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Evidence of the absence poetry notebook of some of the Azerbaijan Poets

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Abstract

In this research, it was tried to draw attention to the lack of Persian poetry in Azerbaijan and, based on the arguments and existing evidence and, finally, referring to libraries and online databases and exploring manuscripts and the list of printed books of libraries and references; the validity of some of the poets is proved. As a result, Mohseni Ardebili is a poet whose name appears only in the Samii sermon. In conclusion, it seems that the beginning of more and more studies on other poets in the regions of Iran seems to be significant.

Keywords: Azerbaijani Poets, Notes, Biographies, Documentation.

Evidencia de la ausencia del cuaderno de poesía de algunos de los poetas Azerbaiyanos

Resumen

En esta investigación, se intentó llamar la atención sobre la falta de poesía persa en Azerbaiyán y, a partir de los argumentos y las pruebas existentes, y, finalmente, referirse a bibliotecas y bases de datos en línea y explorar manuscritos y la lista de libros impresos de bibliotecas y referencias; se comprueba la validez de algunos de los poetas. Como

resultado, Mohseni Ardebili es un poeta cuyo nombre aparece solo en el sermón de Samii. En conclusión, parece que el comienzo de más y más estudios sobre otros poetas en las regiones de Irán parece ser significativo.

Palabras clave: Poetas azerbaiyanos, Apuntes, Biografías, Documentación.

1. INTRODUCTION

The study of the traditions of poets and the works of poets has been based on information from sources and biographies, as well as the text of their works and poems, from the oldest historical era. Of course, the contribution of our verbal statements, which later came to us in writing, should not be ignored. The most traditional and most documented source for understanding the dimensions and events of the life of the speakers, as well as the introduction of their poems, notes. Although some of the notes are an era and have been compiled at the time of the life of the poet studied, most of the notes are written in the next periods and relying on the information of the prior tokens and information, a person who writes poems is introducing poets. The earliest writing in Iran dates back to the sixth century. In the second article, the four prosaic military articles have been mentioned by poetic poems and some of their poems have been expressed (Nezami, 2006; Ihsan & Tanaya, 2019), but the anthology of meanings in the book *The History of Persian Tunes* is the oldest one, it is written in the translation of the poems of Persian poets, *Lebab Albab* by Muhammad Awafi (Golchin, 2012). It is highly likely that before this note there is a history of introducing poets and their poems. Because the emphasis of the glorious meanings, *Le'abab al-Abab*, is the first indication that has come to us. The significance of the signs, the books of the history of literature, and the description of the life of the poets and speakers, occur

more than once, in order to know that there were poets in the arena of Iran that there is no work left of them, hence the only way to know them is to refer to these books. The absence of the Divans of these poets has also been identified as a result of studying the same references and books and resources.

2. BACKGROUND

There is no direct precedent that can be traced to examining the evidence of the lack of poetry of poets in general and in particular the poets of Azerbaijan. But the only research on recognizing, introducing and analyzing the poems of the poets is the same book by the book *The Poets of the Nebula* by Mahmoud Modaberi, who introduced the poets of the third century, the fourth and fifth centuries. According to the author, in the third century, there were 7 poets such as Hanzali Bad Ghisai, Abu Silik Gorgani, Firouz Mashraqi, and a total of 58 bits of poetry left. In the fourth century, there were 59 poets and in the fifth century, there was 164 poets poetry. A total of 215 poets have been introduced since the beginning of the three centuries. The only research related to the subject of the present book is the book, which includes the poets of Iran in general, and in the field of the poets of Azerbaijan and the documentation of lacking the court of some of the poets of this region has not been investigated so far.

3. DISCUSSION

3.1. Reasons and documentation

When the words of the poets are unfamiliar, unknown, the name of the ancient and old poets may be remembered, or, in the words of the late professor, the depressor of the Persian poetry vampires, but the fact is that in the year Late, even contemporary, there were poets whose Divans of their poems either disappeared or at least many of their works and poems have been distorted and destroyed. The important reasons that lead us to the very essence of the poetry or the lack of divine poetry are three types of classification: 1. Clear, reliable and invisible reasons 2. Probable reasons and evidence 3. Weak and error-prone reasons and differentiated votes 1-1. Clear, firm and reasonable reasons have triple division: 1-1: The implicit and explicit acknowledgment of the poet himself to the destruction of the poetry court: The most striking example, for this reason, is the poet named Iraj Tabrizi. This poet, who is a contemporary with Shah Tahmasb Safavi (1935) (tenth century), has given such a splendid remake of the loss of his Divan:

He holds my hand from my hand
 He created the Divan, thank you with me
 I have been kidnapped by my time in the court
 What is sad that I am wearing jewelry?
 Worn on the horn of Golbun
 Golshan is full of tulips and Nasrin and Basil with me
 It was empty, a shell of my lullaby
 It is full of gems like the Oman Sea with me

What happened to the droplet of a bunch of bits?

It is easy to see the spring of water in the animal with me

The water of my debauchery poetry came out like a dirt

Fayyad's sake is like a supernatant with me.

In addition to the above sermon, some of the poems of Iraj Tabrizi are mentioned in the sermons. Four quatrains in the cave of seven climates Razi (2000) and one quatrain in the mosque of Dahstani. The issue of the disappearance of the Divan of this poet in the book the effects of admiring (Nasiri, 2005), Azarbaijan's Mobarak, Dazhakat of Azerbaijani Poets (Daimhem, 1988), and the Speeches of Azerbaijan, and the poet's own words that the Divan was lost was confirmed.

2.1.1: The explicit acknowledgment and explicit mention of historians, scholars and scholars of the poet's dishonorability: In some of the letters and letters of the history of literature and life letters, the topic of the disappearance of the poet's court or the poetry of another poet is discussed. Examples are abundant. The poem Jami Ardebili, for example, has been named in the poem Ardabil poetry, and only one bit has been quoted from him. According to this note, only the same verse remains of this poet (Ghasemi, 2015). In the same note on Salem Ardebili, the only remaining verse is mentioned. The book, Naseh Almjals, has been named after a poet named Sharaf Maragheh, and a number is quoted from him:

Jana gave her a laugh

On the Cupertino wine cup

What did you say, what was the story?

How do you know what the friend said? (Khalil, 1996).

In the book *Azerbaijan in the Seljuk period*, this poet has been mentioned and, according to the author, he remains the only one of them. Of course, such tales as the speakers of Azerbaijan and the poetry of the poets of Azerbaijan Daimhem (1988) mentioned the name of this poet and brought him the same quatrains from him, but he did not refer to his idiosyncrasy. Markah-ye Zaki (Kashghari) is also a poet of Azerbaijan (Maragheh originality born in Kashgar city), which, despite the nature of the poetry court in his name, has no significant poems. By the writings of the book *The Old Safari* (2010) of the Ru'ba'yyat, the complete version of the Maraqi Zaki dialect is not in place, but a selection of it is contained in the abstract of the verse of Kashani (2016), although the replica of the letter He is considered to be overpowering and unpopular (Owfi, 2012). However, until the writing of the abstract, many abundances of Zaki's poetry has been lost.

The references to the poems and often the Zabi's rubaids have given their reference to Nizha al-Majales, since what has been quoted is more often documented in the *Book of Nizheh Almajales*. Another poet, who is Divinity disappeared more than a century ago, is Abdul Rashid Adib al-Sha'ra, the poet of Armavir. He is the author of the famous book *Afshar's History*. According to the book, *The Elders and Speakers of West Azerbaijan*, the *Divan of Qasade* and his sermons in the public bulletin of the year of 1336 have been closed and their definite place is unknown. Another notable mention is Abolfazl Tabrizi. A poem has also been quoted in *Nizha al-Majalas* (Khalil: 1996), the only remains of which remain in the book *"Azerbaijan in the Seljuk period"* (Samiyans, 2012: 10). Sahvi

Tabrizi is also a poet whose name is given in the abstract of the poem and is spoken in his poetic style. The number of 61 bits of this book is inaccurate, and it is stated by the author of the statement that the poetry of this great poet of Tabrizi has been stolen and decayed, making the Divan not complete and independent. According to the well-honored writer of this note, there is no independent effect from Tabriz's sect, and only abstract forms of slander, abstraction and quatrains remain. Also, Shams al-Din bin Ali Malekdad Tabrizi (Shams Tabrizi), who only has a work called Papers, lacks poetry, and the author of Arafat's pamphlet has uncovered this issue: His poems are all from Mowlavi, he has never said a poem, and Khan Molavi is his language. But Nizha al-Mugales quoted a number 348 as Shams Tabrizi:

It was not the ecstasy that the wheel was on the head
Do not worry about yourself
It is a joy to be honest with you
From the base of the wheel, the superior of the car (Khalil, 1996).

Dr. Mohammadamin Riahi writes about this: The robaii of this name, which is called Shams Tabrizi, is the only place where a poem has been recorded in his name. Dr. Mohammad Ali Moawadh, a researcher of the Ahwal and articles of Shams, for some reason, consider this attribution to be definitive. In the light of the day, a brief account is made of him, and this verse is considered to be the rays of his speech:

I saw in the storm of the shrine, D-throne said
This house is so good, fireproof (Sabba, 1964).

The same bit has been recorded in Shams Tabrizi in the light of the sun of the world (Akhtar, 2013), and in the altar of Azar, without mentioning the name of this poet, it has been mentioned in all cases, except for the mentioned sources, there are no poems from Shams Tabrizi.

3.1.1: The existence of a poet's name and poetry in public and historical signs and not mentioning it in regional or local indications: Local allegations that insist on the registration and poems of all the poets of a region and a locality or city, in essence, even mention the names of immortal and anonymous poets, in order to increase their credibility, in addition to a small amount. Even in some cases, the names of the non-native poets are recorded in the name of that area. For example, Afshar, originally spoken by Isfahan, has been described as Armenian in tokens such as Azerbaijani speakers and the dictatorship of Azerbaijani poets. While written by Qamousal-e-Torki from Isfahan, Uromiyya has become extinct and has died there, and in the book History of Khoy, Jandaghi's opponent, who was known for his long-term residence in Khoy as an opponent of Jandaghi Khoiyi. However, the lack of registration of the poet of a region in local allegiances, regardless of the intent and neglect of the writer, is the reason for the anonymity and lack of significant work, and even the lack of poetry. For example, Bahrami Ardebili, whose names and poems are briefly mentioned in the daylight of the day, as a general reminder. However, in the words of the speakers of Azerbaijan and the local poetry of Ardabil poets, he has not been named. Also, the name of one of the poets attributed to the city of Urmia, called Pyrgholi Beig, which is named after the Malma alkhawas Sadeghi (1976) and history of order and prose (Nafisi, 1965), But in the local altar of Shabgard, which is

devoted to the literary and artistic genres of Western Azerbaijan, no mention has been made of it.

4-1-1- Repetition of one or more few bits of a poet or subject of a poet's breaks in a continuous manner in numerous references and sources: Some of the poems mentioned by a poet in the signs are so frequent that they discard the mind from the selective aspect of those poems, in the sense that there is no other poem from the poet in question, and the writer inevitably has to follow the previous tune, Has rewritten the same bit or few verses. As a result, the reader is aware of the repetition of the poem, and he thinks the same poem remains intact. Just as the poet, called Ghohar khanm Azmarbejiani, who is a Tabriz poet, is mentioned in the banners, only three bits. In the book *Scientists of Azerbaijan* quoting Kharabat Zia Pasha, these three verses are quoted:

If you hit me, do not let it fly
To the larvae of the lynx
My passage to the church if you do it one day
I love the religion of my daughters
I look at two hundred dead, alive
Tell me after my miracles of Messiah.

In other sources such as *Reyhaneh-al-Adib*, a collection of influential people (Nasiri, 2005), Khayrat Hassan's dictation, the *Tezkerat of the Zanane Sokhanvar*, the *Iranian Women's* and *Parsi Guy Rajabi* (2015) and the "Spokeswoman's Curtain" (Rahmani, 2014: 10). As a matter of fact, only mentioning the same verses and adding no more than 3

bits. Of course, in Dekhoda's dictionary, the first verse is attributed to Tahereh Qaralain. Another example is a poet named Khanzadeh Khanum Jamali Tabrizi of Azerbaijani poetry women whose only 1 bit is quoted from her in the following passages:

At night, at home, you will be guest or not, because you will not be able to her testimony has been mentioned to him by his mercy and praise and the same bit, Teātr Kheirat Hassan, A short and concise austere of the poet's women, called Ayene heyrat (Kakurovi, 2013), The Sunlight of the World of Wisdom Akhtar (2013) And the Day of Atonement all remember this verse. But Arafat al-Alashak's dictation, in addition to introducing him as the daughter of Amir Yadgar Gonbadi, has given him another passage that is not mentioned in the following:

To the world of anyone I see, it has pain and sorrow from the sad hand of sadness, which has great sadness.

The author of Akhtar Taban's Tazkar (a particular poem for women and poet) calls her Khan Zadat Tabrizia and Fakhr al-Nisa. This passage also quoted the same verse. And the author of the spokeswoman, quoting Moftah-al-Tavarikh and Mert'al-Khial of goodness and beauty, has described his famous poem. The same verse has been repeated in the book The Effects Nasiri (2005) and Ladies Wives. Another example is the Net of Tabriz to repeat a story about the life and events of a poet's life. The common denominator dominated by the signs is based on the words of the author of the Tohfe of Sami: A man was a greedy man. For thirty years, gathered money and died at the age of 90, and money remained after him. According to this statement, the speakers of Azerbaijan, the dazzarat of the

Azerbaijani poets, the Azerbaijani scholars and Golzar Javidan refers to the above and repeats the exact same. Another example, Dordi Afshar, is the poets of the 10th century Uromiyeh. For the first time, he introduced the poet's holy verse and brought him a bit that seems to be a ghazal or a ghasideh:

The newness and strength of a whining, other than the pain of the appendage, if it does not work in your heart.

The same bit in the signs of Azar, the candle of the association, Golzare javida, the elders and speakers of West Azerbaijan, the speakers of Azerbaijan, the Qamous-ul-'Alam Toriki and tazkatr-e-Shabgard mentioned the same 1 bits. But the poetry of the Azerbaijani poets, quoted by Isaac Beyg Ozri, added two more bits in addition to the famous 1 verse which is not in other tabs:

- I do not like to say that he is not a trailer
I am scared to flourish the language of your name
- It is a drop of blood and a hundred griefs of my heart
One visit and a thousand is my benefit.

But despite this repetition, the same bit mentioned in most of the signs, is due to the anonymity and lack of the Divan of this armavia poet.

2. Reasons and probabilities: 2-1: The number of references given by a poet: Signatories have often brought famous poets in the signs and refrained from mentioning anonymous poets. Although this is not the

general rule, factors such as unconventional and non-scientific selections of poetry and the poet's poetry have not been influenced by the writer or the poet, in the creation of this evidence. Possibly, poet, his or his work and poetry was not pleased with the poem, or vice versa, an enchanting or friendship with a poet, has reinforced the motivations of the stickers in naming his poems and poems. Eduard Brown writes: When Rezaqolikhán, the author of the great reference called the *Majma Fas-ha*, one of the speakers of the time says, we often quote the following words: It was communicative with me, and I was sent to my colleague sincerely. Brown continues to influence the personal interest in choosing a poet and the preference of a poet to another, but in the case of some poets, resources and references are limited to what is sometimes referred to as a pointer, a name from a poet, and not in other sources of his name. There are many indications that some of the poets have no significant works or poems, or there is basically no doubt about it. For example, in the *Tabriz Saphine*, a poet named *Deyhoon rooz* has been named. In this ship, while quoting a statement from his life, is a two-bit (*Fahlouy*), apparently in ancient Azeri language? (*Tabrizi, 2002*). The name of this poet has come only from this ship and has not mentioned any other references. *Panahi Tabrizi* is also a poet whose name dates back to the history of order and prose and refers to his sonnets. The deceased educator quoted *Sami's* poetry 2 verses from his poems, but by examining two valid copies of the book, *Vahid Dastgerdi* and *Homayoun Farrokh*, the name and poems of this poet of *Tabriz* were not found. *Hamid Tabrizi* is a poet who quotes one of his *robaii* in *Tazh al-Majales*:

I am happy to have a heartbreak for him

It is my sweetheart, albeit with the indignation of him

When I crossed the shower, she turned over me
Almane Lulea, whom I picked up from him (Khalil, 1996).

And just the note from the Azerbaijani speakers, based on Nizha al-Majjals, has told the same quatrains. Is not mentioned in the references and other sources of this poet. Mohammad Tabrizi is also a poet whose name dates back to the Sobhe Golshan. According to the author of this note, he was Nasiri and served Nadir Shah. Only 1 bit from this poet is mentioned in the above-mentioned note. Consequently, the letters and letters of the contemporary, such as the literati of Azerbaijan, the dictation of the Azerbaijani poets Daimhem (1988) they mentioned the same bit of him. Mojezzi Tabrizi is one of Tabriz's poets who has been quoted in the name and two verses of his poems in the linear battle of 1145 AH. Molluli Tabrizi is also one of the poets of Tabriz, who has attributed education in the book of Azerbaijani scholars quoting Beijat Saeb Beati. Of course, Qamous al-'Alam Toriki has also mentioned him and his first verse of poetry. Mohseni Ardebili is a poet whose name is mentioned only in the Sami's Sanctuary. We learned from the poet of this beggary. This is known to him:

Oh, oh, I am fluttering, Oh, if it falls at home, it is a fire.

In other sources and references, even in contemporary sources, there is no mention of this poet. Mowlana Haddad Tabrizi is also mentioned in the history of order and prose, and as mentioned earlier, the poetry sample of this poet has not been left. 3.2.2 The likelihood of the disappearance of the Divan of poems or of the absence of the Divan: some

of the poets, according to what is stated in the signs, lacked the Divan, and maybe in the course of their lives the Divan of their poems has not been stopped and over time it is gone. Borahan Tabrizi (the owner of the famous culture of decisive proof), which is a poem by Mohammad Hossein Khalaf Tabrizi, has not been transcribed by any of the speakers of Azerbaijan, and his transcript has not been recorded in any historical or historical record, and even the Divan of his poetry has not yet been obtained. Sahvi Tabrizi is one of the poets who summarized his words. It is clear from the statements of this note that the poems of this great Tabriz poet have been destroyed, which has led to a complete and independent Divani, expressly affirms this issue. On this basis, only a few verses that have been scattered from his lyrics, jokes and abstractions remain. This same note on a poet named Bargi Tabrizi also provides information that indicates that his court was not available: Some people say that they have a ghazal discourse, but they have an end to you do not have a comment, this note also brings a selection of poems. He also has lyrics. Another Tabriz poet who has not been arranged in the period of the history of literature is Safai Tabrizi. According to his biography, the author of the tavern's poet, contemporary with the poet, writes about his court: The good poetry and good verses of that faread have been left to a great deal, but they have not yet come to an end and their treasures have not been arranged, about Fereydoon Beyg Minaye Afshar also in the book of the elders and speeches of Azerbaijan quoted that the Divan of the poetry is not in the hands of the poet and what is available, through the letter Private individuals and some individuals have been obtained. There is no doubt about the poetry of some of the poets in telling some of the poets in some of the words of the allegories and life-stories: in this section, the reasons for the lack of poetry divans, the promise of some tricks and other sources

are being examined, which in some way guides us to the poetry or absence of the court of some poets. As an example, the Safin al-Mahmoud subscription on Afshar Azarbaijani says: Its name is Muhammad Karim Khan, his principle is Afshar. In the era of Nadir Shah Afshar, Biglarbeygi was an Urumiyah. In the light of the wrath of that king, the king has come to the fore of Bazar and the time has come to him in the dark and the same days and his nights. Sometimes you said a poem, this verse is from him:

So much of the smoke as you did with the flower, the Golshan blurred that day of darkness, his nocturnal nose. The crazy painter of Tabriz is a poet from Tabriz, who, in addition to the consensus of the signs, quotes a verse from his poems, Tazkarat Golzar Javidan writes: It is basically Tabrizi and it is said to be from the lamb of the Sultan of Ya'qub, sometimes due to the harmonious nature of Poetry. The same recent passage of the aforementioned statement is one of the possible examples of the poet's poetry. Rabet Ardebili is a poet of Ardebil who, as Nasr Abadi's words in his poem, had a bit of him:

I am not in the throne of my throne and need not need anything
(Nasrabadi, 1982).

About the same poet, the author of the book Ardebil in the pathway of History writes: From the date of death and the description of his life, nothing has been achieved, but some verses of his songs remain. Safari (2010) about the Varesi Ardabilly a summary of the work of the characters after his brief commentary, writes that: His poems have come from them in the tidings. In this work, he also mentioned 1 verse of poetry from him

and is quoted from previous references. The same phrase about the Nazoki Tabrizi has also been mentioned in the book of the influencers. On the other hand, with the repetition of the poet's only verse, in most of the signs, he leads us to a strong probability and confidence in the absence of his verses. 3. Weakness reasons: In this section, some of the arguments are not so firm and, of course, accompanied by errors regarding the existence or absence of significant Divan or poems of some of the poets of Azerbaijan. In this context, there is a difference between the views of some of the poets' works and poems. One of the most prominent examples in this regard is Qutb al-Din Atiqi Tabrizi. Decedent Tarbiyat writes in this regard: I see a great court of law in the Conquest Library of Istanbul. But Professor Zabihullah Safa writes in the enormous book the history of literature in Iran: "rarely remains the ghazal of this poet" (Safa, 2007: 1124). Although the author The Selected History quoted the so-called short Asha'are Nikoo about him, quoted him and quoted commentary from him. In the book of Azerbaijan in the Seljuk period, some of his poems remain in different books. Professor Saeid Nafisi also mentioned in the book The History of Order and Prose from Qutb al-Din Atiqi Tabrizi in the series of poets, of which there are more than one two bits left. The author of the history of literature in Iran, also has a few poems, Jalaluddin Atiqi Tabrizi.

But the fact is that there is a great Divan left by him, and the signers, such as the Dolatabadi, in the remarks of the Azerbaijani Speakers and Muhammad Daimhem In the poem of the Azerbaijani poets (Daimhem, 1988), he confirmed the Divan of his poems and chose and narrated many poems from this poet. In recent years, the Divan of this poet has been published by Nasrolla Poorjawadi by the Persian Language and

Literature Academy. In the case of a poet named Abu Talib Tabrizi, poets of the eleventh century AH and his poems, he writes Abutaleb pseudonym Talib in the poem. His poems include examples in the signs, including Arafat al-asheghin Owhidi and Tezkara Nazem Tabrizi, but have not been mentioned in any of the known sources of the poetry's poem or other literary and scientific works. In the abstract of the poem about poetry, Fani Tabrizi, reads: In the manner of ghazal, good poetry, high-quality affections are found in the most devious time of time. But due to the participation of the pseudoscience, most of them are known as Amir Alishir Kashani (2016) from the words that the poetry of this poet is mixed with the poems of others and has suffered the fate of the lyrics of the poetry of the disbeliever.

4. CONCLUSION

In this research, it was tried to draw attention to the lack of Persian poetry in Azerbaijan and, based on the arguments and existing evidence and, finally, referring to libraries and online databases and exploring manuscripts and the list of printed books of libraries and references, the validity of some of the poets is proved. Considering the causes and reasons for the disappearance of the poems of some Azerbaijani poets in this study, it seems that the beginning of more and more studies on other poets in the regions of Iran seems to be significant. In addition, according to the classification of this research, there are other divisions according to the regional and historical location of other regions, so that the researchers

arrive at new conclusions in recognizing the stories and poems of unknown and, unknown poets.

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