on a rope to arrive to God.

Fourteenth Stanza:

O God swear to the tear of a scumbag from Ahlolbeyt to the burning heart of Ahlul Bayt
O God swear to the great wound by Shemr on Al-Fatime, O God, to the great sorrows of Ahl al-Bayt

O God swear to the light of the sign and sun(Shams)and the light of morning O God swear to the explicit wording of the Koran of Ahlul-Bayt

O God swear to the form of a letter from Allah that is worthy of his glory and of the dignity of the Ahl al-Bayt



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

O God swear to the bloody bowl that at the beginning , your judgment put on the holy shrine of Ahl al-Bayt

The Shah of the world, Mozaffar Dean Shah, is under the umbrella of the Ahl al-Bayt send His commandment is to the east and west, where his soul is captured by the decree of Ahl al-Bayt

Although died as a ringleader of Solomon, didn't accept the slavery of Salman The Sultan of the universe, whose name is written in the office of the Mu'ali Sultan Ahl al-Bayt The crown prince of the king, that, has given his hand to the Ahlul-Bayt treaty On the need for a benefit on this Ka'ba, I hope that the frendship will fall into the lap of the Ahl al-Bayt

always make him happy that the day and night, as the bend of the bayonet of Ahl al-Bayt make permanent the Khosrow (the king) of the world assume the Crown of the king (Adib al-Mamalekt, 2001: pp. 500-493)

Adib al-Mamalek is a elegist and eulogist poet . After Constitutionalism, this trait has been preserved. His two-volume collection is packed with political and social issues; and his appeal to Ahlul-Bayt is stability of crown prince of time.

Sharif Razi, in his own way, believes that guidance is only possible through the use of the Ahlul-Bayt (as); and the poet himself is a misleading man who aspires for his guiding light; Muhtasam also drowns himself guilty and guilty. He knows and demands his intercession from Imam (AS), his great-grandson. Adib al-Mamalek also demonstrates the use of this kind of belief, but his difference is in achieving the political goal and reduces the love aspect of mourning.

Karbala:

Sharif Reza is a poet who has a great deal in the tragedy of Karbala in his thunderous narratives; in his knowledge of his tune, the language first begins to curse the Karbala, because Karbala is the earth where the Prophets' family suffered greatly, and clean blood And there were a lot of clear tears:



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

كربلا لا زلت كربا و بلا ما لقي عندك آل المصطفى كم علي تريبك لما صرعوا من دم سال و من دمع جري (شريف
رضي، 1985، ٤٤)

O Karbala! Always be sad and sorrow! Ahl al-Bayt Mostafa (pbuh), how hard you did not see!
What a lot of blood flowed on your soil or tears that was shed for blood. Sharif Razi writes
elsewhere that Ashura is the day of Hussein's loneliness. The experimental scene came out only
by some proud handfuls, and others left Hossein alone and helpless before the Yazid army.
Although these people, although they might have been certain of Hussein's legitimacy behind the
door, however, did not help the Imam because of their lack of insight and instability.

يوم عاشوراء الذي لا أعان الصحب فيه و لا أجاز القبيل/ يا ابن بنت الرسول ضيعت العهد رجال، و الحافظون قليل (شريف
رضي، 1985. ج 2: 164)

- Ashura is a day in which the companions did not help Hussein (a) and no tribes sheltered him. /
Son of the Prophet's daughter! Men will break their covenant and those who stay on their covenant
are few. (Sharif Razi, 1985. 2: 164)
Sharif Razi, in the other place of this loneliness and lack of help from Hussein (AS) among the
people who have not yet remembered that he is the son of his Prophet and Jarghousheh Ali and
Fatima (as), in his poem, is what is in Shi'a Spiritual culture is called "nostalgic":

يا غريب الديار! صبري غريب قتل الأعداء، نومي قتل (همان. ج 2: 165)

- O Hussein, weird lands! It is a wonder to me that I have suffered such a disaster. And you,
Hossein, who was killed by the enemies of yours, my sleep has diminished in thinking of your
testimony. (ibid as 2: 165)

Mohtasham Kashani, as one of the prominent poets of this period, was no exception, and many
sorrowful poetry ultimately eloquently described the magnificent historical event that greatly
affects his reader:



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

"This desert land is called the plain Karbalta plain, where the sky is burning
This desert is a desperate need for Sayyid Lib, the language of time when you see it
This space still has the effect of protecting our adversaries that we are the CIA
This place has been on the tent of the tomb of our tear bubble today
The ship of Omar Hussein is here to mourn. So, we are drowning in our tears in this flood of
Beethoven. "(Mohtasham Kashani, 1985: 250)

The cosmos and the natural world play an important role in the creation of the Cretaceous. The creation and cosmic reaction to the events of Karbal, which has given inspirational images:

On the day that he arrived, the great spear of the sun came down the hill
A wave came to the movement, and the boom ran up and down the boom
You said everything after earthquake became soil surely you said of the rest of the wheel was
stopped

The throne of that time was shaken when the old-fashioned wheel appeared to be apparent when
it came to resurrection (paragraph 7)

Mohtasham, from Karbala, refers to "the land of prabla", "murder", "tent" and "waterfall", and
asks himself why we should not be angry with this tragedy.
This is the land of sorrow, the name of the plain Karbala, the heartless heart, where is the sky?

This desert is a site of martyrdom for thirty lip Sayyid, the language of time, and he is seen when
he is dead

This space still has the effect of the oppressed that we are the CIA

This place was once a tent for the tomb of our tear bubble. Today we are moving around the tents

The ship of Omar Hussein is here to mourn. Shed our tears in this flood, is it a unquestionable
tempest?(Mohtasham Kashani, (449: 1991



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

In this poem, Mohtashem poses the calamities that have come about Imam Hussein (AS) and his followers with a burning commentary from Karbala, inviting everyone to cry and cry.

In this kind of ritualistic view, Adib al-Mamalek also plays the same role. He also describes the event of Ashura by the name of Karbala, and by bringing the word of Karbala at the end of verses in the fifth paragraph of his preference for his affirmation, the value and importance of the ritual of this vast plain Ends and sad notes:

I'm afraid I'm afraid of the king of Karbala

The earth shakes with plenty of grief from the Ahl bayt, the burning flames of the holy shrine of Karbala

The dark shepherd who blossomed on the clay of the earth and the moon of Karbala if Yusuf send out to Canaan in the well of hundreds of Joseph is lost in the Karbala well Oh, cameleer, to the Ka'bah of your destination, you take the camel to Karbala He will guide the caravan, drag this caravan to the base of the head of the king of Karbala Maybe I'm more than happy with your hearts, from the good smell at the dawn of Karbala Oh, from the point where the fire burned, a flame drove on the sky in the tent and store of Karbala the ear of Kalim toor, hear from the Love Tree, "This Avenger of Allah" by Karbala (Adib al-Mamalek, 2001: 567)

Adib al-Mamalek also considers Karbala as a human being sad for the tribulations of the Ahlul-Bayt (AS); in this poem he attempts to convey the sadness of Karbala, which has succeeded in expressing the word and frequency of burning fit words. Is. There is a great deal of similarity between Mohtasham and Razi and Adib al-Mamalek.

Martyrdom:

The martyrdom of Imam Hussein (AS) can be considered the saddest event of Shiite history. This incident is so trivial that it even reflects in the Holy Qur'an; God has revealed in the Qur'an:

: لا تقتلوا النفس التي حرم الله إلا بالحق . (الاسراء: ٣٣)

- Do not kill anyone whom Allah has forbidden his blood except for the truth. (Isra: 33)



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

Sharif Reza uses the literary compositions to express Imam Hussein's martyrdom, such as kissing Imams by spears or hugging the Imam by the enemy's guns:

قبلته الرماح و انتضلت فيه المنايا، و عانقته النصول (شريف رضى، 1985 1: 188)

The spears kissed it and the melanin came into it, and the blades embraced it (Sherif Razi, 1985 1: 188)

(The spears kissed him and surrounded him with death, and the girdles held him in him.) In another interpretation, Rezi describes the martyrdom of Imam Hussein (AS) as the death of Imam (AS) was shaken; That is, their Imam came to receive testimony:

مغوار قوم يروع الموت من يده أمسي و أصبح نهبا للمغاوير (همان، ٢٠: ٤٨٠)

(The brave and courageous people who scare death with his hands, and with his boldness, the looters will be thrown out of pride and spoil).(ibid 480,20) Sharif, to express the Imam's abode, uses a term such as " لاغوث له " (there is no rescue)

مرهقا يدعو و لاغوث له بأب ير و جد مصطفى(شريف رضى، 1985، ١٦٥)

He is tired and calls for his father and his grandfather Mustafa (Sharif Razi, 1985, 165) - By mistake, he called the good-doed father and his chosen ancestor, while he did not have a helper.

Hussein's remembrance always reminds of the oppression and oppression of this oppressed Imam and his loyal companions. The description of these oppressions has been revealed more than anything else in the rites of Shi'it poets. It is a reminder of the similarities and oppressions that burn Shiites and tears them.



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

وَ صَرِيحًا عَالَجَ الْمَوْتِ بِلَا شَدِّ لِحْيَيْنِ وَ لَا مَدَّ رِدَا / غَسَلُوهُ بِدَمِ الطَّعْنِ، وَ مَا كَفَّنُوهُ غَيْرَ بُوْغَاءِ الثَّرَى / زَهْفًا يَدْعُو، وَ لَا عَوْتًا
لَهُبَابٍ بَرٍّ وَ جَدِّ مُصْطَفَى (شريف رضى، 1985، ج1: 210)

- Imam Hussein (AS) was a cult that did not have a bath or a shroud. / He was given ceremonial washing with blood of a spear and covered it with a covering of grave. He / she is a oppressed person who calls for help while he / she does not have any help while Paternal has a good and good deed. (Sharif Razi 1985, j1 210)

Sharif Razi refuses to accept the use of the conditional letter "if" in the sense of the effect of the Prophet (pbuh) on the incident of the death of Imam and his followers and the captivity of the clan.

يا رسول الله لو عاينتهم و هم ما بين قتلى و سبا لرأت عيناك منهم منظرا بحشى شجوا و للعين قذى (همان)
O Messenger of Allah if I saw them and they are between the dead She saw them, (ibid)
then by a blow take out, Mustafa liver, it was on the throat of Morteza's posterity
Sharif speaks of Imam Khomeini's immortality and infallibility ('a), with the words' « بلا شد لحيين »
« لا مد ردا » (No cheek to cheek "and" No response ") and does not blow away the burial of the
Imam:

وصريعا عالج الموت بلا شد لحيين ولا مد ردا غسلوه بدم الطعن و ما كفنوه غير بوغاء الثري (شريف رضى،
1985، 1: 95)

And he quickly dealt with death with no thrust to life, nor sent a reply, washing it with the blood of the plague, and what they did, not the looting of the rich (Sherif Radhi, 1985, 1: 95)

The dead who faced his death, without having to spend time killing his clothes or wearing clothes. (Refer to burial and burial) / He was gnawed with blood from the spear and covered it with no dirt other than soft soil.

But Muhtasham refers to the immortality and immortality of the body of Imam Hussein (as) with the interpretation of the "buried martyrs' king", and he likens them to a kingdom that does not have a bath and does not have burial and is still not buried, and in fact, in this expression is inconsistent He has used (Shah and Ghassal and Befan)



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

This little shah of the Guard, who is tearful with a lot of tears and holes in the world, is your hussain

This mold of Peppan, which remains on the ground of the Shahid-e Shahdad-e Mofoun, is Hussein As he called in Zahra in Baqiyah, the earth and chicken chewed the air (Mohtasham Kashani, 1991: 535-536)

According to Sharif, Ghosl and the shroud of Imam Hussein (AS) were carried out with the blood of spears and the soil of Karbala, but Mohtasham referred to this as "the buried Shahid Shah". In this regard, Sharif Razi's speech has a higher literary style and reputation.

In the concept of martyrdom, Muhtashm uses his sharp look and tongue, and, with the language of anger, uncovers and reveals the devil's crimes of evil.

Have you forgot about what you did and what you did in this tycoon

It is enough to curse the Messenger of the Prophet and help the enemy and you

You did not give birth so much, you never know what you did

Come on Yazid to kill Hussein, whom you killed

With the enemies of religion, you cannot do what you did with Mostafa, Heydar, and the offspring The throat of your lips, the lips of the prophet, have hurried to your dagger I am afraid that they will bring you out of your fire (Mohtasham Kashani, 1991: 537-538)

Mohammad Kashani in this poem has expressed his influence on the type of martyrdom of Imam Hussein (AS) as impatient. Adib al-Mamalek Farahani is also famous for its beautiful composition; Adib al-Mamalek begins his poem by bringing the likeness of Bostan to the family of Mustafa (S), and sees the depth of this testimony so much that he believes that after this martyrdom of the throne It broke:

Burnt Mustafa Waxed in the Golestan Mustafa Mountains

The shattered right side of the Divine Throne was turned off. Mostafa Shabestan Light Away from the body to the bottom of the dirt of Sayyat fell that head was the ornament of Mustafa's lap

Bringing your finger on a ring to grab a demon with your hands, Suleiman Mostafa Away from the spit of warmth and thirst of ruby and garnet bugbear and coral of Mostafa



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

To the bite of hatred to the tooth of the king of religion was remembered to break the teeth of Mostafa

Smell of Youssef shirt flew Glorious Flower and for the Mustafa collar

Dar al-Salam al-Khalid, who was Al-Sahr, was the grief cottage of Mostafa
Once, the water of Kosar and Tessenim and Selbsabil became bloody from the tears of Mostafa
(Adib al-Mamalek, 2001: 568)

Adib al-Mamalek, in this poem, deals with the martyrdom of Imam Hussein (AS) in its narrative type, using Talmay's tales of great prophets of Imam Hussein (AS) and their oppression. Adib al-Mamalek is similar to Mohtasham and Sharif-e Razi in this type of song. Although this similarity is more of a quality, it is very different in quantity.

Comparative Conclusion:

Sharif Razi is one of the most distinguished Shiite poets of the 4th century AH. One of his most important poetic themes is his Hejaziyat, which has covered the martyr's name in ritualized poems. Mohtasham Kashani is also a poet and a poet who is a love poet, his mark on the Imam's family, especially Imam Hussein (AS), made him an unbelievably mythic one. Adib al-Mamalek Farahani is also a poet of Madad, whose lyric poems have been raised in the field of politics, but what's seen among these three poets is the rumor of their ritual poems that are applicable. This adaptation was studied in three sections, resort, karbala and martyrdom. Adaptation of the Noble Priesthood with the mental connection of Mohtasham and the narrative view of Adib al-Mamalek is an informed choice. Traits in poems of all three poets show the importance of religion and respect for religion. The result of the matching of the great poems of Razi and Muhtasham comes to the following points:

- 1- Resort: resorting to Ahlul-Bayt is evident in the writings of all three poets; Sharif believes that resorting to Ahlul Bayt is an agent of salvation from hellfire and salvation. Muhtasham seeks Shafi and the Prophet to reach the Promised Paradise; this look is in the poem of Mohtasham, Is similar to the view that he regards intercession as a pure attribute of sins; he resorts to innocence. Adib al-Mamalek Farahani, thanks to his character in his poetry



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

and his political life, helps in this resort to win the king. Each of the poets in the same position believed that it would make it easier for them to achieve the goal and hope for it.

2. Karbala: Karbala has been considered in the poem of all three poets as the land to which Bella has been revealed. Sharif Razi curses and kills Karbala because Karbala is a land in which pure blood flows. The Khartoum, Karbala, is considered to be in harmony with suffering and grief. Sharif, blaming Karbala, blames the land in the martyrdom of Imam. Sharif Razi also thinks about Karbala, the name of Sid Lil's grave, and throws it out and grumbles and moans, which is very close to Razi's point of view. Adib al-Mamalek also believes that Karbala is the son of a Prophet slain and burns the throne. Which is similar to that of the two poets.

3. martyrdom: Sharif addresses the disasters of Karbala in order to raise the audience's sentiment and grief. In this context, he speaks of Imam's impeachment, and the martyrdom of the Imam was a ghost and a shroud, while he was the father of goodness. (With the explanation that the number of abyati Sharif Razi about the martyrdom of Imam is very high, and because of the limited limitation in this article, there are some limited abstracts), and Muhtasham also refers to the "oppression" of Imam Hussein (AS) and his household in the category He cites martyrdom and remembers them as buried in the name of the martyr Shah, and mentions the angry words of his martyrdom with a bitter angry language. Adib al-Mamalek also narrates the narrative of Ashura's story trying to cry the audience in poetry and visualize the story in which all three poets associate a conceptual subscription in their works.

In general, the volume of poetry of the holy Quran is more than any other poet and is located after Mohtasham Kashani. But what is clear in these cases is that all three poets are believed to be in the same religious and religious position, the presence of the poetry of Adib al-Mamalek as a political figure in different places can be compared to Mohtasham and Razi And this article showed that there are many similarities between the hymns of the three poets, and the matching between the rumbling of poetry in the poems of all three poets shows that all three poets are in common in the ritual poetry.



Comparative Study of the mourning of Ritual Poetry in Sharif' Razi,

Mohtasham Kashani and Adib al-Mamalek Farahani Poems

Revista Publicando, 4 No 12. (1). 2017, 772-787. ISSN 1390-9304

References:

Holy Quran

Ibn Khalkan, Bitā. Deaths of the elderly and news of the sons of time. Beirut: Dar Sader.

Akrami, Mirjalil and Mohammad Khakpor, 2011, "Review and Review of New Poetry before the Islamic Revolution. *Mystical Literature Studies*, Fifth Year, Third (19th): 56-33.

Amiri Farahani, Adib al-Mamalek, 2001, *Divan Adib al-Mamalek*. Research: Vahid Dastgerdi.

Al-Tha'ali, 1403, *Farabi's Day*, C 3, Beirut, Dar Kabb al-Ummahya.

Jafari, Mohammad Mehdi. 1996 *Sayed Razi* Tehran: Founders of today's culture.

Hamidi Shirazi, Mahdi, 1985, *Poetry in the Qajar era*, Tehran: Treasure Book Publisher.

Sharif Razi, Abolhassan Mohammad ibn Husayn, 1985 AH / 1406 AH., *Divan al-Sharif al-Razi*. Tehran: Letters of the Holy Qur'an.

Safa, Zabih Allah, 1994, *History of Literature*. Tehran: Speech
Farshidvard, Khosrow, 1989, *About Literature and Literary Criticism*, Tehran, Amir Kabir
Publishing.

Langroudi, Shams. 1996 *school return*. Second edition Tehran: Ministry of Foreign Affairs
publication.

Mohtasham Kashani, Kamal al-Din, 1991 *Divan of Molana Mohtasham Kashani*, Trying Mehr Ali
Gorgani, Third edition (first Sanai), Baja: Sanai library.

Nasseri, H. 1974, *the Life of Allah, the Prophet Sariyan*, Mohtasham Kashani. *Journal of
Faculty of Literature & Humanities of Tehran University*, No. 83

Webster, Roger, 1995, *Women and Literature*, Translated by Mojgan Boroumand, *Fictional
Literary Month*, N. thirty-eighth.