

Poetic Affection in Historical prose of *Nafsat ol-Masdoor*

Ahmad Amiri Khorasani¹, Mohammad Amin Ehsani Estahbanati²

1- Professor of Persian Language and Literature, Shahid Bahonar University of Kerman, Kerman, Iran

2- Ph. D. Student of Persian Language and Literature, Shahid Bahonar University of Kerman, Kerman, Iran

Abstract

Nafsat ol-Masdoor is one of the outstanding artificial and technical texts in prose that remained from the Mongol era. This text has not only been mainly written to record historical events, but also, the writer has been intended to explain his biography and problems. The writer uses various literary arts to affect the addressee and one of these components is poetic affection. Affection or sensation as the spiritual background of every artistic work is inner and the most fundamental element in the formation and integration of text. So, studying it seems necessary more than any other element in literary texts. The paper has been aimed at analyzing affection elements in the historical prose of *Nafsat ol-Masdoor* and studying the poetic nature of the work, in terms of affection presented by it. In the paper, all affectionate approaches have been primarily been studied; then, after a short look at the poetic nature of the historical prose of *Nafsat ol-Masdoor*, affection element and poetic polishment of it would be studied, in the work. Continuous affection and its high level of coordination in *Nafsat ol-Masdoor* have made the book exempted from what is considered as pure historical aspect and has created prose poetry so that image element would be completely served in it. The research results have been obtained through library method and based on content analysis.

Keywords: Technical prose, *Nafsat ol-Masdoor*, Zeidari Nasawi, prose poetry, affection.

1. Introduction

Nafsat ol-Masdoor is technical prose written by *Zeidari Nasawi*; and, the writer has been mainly aimed at the transfer of emotion in its real meaning. The emotional literary level of text is so high that the writer has aimed at transferring emotion in different methods, before intending to transfer meaning. Feelings and emotions are from among the behavioral aspects of humans with an important effect on their discourse and behavior.

"Emotion or feeling forms the intrinsic and spiritual context of a poem; and, it gets its credit from how well the poet deals with the outer world and what happens in his surroundings" (Safie Kadkani, 2004: 87). However, in numerous texts, *Nafsat ol-Masdoor* has been introduced as a historical-literary work. Based on different pieces of evidence, it could be proved that the book is a historical-literary work and its literary aspects are much more than its historical ones. The writer has been commanding precision and subtlety of speech, due to his activity in Divane Resalat (office of secretary) as a secretary to the Court of Sultan Jalaluddin Khwarazm Shah. His command of Arabic language and poetry in both Persian and Arabic languages, as well as his mastery on Amsal-o Hekam, and finally his stunning dominance on Quranic Sciences has turned *Nafsat ol-Masdoor* to a rhetoric, technical, and artistic report from distress and suffering the poet has been exposed to in that era and separation from Sultan Jalaluddin Khwarazm Shah (Hakim Azar, 2015:154).

In the work, emotional phrases are more apparent, compared to historical ones. The reader does not feel reading history; instead, the story of pains, memories, and dangers is overviewed by him/her. The historical aspect of the work has remained in shadow or sent to the background; and, the literary aspect of language has been taken to the foreground. It could be cited that, writing down the historical phrases of the book, the total number of pages from among 125 pages of the book would be lower than 20 pages. In fact, having an overview of the text of *Nafsat ol-Masdoor*, it is found that instead of what to say, the writer has paid attention to how to say, in this work. So, the message has been the point of focus and a poetic language has been given to the text through repeated semantic deviations (Fazeli and Yaseri, 2017: 83).

Emotion is the main and important element of literary texts. Emotion is from among spiritual elements of poetry and related to the emotions and psychological states of the poet. Emotion means emotional relationship created between a poet and another phenomenon, at a certain moment (Zaraghani, 2005: 28). Three types of classifications are considered by Shafi'e Kadkani in defining this emotional "ego" of the poet: 1- Individual and personal ego; 2- Social ego; and, 3- Human ego (Shafi'e Kadkani, 2004:115). Emotion as an element in addition to other factors such as image, language, thought, music, and creating a theme is one of the main elements of forming the poem's totality. What is common in all definitions seems to be the motivational and sensational aspect of emotion as an element. In fact, "emotion is the same feeling; and, identifying feelings used by people shows their real emotional development" (Ebrahimi, 2011:16).

1-1. Problem Statement

Emotion in every literary work including poetry or prose attracts the reader, as if through which a deep relation would be created with the reader. Reactions, as well as outside and social events are of high effect on poet or writer; and, these emotions would have emerged in various types in them. All poetic components of prose would be formed when the writer's emotions would be motivated during an event; and, by mixing it with his previous experiments, the writer rebuilds the state to be shared with the reader. This way, objective-subjective images are usually provided in the form of any literary work including poetry or prose. In addition to the creation of unity among elements, emotion is considered as the creator of literary text and poetic components of text, the factor of the unity of thought, and

binder of writer's and reader's views. Not capable of creating such unity between him and the readers, the work of the writer would not reach an acceptable level.

1-2. Research Background

Like other artificial and technical literary-historical texts, *Nafsat ol-Masdoor* has been deprived of its status deserved in researches performed on literature, to a great extent; however, some researches performed about this valuable book can be mostly categorized within scientific-research papers and the most important of which are referred to as a paper called "Providing aesthetic review and criticism on *Nafsat ol-Masdoor*" by Tahan (2008); "Review of irony and types of it in *Nafsat ol-Masdoor*" by Sadeghi (2008); "An introduction to wording and semantic delicacies in *Nafsat ol-Masdoor* by Zeidari Nasawi" by Fazel (2009); and, "Equivocation in the creation of artistic style in *Nafsat ol-Masdoor*" by Ghadiri (2010).

1-3. Necessity for Research

Considering researches performed, most of them are included in the field of eloquence; and, emotional aspects have been ignored in the text, unfortunately. The present paper considers poetic emotion as the dominant aspect which has been effective in the selection of words, in *Nafsat ol-Masdoor* as prose. The paper has been prepared with a descriptive-analytical approach; and, the library data collection method has been performed with a focus on *Nafsat ol-Masdoor*.

2. Discussion

Accepting the point that subjective systems are products of social factors; it could be cited that *Nafsat ol-Masdoor* is severely affected by one of these motivators. Mongol conquest of Iran not only has affected the political foundations of the country; but also, it, directly and indirectly, has affected all social, cultural, and literary fields, etc. Considering the point that man puts more emphasis on feelings than reasons at times of big social and ethical crises; origins of sensationalism in *Nafsat ol-Masdoor* have to have resulted from Mongol conquest of Iran. During the conquest followed by an increase in the emotional tendencies of the writer to make tolerable those realities that could not be tolerated by him, the emotional and literary function of the text becomes outstanding. Following tension and interaction created between the text and social condition, *Nafsat ol-Masdoor* turns to an internalized set of emotional signs which takes a defensive position against this social crisis and would be restored so that history would be mixed with imagination and feelings so that opposition would be made with the governing system (Batlab and Khazanedarloo, 2011:115).

The writer writes several chapters complaining about his good and bad fortunes on those days that "revolt heavily disturbs the world"; "safety and security resembles an arrow released from the bow, as quickly as possible"; and, "no more visits are made to relatives". So, the main subject of narration in *Nafsat ol-Masdoor* is the story of how the writer feels; and, primarily he tries to express his sensation through internal monologues (soliloquy). In terms of analyzing Persian prose texts, this has been always the question that "how writing prose in Farsi (Persian) could be studied from the perspective of poetic theories?" Proximity to the poem in technical prose texts could be studied both from a language perspective and also in terms of its content and emotion (Zakeri Kish et al., 2014:115).

2-1. Technical and Artificial Prose

Historical Persian prose in its transformation path from simple to artificial and technical prose has reached its artistic perfection and poetic style through acceptance of literary elements and similarity to the poems at its time. Historians have turned to it as prose that can transfer meanings, emotions, and excitements. Prose that in addition to the creation of mental images is capable of rebuilding the incidents in the minds of addresses with the help of poetic

emotion. "It seems that in addition to ostentation, technical prose is aimed at considering what educated class of society wants and creation of that kind of music which rarely musicians can make access to it, and rarely can be played by musical instruments.

From the perspective of the science of stylistics, stages in Persian prose during its evolution from early centuries to current era include simple prose (morsal); prose poem (Mosaja"); and, artificial and technical prose. Nowadays also, prose texts have returned to their simplicity; of course, there are some differences and changes between simple prose texts at initial days of today's simple prose. However, *Nafsat ol-Masdoor* is from among artificial and technical types of prose. During the evolution of Persian prose from 7th Century AH afterward and through an opportunity obtained in terms of selection and usage made of words and interpretations; this type of prose has been founded. "Poetry has been overtaken by this type of prose in terms of accepting and using textual and artful features. The prose reached its maximum technicality; and, wording and phrasing sometimes not understandable became completely prevalent in prose, distracting it from its natural way of expressing meaning" (Khatibi, 1996:139).

This is the same style used in *Nafsat ol-Masdoor*. The book has been written almost in 632AH when Mongol conquest of Iran was taking its utmost intensity, a little after the death of Sultan Jalaluddin Khwarazm Shah; explaining the distress of the writer and also society attacked severely by huge numbers of Mongols and their brutality. It explains the suffering of the writer in confronting this frantic situation. Taking advantage of poetic emotion and what is presented by poetic prose Zeidari Nasawi makes his language more effective and gives his writing a poetic aspect.

2-2. Poetic Prose

In general, what is called poetic prose has gone through many transformations, during history. The first and oldest type of poetic prose is simple poetic prose. Its general characteristics are simplicity and fluency of words and sentences, lack of difficult Arabic words, and emphasis put on words being melodious and also using the rhyme. Fervent prayers (munajat) by Khajeh Abdollah Ansari could be considered as the most excellent sample of this type. Through the entrance of Arabic words and poems into the simple prose and increase of their numbers, the prose gradually became technical. Poetic descriptions and power of thoughts resulting in simplicity and fluency of sentences to be lost have resulted in the creation of a kind of technical poetic prose. From among initial samples of this type of prose, reference could be made to *Kelileh va Demneh* and *Marzban Nameh*. Artificial poetic prose is from this type and is described by the followings features: rimed prose, Arabic phrases far from mind, wide usage of difficult words and emphasis put on textual and spiritual figures of speech, as well as the superiority of word to the meaning. *Dorreyeh Nadereh* and *Maghamate Hamidi* are considered as extravagances of this type of prose.

Poetic prose is a type of prose in which textual artifacts and characteristics of expressing poetic statements are used to serve rational concepts and real reports, as well as other meanings specified to prose (Dad, 2006:463). Poetic prose is categorized as literary interpretation; and, "It would be separated from poetry domain only through lack of commitment as to following required usual rhythm and rhyme to be used in poetry. This would have resulted in its fluency required to be lost" (Zarrinkoob, 2004:28).

In poetic prose, the writer is not merely looking for transfer of meaning. Even if the transfer of meaning would be important, it would be probably taken the second place of importance. The fascination of the writer of poetic prose by beauty aspects of text sometimes would be increased to the extent that, it would be resulted in the meaning to be ignored" (Ahmadi, 2003:125). From linguists' points of view, poetic prose from among three types of

language i.e. poetry, poetic prose, and prose shows a tendency towards prose prototype. This type of prose is more romantic and based on emotional daydreaming which makes the writer close to the emotional and imaginary state of poetry, without imposing a heavy burden of wording system of poetry on him (Mohabbati, 2001:218).

When writing *Nafsat ol-Masdoor* as poetic prose, Zeidari Nasawi pays attention to the style used in simple prose texts and books of his own time, as well as those used by writers in 6th Century AH. From among them, he has been more affected by prose written by Abolmoali Nasrollah Monshi so that some poems from *Kelileh va Demneh* are cited in *Nafsat ol-Masdoor* (Mirfakhraie, 2007:92). In explaining his state of mind, Zeidari uses an emotional and decent language and various poetic elements. Meanwhile, he uses very appropriate and effective emotion to affect the addressee.

2-3. *Nafsat ol-Masdoor*

The work has been written by Mohammad Zeidari Nasawi who primarily has been working for local authorities in Nesa (Khorasan). Then, he joined the camp of Sultan Jalaluddin Khwarazm Shah in Iraq and Azerbaijan. From 622AH, he became supervisor of the Sultan treasury and one of the influential men in His Court. Finally, during the last encounter of Jalaluddin with the Tatar Army and like his master, he kept body and soul together out of this war. However, Sultan was killed near Miafareghin one of the provinces in Diyarbakir; and, Nasawi has been wandering for a while in Asia Minor (Anatolia) and Azerbaijan. Finally, in Miafareghin, he went to Malek Mozaffar, one of the Ayoubi Kurdish Sultans. There, he wrote *Nafsat ol-Masdoor* in Persian and *Sirat Jalaluddin Mankebarni* (639AH) in Arabic (Safa, 1984:246/3). By the meaning of *Nafsat ol-Masdoor* (sputum), it is found that the writer's feelings and efforts made him show and report emotional tendencies are well structured, in text.

2-4. Emotion

During the special emotional state of mind, writer or poet is placed in a space networked by images and elements related to it. Efficiency and importance of them to a great extent is dependent on the point that, there is a link between images and the artist's emotion (Ehsani Estahbanati and Abdollahi, 2018:9). Human emotion is pluralistic, diverse, and changeable. Like any other human being, writer or poet is subjected to different emotions; however, the difference is that emotions of other people may not be recorded and their presence, evolution or contradiction existing between its various manifestations may not be reviewed and compared. On the contrary, the emotions of an artist are recorded and could be used as the origin of different judgments made about them (Ibid. 11).

Experiments achieved by an artist create deep and surprising interactions inside him. These experiments will lead to some reactions such as pleasure, sadness, happiness, hate and other emotional states. In other words, emotion is a reaction against internal and environmental experiments. The emotional motivation of an artist depends on outside and environmental factors; however, they are more dependent on what goes on inside the artist and have a direct relationship with his inner side. The reason is that these emotions would have emerged more when constant or periodical tendencies of a person would be facilitated or blocked suddenly. So, their dependence on the nature of outside stimulants is much lower than that of the general inner condition of an individual's life, when motivation is triggered (Richards, 2009: 83).

According to Tolstoy, man transmits his thoughts to another person using words and transmits his feeling employing art. Art is based on this talent of human that obtaining what is explained from other people's feelings through hearing or seeing, a person can experience the same feeling experienced by the one who has explained or expressed that experience (Tolstoy, 2009: 55).

Emotion is a way to be informed of the outer world more accurately; and, the feeling inside an artist including poet or writer is more delicate. The reason is that they see phenomena more precisely and clearly. Reasoning power is dominated by emotion and by itself, it is a gateway towards the virtual and fantastic world of poetry, art, and talking the other way. Deep emotions mostly force the artist to talk in a way not used by other people during their ordinary discourses.

2-5. Emotion and Psychology

In psychology, emotion is called excitement. Excitement is a physiological reaction directly related to the objective behavior of an individual. It also is a short term and transient emotional state, depending on the environment and outside conditions. In psychology, by excitement, they are usually referring to emotional feelings and reactions. The common point in all definitions seems to be a motivational and exciting aspect of emotion. As a matter of fact, emotion is the same as feeling. Recognizing the feelings and using them by people shows their real emotional development (Ehsani Estahbanati and Abdollahi, 2018:15).

2-6. Poetic aspects of emotion in historical prose of *Nafsat ol-Masdoor*

One of the outstanding characteristics of *Nafsat ol-Masdoor* which makes it preferable compared to other historical books written in technical prose is an effective presence of emotion as an element in it. The element turns difficult Arabic words, rare proverbs, and obsolete words to simple ones, for unfamiliar readers. Making first glance at the text of the book, especially initial pages, the reader becomes confused. Huge numbers of Arabic words, numerous applications of textual and spiritual figures of speech and rhetorical figures, statement of pieces of evidence, proverbs, etc. cause the reader to become repressed and avoid reading the book, to be continued.

However, after a short period, the same reader finds him attendant and sympathetic to the writer of the book; and, he finds some kind of shared feelings with Zeidari Nasawi. Despite all textual and semantic problems, the reader is anxious about reading the book up to its end and becoming more familiar with bitter memories and painful adventures of the author of the book, as well as the lamentable situation of Iranian society at the beginning of Mongol Conquest of Iran. Zeidari Nasawi is highly skilled in full usage of all poetic elements, especially emotions based on grief and regret; and, these effective emotions attract the reader:

"Come on once more to pay attention to our *Nafsat ol-Masdoor*, as the disaster is not of such kind that its bitter reality could be shown by crying and mourning for a long period" (Zeidari, 1991:48).

Zeidari talks about his sorrow, what he has observed and heard; and, what is presented at initial pages of the book represents scenes related to the massacre of people during Mongol Revolt:

"Waves of revolt have provoked people against each other and have let swords to take the command. It seems that sharp swords are pouring from clouds, instead of rain. Bloods of people murdered have turned the earth blood reddish. Heaven is in the shadow of darkness created by trees made of the sword. When trees made of the sword are grown up in the hell, the double-edged sharp tongue begins talking. Health is at risk when revolt begins again, hundreds of heads, ..." (Zeidari, 1991: 1).

Historical prose along with literary styles has been turned from simple to technical and artificial prose; and, its poetic aspects have been increased. During the time, poetry, poetic prose, and prose have become closer and mixed, they have provided new appearances. That is, besides poetic prose and poetry, a type of prose could be referred to as literary prose. Literary prose includes various types of language (prose, poetic prose, and poetry) mixed. Automatic form of language or the same standard prose would be turned to poetry and poetic prose through omission and addition of rules, respectively.

If the background remained would be prose and poetry tools or creation of poetic prose would be applied in it; the prose would be turned to literary prose. So, literary prose would be distinguished from standard prose (automatic), when at least one of the tools for the creation of poetry would be applied in it. Therefore, through a combination of three literary categories, access could be made to a combined type which is capable of testing any literary work, compared to poetic prose, prose, or poetry. "In poetic prose, the mood is prose-based, concepts are rational and report-based, and realities are non-poetic, covering up in poetry and poetic figures of speech" (Shafie Kadkani, 1994:265). According to Khatibi: Persian prose in its evolutionary path becomes close to poetry with a little space observed between them which is the same prosodic weight; and, this little space is kept so that it could be called prose (Khatibi, 1996:12).

Nafsat ol-Masdoor is an artistic and poetic reflection of Iranian historical events and what happened during the life of the author. The main parts of the book in prose have been presented through the emotional power of thought and emotions of Zeidari Nasawi. This has turned the book to one of the artificial and technical prose masterpieces. Zeidari is from among those writers that according to Croce has been capable of elevating words and sentences all over his book by adding spirit stemmed from his feelings and emotion (Croce, 2009:83). Zeidari shows an original, deep, negative, and general emotion in his prose which is resulted from the massive Mongols' massacre and plundering, all around Iran.

He is a suffered writer from the Iranian nation who writes a book so that through the language of history, his grief-based emotions would be shown. *Nafsat ol-Masdoor* could be considered a letter of sorrow to mourn disasters caused by Mongols. He tries to show what he has experienced to the reader in the form of an artistic work, with all pains and grieves he has gone through.

As acknowledged by Nasawi, nobody at his time could explain the Mongol Conquest of Iran and what the Sultan has been going through. Inevitably, he takes the responsibility: "I took the responsibility of writing this ballad as if a group of people was sitting in a ship and strong wind violently blowing from three directions. The ship has been exposed to drowning and all friends have been suffering from pain and disaster. It is only him dropped by waves into the beach. So, nobody except him can explain what the ship and his friend have been exposed to. In fact, I am not skilled in this and not capable of competing in the field (Zeidari Nasawi, 1991:6).

Blamed by his inner side and full of emotions stemmed from regret, he takes action for writing the book: "I am drowned in the sea of dejection and does anybody ask a drowned man to draw a picture on the ship?!" (Ibid. 3).

Nasawi's perspective is an emotional and tragic one. He is satisfied with describing events and his own abstract and emotional expressions; and, he is not looking for the exact reason or historical analysis and interpretation of issues. "Description which is in fact expression of what the narrator has recognized from the outside world and things, focusing on recognition is one of the methods used by the artist to state the relation between his nature and essence of things i.e. the subject. The description is aimed at providing an objective image of the human experience of one scene, person, and/or feeling, using words" (Parsa, 2010:168).

Many times, Zeidari uses artistic descriptions and impossible decorations for this. *Nafsat ol-Masdoor* is filled with artistic descriptions through which Zeidari has decorated his speech and has transferred his emotions. These mostly internal descriptions show the ethnical, internal, and psychological characteristics of the narrator; and, this is one of the distinguishing features of the work done by Zeidari. In all parts of the book, Zeidari expresses his internal pain and what he and his contemporaries have been subjected to, because of the events of that

time. He tries to stimulate the sympathy of his readers and informs them of the depth of the disaster occurred, using his pen.

"Being deeply in love with that woman of honor seemed to have the whole world wealth inside me and out. As the lost patience saw me paired with sorrow shouted from extreme sorrow that he must die, not deserving life, and I remained silent" (Zidar Nasawi, 1991:112-113).

Believing in fate and fatalism is the utmost usage of emotion as an element in describing events. For example, at the beginning of the book, his general motivation and subject of his work are introduced as "Explaining destiny and making a complaint of them": "I have been intended to write a few chapters, complaining about bad and good fortune" (Ibid. 4).

After Sultan Jalaluddin and his governors have heard of Mongol Conquest of Iran, Zeidari blames Devine destiny and unfortunate luck as being responsible for Sultan's problems and defeat; instead of his laziness and impudence:

"I have heard of Tatar army being gathered and undoubtedly I found about what they have in mind. This was mishap preventing him from paying meticulous attention to details and hiding the expediency road from clairvoyants, the road that was even clear to blind people" (Ibid. 17).

In continuation, he again makes a complaint about destiny:

"However, there would be no more gain. Their term has been over and they could be no more right to the throne. Good happenings that could be resulted in prosperity have turned to the opposite, not being customary" (Ibid. 38).

The privilege of *Nafsat ol-Masdoor* is in its semantic and emotional aspects. It seems that what forces Zeidari Nasawi to technical wording and usage of successive sentences is returned to his internal motivations, in addition to the past literary traditions, and ordinary method used at the time. Where more affected by emotional excitement, he writes more difficultly and provides the bold text. Narrator unconsciously takes a sad tune when he is reporting a pathetic issue:

"What can I do when I have been born patient with gabbing? Making farewell is so hard. The superiority of days and nights through life; your morning begins from the Far East when your hair grows white and you are aging. How long measuring the load imposed on your heart from indifference and lack of attention paid by desirable companions and undesirable friends? It is surprising how long this weak heart has been filled with grief?" (Ibid. 6).

2-7. Analyzing emotional levels in *Nafsat ol-Masdoor*

The emotional dimension of work could be considered in several aspects:

- a) Scope of emotions (individual, collective, typical);
- b) Emotional level (deep or shallow emotions);
- c) Experiments and factors creating emotions (fear, happiness, astonishment, etc.);
- d) Type of emotions (negative and positive emotions);
- e) Appropriateness of emotions and other elements such as image, thought, music, poetic experience, etc.;

f) Polishing emotions (bare emotions, pictorial emotions); and,

g) Continuity of type of emotions all over the work (Dehrami, 2013:211)

2-7-1. Individual and social scope of emotion

Nafsat ol-Masdoor is a narration of its author's individual and social emotions. In the book, Nasawi interprets his own personal and social states of mind. In fact, it is his mentality and emotion that promotes events occurring in the book. Disappointments resulted from social status and lack of efficiency of the system would have resulted in the empowerment of the language's emotional function in the book. Individual emotion and that based on introversion are reflected well as soliloquies. In the book, the reader mostly hears teller's

soliloquy and no single word is told by any other person than Zeidari, at all. These conversations are associative with the scope of the individual emotions of the narrator. Zeidari is trying to tell his problems and miseries at the time of the decline of the Kharazm-Shahian dynasty; meanwhile, he deals with problems and passions of Iranian society while narrating his sadness. It seems that the book is some sections of the author's mind, somewhere between the two individual and social emotions of him, his sorrow and that of the homeland:

“Where is the anxious person to hear revolt the story of your enthusiasm? Though, blood and sorrow are both strangling you. Be silent while you are talking, as no gentle person deserves your catharsis” (Zeidari Nasawi, 1991:5).

Or:

“It is surprising how long this weak heart has been exposed to sorrow. What a heart with so much pain in it, still beating...” (Ibid. 6).

Individual emotion pushes the writer to always direct his messages towards his individual “ego”:

“I have been intended to write several chapters complaining about ups and downs of my fortune, never letting life to be a bed of roses unless making me taste thousands of bitterness” (Ibid. 4).

Directing speech towards him, Zeidari Nasawi makes the level of individual emotion in his words, outstanding:

“As far as advice brings about disgrace and blaming results in remorse, I was giving credit how the work ends. Crying bitterly inside on decline of the king and monarchy, he was asking is there any king to play ball while being a soldier?” (Ibid. 18).

The author's soliloquies and dialogues emphasize this emotion and feeling like a tool:

"Oh, you who think of water while being in the fire; and, you who live in pleasure while there is a flood out there. Furious dragon has opened his mouth as if preparing to eat honey! Tomorrow will be the time for prayer, as you are drunk tonight" (Ibid. 41).

Roaming outside his homeland affects the writer's emotions to the extent that relieving the pain is suggested by him to be the main reason to write *Nafsat ol-Masdoor*:

“Surely, if being far from homeland did not ruin this situation, there would be full welfare; and, if there was no desire for visiting Khorasan, nothing else in the world could bring me sorrow” (Ibid. 117).

Zeidari is far from his homeland and no more he is a companion to the king and his glory and splendor. As a result, both individual and social emotions in him show great sorrow to the reader: “As the lost patience saw me paired with sorrow shouted from extreme sorrow that he must die, not deserving life, and I remained silent: I am no more interested in living full of distress and I am tired of finding my daily bread in small portions from this and that place (Ibid. 113).

Except for individual emotions, very strong human and collective emotions are reflected by Zeidari in *Nafsat ol-Masdoor*. His complaint of unhappy fortune and the situation of the world at the time of Mongol's revolt is the repeated motif in the book. "Separation from sweethearts and friends", "Immigration of sweethearts and companions", and "separation from the court of the king" in addition to complaints made of those soldiers not capable of fighting and losing fortifications and pleasures of the nation are from among infrastructures of complaints made by Zeidari of the time: "Alas, no arrow has been released from their bows based on their ideologies, and unfortunately during the war, no moment of avoidance has been observed" (Ibid. 45).

Zeidari honorably refers to the past and with deep regret expresses his painful memories. “Barrier built by Manchu people has been ruined and not that of the Alexander; in Khaybar,

Ali (PBUH) lifted a heavy door of fortress resulting in Muslim's victory. Fox was dominated on the grove lived by lion and lion living in the grove losing the battle. Demon sat on Solomon's throne, no ring at hand" (Ibid. 50). Nasawi makes a complaint about being Muslim coming to its end and indifference of people to each other. Sad and hopeless about the destruction of trust as the principle, and people forgetting what is being Muslim; he complains about the time:

"At dawn, when the morning began ill-disposed, gradually it became cold. I have been in ruins. Every creature I have been meeting made my prosperity to be driven away. Nobody opened any door to me. Telling my story, nobody heard it. I preferred going to a pub instead of that ruins. Instantly, I bend down my head in retraction and it was all pain when trying to make excuses. Fever heat flared up like a fire made on the night of the event" (Ibid. 92).

Inconvenience and sadness of Zeidari stemmed from the cruelty of bandits to people in battlegrounds and plundering properties of exposed people while seeking shelter (Ibid. 11); betrayal of people in Ganjeh to Kharazm Shah agents and beheading them to show their officiousness to Mongols (Ibid. 23-25); selling Iranian women and children in slave markets (Ibid. 60); governmental properties being plundered by people (Ibid. 62); etc. are from among factors resulting in the occurrence of sorrow and regret as emotions in spirits of Zeidari Nasawi. Zeidari is not satisfied with just showing historical events; instead, he shows the reader the path of human thoughts and how soft emotions and philanthropy takes a backward trend in the world surrounding him.

His writing is a wakeup call to perform an important mission. However, in reporting what has happened, he does not avoid showing his emotions. In fact, in addition to being committed to express reality, he considers his main motivation for writing to be some kind of healing for his pains and those of people. The people's independence, identity, and culture of whom have been disregarded by invasions of wild nations. His motivation stemmed from agitation brings him strength as for writing *Nafsat ol-Masdoor* from his bottom of heart so that he presents his individual and social sufferings on paper "There is no escape from the *Nafsat ol-Masdoor* by which a deserted person can find comfort, and the cure it is for a person feeling so wretched in the dark night of separation" (Ibid. 7).

2-7-2. Level of emotion (superficial and deep emotion)

Introversionally speaking, the book *Nafsat ol-Masdoor* mostly accounts for deep emotions. This masterpiece is truly representative of the true experiences of its author. Imitative works of art that are created based on the experiences of other authors or artists mostly represent superficial emotions. *Nafsat ol-Masdoor*, however, is the result of the author's direct experiences which directly and deeply affect the audience, both spiritually and mentally, giving rise to a sense of exaltation and excitement. Although the Tatar and Mongol invasion of Iran left profoundly adverse memories behind, the sense of compassion, humanitarianism, and a delicate spirit can still give rise to deep emotions. *Nafsat ol-Masdoor* accounts for a friendly correspondence and a series of events with the relative observance of chronological order. The close connection of these friendly correspondences with Zeidari's emotions, on the other hand, has caused the audience to be profoundly affected by the author's statements that are presented in prose.

The Prose linguistic technique used in *Nafsat ol-Masdoor* is of vital importance mainly because it can truly represent and reflect the author's concerns on the one hand, and is subconsciously developed and affected by the mutual relationship between the author's concerns and atmosphere dominating over this artwork, on the other hand.; that is, as Zeidari's emotions emerge, they are profoundly manifested throughout this artwork. The Mongol invasion and the weakness of the government bodies and local governors ruling over the

mainlands, such as "Saheb Amad" actually depict Zeidari's profound feelings of regret, grief, curse, and astonishment throughout this artwork. "In the fall of wishes, the expectation of victory and prosperity shows ignorance, and wish for the blossom of luck and prosperity in times of chagrin is an unfulfillable wish" (Zeidari Nasawi 1370: 38).

In *Nafsat ol-Masdoor*, the author truly attempts to give an account of his misfortunes in a period when "luck and happiness is out of reach just like an arrow that is fired into the air" and "family reunion is completely abandoned or deemed obsolete". Thus, the book is an account of Zeidari's life story. He initially attempts to give an account of his problems. In the poetic prose text of the book, the lyric and emotive theme that implies the individuality of the author, is one of the most conspicuous aspects of the artwork, especially when it is coupled with the poetic images. Focus on individuality, Reflection of personal feelings and memories, and mental fantasies are among the characteristics that truly represent the depth and power of emotions in this artwork. According to Shafi'e Kadkani, the emotive and lyric elements of the artwork include excessive use of the pronoun "I", carving for pleasure, the pessimism that arises from the failure to achieve goals, the suffering resulting from contemplation on being, mental strives for obtaining freedom, etc. (Shafi'e Kadkani, 1352: 112).

Imagination, sentimentality, and individualism are three factors that greatly boost emotive elements contained within the poetic prose of *Nafsat ol-Masdoor*. The tendency to express feelings and emotions and, in fact, the impulse of spontaneous emotions, sorrow, and mourning, Eulogy, invective, focus on facets of individualism and the pronoun "I", along with the lyric theme of the text, have significantly influenced the tone and emotive elements of the artwork. Unlike the famous historical prose, this book, which is characterized by an abrupt beginning and end seemingly represents the emotional impulses of the author which, bearing in mind the rules of standard language and necessary linguistic norms" have distorted the governing norms and rules of a historical text. The opening pages are characterized by highly emotive and sorrowful accounts,

"They know that the Mill of the era has made a lot of heavy lives, and it has been killed and still alive by many people who have lost their descendants" (Zeidari Nasawi, 1370: 9).

Afterward, he remembers a friend of his "if only I knew how he is doing" (Ibid. 10). Thus, it is obvious that Zeidari's main purpose is to describe his own life, rather than giving an account of historical events, and his known purpose makes the emotive lyrics even more profoundly influential. In order to have a more significant influence on the reader, a given text must be as memorable as possible, be characterized by deep poetic imagination and emotions. To achieve this goal, the author is required to consciously drive the readers towards the mental and abstract atmosphere as much as possible. This is the point that many scholars have already insisted on, and Zeidari has successfully managed to bring it to realization

"Individualism and loneliness were among the adverse effects of the Mogul invasion. These effects are reflected in the literary works of the time" (Emami, 1369: 76). The writer's loneliness can be perceived in different parts of the book. Zeidari has managed to manifest his emotions through disappointment, chagrin, homesickness, and loneliness:

"I was amazed at the strange victory, the three mothers of the house of sins, strangled by the rope, which was heavy in intensity" (Zeidari Nasawi, 1370: 63).

In *Nafsat ol-Masdoor*, Prose approaches the poem and Nazm to create an emotive artwork that represents the turmoil of the author's emotions. The author draws on **soliloquy** to express his deep emotions and display his personal and social feelings through the text. The text is an account of deep emotions that are expressed by a lonely author who has been departed from his homeland and his companions. , the author reveals his deep-seated wrath of the dominant conditions in the most heinous way.

2-7-3. Experience and the constituent elements of emotion

The nature, type, and quality of experiences that are manifested in the emotional context of the artwork are of vital importance in the review and evaluation of artworks. "Experience, in this case, refers to the way an artist encounters his/her surrounding world, including the physical world, as well as the metaphysical worlds, such as culture and tradition" (Taheri, 2008: 82).

Experience is the driver of artist emotions and is known as one of the basic foundations that contributes to the emergence of an artwork. In other words, a literary text, including poetry or prose, can be deemed as the author's experiences, that is, the record of both inward and outward events that influence the author.

"The leading literary works are representatives of the artists' life experiences. Artistic experience is a mental or sensory event that occurs to the artist and provokes him to create an artwork, and helps the poet or writer express emotion as he/she records their experience" (Dahrami and Omranpour, 1392: 75).

In the creation of any artwork, first, some experiences must be made and some emotions must be stimulated so that the artist can show his/her attitude towards it; after that, the artwork will appear from within the artist in the form of words and images. Experiences are the prelude to moments of enrapturing and inspiration. *Nafsat ol-Masdoor* represents Zeydari's moments of effective and sincere grief; moments that are replete with berserks and directly address the soul. Zeidari's sadness of the deplorable conditions dominant over the society, as well as his stressful and shocking experiences, have been perfectly represented in the form of sorrow and regret. *Nafsat ol-Masdoor* is characterized by "poetic intimacy"; that is, it has a close-knit relationship with the artist's individual experiences and is associated with conditions dominant over society. These characteristics have caused the book to be recognized as an exquisite artwork (Barahani, 1383: 3: 1438).

The experientially of the events significantly affects the impact of the text on the mind of the audience and helps the reader develop emotional relationships with the text more easily and can develop equivalent images of the artist's experiences in his mind. If the experiences are incomprehensible and completely abstract, the reader won't be able to adequately relate with them. This fact has already been acknowledged by artists in the previous generations, such that, the Voqu' School is based on the representation of reality without the involvement of abstract and unrepeatable experiences of some of the earlier poets. From this viewpoint, the success of poetry or prose is significantly dependent on the reconstruction of artists' experiences in the audience's mind. If the artist fails to take into account the reader's circumstances and overlooks the factors that can make the experience more tangible for the audience, he/she won't be able to successfully present his experiences to the audience.

The emotion-provoking experiences, or in other words, the events that lead to arousal of Zeidari's emotions, embody both the emotional-individual experiences and the emotional-social experiences of the artist. The principle of safekeeping has been observed in the recording of these experiences and the experiences are expressed in a poetic language which is the result of Zeidari's strong emotions. If his experiences had not been expressed in poetry, it would have been recognized merely as historiography or a poor non-poetic diary just like many other boring historical books. Zeidari's experience in *Nafsat ol-Masdoor* is a type of experience that is quite tangible for the public and the emotions used to express this experience have given rise to an everlasting masterpiece. In other words "integration of experience and emotion" and employment of fantasy elements and artistic skills for expression of these emotions, have caused a simple narrative or memoir to be turned into poetic and compelling prose. Zeidari analyzes his experience from his point of view and creates a melancholic emotional state in the text, which is recognized, from the readers'

viewpoint, as the result of the author's emotional experiences. In *Nafsat ol-Masdoor*, the author's experiences are not derived from the experiences of others; that is, Zeidari gives an account of events from his viewpoint.

"Those feces will burn the soil on the side of Macman, and that Goran will blow the grave towards the rest of the lions, soon will be the taste of the slaughter and the slaughter of the Eagle ... God will put them in hell" (Zeidari Nasawi, 1370: 33).

Nasawi's success can also be attributed to his employment of unitary and identical experiences. "In unitary experiences, only one experience is addressed and the poetry infrastructure is developed based on that single experience. Identical experiences describe diverse experiences that are emotionally and intellectually interconnected to form a single experience" (Dahrami, 1392: 197). The states of sadness, calamity, misery, horror, and frustration that are profoundly comprehended by the author have transformed a simple historical story into a literary artwork.

The work that I had accomplished from the Prophets, based on his dedication, was given to Niemeddin Ahmad from there, and when he was accompanied with a sheep and a little bit of something, I heard from my side the news of the recidivism of the army" (Ibid. 10).

Nasawi addresses his experiences from both viewpoints, his prose is not the same as the prose used by other writers; rather, his prose embodies various experiences that are interrelated and linked together according to specific rules. Each line of *Nafsat ol-Masdoor* demonstrates an independent experience, giving rise to a highly emotional state in which a coherent network of vocabulary, images, and experiences are used to convey emotion.

2-7-4. Types of Emotion

As mentioned before, Iran has experienced some disastrous events throughout history. These events include the Mongols invasion of Iran and their rule over the country. This invasion significantly influenced the material and spiritual life of Iranians in different ways. The impacts of this event can still be seen in the country.

"It can be argued that the Mongol invasion of Iran is the most devastating event throughout Iran's history. The dire consequences of this event are still evident in all political, cultural, moral and psychological areas, the Mogul invasion was truly a brutal and unfair attack in which innocent and hard-working people fell victim to" (Amiri Khorsani and Ghafari, 1395: 1).

Nafsat ol-Masdoor is a brief account of the social behavior of Iranians and Mongols in the last years of Khwarazmian reign over Iran. The book begins with a monologue of the author. Zeidari's precise account of his inner feelings and people's reaction to the Mongol invasion, actually represents melancholic and negative emotions, mainly thanks to the magnificent and complicated prose used in the text. Before the Mongol invasion, Oghuz Turks invaded Iran during the Seljuqs Empire and provided a favorable ground for the Mongol invasion. *Nafsat ol-Masdoor*, aside from its lexical meaning, denotes a state of lamentation over an unpleasant event in an attempt to relieve the inner afflictions. In other words, this book is known as Beth al-Shekwa (obvious lamentation) (Amir Khorasani and Ghaffari, 1395: 5), being tormented by misfortunes and unwelcome events during his life, Zeidari stated that:

"Good and evil, seen from the changes of time, and the warm and cold weather from the cup of the era of cloths from each bob, and in it, for the wise men, is to understand that the mill of the day has made the heavy soul a lot, and a few The burden is dead and still alive" (Zeidri Nasawi, 1370: 8).

Being severely anguished by these attacks and massacres, he also states that:

"From this scene, I spoke to each other and, within the thousand, I saw the overflow, on the king and the pillars of the government, of the helpers, of the people, and the subjects, restless and anxious with the cause and the heart" (Ibid. 38).

He is disappointed and believes that there is no hope for the future. Judging from his statements, his desperate expectations have affected his vision of the world around him as well.

The feelings and emotions involved in any original art, develop a natural bond with the body of the art and adopt a proper position within the artwork's framework. These feelings and emotions can also take on other assets of the artwork. (Ehsani Estahbani and Abdollahi, 1397: 9).

Feeling of chagrin for the past, recalling of the spiritual conditions, memories and missed things have given rise to some negative and desperate emotions in *Nafsat ol-Masdoor*. Personal and social chagrins, remembrance of the old days and regret of the current conditions truly fill the author with a panging nostalgia. In this artwork, Zeidari has repeatedly shown his disapproval of the armies and the noblemen accompanying the Khwarazm rulers:

"Some of the ignorance, on the other side, made it easy for them to put a cloth in purple wines around the daisies, so that they could easily carry out the droves and the enemy's enemies" (Zeidri Nasawi, 1991: 40).

Psychological reactions to disasters in general, and the Mughal invasion in particular, can be divided into three classes: emotional and impulsive reactions, biological and psychosomatic reactions, and aberrational and morbid behaviors (Amiri Khorasani, Ghaffari, 1395: 8).

Depression and chagrin are noticeable throughout the book, in fact, every single line of the book represents the feelings of distress and chagrin: "In the morning of happiness, soon, do not wait for the Yaldawan hardness, do the job today, though today is tomorrow" (Zeidri Nasawi, 1370: 8).

This continuous emotion of grief has provided the whole artwork with a specific quality; according to Croce "the thing that provokes our sense of admiration in real works of art is a total imaginative experience that has taken a spiritual form. This quality is referred to as Being, unity, stability, and integrity of the work of art.

The thing that provokes a sense of dislike in the false or defective artworks is the collision of several different states of mind that are not coordinated, but seem as if they are merely placed on top of one another or merged into one another or just have been manifested in an abnormal way (Croce, 2009: 83). In *Nafsat ol-Masdoor*, emotions are unified through an invisible string that interconnects different elements causing each element to absorb other ones. The author's spiritual states in the story are continuously and coherently manifested along with the grief emotion.

2-7-5. The concinnity of emotion and image in poetic prose

All humans share a variety of contradictory emotions such as love and hatred, sadness and happiness, despair and hope, fear and courage, wrath and compassion, like and dislike ... These emotions are everlasting; that is they have been with us from the beginning of creation, will continue to be so forever. The literary and artistic masterpieces of the world are full of emotions, including personal, human and general emotions. The more the emotions that are latent in the images are general and human, the wider spectrum of audience they will be able to affect. In the leading artworks of the world, the general and common human emotions and issues are dominant (Fotuhi, 1383: 95).

Image processing enables the artist to capture objects and the whole world and also provides him with a chance to create his imaginations, by tampering or altering the elements of nature and the world around him. That's why image plays the role of a container for emotion and feeling. Images would be very dull if they were not associated with any emotion and feeling. Images will become artistic, arouse emotions and provoke a sense of delight only

when some sort of passion and humane emotion lies in them. "No image is effective and pleasant without emotional support" (Ibid.). In the process of creating images of natural objects, it might seem like part of the artist's soul and emotion is blown into the image to create an imaginary being enriched with emotions. The image has a variety of functions in poems, but these functions can be classified into two general groups: "First, the depiction of the poet's experience, and second, conveying this experience and emotion to the audience" (Ghanimi Helal, 1987: 442).

The artist's emotions will be dull and of no artistic value, as long as they are not crystallized in the image. So, images can only be recognized as an artistic tool when the emotions and experiences of the artist are represented by them. "Artists sees the image as a means of conveying emotions because their feelings and emotions are quite different from that of a normal person on the one hand, and the actual words and concepts can't express the poet's inner feelings and emotions on the other hand" (Omid Ali et al., 2012: 139).

In addition to stimulating the poetic emotions, images can affect people and stimulate their emotions. Therefore, the image is firstly known as the poet's tool used to extract mental ideas. And secondly, as a means to convey them to others. Thus, it can be argued that the primary task of any artist is to express emotions through a selected set of images and vocabulary. You might ask why the image is the most appropriate means for expressing emotions. "Since the human soul is greedy for beauty and image truly represents beauty, the artist uses literary images to attract human souls" (Ibid. 221). Three main functions of the image in highlighting the textual emotions include: First, *Persuading the audience* by appealing to their *emotions*; Second, exaggeration of meaning and highlighting the existing emotions; Third, encouraging the reader to read the text. In other words, the artistic function of the image is not limited to the persuasion of the audience's emotion, but it is used to encourage the audience to read the text. The image helps the artist to make the reader psychologically accompany him/her, that is, image contributes to the audience's participation in the elicitation of artist emotions.

Image is not of any significant value by itself, and without regard to other elements of the poem and no image could be, futilely or singularly, used to ornament words. This element strengthens the thoughts and emotions that the poet intends to convey, the more various aspects of the image and other elements of poetry are harmonious, the more the poem will be able to affect the audience. Emotion is associated with all elements of poetry and has a close relationship with images. Imagination or image is, in fact, the result of an experience that arises from emotion. "The more the image is associated with this emotion, the more realistic and artistic the images will be" (Ghanimi Helal, 1987: 444). Image creation is primarily based on some sort of mental movement or struggle in a set of experiences available on the artist's memory. "The talent of imagination in a writer can be likened to an agile and smart dog that wanders around the field of memory until it finds something to hunt" (Bert, 2010: 15).

Artist holds a set of experiences in his/her Mind. When exposed to a specific emotional state which develops the artist's expressions into some literary and visual expression, the author takes a look back in time and replaces a given phenomenon or object with the existing one. Poets are not responsible for introducing or defining anything; rather, they are required to express their perception of a phenomenon or their attitude towards it. Poet is not required to ask what a phenomenon is, rather, they are required to ask "what can I perceive from it". He must learn to distinguish and identify individual perceptions that collectively give rise to cognition (Skeleton, 1375: 179).

Emotions have induction power and enable the artist to strengthen them with images. There is complete harmony between emotion and image. The more powerful emotions are, the better images can be used to convey them. In *Nafsat ol-Masdoor*, imagination and reality

are mixed and images are used to describe history and reality. "The prime value of imagination" should be sought in its emotional value and connotation. Regardless of how beautiful a single imagination might be, it won't turn into an everlasting imagination unless it has emotional connotations. (Shafie Kakani, 1395: 9).

In *Nafsat ol-Masdoor*, the image serves as some sort of artistic creation that is used by the author to ornament words and objects. Zeidari draws on some specific linguistic and lexical norms requiring verbosity, to raise prose to the level of perfection in his book. The technical, but poetic prose of this book actually shows the author's skill and mastery of the lexical and literary sciences. "The functions of imaginative forms in this artwork are twofold: first, the author devises some imaginative forms and, or uses the poems of some leading poets especially Nezami to create some images in the text (Riyahi Zamin and Jamali, 1394: 3). In this artwork, Zeydari also draws on simile, Metaphor, Trope, Metonymy, as well as some other devising and imagination techniques to provide readers with an image that represents his emotions.

"Like this, Sinan, because the secret is in the heart of the heart, it is because of the bow, in a lovely friend's arm, sitting on the side of the palm tree, because the warp is in the neck of the beak and the stranger, and from the side of the sword, as the burden of sin on the beloved's neck" (Zeidari Nasawi, 1370: 54).

Isolated from other elements of the text, images will not be of much value. Although *Nafsat ol-Masdoor* is replete with linguistic ornamentation factors and sometimes Zeidari excessively draws on images for ornamentation purposes, the strong emotions behind these images increasingly enhance the influence of the text on the soul and minds of the audience. The book contains some compact and organ-like images that represent the poet's attitude towards the chaotic world around him. In order to create some visual centers, Zeidari introduces a wide range of imaginative forms into the text. These figures of speech along with some prosody terms, provide readers with some coherent images that happen to be consistent with the grief and chagrin emotions that the author tries to convey.

"It was a pity that the cowardice and cowardice, the sorrow and the grief of the nation, and the rider of the monarchy, were blamed for the foundation of the gloomy and ridiculous world of a Muslim who was flooded at the height of Venus amid the fire of the Kaksharan" (Ibid. 47).

In *Nafsat ol-Masdoor*, images convey a very wide range of meanings. The images, in this artwork, have given rise to some genuine and realistic Narrative expositions. "Narrative exposition, from among other literary elements, plays the most important role in the creation of moods in artworks, such that some describe Narrative exposition as a platform for mood creation" (Nobel, 2008: 98). Thanks to Narrative expositions provided by Zeidari, the reader can vividly picture the whole scene along with all aspects and details. By employing all linguistic and poetic elements in his artwork, he takes into account the aesthetic aspects of speech and pursues a specific goal that is encouraging the reader to read the text that is an account of the author's agonies that are described in an emotional and influential manner:

"The heads of the commanders fell in the footsteps, the bones of the murdered elders, Yamani in the neck, the daggers with alms, the health of the Ummah, such as the corner archery, went safely out of hand. ...' (Zaidri Nasawi, 1370: 2).

In the afore-mentioned short sentences, Zeidari attempts to give a brief account of the calamities and disasters people are dealing with. Conciseness, perspicuity and the beauty of the text depends on the verbal and spiritual elements, as well as the imaginative forms that are used, along with the author's emotions and experiences, to describe the inner feelings and sensations. The poetic elements in *Nafsat ol-Masdoor* are actually influential means used for the creation of prose. Of course, it should be noted that Zeidari, unlike the author of the book *Tarikh-e Vassaf*

does not excessively rely on speech ornamentation and abstraction, thus, *Nafsat ol-Masdoor* can be undoubtedly regarded as the most emotive technical book of all times.

3. Conclusion

Emotionally speaking, *Nafsat ol-Masdoor* is among the leading lyric artworks in Persian literature. Thanks to the genuine and deep emotions illustrated in this artwork, this book can be easily distinguished from other historical books presented in the same era. The language in the historical texts is usually referential; in *Nafsat ol-Masdoor*, however, persuasion and emotion dominate over the referential language. In *Nafsat ol-Masdoor*, emotion links all the linguistic and historical elements of the text together, and the content dispersion in the horizontal axis is fully integrated into emotional links in the vertical axis. Genuine emotions represented in the text are far from abstraction and are truly original.

These deeply rooted emotions actually arise from failures, loss of Iranian identity, as well as massacres and lootings of Iranian people by Mongols. No historical book can ever match *Nafsat ol-Masdoor* in terms of emotions. This book mainly pivots around Soliloquy and interior monologue, so that the narration technique can also be used as a means for strengthening the emotions in the author's mind; emotions that are genuine, profound, negative, general and, personal in some cases. Excessive reliance on the element of emotion that is represented in the form of some harmonic images, has made the text into a doleful account of some events that represent grieves and agonies the author has personally experienced. Although this book includes some superficial emotions, such as the description of natural beauties, including sunrise and sunset, the emotion presented in *Nafsat ol-Masdoor* could still be regarded as the best examples of profound and humane emotion.

References

1. Ahmadi, B. (1382). *Structure and Esoteric interpretation of Texts*, Tehran: Markaz.
2. Amir Khorasani, and Ghaffari (1395). The Psychological Impact of Mongolian Invasion of Iran on the 7th Century Society of Iran with an approach to *Nafsat ol-Masdoor*, *Literary Textology*, New age publications, 2nd ed., pp. 1-22.
3. Barahani, R. (1380). *Gold in Copper*, vol. 3, Tehran: Zaryab.
4. Betlab & Khazanehdarlou (2011). Implications of Romanticism in *Nafsat ol-Masdoor*, *Journal of Persian Language and Literature Studies*, 3rd ed., No. 3, pp. 47-60.
5. Burt, R. L. (1389). *Imagination*, Masoud Jafari (trans.), vol. 2, Tehran: Markaz.
6. Croce, B. (1388). *The essence of aesthetics*, Fouad Jafari (trans.), 8th ed., Tehran: Elmi ve Farhangi.
7. Dad, S. (1385). *Dictionary of Literary Terms*, Tehran: Morvarid.
8. Dehrami, M. & Omranpour, M. (1392). A comparative study of educational Literature reflections in modern and Traditional Poetry of *Nimā Yushij*, *Journal of Educational Literature studies*, Vol. 5, No. 18, pp. 103-122.
9. Dehrami, M. (1392). *Investigation of Elements that affect the Coherence of Contemporary Poetry*, Ph.D. dissertation in Farsi Language and Literature, Arak University.
10. Ebrahimi, M. (1390). *Emotional Analysis of the Children's and Adolescent Fictions on the Holy Defense*, Hamedan: Bu Ali University of Hamadan publications
11. Fazeli, F and Yaseri, H (1396). Simile with an emphasis on poetic links and forms in *Nafsat ol-Masdoor*, *Journal of Literary Textology*, New Era Publications, No. 1, pp. 73-90.
12. Fotuhi, M. (1383). Emotion, Attitude, Image, *Journal of Literary Studies*, Year 1, No 1 and 2, pp. 93-112

13. Ghanemi Helal, M. (1987). Literary criticism of Hadith, Beirut: Dar al-'Audeh.
14. Hakim Azar, M. (1394). Content Analysis of *Nafsat ol-Masdoor*, *Journal of Academic Literature Studies*, 7th year, No. 27, pp. 152-182.
15. Imami, N. (1369). *Elegy in Persian Literature*, Tehran: ACECR.
16. Khatibi, H. (1375). *Prose technique in Persian Literature*, Second, vol. 2: Zavar.
17. Mahabbati, M. (1380). *Novelty (the art of making and arranging speech)*, Tehran: Sokhan.
18. Mirfakhraei, H. (1386). *Review of the Persian Prose in the Mogul era*, 3rd ed., Tehran:
19. Nobel, W. (2008). *Conflict, Action, and Suspense (Elements of Fiction Writing)*, Mehrnoush Talaei (trans.), Ahvaz.
20. Omid Ali, et al. (1391). The functions of the artistic image in Shi'a poetry, *Literature and Languages Publications*, vol. 8, pp 19-39.
21. Parsa, Sh. (1389). *Essential Elements in narration Theories*, Tehran: Behjat.
22. Riahi Zamin, Z. & Jamali, S. (1394). An introduction to image creation in *Nafsat ol-Masdoor*, *Journal of Literary Textology*, *New Era Publications*, No. 3, pp. 1-18
23. Richards. R. I. (1388). *Principles of Literary Criticism*, Saeed Hamidian (trans.), Ph.D., Tehran: Elmi ve Farhangi.
24. Safa, Z. (1363). *The treasury of speech*, 3rd vol., 4th ed., Tehran: Amir Kabir.
25. Shafie Kadkani, M. (1373). *Music of the poetry*, vol. 4, Tehran: Agah.
26. ----- (1383). *Persian Poetry in different periods*, Tehran: Sokhan.
27. ----- (1395). *Imaginative forms in Farsi Poetry*, 5th ed., Tehran: Sokhan.
28. ----- (1352). *Persian Literature and Poetry Types*, Kherad and Kushesh, 4th ed., 2nd and 3rd vols. pp. 96-119.
29. Skelton, R. (1379). *The story of poetry*. Mehrangiz Owhadi (trans.), Tehran: Mitra.
30. Taheri, Gh. (2008). The genuinely of Experience in Sanayi sonnets, *Journal of Literary Studies*, Vol. 6, No. 22, pp. 81-99.
31. Tolstoy, L. (1388). *What is art?*. Kaveh Dehgan (trans.), vol. 14, Tehran: Amir Kabir.
32. Zakeri Kish, O. et al. (1393). Structural Analysis of lyric language, *Journal of Lingual Articles*, 15th ed., No. 2, pp. 111-132.
33. Zarghani, M. (2005). *The Perspective of Contemporary Poetry*, Tehran: 3rd edition.
34. Zarinkoub, A. H. (2004). *History of literature in Iran*, 2nd ed., Tehran: Sokhan.
35. Zeidari Nasawi, Sh. (1370). *Nafsat ol-Masdoor*, Amir Hossein Yazdgaradi (emend.), 2nd ed., Tehran: Amir Kabir.