



**The manifestation of love in Hakim NezariQahestani's poetry**

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**Abstract**

In Persian poetry, the widest spiritual and emotional horizons are the horizons of ghana poetry. Persian Ghazal poetry is one of the richest forms of poetry, and a perfect example in which all the concepts of poetry can be seen in it well. Since the main form of Nezari's poetry isghanaieghazal and love is the main subject of ghanaei poetry and the essence of Persian poetry, this article is about how to manifest love as the most frequent type of GhanaeiinNezari's poetry under the titles: types of love, praise of love, description of beloved, traits of true lover, and effects of love (marriage, divorcing and divining), and the contrast between reason and love through a descriptive-analytical method.

**Keywords:** Ghanaei Poetry, NezariQahestani, Ghazal, Love



### Introduction

"Ghana" in word means hymn, melody, and vocal, and Ghanaei poetry is a reporter of personal emotions and personalities of the poet, that expresses personal feelings and emotions of poet." Such lyrics in ancient Greece were called "lyre"; hence, in other languages, Ghanaei poems are called "lyrics". today, lyric may have been translated into Ghana according to Arabic poetry which callromantic and emotional poetry as "Al-Ghannai poetries", and they use it in two meanings, romantic and festive poetry. " (Shamisa, 1995, 119)Dehkhoda also acknowledges the enormity of Ghanaei poetry: "Ghanaeipoetry or music: a poem that expresses emotional feelings; fools, epic, wisdom, and teaching, praise and satire,imperial,similitude , descriptions of landscapes and the like. " (Dehkhoda," 1998, p. 16820). In other words, in Ghanaeipoerty the poet's first objective, is the report of internal emotions, with beautiful expressions. The circle of these emotions is very broad and at the same time various; from passion and lyrical emotions tomocking , derisive, painful and annoying emotions, and all other personal and social emotions. " (Zarqani2009,91-92) It should be noted that the these kind of manifestation of love in HakimNezari's poetry has not been done yet in this way and with this kind of look and division, but among the sources studied, Baybordi"Life and Works of Nezari" refers to the Ghana in Nezari's lyrics and features of his poetic industry.

### Literature review to Ghanaei Poetry

Ghanaeipoetry is one of the most ancient Persian poems because it expresses the inner feelings and emotions of human. "In the realm of poetry art, Ghanaei is the oldest form that was written by a poet, undoubtedly, the first human being who wrote poetry on the surface of the earth, spoke in the language of his heart, expressing his emotions and breath Such a poem has certainly been by ghanaei poetry. " (Razmjou,84)

Love poems begin in Persian literature from the middle of the third century \_ from the earliest days of the advent of Dari poetry. From that era the poets compose a special kind of poetry, called Ghazal, in the similitude with Ghasayed. It is the poetry that gradually takes the form of ghazal, a particular form of poetry. The first Persian ghazals are by RudakiSamarqandi.

In the middle of the fifth century, the lyrics and poetry inFarrokhi Sistani 's poetrycomes to perfection. At the end of the fifth and early sixth centuries, the poets such as: Sanai and Amir Mo'ezziencounter many sonnets, and this shows that sonnet gradually becomes a special kind of poetry, as a means for expressing the emotions and personal feelings of the poets.

Also, from the late fourth and early fifth centuries, gradually some of Sophie's created ghazals of mysticism. Of those who succeeded in this regard, is SanaeiGhaznavi, who became very popular after his mystical sonnets, that after from he the synthesis of mystical ghazal became very common and in the early seventeenth century Farid al-Din Aḡīr evolved them, and after him, Jaleddin Rumi and Fakhr al-Din al-Iraqi, peaked the ghazals of the mystic. The romance Ghazalsperfected in the seventh century by Sa'diShiraziand then by Hafez. (Shamisa, 1995, 125



with the tablature).

The spread of meaning of ghana poetry

In Persian poetry, the widest spiritual and emotional horizons are the horizons of ghana poetry. The topics that are in the Persian literature are in the domain of ghana poetry, poetry of love, mysticism, religion, satire ,praise and nature description, with the exception of epic and educational poetry.

The most prominent type of ghana poetry in Persian literature is Ghazal, which is divided into two types of love and mysticism.

"Apart from some of the magnificent nature of works, Ghanaei is purely social and the purpose of it is speakingabout personal feelings, provided that the two words" feeling "and" personal "are the broadest of their concepts considering all sorts of emotions, from the softest to the most violent ones, with all the facts; the personal feeling that means the poet's spirit and feeling and the belief that the poet is a person of the community, it is linked to the entire community and its language like sadness and joy being shared between him/her community. " (ShafieiKadkani, 1975, 112)

About the Hakim Nezari

ZabihollahSafa writes about the name and date of the birth of Hakim Nezari: Hakim "Sa'd al-Din ebnShams al-Dinebn Muhammad NezariBirjandiQahestani is a famous poet of the seventh and early eighth centuries AH. Nezari's birthday in the middle the 7th century in 650AH. " (Safa, 1987, 3,2: 731-732)

Place of birth and appearance features

"He was born in Birjand, a city in Qhahestan, his father, Shams al-din Mohammad, wasfrom the descendant of old owner but poor ofQhahestan. There is very little information about Nezari's childhood and adolescence, and about his poems, it is said that he had black eyes, was slim and a healthy man, wise and open-minded, a sharp look and explicit expression. Nezari's talent in writing poetry was revealed in childhood when his father was alive." (Baybordi, 1992,. 45-46).

Travels, marriages and children of Nezari

"The young poet, learned literature and the modern sciences in Qahestan, and at the same time, spent his youth in joy, and continued this lifestyle with only a few days. Nezari worked in court from his youth and along with one of the agent of the court travelled from Toun to Isfahan, then to Tabriz and joined to Shams al-din, the owner of the Divan Joveyni and praises him several times and together with Shams al-din travelled from Tabriz to Georgia, Armenia, Baku, Ardebil and Abhar, at the end of a two-year trip backed to Qahestan, where he was settled and got married, the result of this marriage was three sons: Nosrat, Shahanshah and mohammad, after a while a poet rejected from the court, and his propertywas confiscated, and he spent the rest of his life in isolation and worked as a peasant."(Safa, 1987, same, 737-739).

MamdouhanNezari (praised Nezari)



"In addition to Shamsal- din Mohammad, Nezari also praises some of Men of Sistan and Khorasan, especially king of Kert in his poems." (Same)

Nezari's position in poetry

Zabih Allah Safa, says: "Nezari's position in poetry is moderate; in his works, as well as more eloquent poems, we can see weaker poems, perhaps the reason is Nezari's insistence on the creation of simple poems. Sometimes exaggeration leads to the weakness of the verses. Nezari is pen name of poet which is his last name" (Safa, 1987, 739-740)

Nezari' works

Regarding the works of Nezari, his poems include: Idiots, sonnet, ballade, compositions, Tarjiat, moghataat and masnavars, literature, travelogue, Azhar and Mazhar, Masnavi's debate of the day and night, and vesecorrespondence.

Nezari's death

His followers recorded his death in 720 and 721, he was buried in Birjand.

The manifestation of love in Nezari's poetry

In Persian poetry, the Ghanaei poetry is presented in the form of: story, Imperial ,prayers, complaint, and lyric in the formats: Ghazal, Masnavi, Ruba'i and evenodeath but The most important of it, is Ghazal. The main theme of Nezari's poetry

is Ghanaeighazal and the number of his sonnets in his two-volume divan is one thousand four hundred and eight sonnets, which BayBurdi regards as equal to the total number of Sa'di, Hafez and Souzani's poems.

Considering that love is one of the main themes of the Ghanaei poetry and is important in Persian poetry, Nezari also has this theme and the theme of love in his poems has a high status and frequency, so in his sonnets, (1408 Ghazals), 952 of them, i.e., 67.61 percent is about love, and the rest of them including 456 ghazals, i.e. 32.39 percent is other Ghanaei themes.

Types of love

With a little care and contemplation in the Hakim Nezari' Divan, find that he not only paid attention to both earthly and mystical love in his poems, but in most of them used the combination of the both, to make earthly love and beloved a means to reach to mysterious love and eternal beloved: for example, in a sonnet called "the servant of Love", pains in reaching to love, he is proud of love, and prefers pains of love to asceticism, and righteous: passed on my head from the hearts Resurrection./ I blamed from somebody and debauchery.

I became famous of the signs of love in the world./ I have lived in the province

Kindness is love, and my dedication, not algebra, nor my duty/ I' m happy of heart to pay to you compensation.



do not invite me to righteous / love is better than such a health (NezariQahestani, 1992, 1., 557)  
And in another ghazal called "perfection of love", he knows the perfection of love in leaving his  
live in this world as the barrier to reach the eternal beloved, and all the creatures of the world to  
the command of love:

I missed the head of my love./ Still, there is so much love in my head.

In my head from the cup of glorious days. / which I do not want to go to the house, not to wine-  
headache.

My heart escaped in the warp of hair is the one/ who is the horn of the Tatar ghazal.

whether a king or a beggar, who is vital/ to becoming a commander of love is inevitable

The perfection of love is to go away from your own selves./ Hear me good mystery of sweetheart  
with sweetheart secret.

What are you all about? What else is he or she is? /It is not story, really, it is just a matter of  
secrets

form nothing, comes nothing, yes yes all He is/Is not confessed go to himself is denial.  
(same, 764-765)

In general, Nezari's love poems are divided into five main parts: praise of love, description of  
beloved, Traits of true lover, arrive, stay away and the confrontation between reason and love.  
Praise of love

It should be noted that Nezari devotes his most pure poetry to praise of love in all formats.  
Among them, in the following Rubai, he preferred to restlessness caused by love to each other,  
and distinguishes between love and science and the style of the school:

In the religion of the lovers seduction is different./the lovers are in love with wine-headache  
Every science that we get at school/ is another thing to do and love is the other one to do.  
(Same, 202)

the poet in another Rubai, using his conflict and Telemia array, calls himself the infidels of love,  
like the weak ant against Solomon knows and depicts a yellow figure and torn clothes as signs of  
a lover:

We are infidels of love and Muslim is the other. /We are weak ant and Solomon is the other.  
We are yellow face and torn clothes ./ and a frayed garment is in the kind of fine linen.  
(Same)

In a ghazal called "The Sun of Love", with the simile of love for the sun, it is considered as the  
source of life and the spiritual life of human, and in its be informed, the existence of the world it  
is said to be on the verge of the existence of the love sun, and believes that if the world is not  
love, Will be destroyed:



The world is in the sun's shadow of love./The secret is in the sun's shadow of love (same,665)  
In another verse of this ghazal, if you are seeking a paradise, show it in love and in other words;  
love will lead you to paradise because it is a sanctuary:

if you want to do something like paradise. / in the shadow of the love sun.

(Same)

Nezari in the following verses, with the story of Alexander the Macedonian Great and the search for the spring water of the animal (the spring of water of life), advises that, in order to achieve immortality, do not seek to find the spring of the water of the beast in the darkness, because eternal life is, romantic living:

Do not say that the water of the animal is in darkness,/ it is shadow of the love sun.

Alexander was searching for springs and did not know /The springs flicker stuck in the shade of the love sun.

(Same)

In another verse of this ghazale, the language is considered to be love, verbal, and merciful:  
Clear Speech is from Sunshine./ the language is in shadow of the love sun.

(Same)

"The influence of love is mentally oriented, in the direction of development of the soul, and spiritually and individually, is often complementary, because it produces strength, ability, and effort, and destroys weakness and disability." (Motahhari, 43)

One of the virtues of love is that it gives man a double strength, and makes a weak and impotent person, a powerful human. Nezari also emphasizes this characteristic and the good of love:

Escape from the powerless sun,/power is in the shadow of the love sun.

(Nezari Qahestani,665)

Also, in the final verses of this ghazal, using astronomy, which knows the proximity of Jupiter and Venus as a sign of happiness, love leads to the proximity of lucky stars and the happiness of the world famous lover is:

Nezari light your face./The proximity of lucky stars in the shadow of the love sun.

If your name get assun the world./is a sign in the shadow of the love sun.

(Same)

In another ghazal, under the title "Light without Darkness", love is the commander of the creatures and the cause of the world order. Uses chess terms to show everything is reliant of life other than love has failed:

Love is the commander of creatures./ no matter how alive it is, has failed.

(Same,627) And including him, it is all about the Exquisite chorus and the oven (Glorious appearance) and luxury dependent on love all is in vain and the dignity of love to be far from self-evident. Nezari, perceives true love as pure light, pervasive, and guided that it does not cover the darkness:

The glory and the greatness that they attribute to him./it is not love, everything is exaggerated.



Love is neither Sh nor E, nor Q/ Love is the light without darkness

(Same)

In a ghazale of the same name, love-loving is the best thing in the world, and says that he who does not love is like nobody lives:

Better than love, there is no work in the world/who does not love does not have a soul (is not alive)

(Same, 897)

Nezari, in other ghazal with title "love sailor" with telemia to the Noah's Ark and remembering the story of Noah's storm and likening love to sail, the phenomenon of love to the cause of saving people from the storm of life events and bringing them to the shore of salvation knows:

The ship without Noah has no choice./ dipping head in to incorrect whirlpool.

Hand in the lap of Noah the time/ to flee the storm to the need ship.

Have an anchor to the neck in the mud/ raisethe love sail

(Same, 1242)

And finally, in another ghazal called "The Science of Love," he says: "Love is like a lightning that the calmness of the lover is burning:

The lightning of love is burning./my sleep and eat and drink

(Same, 2, 256)

In the land of love, the artist asks for sympathy that may be his dual artistic aspect, and the same poet cannot find himself free from himself. It finds in the name of love, the order to achieve some kind of consciously and artistic coexistence.

Believing that when it comes to such a place of love, it will promise life's supremacy, or at least, with the colorful front of love, it is a line to the relic on the broken roof of a stable life to stay eternal with its poetry. Yes, love is the living world, not the dead.

Description of the Beloved

Among the topics that have long been devoted to a significant portion of lyrics and lyrics, is the description of the beloved and expressing his beauty;

- 1- hair and face: Nezari also describes in his massive lyre poems such as the "Sweethearts love" of hair's sweet-smelling, sweetheart and her face with a beautiful array of likeness and punishment:

Your hair breeze climbs down my nose/Your mole imagination rose to my notice.

(Same, 1, 650)

Nezari likened, hair of the beloved to night and day:

It is clear to us on the friends of the dark night/ that his own day and night are on his own.

They do not see the sun in the night, so why/ is the daylight blurry on the bright day?(Same, 709)





2- eye and Eyebrows: In the be informed of the sonnets, the "love appraising", while describing the companion's eyes and eyebrows, considers the two as a source of enthusiasm for the lover:

shout from the pairs and the eyebrows arch./Religion and heart were in it.

(same, 952)

And then, the drunken magician eyes of the beloved, the agent of the love lover and get rid of, it is impossible:

The last is not so much of your drunken eyes as you can./getting rid of your magician eyes is impossible.

(Same)

3- Stature: In a verse of a ghazal, the "attribute of the joinery" likens the sweetheart to the spruce knows:

tall beloved like spruce that from jealousy to her/ the cedar has been left in the mud.

(Same)

In another sonnet, he likens the beloved, stature to the resurrection and cedar and calls life without her as a remorse:

Your height is my resurrection/ your height is broken my height.

With your height like to cedar/ do not reside my resurrection.

Do not listen to your height / maybe my endurance.

The Meaning of hurt is beloved, s height / your high up and my health.

Every life I spend without you/ I'll be the source of my remorse

(same , 2, 996)

4- Lips, mouths and teeth: In the following verses, he considers the words of his beloved lady and his mouth like pistachio, and says: "When the mouth opens, the whiteness of his teeth brings the pride of the pearl:

make the world happy whatever / to open the mouth like a pistachio.

When she shows her teeth with laughter/ take away the pearl reverence and pride in eternity.

(Same, 1, 532)

In other verses, the lips of the beloved are considered sweeter than the water of life, and teeth like his pearls make the shell of oysters:

On the flips, sweeter than the water of life./sweetheart a pest of the world's people

the oyster envy At the bottom of sea./from pearl beads is in the mouth.

(Same, 694)

And finally, in the final verse, the enthusiasm of the beloved's lips and teeth is depicted using such a beautiful enigma:

These are the two strings of the pearl within the box of Laal/ my teeth is on your lips (I'm going





love your lips)

(Same, 699)

5-Lines and mole: Among the beloved beauties that poets have been expressing and describing, the theme is the beloved, which Nezari also noted in his poems:

when I see your lips are like la al/ your imagine mole added to my aspiration.

(Same, 492)

Your hair breeze climbs down my nose / your imagination rose to my notice.

(same,650)

Description of the Eternal Beloved

Finally, in a ghazale that has a mysterious color, he describes the eternal beloved and, in its be informed considers the true believer beyond earth and the sky:

Not that bird is my beloved, which is included in every nest/ which nest are the earth and the sky.

Not in reason, neither in the direction nor in the mind, not the place and place./not in dream neither in the fiction nor in the place and place.

(Same,992)

The mystic poet treats the beloved effect in whatever he looks at. The poet finds himself in the perspective that looks at the world, and his beloved, and no other; the fact is that the poet sees in this illustration and such a visit that he sees his own mortality in the beloved, the fields that pursue his eternal survival has it.

Real lover traits

Nezari considers the characteristics of true lovers in a part of his lovers' ghazals, and considers the sacrifice of the dear to the beloved as a condition of love:

1-self-denial and selfishness: Hakim , in the sonnet called "lover trait", the first and

most important characteristic of a lover is self-denial and mortality:

the lover must first stay away from himself/ the principal of loving is to away from own.

Lover to become mortal to be./when he passed away he prevented him from reaching his love.

(same,723)

Lovers are rising on their own ./do not love selfish love lover.

(Same:794)

2-Passing from soil (Falling on the Way of the Beloved): In a sonnet called "The Wave of Love," Love is considered a fire that loves It is burned down, it leads him from the reign of the king to the honey ascension:

Fire blows the love, since the chest./He throws the man from the king's throne to the honey.

(Same, 1048)



And in another verse, the readiness of the lover to die in the way of the beloved:  
the lover of the heart burns like candle./to head off on the floor.

(Same,723)

And finally, the lover knows who loves her:

lover who is if the beloved to cross from his place/he's the head of a beloved step.

(Same, 1049)

3-Honesty: The poet, along with the singer "Loves the burned raisins", considered companionship, security, peace, serenity, honesty as one of the characteristics of true love:

He is happy to agree with your sweetheart, be safe and resilient, and be honest and honest

(Same,1074)

4- A direction, agreement and sympathy with the beloved: one's direction and sympathy with the beloved, from the traits of the lover, considers the existential independence of the lover and doubt and doubt as signs of hypocrisy, and the consent of the lover and beloved in any situation and status required and it is necessary:

One direction should be, and one heart who was the owner of the eulogy/There are two figures of hypocritical work,

whatever comes from good and bad /and it is a good idea to agree with beloved

(Same)

when he finally loves, he is a mortal of the beloved, he says in a verse using the arrays telemia and derivation, while referring to the famous narrative, Mansur Hallaj, as a true and ready to die lover, says: "The true lover is like Mansour, at first, cleanses his heart from the evil, then his head is like an ornamental crown of love honey:

first was cleaned of all evil shirke./after the head of Hallaj, the crown on head of love honey.

(Same, 1352)

Complications of love (joining, parting and separation)

Nezari has spoken in many of his hymns about the affairs and emotions of romance and the complications of joining and parting. The world of love is associated with burning and making, the poet, while experiencing such love in a ghazal called "Fire of separation", with likes to disturb beloved to fire, burned himself into this fire and is a sign of all the love:

have you seen someone like me burned up at dawn?/ I'm burnt with fire from the dearest beloved.

Look at me and get to know my fate/ if you do not hear anything that someone is waiting for fuel  
(.same,615-616)

In another verse using an array of contrasts, he observes the divine night to the long and terrible day of the resurrection:

On me is the night of the feast on the day of resurrection./ What is the place of love resurrection.



(Same, 632 )

And in another verse, he connects the separation to the sign of heaven and hell:  
From Paradise and Inferno you will be the address/ of the days of marriage and the night of my  
brothel

(same,718)

In a ghazal, he says that it is very difficult for a lover to fall in love:  
It is difficult to separate from lover /Especially someone who is distressed.

(Same, 767)

The poet considers the resurrection promised to be the same as parting, and it is hard to tolerate:  
The uprising that they promise is in fact /departed dear beloved and hard to come by

(Same)

In another ghazale, he knows loneliness as the torment of a lover:

the parting night, which is enduring ?/ the torment of people is in love with loneliness.

(same,904)

Somewhere else, the parting, the savage people that no one can resist him:  
We earned the pain of the parting of the humble people,/ which is the arm of ability?

(Same)

The poet finds himself in the depths of the separation sea as he drowns like to hell, placed on the  
shore of salvation and he says : There is no trace of promise and connected shore:

I am drown in a sea of my beloved and is not find ./ At the promise and the end of waiting still.

(Same,1251)

The poet likes to partake of the feast on the night of Yalda:

avoid the beloved is similar to yalda,s night./I hope you have a hop

(Same)Somewhere, he says:the sad hurricane is heavier than Mount Alvand, and says:

Thousands of springs from my eyes/ which are heavier than the alvand

(Same, 1152)

Or, in another way, separation from beloved is more distasteful than Hanzal :

my mouth is the bltter from distant my beloved / like to Hanzal away from the beloved lips that  
is like sweet sugar.

(same)

And finally in the verse from ghazal called how far away from beloved and wait until how long  
,the poet, says :his heart in joining to beloved like mother's heart avoid the child:

How is my heart in the sadness of your joining ?/ like the mother killed her child.

(same)



In this description of the love lover in the land of love, the fate of the beloved is always fearful, which is the need for sadness, and the suffering of distancing and the pain of parting. In the poetry of sadness, the great poet's art is to reproduce what he has in his heart and perhaps a kind of agitation and protest to what he does not have, and perhaps even that the sadness of love is a kind of opposition between the soul and the body that is associated with human nature; The mystic poet, the world, and everything in him, suffers; it is a painful body, but what The continuous object is a type of perception. In this way, you are in every situation for the Hakim, like the Hakim Nezari, with pain and the sadness that love can count on this castle of carnivores. Therefore, in another verse of perseverance, the trickery has come to an end and the bowl of patience was overpowered :

God is not ungrateful but/ I do not know stay away how long, wait until a few (same)

But he's still hoping to connect:

No fear will be discontinued/I hope that it is still connected to the beloved.

(Same)

Confrontation between reason and love

Among the important issues raised in the mystical gazelles is the confrontation between reason and love, which is always accompanied by the humiliation of reason and the grace of love on the part of the mystics. "The people of knowledge do not know human perfection only in the intellect and they say: wisdom is a part of human existence, not of the whole essence of human. The essence of man is spirit and the soul is derived from the world of love, the school of love essentially humiliates the school of reason. (Motahhari, 2011, p. 106-107) Therefore, love is more than any other factor against reason, and wherever love enters, it dismisses reason from the state of affairs. In "The Gnostic Literature of Wisdom

And love has been mentioned as two rivals, and in this field of competition, always convinced and defeated intellect is known."( Motahhari,53)

Hakim Nezari is a poet who benefits from genuine mystical manifestations, therefore, in his mystical ghazals, he deals with the confrontation of reason and love; among them, in part of a poetry "A Wisdom," he reads the love of the universal universe. He is under his will:

Love is the fluttering /it dominate the whole world. (Nezari, 1992, 220)

He knows the reason, cover and the mystery of the lover, and makes love adisgrace and says that in this valley, wisdom, conceals and Love, the curtain of the door:

You are the skirt of disgrace and the name of the lovers /And it scandalous lo lover.

(same)

And he considers love for the wisdom of a dangerous home, so he strongly warns to the reason against coping with love:

Do not disagree with love more / avoid from a dangerous home.

(same)



In another place, he does not see reason as an opponent of love, henceforth he advises reason; it is better to escape from love and take the path of health in order to avoid ending up with bad and unworthy consequences:

Oh, wisdom, you are not an opponent of love / it is no better than that quicker,

Flee and choose health /until to what you should not be.

(same, 220-221)

In looking for the love sun, the poet sees love, sees the eyes of love and defies the eyes of reason: Love the love of the sun's rays/ or if you see the wisdom of a faulty one

(Same,592)

And in another case, the poacher perceives reason in the love of love, and believes that the path of love cannot be traced to the point of reason:

The lovers do not go to the wisdom. / All wise man like chicken and love is like a trap.

(Same ,674)

In the be informed of a romantic and mystical ghazal, Nezari says: reason and love are against and irreconcilable:

if wisdom says that it does not connect with love/Righteousness is said to be unconnected .

(Same,873)

And in another verse, the rule and command of love reminds us and the magnificence and glory of reason are temporary and transient:

The rule of love in the land of existence is eternal. /The glory of reason is a few days

(Same)

He says elsewhere: one who is under shelter and under the shadow of love does not need to have reason:

What works with the sunshine of the wisdom/ that the love chicken under the shadow of the wing .

(Same,962)

Nezari in a verse of the ghazal of the "authorities of love" sees the intellect as an elemental one unable to analyze the love of love:

. Your wisdom is in the love of truth /Your wisdom does not solve this problem

(Same,1350)

And in the other, he said : the Exaggerating of reason is temptations and love the messenger is as the power of the burning world:

Who is tempted ? target exaggeration of reason /What is the power of universe? Heralds are love ammunition?

(Same)

Nezari, knows the love of the universe,/ and fiction and imagination can not describe scope it:



Six directions to the east and west are not a love direction. /In the imagination the scope of love can not be describe.

(Same)

In a verse of the "Winter of Love" the poet believes that by reason, someone cannot be saved from the trap of love:

No one cannot be done by reason / Save the weak person from the trap of love.

(Same, 1345)

The poet says: no wise, despite the great effort, cannot understand the secrets of love:

The owner of the wisdom is that the liver did not find out/ why and where and what love.

(Same)

In the Hakim poetry, love is a full-fledged master, and science and intellect, with all its pretense, are incomplete and unfinished in comparison to it:

The master of science is all love and science and intellect/ are in all their unfinished love.

(Same)

Nezari, in the verse of the sonnets, "the crown of the head of love honey", while treating the wisdom of the wilderness, calls it a misleading factor:

No more than the head of the wilderness of reason/ who is in this round the circle of love.

(Same, 1353)

And in the verse of the sonnets, the "benchmark of love," using the equations and allegorical arrays, the more complete beauty, the inability of reason is mentioned in the replacement of love:

No matter how honorable it is, love cannot be lost ./ with the lander cannot be way to the sky.

(same, 1365)

And in other words, in this regard, he says: As friends, there is no need for fairy and property; in the presence of love, there is no room for wisdom:

What is the pain of love, which wisdom and wisdom? Who is the friend of your friend? Which fairy and property?

(Same)

### Result

Ghanaei poetry has a wide range: in terms of form, it is usually written in three long forms (odeathand masnavi), medium (sonnets and Ghetch, and short, (Rubai and two verses), the most suitable of which is ghazal. Includes: the praise of love, wine, the description of the spring and other beauty of nature, praise, imperial, chanting, the opportunity, (complaint) and mystical ghazals. The results indicate that HakimNezari , in all these types of poetry it has been reverberating, In fact, love and passion and mania have the highest frequency and the first place among the topics mentioned above. You can never feeling of existence without love. If you are in this world, you're an absurd, like there is half of you and the other half is lost. The cry and



passion of the lyric poet artist is also the observer in this sense, the language of the ghazal also suggests that the person is enthralled and the charm that is sought after in the livelier is more than what is believed that the concepts of such a lover do not have an exterior; the manifestation of love in mystical poetry and Nezari's poetry is a diagram of the cosmopolitan world, which is associated with a kind of fantasy, and therefore we say that the world of poetry art is from a tangible real nature. The language of the romance of Nezari's love and its content, demands the lovers who do not have the color and smell of this world, but is something in the limit and is not strange and far removed from the world. Nezari on the praise of love and in various sonnets, using an array of likenesses, with a very beautiful and memorable interpretation, praises love, with its titles, such as the Sun of love, the lover of the love, the teacher of love, the flag of love, the light of love, the love of the sea, the love sailor, the altar of love, the miracles of love and Ka'bah, have been the mysteries of love and ... Also, in mentioning the beloved traits, the eyes and eyebrows, stature, lips and mouths and the teeth and lines of the earthly beloved, has spoken, and then described the eternal believer, and considered him beyond the imagination and the place, counted empathy, direction, and honesty, including the true love lover, the first He considers the step to fall in love with all kinds of belongings, and with the story of the love of hanging the famous mystic Mansour Hallaj, the most important and most prominent feature of the true lover, the loss of the beloved expression and in the next section, the hardships of divorce with words such as: the height, the fire, the parting of the people, and with its similarity to the resurrection and the night of Yalda and its heavy sorrows to Mount Alvand and bitterness to hanzal using arrays Different literary scholars consider joining pain as a part of pain. Generally inhakim's sonnets always loves in love with the love that the decree of all is, and the wisdom, with all that is in him, is incomplete and unfinished in comparison to love.

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