

Artículo de investigación

Review of the Complete Works of Hakim Abul Fath al-Bosti

Revisión de las obras completas de Hakim Abul Fath al-Bosti

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Abstract

Arabic poetry and literature are one of the richest and most precious treasures of world literature, which have introduced valuable works to the world literary society in various fields such as wisdom, preaching and ethics and in general, whatever related to the spiritual and instinctive aspects of human beings. Various works in the mentioned fields illustrate the fact that not only the pioneers of Iran in the past have done justice in this regard, but also the intellectuals and scholars of today's literature have not refrained from any effort to introduce these works to the enthusiasts of literature. For this reason, we intend to re-examine the same works of our ancient scholars written in Arabic since unfortunately, there is a deep gap between this great ancient Arabic culture and today's contemporary culture. Whether the reasons are cultural, social or political, it has caused us to less address this category of literature and Persian poets composing in Arabic, who have proceeded along with the homeland literary men and have introduced valuable works to mankind. In this paper, we aim to study one of the committed scholars of Khorasan literature and Ghaznavi court and a special and trustable writer of Saboktakin and his son Mahmoud and accordingly, we examine, describe and translate the complete works of Hakim Abul Fath al-Bosti who is constantly shining in Arabic literature like a blazing light.

Keywords: Abul Fath al-Bosti, complete works of poetry, Persian poets composing in Arabic

Resumen

La poesía árabe y la literatura son uno de los tesoros más ricos y preciosos de la literatura mundial, que han introducido obras valiosas para la sociedad literaria mundial en diversos campos como la sabiduría, la predicación y la ética y, en general, todo lo relacionado con los aspectos espirituales e instintivos de los seres humanos. Varias obras en los campos mencionados ilustran el hecho de que no solo los pioneros de Irán en el pasado han hecho justicia al respecto, sino que también los intelectuales y académicos de la literatura actual no se han abstenido de presentar estas obras a los entusiastas de la literatura. Por esta razón, tenemos la intención de volver a examinar las mismas obras de nuestros antiguos eruditos escritos en árabe, ya que, lamentablemente, existe una profunda brecha entre esta gran cultura árabe antigua y la cultura contemporánea actual. Si las razones son culturales, sociales o políticas, nos ha llevado a abordar menos esta categoría de literatura y los poetas persas componiendo en árabe, que han procedido junto con los hombres literarios de la patria y han introducido obras valiosas para la humanidad. En este artículo, nuestro objetivo es estudiar a uno de los eruditos comprometidos de la literatura khorasana y la corte Ghaznavi y un escritor especial y confiable de Saboktakin y su hijo Mahmoud y, en consecuencia, examinar, describir y traducir las obras completas de Hakim Abul Fath al-Bosti que brilla constantemente en la literatura árabe como una luz resplandeciente.

Palabras clave: Abul Fath al-Bosti, obras completas de poesía, poetas persas que componen en árabe

Resumo

A literatura árabe e a literatura são os livros de sucesso mais ricos e preciosos da literatura mundial, que introduzem obras valiosas para a sociedade literária mundial em campos como a sabedoria, a predicación y la ética y, en general, todo lo relacionado As formas espirituais e instintivas de ser humano. Varias obras en los campos, Ilustração, Ilustrações, O Que Fazer, Não O Solo, Os Pioneiros De Irã, No Passado, Como Chegar, Justamente Com O Que São, Os Habilidosos E Acadêmicos De Literatura Real, Não Há Livros De Apresentação, Estas, As Escolas De La literatura. De fato, a cultura, a liberdade de expressão, a cultura, a cultura, a cultura, a cultura, a cultura e a cultura contemporâneas real. Si razones son so culturales, sociales, policies, nos ll laved a abordar menos esta categoría de literature y los poetas persas compondo en árabe, that han procedido junto to hombres literarios de la patria y han introducido obras valiosas para la humanidad. En este artigo, o nuestro estuda um uno dos eruditos comprometidos da literatura khorasana e o corte Ghaznavi y une o especial e o conhecível de Saboktakin e seu hijo Mahmoud y, en consecuencia, examinar, descrever e traduzir as obras completas de Hakim Abul Fath al-Bosti que brilla está na literatura árabe como uma luz resplandeciente.

Palavras-chave: Abul Fath al-Bosti, obras completas de poesia, poetas persas que componen en árabe

Introduction

Nizam al-Din Abul Fath Ali ibn Muhammad Bosti is an Iranian poet and writer who spoke in both Persian and Arabic and spent his whole life in the fourth century AH. He was born in Bost of Sistan in 335 AH and learned jurisprudence, Shafi'i hadith and literature in the same place. In hadith, he was the apprentice of "Abu Haatam Muhammad ibn Hobban". But since he has approved the opinion of Abu Hanifa and the thoughts of "Muhammad ibn Karram", he has been considered in jurisprudence as the follower of Abu Hanifa and essentially "Karramiyya" (Al-Zayyat, 2006). At the beginning of Abul Fath's secretaryship, Baytuz was the ruler of Bost. But by increasing the power of Naseeruddin Saboktakin over Bost in 367 AH, Baytuz fled and Bosti was entrusted with the department of appeals (Diwan-e-Risalat) at the request of Saboktakin and remained in his job until the early reign of Mahmoud Ghaznavi. Finally, he was disfavored by Sultan Mahmoud Ghaznavi and was banished to the Turk country (Transoxiana). His death has been said to be in 400 or 401 AH. He passed away alone in Bukhara. Further, some believe that he died in 403 AH (Hedayat, 1957, Vol. 1: 150). Some sources have stated that Bosti died in Uz Kand (near Bukhara) (Zarkoli, Vol. 4: 326).

Bosti was a friend of Abu Nasr Otbi, the owner of Tarikh-e-Yamini (Yamini history), and was the secretary of Diwan-e-Risalat beside him so that Otbi provided in his book some poems and anecdotes from Bosti. Besides, the elegy composed by Bosti for the event of the death of "Ismail ibn Ibad, the owner of Kafi" was cited by Otbi in his history as one of the famous elegies of that era. Fath al-Bosti was unique in his age in the fields of science, poetry, writing and virtue and was praised by people like "Ufi" and "Ibn Khalkan" who believed that Bosti is among the selected people of Bost with the effort of Saboktakin (Za'eif, 2017).

In this study, in investigating the manuscripts, the focus is on the manuscript of Ahmed al-Salis, which has been chosen as the original manuscript since it is regarded as the oldest manuscript of Diwan in terms of historical background and the second manuscript of Diwan in terms of time validity is Al-Matbu'a manuscript. The third manuscript belongs to the University of Berntson in the US, which is similar to Al-Matbu'a in most cases. The manuscripts of Ahmed al-Salis, Al-Matbu'a and Berntson are marked with (S), (T) and (B) respectively.

Review of poems

Rhyme (I) [with rhymes ending in the letter D]

Tavil - On wisdom (Hekmat):

- 1- و لِلْمَرْءِ اَضْدَادٌ يَرْوَمُونَ قَسْرَهُ و لَيْسَ لَهُ مِنْهُمْ عَلَى حَالَةٍ بَدٌّ
- 2- فَاِنْ كَانَ ذَا خَيْرٍ جَفَاهُ شَرَارُهُمْ و اِنْ كَانَ شَرًّا فَالْخِيَارُ لَهُ ضِدٌّ

أضداد: Opponents // الخيار: Choice // يريدون: They want // قسر: Compulsion, trouble // بُدّ: Remedy

1- And man has opponents who want to put him into trouble (they want his misfortune) and there is no way to escape them.

2- If he is good, then evil people oppress him and if he is wicked, his choice is against him.

Rhyme (2)

Basit- On abstinence (Zohd):

3- قَدْ مَرَّ أَمْسٍ وَ لَمْ يَعْبا بِهِ أَحَدٌ أ فِي الثَّوَاءِ وَ بُوْسِ مَرٍّ أَمْ رَعْدٌ

4- وَ عِنْدِي الْيَوْمَ قُوْتٌ اسْتَعْفُ بِهِ وَ إِنْ بَقِيْتُ عَدَاً أَصْلَحْتُ أَمْرَ عَدِ

الثَّوَاءِ: Death (figuratively difficulty) // رَعْدٌ: Comfort // و لَمْ يَعْبا: A circumstantial sentence and verbosity from Tatmim paradigm // أَمْ: Attached // أَمْ رَعْدٌ وَ أَمْرُ عَدِ: In rhyme, subtrahend compound pun

Berntson manuscript: يعني instead of يعبا // Ahmed al-Salis and Berntson manuscripts: الثَّوَاءِ instead of الثَّوَاءِ // Berntson manuscript: استعفن is put instead of أستعفن.

3- Yesterday passed and no one noticed it, whether it was spent in poverty and difficulty or comfort and convenience.

4- And today, I have food by which I satisfy my need and if I remain till tomorrow, I settle my tomorrow affairs.

Rhyme (3)

Kamel- On reproof ('Atab):

5- أَخْلَفْتَ وَعَدَكَ يَا عَلِيُّ وَ كُلُّ مَنْ خَدَمَ الْعَلَى لَا يُخْلَفُ الْمِيعَادِ

6- وَ إِذَا الْكَرِيمُ يَقُولُ إِنِّي عَائِدٌ عَادَى مُخَالَفَةَ الضَّمَانِ وَ عَادَا

7- لَوْ لَا الْخِلَافَ لَمَا أَبَادَ إِلَهْنَا رَبُّ الْوَرَى عَدَلًا تَمُودَ وَ عَادَا

أبَادَ: Destroy // الخِلاف: Opposition, disobedience // تمود: The people of Hazrat Saleh (AS) // عاد: The people of Hazrat Hud (AS) // لا يُخْلَفُ: خلف، لا يخلف // اخلفت، خلف // Derivation pun // عاد: عائد، عادي، عادا، عاد // بين عائد، عادي، عادا، عاد // Derivation pun In Al-Matbu'a manuscript: خَلَفَ is put instead of خَدَمَ.

5- O' Ali, you broke your promise and everyone who serves the great men does not break his promise.

6- And when the generous man says, I will return, he opposes breaking a promise and returns from this matter (promise).

7- If there was no opposition (sin), our Lord who is the God of the world would not destroy Thamud and 'Ad in the name of justice.

Rhyme (4)

Tavil- On wisdom (Hekmat):

8- تَكَلَّمْ وَ سَدِّدْ مَا اسْتَطَعْتَ فَإِنَّمَا كَلَامُكَ حَيٌّ وَ السُّكُوتُ جَمَادٌ

9- وَ إِنْ لَمْ تَجِدْ قَوْلًا سَدِيدًا تَقُولُهُ فَصَمِّتْكَ مِنْ غَيْرِ السَّدَادِ سَدَادٌ

سَدِّدْ: Be firm // سديد: Firm, strong // "ما" in ما استطعت: Masdar-e-Zarf

8- Talk and be firm about what you have said since your word is alive and your silence is dead.

9- And if you did not find the right word to say, then your silence is better than your false speech.

Rhyme (5)

Waafer- On reproof ('Atab):

- 10- فِدْيَتِكَ قَدْ وَعَدْتَ فُكُلٌ صَرِيحاً مَتَى يَخْضُرُ لِلْمَوْعُودِ عَوْدُ
 11- وَ قُلْتَ: الْجُودُ بِالْمَوْجُودِ شَرْطِي فَهَلْ يَرْتاحُ لِلْمَوْجُودِ جُودُ؟

Bring to life // يَخْضُرُ: Become happy, calm down // يرتاحُ: Este'are (metaphor) Tasrihiyya Taba'eiyya
 // Motarraf pun // جود، موجود: Motarraf pun // موعود و عود: Motarraf pun

10- May I be thy ransom! When you promise, fulfill it and say openly when the tree of promise grows.

11- You said: generosity to what is there is my condition. So, does what is there as generosity make man happy?

Rhyme (6)

Kamel- On dispraise (Heja):

- 14- قَلَّ لِلَّذِي رَكِبَ الْفَسَادَ وَ عِنْدَهُ إِيَّيْ أَسْوَدُ إِذَا رَكِبْتَ فَسَاداً:
 15- أَضَلَّتْ رَأْيَكَ عَامِداً أَوْ سَاهِياً مَنْ ذَا الَّذِي رَكِبَ الْفَسَادَ ، فَسَاداً ؟

On both sides of the rhyme: سادو فساد Conjunction + verb: الفساد // أسود: Achieve dignity // الساهي: Wrongdoer // On trust // العايد
 // Motarraf pun // بيدا و ريدا: Mostowfi pun / 'Amed and Sahi agree //

14- Tell someone who is involved in corruption that I achieve dignity when I show generosity.

15- You may be misled by trust or error, but anyone who is involved in corruption does not achieve dignity (no one can achieve magnanimity through corruption and injustice).

Rhyme (7)

Monsareh- On reproof ('Atab)

- 16- يَا لَيْتَ شِعْرِي مَاذَا عَدَا وَ بَدَا فَصَارَ إِفْرَنْدٌ وَوَكْمٌ زَيْدَا
 17- أَنْزَلْتُ فِي سَاحَةِ الْجَفَاءِ وَ مَا سَاخَتْ سِمَاتِي بِجَفْوَةِ أَبْدَا
 18- يَا عَجَبَا مَا الَّذِي ذَهَيْتَ بِهِ صِرْتُ جُفَاءً وَ لَمْ أَكُنْ زَيْدَا

ماذا عداويدا: An Arabic proverb said by Ali ibn Abi Talib to Zubayr ibn al-Awam in Jamal's Day (Meydani, 1955, Vol. 2: 296) // ماذا عداويدا: What prohibits you from what is going to be revealed to you // إفرنند: Edge of the sword // زيدا: Brownish color // ساخت قدمه في الرمل: His leg sank into the sand // الجفاء الرغوة: Cause to lather // The word "زيد" has been mentioned three times in Quran in Surah Ra'd Verse 17

16- I wish I knew what is obvious and what is hidden and why your friendship is pale.

17- I fell in the field of oppression and injustice while my heavens will never get caught by oppression (I was oppressed but never get stuck).

18- I wonder what caused me to be scared. I was oppressed while no one helped me.

Rhyme (8) [with rhymes ending in the letter Z]

Majzou' al-Raml- in Ghazal:

- 36- أَبْرَزْتُ وَجْهاً كَلِداً فِي الْهَوَى أَلَيْسَ لَإِذَا
 37- ثُمَّ قَالَتْ : أَيُّمَا أَحَدٍ سُنُّ؟ هَذَا، قُلْتَ: لا، ذَا
 38- أَنْتِ لِمِ أَضْنَيْتِ صَباً بِكَ دُونَ الْخَلْقِ لَإِذَا
 39- فَتَنَّتْ ثُمَّ قَالَتْ قَدْ جَرَى الْأَمْرُ عَلَيَّ ذَا

لاذا (first): Red silk dress // لا ذب (verse 38): Took refuge // أضنيت: You are afflicted // لاذا: Marfou compound pun in verses 35 and 36, became // تننت: Bent down

36- A face appeared in a red dress, which was far from passion and desire.

37- Then, he said which one is more beautiful, this dress? I said: no, that face.

38- Why are you stingy towards the lover who has taken refuge to you instead of people.

39- He bent and said: Affairs are going on based on it.

Rhyme (9) [with rhymes ending in the letter R]

Tavil- On praise (Madh):

42- إِذَا ضَاقَ أَمْرٌ فَارْجُ رَبِّكَ إِنَّهُ قَدِيرٌ عَلَى تَيْسِيرِ كُلِّ عَسِيرٍ

43- فَبَيْنَ تَرْقِي جَوْزَةَ وَانْحَادِهَا فَكَأَنَّكَ أَسِيرٌ وَانْجِبَارُ كَسِيرٍ

جُ: Be hopeful // جوزه: Jowza' star // كسير: Plural كسرى and كسارى: Broken // الفكاك: Something by which one can take out of pawn and the like // أسير و كسير: Lahiq pun // قديرو عسير: Contrast between ascent and descent

42- When you are in trouble, be hopeful to your Lord since He is capable of easing any difficulty.

43- And there is a gap between the progress of the major part of the work and its failure and it is likely that the captive is released and broken things are healed.

Rhyme (10)

Kamel- On brotherhood (Akhavaniyat)

47- عِنْدِي قَدَيْتُكَ سَادَةً أَحْرَارُ وَ قُلُوبُهُمْ شَوْقًا إِلَيْكَ جِرَارُ

48- وَ شَرَابُنَا شَرِبَ الْعُلُومَ وَ بَيْنَنَا نَزَهُ الْخَدِيثِ وَ نَقَلْنَا الْأَشْعَارُ

49- فَمَنْنُ عَلَيْنَا بِالْبِدَارِ فَبَاتَمَا أَعْمَارُ أَوْقَاتِ السُّرُورِ قِصَارُ

جرار: Intensity, fervor // فَمَنْنُ: Give us a favor // بالبدار: Verb noun, hurry up // قِصَارُ: Short, little // أعمار: Days of life

47- May I be the ransom of free great men who are with me and whose hearts are passionate and enthusiastic about you.

48- Our wine (our pleasure and interest) is the wine of science and knowledge and pure words are exchanged between us and we quote poems (our conversation is poem-like).

49- Give us a favor and hurry up to us, which of course, the time of life's happiness is short.

Rhyme (11)

Tavil- On apology (E'tezar):

56- أَسَأْتُ إِلَى نَفْسِي وَ طَامَنْتُ مِنْ قَدْرِي فَحَكِّمُ غِنَى أَخْلَاقِكَ الْعُرِّ فِي فِقْرِي

57- فَمَا الْعَقْلُ إِلَّا خَاتَمٌ أَنْتَ فَصَّهُ وَ عَفْوِكَ نَقْشُ الْقَصِّ فَخَاتِمٌ بِهِ عُذْرِي

فصوص: Plural الفص: Beautiful, nice // العُر: Gemstone of the ring // وفصاص: The likened thing // خاتم: That to which a thing is likened, and the type of simile is eloquent

56- I did evil to myself and lowered my dignity. So, put your good morals on my poverty.

57- Reason is like a ring and you are its gemstone and your generosity is its design. So, set your seal of forgiveness to my sin (forgive me).

Rhyme (12)

Basit- On abstinence (Zohd):

58- عَزَلْتُ سَمْعِي وَ شَمِّي وَ الْمَذَاقَ مَعَا وَ الْحِسُّ عَنْ كُلِّ لَهْوٍ مَاعِدَا بَصْرِي

59- و مَنْ تَجَافَى عَنِ اللَّذَاتِ قَاطِبَةً مِنْ غَيْرِ عَجْزٍ فَلَاتَعْدِلُهُ فِي النِّظَرِ

In Al-Matbu'a manuscript: عزلت is put instead of عدلت and الحسن is placed instead of الحسن // Stepped away // قاطبه: All

58- I kept away my hearing, smelling, taste and tactile power from any pleasure, except for sight power.

59- Do not blame anyone who turns away from all his pleasures (hearing, smelling, taste and tactile power) for his sight power.

Rhyme (13)

Khafif- Crying over youth:

60- دَعُ دُمُوعِي يَسِيلُنَّ سَيْلًا بَدَارًا وَضُلُوعِي يَصِلُنَّ بِالْوَجْدِ نَارًا

61- قَدْ أَعَادَ الْأَسَى نَهَارِي لَيْلًا مِنْذُ أَعَادَ الْمَشِيبُ لَيْلِي نَهَارًا

دع: From the root وُدع: Release // يسيلن: سيلاً، يسيلن، سأل: Flowed // ضلوعي: Inside me // الوجد: Love and passion // سيلاً بداراً: Rapid flood // يصلين بالوجد: They suffer from the intensity of love // الأسى: Calamity // نهراً: Metaphor for white hair // In Berntson manuscript: دموعي is put instead of ضلوعي

60- Let me shed tears like a rapid flood and inside me, I suffer from the intensity of love (fervor).

61- Calamities have changed my day to night since the old age has changed my night to day (the old age has whitened my hair).

Rhyme (14)

Motaqarib- On praise (Madh):

64- لَيْلِنَ أَبَدَعَ الدَّهْرُ مَا بَيْنَنَا وَأَبَدَعَ أَمْرٌ مِنْ مِينِ النِّينِ إِمْرًا

65- فَكَمْ لِي مِنْ خَاطِرٍ خَاطِرٍ بِذِكْرِكَ مِنْ أَعْظَمِ النَّاسِ ذِكْرًا

64- Although the time changed what was between us, this separation created a surprising situation.

65- What numerous memories are passing my mind and (with their passage) remembering you is the remembrance of great men.

Rhyme (15)

Basit- On praise (Madh):

66- عَظُمْتَ طَيْبِكَ لَمَّا نَلْتَ مَنْزِلَةً وَخَلْتَ أَنْتَ فَقْتَ السَّادَةَ الْغُرَرَا

67- وَ قُلْتَ إِنَّكَ أَهْدَاهُمْ وَ أَسْبَقْتَهُمْ وَ مِنْ ضَلَالِ الْخُصَى أَنْ تَسْبِقَ الْكَمْرَا

عظمت: Assumed as great // فقت: Overcome // الغرر: Plural: غرة: The great and respectful man of every nation // الكمرا: Plural: الكمر: Someone who is strong

66- When you achieved a position, I assumed that your share is great and supposed that you overcame famous elders.

67- You said that you are a pioneer and the most guided man and (of course) it is a mistake of the testicles to overtake the master (Khaje).

Rhyme (16)

Waafer- in Ghazal:

68- أَمَّا فِي النَّاسِ مُرْتَادٍ لِحَمْدٍ وَ سَاعٍ فِي ثَوَابٍ أَوْ لِبَاجِرٍ

69- يَقُولُ لِمَنْ هَوَاهُ فِي فَوَادِي جَوِّ فِي جَنْبِ رُوحِ الْمَرِّ تَجْرِي

70- سَبَاتٍ بِطُولِ هَجْرِي وَ اجْتِنَابِي كَأَنَّكَ نَاشِيٌّ فِي حَجْرِ هَجْرِي

Whip // سبأت // Love // جوى // ناشى // Someone who wants something // إرتاد، يرتاد: مُرتاد
 ججر: Figuratively cruel
 In Al-Matbu'a manuscript, جويّ is put instead of جريّ

68- Is there anyone among people who wants praise or is there anyone who makes efforts to achieve rewards?

69- He tells someone whom I love: Love takes place in the vicinity of the human spirit.

70- During my separation and aloofness, you whipped me with your love as if you are cruel to my loneliness and separation.

Rhyme (17)

Tavil- On apology (E'tezar):

78- فديتك ما قصرت فيما وشيئه و اهديته من نظم قول و من نثر

79- و لو كنت في ريعان سني و ميعتي اجبت ولكن شاب شعري من الشعر

Hair: شعر // Beginning of youth: ريعان

In Ahmed al-Salis manuscript: ميعتي is put instead of منعتي

78- I did not neglect the matter which you gossiped about and expressed in poetry and prose.

79- If I was at the beginning of youth, I would answer. But (now), my hair has become white because of my poetry.

Rhyme (18)

Tavil- Talking with oneself

85- دعوني و امري و اختياري فاني عليم بما افري و اخلق من امري

86- اذا ما مضى يوم و لم اصطنع يدا و لم اقتبس علما فما هو من عمري

I do not do a favor // لم اصطنع يدا // What happened: مامضى // Something about which a lie is told (calumny): افري favor

85- Leave me and my affair and power since I'm aware of what he is lying about and I do my own work.

86- A day in which I do not do a favor and do not enjoy a kind of knowledge is not counted as my life.

Rhyme (19)

Tavil- On advice of the soul

87- ابا الفتح ان ناصحت نفسك لم تبع بمننظر من بعد ما هو مُحْتَضِر

88- ناصحت الوري فانصح لنفسك ساعة مضى امس فاسع اليوم ان غدا غرر

People: الوري // Something that we cannot trust: غرر

In Al-Matbu'a manuscript: ابا الفتح is put instead of ابا النفس

87- O' Abul Fath! If you want your own benefit, do not buy anything after which there is death.

88- You advised people. Now, advise yourself for a moment. Yesterday passed; so, make the most of today because there is no trust in tomorrow.

Rhyme (20)

Majzou' al-Raml- On dispraise (Heja):

95- لي جاز فيه حيره عرسه تشتم ايره

96- خلق الله الة الخلق في للغيرة غيره

Mozare' pun: حيره و ايره // Someone who is wandering: حيره // His spouse: عرسه

95- We have a neighbor who is wandering and astonished and his bride curses him for his male sexual organ.

96- And God has created this zeal for others (God has also put a limit for zeal).

Rhyme (21)

Tavil- On the description of friends:

99- لَنَا صَاحِبٌ يُصِفِي الْعُلُومَ وَ أَهْلِهَا عَادَاةً كُفْرَانِ الصَّنَاعِ لِلشُّكْرِ
 100- يُقَطَّبُ إِنْ سَمَيْتَ قُطْباً وَ مِحْوَرَاً وَ يَقَطُرُ خَلَاً حِينَ يَلْفَظُ بِالقَطْرِ

يُصِفِي: Affect, Este'are (metaphor) Tasrihiyya Taba'eiyya // يُقَطَّبُ: Put as central // In Al-Matbu'a manuscript: يلفظ is put instead of يقطر

99- We have a friend who remembers the scholars as good people, because of hostility towards goodness and good deeds.

100- He puts science and scholars as central if called a center or pole and when he speaks, drops of knowledge fall from his mouth.

Rhyme (22)

Rajz- in Ghazal:

104- مِنْ وَجْهِهِ يَطْلُعُ نَجْمُ الْمُشْتَرَى يَا قُوَّةُ يُمْرُ شَهِدَا فَاشْتَرَى
 105- يَا مَنْ نَضَا بِاَللَّحْظِ سَيْفِ الأَشْتَرِ إِذَا وَجَدَ تَ الخَرَّ عَبْدَا فَاشْتَرَى

المشترى: Sa'd Akbar whose sight brings a lot of happiness and goodness // نضا السيف: Took out the sword // اللحظ: Look from the corner of the eye // الاشتر: Malik bin al-Harith known as Al-Ashtar al-Nakha'ei, commander of Imam Ali's (AS) army // اشتر: On both sides of the rhyme, Mostowfi complete pun // فاشتر: Este'are (metaphor) Tasrihiyya Taba'eiyya

104- He is the one whose face shines like the Jupiter star and his lip is like a ruby whose fruit is nectar-like. So, do not buy it.

105- O' the one who takes out the sword of Malik Ashtar from the sheath, whenever you see a freeman as slave, buy and release him.

Rhyme (23)

Kamel- On the description of old age:

106- قالوا مشيبك قد تبسم ضاحكاً وهو النهار أتاك بالأنوار
 107- فاستو ضح القصد اليمين ولا ترغ عنه فأتك في ضياء نهار
 108- فأ جبتهم والحق بدر باهر لا يستسر ضياؤه بسرار
 109- إن النهار وإن أشاء فأيما يهدى الضياء إلى ذوى الأبصار

استو ضح: Imperative verb, examine and explore // لا ترغ: Do not get distracted // باهر: Obvious // تبسم: Este'are (metaphor) Tasrihiyya Taba'eiyya // قالوا: Este'are (metaphor) Tasrihiyya Taba'eiyya // لا يستسر: It is not hidden // بسرار: Midnight // فأتك: The likened thing // بدر: That to which a thing is likened, type of simile is emphatic.

يهدى: Este'are (metaphor) Tasrihiyya Taba'eiyya // In Al-Matbu'a manuscript: اشاء is put instead of يهدى.

106- It is said that your old age smiles at you while it comes to you with lights (old age has whitened your hair).

107- Explore (look for) a clear purpose and do not neglect it since you are like a day in the light.

108- So, I answered them while truth is as obvious as the moon whose light is not hidden in the midnight.

109- If the light and day desire, they can grant brightness to wise men.

Rhyme (24)

Bahr-e-Sari'- On the owner of Diwan:

- 118 ابن أبي البغلي عدو عن الـ عدل إلى الباطل والجور
 -119 ولو غدا العقل نصيحاً له وصاته من وصمه الخور
 -120 لصير الفعل لرب الوري ومبدع الأفلاك والدور
 -121 لكته ثور فمن ذاك ما يجعله للخور والنور

الخور: Weakness // الوصم: Disgrace // الدور: Class of anything // الحور والثور: Two towers of the constellations

118- Ibn Abi al-Baghal has deviated from justice to oppression.

119- If reason advises him, it protects him against signs of weakness.

120- Until the Lord of the World did this matter and created the heavens and the earth.

121- He himself is like a cow who does anything for his stomach.

125- If you want to count his good attributes, (I swear by the owner of the ten nights) you cannot count.

Rhyme (25)

Rajz- On blame (Zam):

- 133 بنس شيعار الزجل الشعاره يلبسه ذل المعاش عاره

الشيعار: Pushing people toward evil // Between شعار and عار, there is Motarraaf pun // شيعار and شعار: Moharref pun

133- How bad is the motto of a man who pushes people towards evil while he himself wears that dress of disgrace because of the lack of livelihood.

Rhyme (26)

Bahr-e-Basit- in Ghazal:

- 142 هل أنت شارٍ لنفسى من رسيس جوى بقبلة عذبة أفديك من شارٍ
 -143 لولا عذارك لم أصبح خليف هوى و ما عدوت بقلب هاتم شارٍ
 -144 إني خفت بما في فيك من ذرٍ وما بريقك من أرى ومن شارٍ
 -145 لأعصين كل لاح في هواك و لو قد المفاصل من نفسى بمنشار

جوى: The effect of ecstasy and joy due to the intensity of love // شارٍ(اشتراه): Agent noun meaning purchaser // عذار: Face // خليف: Companion // هاتم: Crazy because of love // أرى: Honey // لاح: Agent noun meaning reproacher in love // قد: Leave a space // من شارومنتشار: On both sides of the rhyme: Marfou compound pun

142- Are you enamored of me due to the intensity of love and interest? I sacrificed myself for your desire by a refreshing kiss.

143- If I did not see your beautiful face, I would not become a companion of love and purchaser of the astonished heart.

144- I swore by the pearls that are in your mouth while your mouth water tastes honey and wine.

145- In the path of your love, I rebel against any blame even though every part of my body is separated by a saw.

Rhyme (27)

Majzou' al-Khafif- in Ghazal

- 146 لي حبيب إذا جفا بث منه على خطر
 -147 و بلاني به و نا ر فوادي إذا خطر

خطر وخطر: Someone who walks coquettishly // خطر: Danger // بث: Passing the night // جفا: Do injustice // خطر: On both sides of the rhyme: Mostowfi complete pun

146- I have a beloved and when she does injustice, I pass the night with fear and terror because of that oppression.

147- My calamity is due to that oppression and when she coquets, my heart is fired from inside.

Rhyme (28)

Bahr-e-Tavil – On the description of the soul

- 148- تَكَدَّرَ لِي مَنْ كُنْتُ أَرْجُو صَفَاءَهُ وَ مَا كُنْتُ أَخْشَى أَنَّهُ يَتَكَدَّرَ
 149- وَلَكِنْ طَبَعاً لِلزَّمَانِ عَرَفْتُهُ فَمَا لِي لَا أَسْلُوَ وَ لَا أَتَصَبَّرُ
 150- إِذَا أَحَدَّتْ نَفْسِي لِنَفْسِي تَغْيِيراً فَابْتِئِي بِيَعِي غَيْرِي وَ لَا أَتَغْيِرُ

148- He became annoyed and angry

148- Anyone I hoped his serenity and purity became annoyed with me and I'm not afraid of his being angry.

149- People have a nature that I recognized. Then, what has come over me that I neither forget nor tolerate.

150- When I speak with my soul in order to change myself, it seems that anyone other than me understands my word, but I do not change.

Rhyme (29)

Basit – On brotherhood (Akhavaniyat):

- 157- مَا إِنْ سَمِعْتُ بِنُورٍ لَلَّـهُ ثُمَّ فِي الْوَقْتِ يُمَيِّعُ سَمْعَ الْمَرْءِ وَ الْبَصَرَ
 158- حَتَّى أَتَانِي كِتَابٌ مِنْكَ يَشْبَهُ عَن كَلِّ لَفْظٍ وَ مَعْنَى أَشْبَهَ الدُّرَّاءَ
 159- فَكَانَ لَفْظُكَ فِي آلَانِهِ زَهْرًا وَ كَانَ مَعْنَاكَ فِي أَثْنَانِهِ ثَمَرًا
 160- تَسَابَقًا فَاصَابَا الْقَصْدَ فِي طَلْقٍ لِلَّهِ مِنْ ثَمَرٍ قَدْ سَابَقَ الزَّهْرَا

الزهر // Bloom // نوار: Blooms // ألأء: Flower petals // تسابقا: They raced // فأصابا القصد: So they reached the goal // الزهر: Brightness, whiteness

157- I have never heard that a bloom has a fruit that can benefit both the eyes and the person at the same time.

158- Until I received a letter from you that was like a pearl in words and meaning (your word was beautiful like a pearl).

159- Your word is like a bloom in its petals and the meaning of your word in its middle is like the fruit and result.

160- They freely raced together and reached the goal; what a fruit that has overtaken its bloom.

Rhyme (30)

Raml- in Ghazal:

- 175- مَنْ غَذِيرِي مِنْ غَذُولٍ فِي قَمَرٍ قَمَرٌ قَامَرَنِي فِي حَتَّى قَمَرٍ
 176- قَمَرٌ لَمْ يُبْقِ مِنِّي حُبُّهُ وَ هَوَاهُ غَيْرَ مَقْلُوبٍ قَمَرٍ

ابن حاجب النعمان: Ali ibn al-Aziz ibn Ebrahim Abolhassan, an eloquent poet and writer, who was the secretary of Ta'e' Abbasi and later Qader Abbasi and died in 423 AH (Al-Seqal, Al-Khatib, 1989: 96) // عذير: Helper, someone who helps me // غذول: Very blaming // قمر (third): Changed // قامرنى: Deceived me (in love)

قمر at the end of hemistiches and at the beginning of the second hemistich has verbal al-Atraf simile.

رد العجز على الصدر // قمر in both hemistiches is a metaphor for a beautiful woman // قمر in the first hemistich: A metaphor for a beautiful woman // قمر

175- The one who helps me against the great blame for the love of the moon; the moon that deceived me in love until it changed.

176- It is the moon that has not left any friendship on my side and its love has exhausted me.

Rhyme (31)

Sari'- On dispraise (Heja):

- 186- لَنَا مَعْنَى سَمَجٍ صَوْتُهُ تَكَثَّرَ فِي التِّيهِ أَبَازِيرُهُ
 187- طَلَبْتُ صَوْتًا قَابِي طَبْعُهُ وَرُمْتُ ضَرْبًا فَابِي زِيرُهُ

سمج: Ugly // أبازير: The ingredients (spices) that are added to the food // التيه: Wilderness

In Ahmed al-Salis manuscript: صوتاً لحناً is put instead of صوتاً

186- We have a singer with an ugly voice whose spice increases in the wilderness.

187- I asked for a voice that his nature did not accept and a rhythm whose note was out of tune.

Rhyme (32)

Basit- On advice (Nasihah)

188- قُلْ لِلَّذِي غَرَّهُ عِزُّهُ وَسَاعَهُ دَهْرُهُ فِيمَا يُحَاوِلُهُ نَقْضٌ وَإِمْرَارٌ

189- لَا تَفْتَخِرْ بِغِنَىٰ أَمْطَيْتَ كَاهِنَهُ فَإِنَّ أَصْلَهُ يَأْفَخُ فَخَارَ فَخَارٌ

إمرار: The decree that has been ordered // فخار (first): Very proud // فخار (second): Mud or soil

188- Tell someone who has been fascinated by position that what he is trying to achieve is passing.

189- Do not be proud of the wealth that you have collected. O' the one who is proud of yourself, you have been created from the soil. (The second hemistich of this verse is an adaptation of the Verse "خُلِقَ الْإِنْسَانُ مِنْ صَلْصَالٍ كَالْفَخَّارِ".

Rhyme (33)

Mokhla' al-Basit- On wisdom (Hekmat)

190- وَزَارَةُ الْحَضْرَةَ الْكَبِيرَةَ خَطِيئَةٌ بَلْ هِيَ الْكَبِيرَةُ

191- فَلَا تُرِيدُهَا وَلَا تَرُدَّهَا فَإِنَّهَا مِحْنَةٌ الْكَبِيرَةُ

الكبيره (first): Great // الكبيره (second): Great sin // لا تُرِيدُهَا: Do not want it // لا تُرَدُّهَا: Do not enter it // Between two الكبيره, there is Momasel complete pun

190- Ministry in the great civilization makes mistakes.

191- Do not seek that ministry and do not enter it since its difficulty is abundant.

Rhyme (34)

Kamel- On enthusiasm (Showq)

192- لَوَأْتَنِي أَفْنِيْتُ عَمَّ عَمِّي كَلَّةٌ فِي وَصْفِ شَوْقِي مُطْنِبًا مُسَخَّنًا فَرًّا

193- لَغَدَوْتُ فِيهِ مَفْرَطًا لَمْ فَرَطًا وَرَجَعْتُ عَنْهُ مُعْذِرًا لَمْ مُعْذِرًا

أفنيْتُ: I destroyed // مطنباً: Abundant // المُعْذِرُ: Someone who is apologized // المُعْذِرُ: Someone who makes an excuse // In Al-Matbu'a manuscript: لعذرت is put instead of لغدوت and المعذر is put instead of المقصر.

192- My entire life was lost in the description of my passion and enthusiasm and I was blamed because of exaggeration and excessiveness.

193- In this matter, I was moderate not an extremist and while my excuse had been accepted, I turned away from it not like the one who makes an excuse.

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