



The Structural Analysis of Salman Savoji's Jamshid and Khorshid Mathnavy

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ABSTRACT: Analysing the structure of an exquisite work by a great poet such as Salman Savoji, whose poems are sometimes regarded analogous in rank to the poetry of Khajeh of Shiraz, perhaps leads to an opening in the field of literary sciences. Its rhetoric also brings the conjecture of these two poets' moshah'ereh (or the art of Persian poetry recital) to mind. This possibility is studied from different respects in his Jamshid and Khorshid poem in this situation, which led to some conclusions. Salman has much benefited from his predecessors from many structural and content respects, and has not been unaware of his own unique creativity in composing this love poem. He has sometimes imitated his predecessors in the main plot, and some of his alternatively made episodes have helped him in processing the actions. In addition, adding different occasional sonnets, Stanzas, and quatrains into it in various meters is regarded as one of his matchless artistic properties. The frequency of some metaphoric compounds and other verbal and figurative rhetoric's also indicates one of his notable and exclusive stylistic characteristics in this poem.

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INTRODUCTION

Salman Biography and Works

Jamalalddin Salman Ibn Khaje Alaeddin Mohammad Savoji (1308-1376) is one of the well-known poets of that century, and according to some, the last Qasida composer before the Iranian Literary Restoration period. Hafiz has composed the following about him:

You know who is the flower of scholars of the time?

The king of the scholars' king, the ruler of the territory of word.

On the verity and certitude path, nout on the path of mendacity and conjecture,

The beauty of the nation and faith, Salman the khajeh of the world.

(Hafiz Ghodsi, P472) (1)

Despite his disinclination of panegyric and flattery, even description of his peers, the khajeh of Shiraz has tended to such a description of Salman. The cause of this must be searched in hidden features in Salman's poetry and character, and the most points and his pure properties must be found in his works. Doing this, of course, requires application of research and precise methods and scrutinizing about various and numerous poetry of this great poet. He spent all of his life in courts of Ilkhanate and Jalayirids rulers, and was greatly noted by Delshad Khatoon and Sultan Oveis. This point and more points of his life events and actions may perhaps become a landmark in deciphering some of his poetry specially this love Mathnavy of Jamshid and Khorshid later by finding more references and documents.

He was born in Saveh Iran from 1293-1310 and was at least alive to 1375 (Salman Savoji's divan, attempted by Mansour Moshfegh, P10, Introduction) (2). Some characteristics affected him in processing his Mathnavy is most probably his linguistic and psychological properties of his hometown (see Ahmadi, P183: from Manteghe Asatir) (3). Although enough evidence is not available to authors to prove this claim, brief studies of the present literary setting of his hometown (i.e. Saveh) remained from predecessors for nowadays successors have made this mater to be imagined a possibly researchable and analyzable subject.

The Jamshid and Khorshid poem was composed in 2900 couplets and in Hazaje Mosaddase Mahzuf (Mafahilon Mafahilon Mafahil/Fahulon) measure. Its compilation was finished in 1361. (Salman mentions its finishing date this way in the poem's last couplet: This book was finished in Jamadiuthani month the year Thalatha va Settina va Sabha (=763 Lunar Hejira)). This poem is a description of Jamshid's afflictions on the way to join his beloved Khorshid, the two protagonists. Except Salman's Divan of poetries (including Qasidas, sonnets, Stanzas, and quatrains), and his Jamshid and Khorshid poem, he has another poem named Faragname which has many stylistic features in common with the studied one.

Research Background

Contemporaneous with eminent and well-known poets like Hafiz and Khajoye Kermani, Salman Savoji was frequently neglected from the perspective of research works, and nothing is found on his works, not even on his Qasidas and sonnets, except for some corrections of his poetry collections, let alone a structural and content analysis of a matchless exquisite work like Jamshid and Khorshid also remained unknown among many researchers. The wonderful point is that in the article collection of a meeting on the honor of Salman Savoji, no notable research is recorded in this voluminous collection. See Majmu'eh Maghalate Kongereh Jahani Salman Savoji, Edited by: Tahereh Adl, Tehran, Iran: Anjomane Asar va Mafakhere Farhangi, 2001). (Salmane Savoji, Jamalalddin Mohammad Salman ibn Alaeddin Mohammad, Jamshid and Khorshid Mathnavy, attempted by Jess Pitter Usmosen and Fereydun Vahman, Tehran, Iran: Bongae Tarjomeh va Nashre Ketab, 1969, Also, Salman Savoji's Divan, Attempted by Mansur Moshfegh and an introduction by Taghi Tafazoli (Tehran, Iran: Safialishah, 1988).

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Also, Kolyat Qasayd o Ghazalyat, Ghata'at o Roba'yat, Tarji'at o Tarkibat va Mathnaviat Khajeh Jamalalddin Salman Savoji, a biography and research by Gholamreza Rashid Yasemi and an introduction and edition by Mehrdad Avesta (Tehran, Iran: Zovar booksale, Bit). (2, 4, 5, 6, 7, 8)

THEORICAL BASES

Research questions and hypotheses

Salman has mostly answered the previous masters, and has endeavored to describe the beloved and/or various natural emblems in composing his Qasidas. His sonnet composing method is comparable to and harmonized with Hafiz from many respects. Their unity in method is to the extent that their influence on each other and the possibility of their written Mosha'ereh must be accepted. The level of their unity in sonnet meter and rime, array and content is to the extent that rarely sonnets can be found having no affinities with other sonnets. In addition to their verbal and figurative unities, Salman's mendicant speech and mystical tonality of his sonnets cause more nearness of him to Hafiz Shirazi's method. (Khatami, Ahmad, "Bahthi dar She'r va Sabke Sha'erie Salmane Savoji", in: a collection of selected articles on the global meeting on the honor of Salman Savoji (Arak, Iran: Katibeh, 1998) pp.22-23. The decedent, Professor Zabihollah Safa has also suspected that these two experts might had written Mosha'ereh together.) [9, 10]. The basic questions in this article are as follows: What are the common and different points in Salman's references and resources for composing Jamshid and Khorshid with previous works? What are his stylistic characteristics and inventions in structural process of the mentioned poem? Does Salman have a share in perfection of fiction Mathnavies like his Qasida composition, which is a staunch stanch skill in him?

Through a structural analysis of fictional elements in Jamshid and Khorshid poem, expressing his work properties, a comparison to Mathnavies before him, and harmonizing the content of these works, the authors criticism Salman's references and resources in composing this poem.

Jamshid and Khorshid: A Summary

Salman starts the story where Jamshid, the protagonist is young, lives a juvenile life away from his parents, and is busy with hunting and wine. The young Jamshid, the only son to the China king, goes to sleep after a day of crapulence, and visions himself in a heavenly garden with a magnificent palace built in it. A beautiful girl suddenly come out of the palace, invites Jamshid, and captures his heart and faith. His parents become aware of their son's love. After much unrest and anxiety, he finally tells his secret to Mehrab the merchant who was also a dexterous painter. Mehrab shows Jamshid the image of Roman Kaiser's beautiful girl that he saw and painted on his trip to Rome. It was the image of the same girl in Jamshid's dream. He asks Mehrab to be his Bozorg Omid (An allusion to Khosrow and Shirin story) and guide him to the beloved like Shapur. Jamshid start his voyage to Rome with Mehrab. They reach at a two-way road both of which go to Rome. The first is a long and safe path, and the second is a short, difficult, and dangerous one. He takes the second and reaches to the fairyland, visits their queen. When he wanted to part, the queen (Salmane Savoji, Jamalalddin Mohammad Salman ibn Alaeddin Mohammad, Jamshid and Khorshid Mathnavy, attempted by Jess Pitter Usmosen and Fereydun Vahman (Tehran, Iran: Bongae Tarjomeh va Nashre Ketab, 1969): She told Jam here's the two locks and the three hairs, Whenst thou had an anxious hour. Listen, remember my ruby and hair put a hair of mine in the fire [4].

Jamshid then continues his way and reaches the tall Saghila Mountain, the menagerie of demon and dragon. He kills a giant dragon there and reaches to Ekvan demon city then. He also kills him (like Rostam) and reaches to a monk's abbey (like Alexander in Sharafname), asks him some things, asks for ambition, and chooses the sea voyage. After forty days of hardship, shipwreck, and missing friends, he sits on a board with the little chance's help he had. He resorts to a grove while he is tired, alone and forlorn. He remembers that the nymph-born fairy queen has given him some of her hair. He lights a fire and burns a hair in it. The nymph-born handmaiden of the fairy queen, Nazparvard, arrives immediately and sends Jamshid to the salvage shore and Rome's border like

Suleiman using a seafarer clipper. In Rome, Jamshid encounters one of his thralls and goes to the Kaiser's palace masqueraded as a merchant accompanied with him and some others. Jamshid goes to Khorshid's domicile through the merchant Mehrab and visits her. Khorshid falls in love with Jamshid and he courts her for a while before her mother, Afsar, becomes aware of the matter and imprisons Khorshid in a castle (It seems that Salman has composed this part inspired by Bizhan's imprisonment in the well and expelling Manizheh from Afrasiab's court). Jamshid satisfies Afsar to let Khorshid free by offering a gift. Meanwhile, Shad shah, the son to Syria's king, comes to ask for Khorshid's hands. However, her mother and the girl do not agree on this marriage. Shad shah cannot drink much wine as Jamshid to show his own humanity honor and blood nobility according to them in Kaiser's banquet arranged for him. Kaiser arranges another banquet. Shad shah is again unable to drink wine. Kaiser invites Shad shah to a polo game with Jamshid where Shad shah loses finally. The next day Jamshid lets Kaiser free from a lion in hunting field. This creates Kaiser's interest in the merchant Jamshid's grooming (Here in the story Jamshid is masqueraded as a merchant), and returns Shad shah to Syria. Jamshid fights the Syria's king from Kaiser's part (No reasonable causes seem to be present for this encounter) and defeats them. Nowzar, a Kaiser's family member, makes Afsar the king to Syria's throne. Jamshid returns to Rome and marries Khorshid. He wants to return to China, but Kaiser and Afsar do not agree. One day Khorshid and he eloped to China with a hunting excuse. Jamshid's father makes him the king to China's throne.

Narrative inventions

Like most fictions of the Islamic period, this story also starts with Tahmidya (or the praise of God). The poet utters some wise sayings on the creation, and pays a brief attention to the Holy Prophet's ascension, as in Golshane Raz. Then a prayer on Sheikh Oveis' government and the cause for composing this poem is stated. He says Sheikh Sultan Oveis told me stories like Vis o Ramin, Vamigh o Azra, Khosro o Shirin, and Farhad o Shirin, specially Nezami stories are all old and stagnant. Compose a new fiction for me. Salman says: My heart is covered in thinking chamber, and ideas have unvalued it. The poetry cover withers good or ugly, it wasn't wished but by the beautiful virgin, that idea was not revealed to no one, and my thoughts weaved it virgin.

The main fictional form is Mathnavy in Vis o Ramin, Khosro o Shirin, and Golshane Raz meter. The poet has revolutionized the story structure using stanza, sonnet and quatrain in his story. In another invention, perhaps imitating Ayughli, he included some sonnets in Qasida meter, which causes the poetry music enhancement and a kind of evolution in sonnet structure. Salman has included 44 sonnets in 208 couplets in different meters seven of these sonnets are in the poem's meter itself well –suited to the story. The sonnet meters entered in this poem according to their measures and licenses are as follows (11):

Ramal measure (22%)

- Hazf licence (The Hazf license is regarded equal to GHasr license in determining the measure) (8 sonnets):

Ramale Mothammane Mahzuf (fahelaton fahelon)

- Khabn and Hazf licence (6 sonnets):

Ramale Mothammane Makhbune Mahzuf (Aslam) (fahelaton fahalaton fahlon (fah lon))

Hazaj Measure (19%)

Salem

Hazaje Mothammane Salem (mafahilon mafahilon) (3 sonnets)

- Hazf Licence (7 sonnets)

Hazaje Mosaddase Mahzuf (mafahilon fahulon)

Hazaje Mothammane akhrabe makfufe mahzut (Mafhulo mafahilo fahulon) (2 sonnets)

Rajaz measure (3%)

Salem

Rajaze Mothammane Salem (mostafhelon mostafhelon) (2 sonnets)

Mozare Measure (11%)

Kharb o kaff o hazf license:

Mozarehe Mothammane akhrabe makfufe mahzuf (mafhulo fahelato mafahilo fahelon) (5 sonnets)

- Kharb license

Mozarehe mothmmane akhrab (mafhulo fahelaton mafhulo fahelaton) (2 sonnets)

Monsareh measure (6%)

Tay o Kashf license

Monsarehe mothammane matviye makshuf (moftahelon fahelon moftahelon fahelon) (3 sonnets)

Tay o nahr license

Monsarehe mothammane matviye manhur (moftahelon fahelato moftahelon fah) (1 sonnet)

Sari' measure (2%)

Tay o kashf license (moftahelon fahelon) (1 sonnet)

Mojtas License (6%)

Khabn o salm

Mojtase mothammane makhbune aslam (mafahelon fahalaton mafahelon fah lon) (4 sonnets)

And 20 stanzas in 84 couplets are also included in the following meters 4 of which are in the poem's meter.

Ramal measure (11%)

- Hazf license
Ramale mothammane mahzuf (fahelaton fahelon) (2 stanzas)
Ramale mosaddase mahzuf (fahelaton fahelon) (2 stanzas)
- Khabn o hazf license
Ramale mothammane makhbune mahzuf (fahelaton fahalaton fahalon) (2 stanzas)
- Shakl license
Ramale mothammane mashkul (fahalato fahelaton fahalato fahelaton) (1 stanza)
Hazaj measure (8%)
- Hazf license) (4 stanzas)
Hazaje mosaddase mahzuf (mafahilon fahulon)
- Kharb o kaff o hazf license:
Hazaje Mothammane akhrabe makfufe mahzuf (mafhulo mafahilo fahelon) (1 stanza)
Mozare' mesure (8%)
- Kharb o kaff o hazf license:
Mozarehe Mothammane akhrabe makfufe mahzuf (mafhulo fahelato mafahilo fahelon) (4 stanzas)
- Kharb license
Mozare'e Motahmmane akhrab (mafhulo fahelaton mafhulo fahelaton) (1 stanza)
Khafif measure (2%)
- Khabn o hazf license
Khafife mosaddase makhbune mahzuf (fahelaton mafahelon fahlon) (1 stanza)
Monsareh measure (3%)
- Tay o kashf license
Monsarehe mothammane matvie makshuf (moftahelon fahelon moftahelon fahelon) (1 stanza)
Mojtas measure (2%)
- Khabn o salm license (Mafahelon fahalaton mafahelon fah lon) (1 stanza)

In addition to sonnets and stanzas, Salman has also included 15 quatrains and some double-couplets and single-couplets in the story most of which are told by the lover and the beloved.

Comparing frequency of applied meters in this poem and Hafiz sonnets, a relative similarity is found regarded to be caused by frequency similarities of both poets' mental music in poet composition (12). In a comparative study of meter frequency in both poets' poetry, the following conclusions are found confirming the authors' idea.

	Ramal	Hazaj*	Rajaz	Mozare'	Monsareh	Sari'	Mojtas	khafif
Salman	33%	23%	3%	19%	8%	2%	8%	2%
Hafiz	36%	16%	1	19%	1%	1	24%	2%

* As this measure is the poem's main measure, its inclusion in comparison of meters seems not much necessary and aptly, and it is included only to give a complete view on the frequency of meters in the poem.

From the 8 measures used in poem sonnets and stanzas, the frequency of 7 measures is near to that of Hafiz poetry. Whenever Barbod and Nakisa recite sonnets in the lover and the beloved words, Nezami means love speeches In Khosro o Shirin Mathnavy, and present their speeches in Mathnavy form and like other parts of the poem. Whencesoever, Salman versified his own story in a different structure from previous poems including Nezami works. Whenever he wants to change to a stanza or sonnet in the middle of the story, he makes the reader aware by writing a couplet and sometimes determines the poetic type. For instance:

He was tapping his hand to his head and the stone to his chest,
While he was moaning and boring in tears,
That he didn't have nor heart nor sweetheart in his arms,
He was grieving and reciting this sonnet to himself.

Including these poetries and his exquisite breaking of structural conventions has helped Salman much to let the story free from colorlessness and convey his message in a more appropriate manner. If we look at the story structure as a narrative work, it seems that these miscellaneous poetries have interrupted the speech chain and distracted the text and readers mind because they are mostly in different measures and meters from poem's meter. However, if we look at it as a dramatic work and imagine it to be staged, we will then realize how artfully and knowingly Salman has added to actualization of the story through these poetries, and in fact, he authored a scenario in a quasi-modern structure.

Narrations have sometimes been told in the story's course as allegories and proofs to justify the protagonist words in animals, flowers, Plants, and other living things' words. It seems to the writers that this usage has simulated the story to other stories such as Kelila o Demneh and Marzbanname, which has added to the subtlety and imagination of the story's figurative aspects. Meanwhile, this technique of mixing the humanly narration with episodes in flowers and plants is exclusive to Salman and the mentioned poem.

FICTIONAL ELEMENTS

Plot: The story has an open plot and the story events follow a logical, linear, and cause and effect relationship sequence and it is very simple.

Conflict: the protagonist is mostly fighting natural barriers and his conflict with other suitor of Khorshid, Shadi shah, is not that much noticeable. There are no conflicts (as there is in Khosro o Shirin and sometimes in Vis o Ramin) among the lovers and the beloved. The protagonist encounters some barriers on his way to the beloved similar to The Seven Rostam and Esfandiar khans in some cases. These include (13):

A) Reaching to a two-way road. The first one is a long and safe path, and the second is a short and difficult one. Jamshid takes the second.

On that life-reducing frightful way,
The tow ways became clear on the left and right.

He hastened and went to Mehrab.

B) Reaching to the fairyland:

He told the king Mehrab Where is here,
His answered tis the genies place.

C) Reaching to a tall mountain and seeing the dragon:

He told the king Mehrab what mountain tis it,
He answered tis the Saghila Mount.
Tis a great and magnificent mount,
Which is the dwelling place to demon and dragon.

D) Reaching to the Ekvan Demon's city and killing Ekvan:

He told the king Mehrab what tis it,
He answered tis the demon's Khan.
What city tis is and whose place is it,
Tis the place and domicile of demon.

E) Reaching to the monk's abbey (Shapur and Alexander also reach to the Monck's abbey in Khosrow o Shirin and Sharafname):

The aster saw a monk besides the sea,
An aged priest like Saturn there.

F) Passing the sea whirlpool:

Night and ship and wind and sea and whirlpool,
The sea turned an enemy of the king at once.
He got ready to face the events,
Wore the armor from head to toe (13).

- The Protagonists

A) Jamshid: He is the son to Shapur(It means the China's Faghfur). According to customs of the time, he is trained away from his parents and well-learns the shooting and warfare arts. He does not have a typical, distinguished, and independent characterization like the Khosro o Shirin and Vis o Ramin protagonists. The shadow of parent dominance over him is clear. Salman used the character aspects of fictional characters like Goshtasb, Jam Jamshid the Iranian king, Khosro Parviz in nezami's Khosro o Shirin, and the Profit Suleiman characters in his characterization.

B) Khorshid the girl of Rome's Kaiser. Her mother is named Afsar, and her foster is named Katayun. She does not have noticeable and effective aspects unlike Vis and Shirin, and could not be as eminent as her patterns.

C) Mehrab: except the lover and the beloved, the third effective person in the story is the merchant Mehrab. He is a very artistic painter and a cosmopolitan merchant characterized under Shapur of Khosro o Shirin, and Rostam of Bizhan o Manizheh characters' inspiration.

- Setting: Whereas Jamshid is the son to Chinese Faghfur and Khorshid is the girl to Roman Kaiser and most events happened in Rome and Syria, the Iranian color and its cultural elements (as seen in names of protagonists, characters etc.) have shaded all story and no clues of Eastern and Western cultures are evident in it.

- Theme: This is merely a love and lyric story.

- Third person point of view: The stream of consciousness writing is sometimes used to explain the events. For example, where Jamshid dreams of Khorshid. When he wakes up, an interior monologue is used.

I said I imagined joining you,
She said tis a dream.
I said how the dream of your hair is,
She said you see it in water.
I said like your visage,
She said you'd see yourself whirling.

- Conversations: Character conversations are somehow harmonious with their social statuses. In other words, their conversations indicate their social classes and character types.

- Tone: The composer has applied an appropriate tone for different speeches and events. For example, when Jamsid enters the monk's abbey and asks him a question, the monk and his accompanied people's tone suits the monk's thought and character, and the story takes a mystic and moral tone.

- Story source: Although Jamshid and Khorshid poem is regarded similar to Nezami's *Khosro o Shirin* and a mixture of it with some *ferdosi* stories of *Shahname* and even *Vis o Ramin*, and it is not a farfetched conjecture, thinking about some alternative yet unknown resources can also be studied. Another point here is that if this story had been popular in Salman's hometown, *Saveh*, or it had been composed based on an independent source, it must have had more structural and content coherence and attractions. When a story is told mouth to mouth and heart to heart, each one changes it in a way according to his own taste, interest, and imaginations. Either expands it or deletes some parts of it. Therefore, the story is perfect passing through mouths and hearts, and takes a better form and becomes more coherent. Therefore, it is accepted in common culture. This point in a way confirms also *Levi-Strauss'* idea in his well-known phrase based on the fact that myth is the expression of life experience(3) , It can be considered in studying Salman's inventions in his similar story to *nezami's Khosro o Shirin*. If we assume that Salman has taken this story from people speeches, we must think again that people have made this story near to Salman's time from a mixture of other stories and it had not against much acceptance and fame, because no signs of *Jamshid and Khorshid's* court are found in poets before him or in his era (See also, *Salman Savoji, Jamshid and Khorshid*. *Ibid*, P. 19 (Introduction) (4). The editors of this collection, in addition to somehow different allusions from the writer views, have confirmed the possibility of story element relationship with Salman's life requirements such as court and who he praised, in the story narration). Although as mentioned earlier, choosing Iranian names for story protagonists who are imagined to be from China and Rome refers to poets' interest in his hometown and his tendency towards creating fictional adventures around his own ancestry land. Names such as *Nazparvard, Parirokhsar, Golbargtari, Baharafrooz*, etc. [14].

STYLISTIC PROPERTIES OF POEM

A) Language properties: A kind of hidden internal music is seen in Salman's works through repeating the phonemes. This poem is not an exception. It requires analysis and attention as a considerable point based on *Jacobson's* communication model. Although he regards repeating, some words effective in explaining emotional message among the six communication pillars of sender element, of course the application of some rhetorical devices are noticeable in analyzing this matter [3]. Although Salman's language is artificial and figurative, the couplet meanings are easily understood and no knotting is felt in his language due to his clear and exact grammatical structure of statements. An ambiguous and hallucinous presentation of some of these themes is mastered in a way that the reader becomes perplexed to distinguish their reality. For example, we can refer to speeches by *zephyr, peony, tulip, cypress, and Narcissus* expressed with such ambiguity that it is difficult at first to distinguish whether the speakers are courtiers of *Jamshid* domicile or the garden flowers and basil. No certain idea can be expressed on this except with guess and conjecture at last [14].

B) Whereas Salman's language is near to common and folklore language from its simplicity respect, it has another property that its literature is not popular. Although his language is understandable for common people, it is not their language and lacks cultural elements such as proverbs, beliefs superstitions etc. for the main reason of invention and artificially making the story. As mentioned earlier, if this story was taken from people's language like *Nezami's Khosro and Shirin*, it could not certainly lack common beliefs and the popular culture.

C) Rhetorical properties: The poet of flowers

D) Each poet often has his special diction and language or rhetorical lexicon, and applies some words and literary devices more. Analyzing these specific diction and rhetorical lexicons leads us to considerable conclusions. For instance, *Hafiz* is especially interested in words such as *rogue, beggar, mendicant, mystic, pious* etc.; therefore, he is named the *rogues poet* and his poetry is named the *roguish poetry*. *Salman* is the poet of flowers, and this characteristic is obvious in his *Jamshid and Khorshid Mathnavy*. He had composed many compounds, similes, metaphors, innuendos, and amphibologies, with flowers, plants, their accessories and belongings in a wide range as he is very adept in this and has created many themes. For instance, he had applied different types of flowers and plants such as *Syrian, narcissus, gardenia, tulip, yellow flower, morning glory, carmine, lily, cypress, and box* in the following rhetorical structures [14].

- Similes: *flower table, flower lamp, green sky garden, jacinth's hair*. And

- Metaphors: *narcissus eyed, flower faced, the green cypress (Khorshid: Jamshid's Beloved), cypress' gardenia (Khorshid's face: Jamshid's beloved)*.

Most of *Salman* descriptions refer to *Jamshid, the sleeping Khorshid, morning, Caravan, grove, fairies, and battlefield*, indicating poets experience in other poetic skills specially lyric and epic poetry.

Salman savoji also was completely aware and a master in musical terminology and instruments which creates an artistic reputation of him besides being the poet of flowers. His mastery in music is evident all over the mentioned story. Terms such as the *singer musician, Homa, song, Gowle Oshagh, Shahnaz, allegro, Arghanun instrument, lute's ear, and Venus the lyricist*. Innuendos such as *beating the cold iron, the sun coming to the housetop, putting the horseshoe in the fire, the fall of basin from the housetop*, etc.

E) Stylistic scarcities:

The poet has made some scarce dictions and compounds seen either rarely or never in his predecessors' poetries.

- Scarce diction: Bum (a type of wood bond), Dustgani (drinking with the beloved), Tard (driving the hunted animal), Ghazal (the sun), Konagh (silk), Kul (a type of leather), Lala (servant), Marghul (complex), Vazhun (upside down), Matus (exquisite).
- Scarce compounds: sphere's pocket, the nose of soil, moon's cup, the consciousness ring, jug's blood, entreaty's net, heart's cresset, leaves of the eye.
- Selecting sonnet and stanza meters: One considerable property of mentioned poem is the application of mere pleasant meters for sonnet and stanza composition in the poem. As mentioned earlier, the important point is that the same meters are also more frequent in Hafiz sonnets.

DISCUSSION

1. Although Jamshid and Khorshid poem is regarded similar to Khosro o Shirin and a mixture of other stories, two points must be mentioned here: Firstly, Salman made inventions in creating alternative episodes and adding them to mixed stories, and secondly, some other alternative sources in story processing is not a farfetched idea and must be studied further.

2. The poet has included 44 sonnets and some stanzas and quatrains among different parts of the story according to story situations and events. These sonnets created a special status for the poem. Although the inclusion of sonnets were rarely common in Mathnavies in some primary lyric stories such as Ayughi's Varagheh o Golshah, and was not invented by Salman Savoji, they are included in Salman's poetry with a special skill. Therefore, this invention seems rare and it is considered a matchless skill.

3. Creating scarce compounds and applying scarce diction in couplets of this poem and choosing the favorable meters similar to Hafiz sonnet meters are evidences of other hidden stylistic, linguistic, and rhetorical properties in this metaphoric poet's poetries. Therefore, researchers are motivated to search extensively about possible stylistic properties of this poet reciting poetry with Khajeh of Shiraz.

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