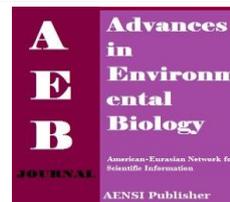




AENSI Journals

## Advances in Environmental Biology

ISSN-1995-0756 EISSN-1998-1066

Journal home page: <http://www.aensiweb.com/aeb.html>

## The Literal/Lexical Rhetoric Manifestation in the Masnavis (Odes) of Zolali Khovansari by Emphasizing on Homonym Genre

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### ARTICLE INFO

**Article history:**

Received 25 March 2014

Received in revised form 20 June 2014

Accepted 15 July 2014

Available online 5 August 2014

**Key words:**

Persian poem/Persian rhyme, Zolali Khovansari, lexical rehetoric, homonym

### ABSTRACT

**Background:** The Persian poem/rhyme enjoys individual attributes in Indian style during Safavid time. **Objective:** The poets of that period, in addition to benefiting and taking effect of artistic and rhetoric/rhetoric/innovative elegances/tastefulness of past times poets, endeavored to display more manifestations in the area of thought features and rhyme music. **Results:** In the mean time, Hakim Zolali Khovansari who is a famous and effective poet of Savavid time was not only exempted of this fact, but he could deal with the poem composing with more elegance in writing of 7fold ode (planet) by him. **Conclusion:** This article aims to have a transient dealing with the life, literary works and the thoughts of Hakim Zolali Khovansari and explaining the significance of lexical rhetorics in Persian poem, scrutinizes the homonym genre in the 7fold odes/Masnavis of this poet and reveals that this expert poet of Indian style has benefited from which types of homonym to deepen the superstructure and deep-structure of his poems and which genre of homonym has been enjoying the more frequency in the odes/Mathnavi of this poet.

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**To Cite This Article:** Yadollah Sarmast, The Literal/Lexical Rhetoric Manifestation in the Masnavis (Odes) of Zolali Khovansari by Emphasizing on Homonym Genre. *Adv. Environ. Biol.*, 8(7), 3442-3448, 2014

## INTRODUCTION

Zolali Khovansari is a poet of Safavid period who used Indian style in verse composing. Doctor Zabihollah Safa expresses his views about this poet in this way: "Maulana Hakim Zolali Khovansari is a famous poet of last period of 10th century and first quarter of 11th Hegira (A.H) century. He was the trainee of the famous Hakim and philosopher, Mir Mohammad Bagher Damad as well as the panegyrist of Shah Abbas and his minister, Mirza Habibollah Sadr, especially he was one of the closes and favorites of Mirdamad and Mirza Habib[10].

This poet have had skill in many of the rhyme templates while different odes, lyrics and Masnavis can be seen in his complete poetical works. However, he is more famous for his Masnavi writings up to the extent that he is identified for his composing of 7fold Masnavis.

In many of the biographies/mementoes, his odes have been inserted with the names of "seven treasure", "planet seven", "Zolali's Seven", "Seven Planets", and "Seven riots."

This poet also names his odes/Msnavis as he describes in the Masnavi of "Mehmood and Ayaz."

SHER? [7].

He writes in the following: SHER?(As above: 494)

This poet of Indian style mostly had a look on the poets such as: Amir Khosro Dehlavi, Amir Ali Shirnavaei and especially, Abdorrahman Jami.

The author of "Biography of Khovansarian Poets" writes about Zolali Khovansari: the humor of Zolali Khovansari storms from his ode and the cane field of his pen in this ocean, hurls majestic pearls. His "planet Seven," has granted the heavens decoration to the speech ground and astonished the thoughts of everyone. [2].

In addition, the author of "Seven Skies" biography/memento writes about this poet of Indian style, in this manner: there should be very high power of sensing ability to perceive the color roses of meaning and concept in addition to abundant look attention and accuracy to access the high porticos of it. The wine of its thought sips one by one the liquor of eagerness and guides its warm psyche of thoughts to the wine of love and affection[14].

In the same way, Ali Naghi Waziri, when he compiles a list for parliament library, expresses about this poet that the "Masnavi/Ode of Zolali Khovansari is the expressive of his scientific position and philosophic information, and this is not useless that he is remembered as a philosopher/Savant [2].

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For any reason, this poet was well known to every body of his time due to compositing of meaningful Odes during his period. So has been said in explaining the names of Zolali Khovansari's Masnavis:

Hosn Glusooz/throat burning beauty; this is a mystical poem versus the Makhzanol Asrar of Nizami Ganjavi, with more than 440 couplets including a preface by the poet.

Sholeye Didar/Flame of a visit/meeting; this is also a mystical poem with the similar metrics/rhythm of Masnavi of Maulavi in the name of Shah Abbas.

Meikhaneh/the bar; this is another poetical work with the mystical inside on the mystical rhythm of "Hadighatol Haghgha" by Sanaei Ghaznavi.

Sun and the particle; this is a figurative story describing the particle's love to the sun with a rhythm of "Sabhatol Abrar" by Jami.

Azar and Samandar/rose and nightingale, is a loving poem expressing the love between Azar and Samandar with a similar rhythm of Leili and Majnon by Nezami.

Masnavi of "Suleiman and Bilghis," expressing the love of Suleiman and Bilghis with the similar rhythm of "the story of Skandar" by Nezami.

Masnavi of Mehmood and Ayaz that is one of the most important poems composed by Zolali Khovansari that has been written by the poet in response to the Story of Khosro and Shirin composed by Nezami. (Safa, 1368/5 967-970).

Though, Zolali has composed his Manavis using the Indian style of poetry, but the contents and the central theme of it mostly resemble to the mystical types of poets related to the past times since, it is under the influence of the poets such as Nezami, Sanaei and Jami. Of course, he endeavored to take advantage from the attributes of Indian style and made his utmost efforts in applying the lexical and spiritual/intellectual arrays in order to add more beautification to his poetical works/poems.

Base of Homonym genre in the beautification of rhyme

Doubtlessly, this can be concluded by studying and investigating the poems/rhymes of great poets that the application of homonym genre in creating the rhyme plays an inevitable role in it. As more as the poet benefits from these literary arrays and literary industry with more and more awareness and consciousness, his verse will be more persistent and eternal. The homonym plays a key role in more melodious and emotional making of the rhymes. That is why; this literary technique has been under consideration of many of the style holding poets in the Persian poetry.

This is endeavored in this research by the writer that he could portray the beauty of the poets' rhymes from the viewpoint of rhetoric science, especially in the part of application manner of the homonym genre by the poet and reveal that how much Zolali Khovansari, the poet of Indian style, has been successful in composing the rhymes by the manifestations of homonym in literary raising/distinguishing i.e. escaping from norm and base heightening and bolstered the super structure and deep structure of his verse.

However, we should know that the rhyme/verse occurs in the language domain and the displacement of words by the poet leads to a poem and that is why Dr. Shifiei Kadkani believes that: "verse is an accident that happens in the language, and in fact, the verse composer, performs an act in the language in a way that one who reads this verse, feels a distinction between poetical language and the usual and common language or as said by Czech structuralist: he feels an automatic-distinctive language." [12]. Therefore, the music of speech and the vocal relations between words that are called the speech figures can show off the power of the poet and make his poems everlasting in the mind and on the tongue of people.

The lexical music increasing methods in the Persian literature are known by three methods: 1- the methods of coordination or Cadence 2- methods of homogeneous making or homogeneity 3- repetition [1], the application of each of three methods cause a music in the rhyme/poem. Doubtlessly, as more as the rhyme music is highly enriched and fruitful, the depth of rhyme structure can be more enriched with similar ratio. This point is not only expressed by the literary critics but the linguists also rely on this music that creates some type of balance. The harmony has been expressed for the first time by Jacobsen/Yacobsen.

Jacobsen believes that the base expansion is nothing but balancing at its largest possible scale and this balance is achieved by the speech repetition." [9]. Of course, this should be known that: "the rhetoric science is completely a set of literal arrays that is placed at the farthest bond with the main nucleus of speech-meaning and because the lexical and outward form of its arrays is the main determinant of artistic and aesthetic responsibility, it enjoys least depth and significance among all speech related arts." [7], but a knowledgeable poet could have more and artistic attention to the rhetoric/innovative elegances by arts manifestation.

Now, considering the instances discussed, we are of the intention to study that the application of some genre of homonym play which type of role in the beauty of rhyme of this famous poet of Safavid period?

Application of some homonym genre in the writings/composings of Zolali Khovansari

Absolute Homonyms

One of the homonymy genres that can be observed in the Odes/Masnavis of Zolali Khovansari is the absolute or complete homonym. Hakim Homaei writes in the definition of homonym: Is that (in which) the

homogeneous words are different in saying and writing i.e. the words and movements are similar but different in the meaning.” (Homaei, 1370:49)

Zolali Khovansari in the Masnavi of “the flame of visit” in the 7th flame of it takes benefit of this beautiful rhetoric figure in an elegant way and says:

Unveil thy sunny face \_ so thy soil takes gloss from elixir of life (1)(Complete works: 233)

As we see the poet in the repetition of the word “water” has also noticed the depth of verse structure and manifested the verse meaning in more depth, in addition to the super structure of the rhyme that has created the speech repetition as well as bolstered the music of the rhyme.

Of course, through these literary arrays, the poet considers it in his odes as well as his Masnavis, for instance, in an Ode on Imam Ali (as) he expresses that:

Adam (Man) is just a Dam (breath) without its A-So don't take breath but if taking it an advantage  
(2)(Complete works: 50)

We observe that the poet relies between the words of “Adam” and “Dam” and by playing with words in the first couplet he used the word ‘Dam’ as absolute homonym in the second couplet, that one of it means speaking while other means moment and time.

### 2-Defective Homonyms:

One of the homonyms that are seen abundant in the Masnavis of Zolali Khovansari is ‘defective’ or ‘altered.’ In the investigations on Masnavis of this poet, this can be observed obviously that the defective homonyms have been of high importance in the perspective of the poet. That is why the application frequency of such types of homonyms is very high in his verses. He says in his Masnavi (Flame of visit):

Meaning of every word is just like a candy similar to citation-from the insanity limit to the land of intellect  
(3)  
(Complete works: 263)

The words of ‘Noghl/candy’ and ‘Naghl/quotation’ are called altered (defective) homonyms, because soundless is similar but pronounced is uncoordinated.

He composes in his Masnavi famous as (Maykhane/bar):

Bravo what a village and population-facing the lack of trouser and the tightness of boot and socks (4)  
(Complete poetical works: 310)

There is an altered homonym between the words “Deh’ and “Dah.’

In the Masnavi of ‘Mahmood and Ayaz’ he says:

As she is in beauty, love and intellect-she is sweet and citation for each party and conflict/campaign (5)  
(Complete poetical works: 517)

As we see, the poet has been noticing the altered homonym and by employing the words ‘Noghl’ and ‘Naghl’ he has granted this phonetic/vocal beauty to his rhyme and even by using the words ‘Razm’ and ‘Bazm’ in the second hemistich he has benefited from other homonym for beautification which indicates that he has been aware of magical and melodious contribution of homonym in the rhyme and he has intelligently benefited from such speech figures and lexical elegances in his rhyme/verse.

Grant a smile to my mission in a way-it turn to a pearl in the poetical ocean (6) (Complete poetical works: 359)

The altered or defective homonym has been shaped between the words “Dor’ and “Dar.’

### 3-Extra or Additional Homonym:

One of the speech figures in the part of lexical rhetoric that is especially noticed by Zolali Khovansari is the extra Homonym. Dr. Shamisa writes in defining the additional homonym: ‘one of the homogenous words in relation with other has additional voice or voices at beginning, middle or the end of addition” [1].

Whatever specified by the definition of Dr. Shamisa, the extra homonym is of three types and each of these genres helps the rhyme content from the melodious viewpoint. These three genres of extra homonyms include:

Added or Side homonym

Middle homonym

Following homonym

In this research article we are of the endeavor that the position of above homonyms in the poems of Zolali Khovansari could be dealt with in addition to defining each variety of these homonyms.

#### 1-3-Added or Side homonym:

In this type of homonym, one or two extra phonemes are placed at the beginning of word and the same one or two more syllable at the beginning of word, make the rhymes’ melody more comprehensible in poem’s reading in the view of audience. For instance, Hafez says:

Now when there is a transparent glass of wine on the rose palm+nightingales are praising it in numerous ways and manners (7) (Hafez: lyric 44)

In this couplet of lyric, Hafez has made the extra or additional homonym by the words “Saf/transparent” and Ausaf/characteristics.

Zolali Khovansari in his Masnavi, Azar and Samandar, benefits from such types of Side homonyms:

What a mountain? Magnificent, filled of red Tulips+ As if the heart of mountain skirt filled with blood (8)  
(Complete poetical works: 359)

We can observe the ‘Side homonym’ in this couplet between the words “Kuh” and “Shokuh” which are undoubtedly close to each other in terms of sound and melody, have made the poetical speech more soft and melodious and granted more elegance to the rhymes.

### 2-3-Middle Homonym:

In such type of Homonyms, phoneme or the phonemes have been added among the words so that more displays the melody of rhyme. Hafez describes in a lyric:

Why my beloved not moving towards the garden I am waiting in+ why it does not become my companion and does not remember me (9)  
(Hafez: lyric 192)

In this couplet the words “Chamaan’ and “Chaman” are the middle homonyms and the poet had the intention to make the rhyme more melodious by applying this word.

Hakim Zolali Khovansari in the beginning couplet of the Masnavi, “Mahmood and Ayaz” composes in its 1st Tohid part:

In the name of one whose Mehmood is such as Ayaz+ his worry is only patting and fondling (10)  
(Complete poetical works: 457)

In this couplet, we see the middle homonym between the words “Naz” and “Niyaz,” undoubtedly it brings some type of speech repetition and the rhyme takes more rhythm and harmony/melody that grant more power and elegance to the verse without any doubt.

Or in other place he says:

But I find a way out for the obedience+ such that it prides on my needy heart (11)  
(Complete poetical works: 488)

### 3-3- Following Homonym:

In such type of homonym, the phoneme or the additional phonemes are seen at the end of the word. Such types of homonyms are found abundant in the rhymes of Hakim Zolali Khovansari and it seems that the poet has been following the more application of this literary array to make more melody in his compositions.

The poet of “flame of visit” has benefited from such literary array in these types of couplets:  
(12)(Complete poetical works: 231)

In this couplet, we see the ‘following homonym’ between the words “Chashm” and “Chashme” and it seems that the poet by placing the words of similar sound tries to make his rhymes more fascinating and melodious/harmonious, of course, the repetition of “Sh” voice is not effect-less in the beautification of this couplet and in some way, the melody of the words and phoneme order can be observed in this couplet.

In the continuation of the same Masnavi he repeats:

I have scratched the fountain of my eyes for him+ I have paid the blood money in the face of blood rain  
(13) (Same Quotation: 233)

Or he composes that:

There was a wine of loneliness in the body cask + as if this wine was like a breath and savior for me (14)  
(Same Quotation: 257)

In this couplet, the ‘following homonym’ is seen between the words ‘Badeh’ and “Baad” or:

The name of (15)(Same Quotation: 291)

In this couplet, the poet under considered the ‘following homonym’ by applying the words ‘Naam’ and ‘Nameh.’

### 4-Future and Subsequent Homonym:

Among the other genre of homonyms which are seen in the rhymes of Hakim Zolali Khovansari is the “Future and Subsequent Homonym.” Dr. Shamisa describes in defining such homonyms: it is when in the parallel Cadence, the difference of starting soundless words is very negligible i.e. the soundless words are close to egress.”

Dr Oghdaei says in defining this homonym: “double base difference is seen only in one soundless word[1].

Whatever causes our homonym attention in aesthetics area is the melodious harmony. Application of such variety of homonym in rhyme, transfers the frenzy and agitation to the audience. The harmony of words makes the speech more melodious and echoing that would grant beauty to the form and meaning of verse undoubtedly.

We refer to the couplet of Hakim Zolali Khovansari:

The destiny of one is dark like used durries rug + while other’s clothing is washed by prophet (16)

(Complete poetical works: 206)

We find by a slight attention that there exist a phonetic or vocal appropriation and balance between the words “Bakht” and “Rakht” as well as the words “Roste” and “Shosteh” by bringing the rhymes of “Glim” and “Hakim.” The application of future homonym arrays across the discussed words undoubtedly has made the poem more agitative. This can be said definitely that the poet has benefitted from this array by the intention of deepening the influence of his speech that also refers to a beautiful allusion besides the lexical elegance by exploiting the word “Kalim” in order to make his rhymes more meaningful and more significant. From the other perspective, and in the area of rhyme study, this couplet can be referred in rhymes that poet has benefited from threefold rhymes in this couplet. 1- Inter words starting rhyme: “Bakht and Rakht” 2-middle rhyme between the words: “Roste and Shosteh” 3- ending or main rhyme across words: “Glim and Kalim” that indicates the poet’s mastery on the aesthetic area of poetry. By reading this couplet from famous Masnavi of “flame of visit,” the poetic power of Hakim Zolali Khovansari is discovered to the reader. The poet has used this lexical figure intelligently and or: (17)(Complete poetical works: 227)

In this couplet, there is an array of subsequent homonym between the words “Mol” and “Gol” and the poet has used this adjective for the more harmony of sounds. In addition to establishing the more melody and harmony in the poem, by placing the words against each other that is also considered as a variety of starting rhyme, as well it has developed a words harmony among different words of “Mol”, “Bazm”, “Gol and Mast” and by creating this semantic grid, observance of a beautiful similarity is also seen. The poet has used the subsequent and future homonyms in the following literature. (18)

My heart suffers a pain in this castle + that turns it to a clay pot with uncountable holes in it (19) Out of work listening and senses have been surrendered + wind has covered the petal of speech (20)

Wind changed to the barrier of dead bodies + Even the thought was exposed to death (21)

I sell fish and moon against a protest + don’t work hard if your lever cannot cry (22)

Such types of samples are seen abundantly in the completely works of Hakim Zolali Khovansari and this can be said that by halting and research in the Masnavis of Zolali Khovansari, the Future and Subsequent Homonym is one of the most frequency full homonym variety that has been used by the poet, so that the exploitation of its beauty and prettiness gives other meaning to his rhyme.

5-Derivation homonym :Derivation homonym is another variety of homonym that is found in the poems of Hakim Zolali Khovansari. The other name of this homonym is “Eqtezeb (to summarize or shorten)”. Dr Oghdaei writes in defining it that: “derivation means split and the derivation of a word from the other word. And it is applied to a homonym in the terminology of rhetoric’s technique. In which the bases are derived from one root.” (Oghdaei, 1380:59)

Dr Sirous Shamisa in his book named, “novel look to rhetoric” says by defining this homonym: “the homogeneous words are different with each other in terms of high vowel.” [1].However, Allameh Homaei in his famous and precious book “eloquence technique and literary devices” considers the homonym derivation or Eqtezeb (to summarize or shorten) as sub homonym[8].For any reason, this variety of homonym is found abundantly in the rhymes of the poets. As said by Saeb Tabrizi:

Who could open the knots is waiting for solution and remedy + unfolding complications cannot be opened by a comb (23)(Complete poetical works of Saeb Tabrizi: lyric 46)

That a derivation homonym figure exists in the words “Goshadeh”, “Goshayan” and “Goshudan” which are also of same root and from the same family, as said by Hafez

I have no status on his threshold + who; the breeze protects his sanctuary (24)

Where, a derivation homonym adjective exists in the words “Haram”, “Harim” and “Hormat.” Zolali Khovansari was also aware of the melodious value of this homonym that is why we abundantly encounter such types of homonyms in his Masnavis:

(25)(Complete poetical works: 236)

We observe derivative figures/devices in this couplet a between the words: Sanaat” and “Sane” which from the similar root, and or:

All were the lover and beloved in nature + using this wine became astonishing of this glass pack (26) (Same Quotation: 479)

The words “Aashegh” and “Ma’shoogh” which belong to the same family and placing them against each other grants manifestation to the melody of rhyme is called derivation homonym array.

(27)(Same Quotation: 538)

We see derivation homonym between the words “Saeed” and “Masood.”

Anyway, because several of the words are from the same root and family, so the words of same root are used for more melodious and vocal making of rhymes and poems of the poets. The application frequency of such types of homonyms in the Persian poem especially, exists abundantly in the Masnavis of zolali Khovansari. 6-Semi-derivation Homonym:Sometimes there is such type of harmoniousness across the words that the reader thinks that there is a relationship among these words and they are from the same family, however if we think

over it for a moment we find that these words are not from one or similar root but enjoy a close resemblance. The philosopher Firdausi Toosi the great epical poet of Iran, writes in the majestic part of "Khosro Parviz:"

Order to bring horse and its saddle + also the arch, lasso and ambush (28)  
(Book of king, number 158)

As we see, the three words of "Kaman," "Kamand" and "Kamin" have such resemblance among themselves that we think these words are from same root, while the Hakim of Toos has placed these words (which are of similar harmony) next to each other intelligently that has made the verse meaningful and more influential in terms of meaning and form to be better accommodated in the mind of audience.

Zolali Khovansari, has also used the semi derivation homonym in this way:  
(29)(Complete poetical works: 168)

The words "Sooz" and "Saaz" which are nearly similar to each other, though are not from the same root but they are semi derivation homonym and or:

The heat of her breast enlightens the home garden + as if the bubble lamp still spreading its light (30)  
(Same Quotation: 312)

The words of "Nar" and "Noor" are not from the same root but they are from semi derivation homonym. 7-Line Homonym: This genre of homonym that is also called the book homonym is same in terms of writing. But they are different in terms of dot placing and in fact, the poet manifests his art and displaces the dot position/punctuation with each other and makes other words so that to make his rhymes better enjoy the depth structure. Sa'di says in another lyrical poem:

The sheet of greenery was crushed under feet in the name of joy + when even the mystics and public came for dancing (31)  
(Sa'di: lyric 226)

The words of 'Besat' and 'Neshat' have displaced the position of their dots and by employing this art the rhyme of Sa'di has become more elegant and heart penetrating.

Or the Hakim of poets, Roodaki Samarghandi says:  
(32)(Roodaki: 172)

We discover by a slight pause that the words "Neel" and "Peel" in which only their dot location has been changed and by this change in punctuation, the king of the poets, the Roudaki of Samarghand has used the line homonym in his rhyme for more beautification. Hakim Zolali Khovansari says in the Masnavi of 'Mehmood and Ayaz':

(33)(Complete poetical works: 483)

We observe that the dot location between the words "Baz" and "Naz" has been changed and the poet has made a word artistically by this displacement; though, the word "Taz" can also be added to it in this couplet that shows the artistic ability of the poet. And or:

(34)(Same Quotation: 506)

In the above couplet, the location of dots in the words "Kharj" and "Charkh" has been changed and two different words have been fabricated by it and it seems that the poet has benefited in the rhyme by awareness of dots displacement, so that the rhyme manifests more artistic and more fluency from melody viewpoint.

(35)(Same Quotation: 513)

The poet has acted very intelligently and artistically in this couplet, since he has made several arrays in applying some of the specific words to make it more melodious. We observe the line homonym between the words of "Araz" and "Gharaz" that is displacement of the dot/punctuation. There is a derivation homonym between the words "Araz" and "Aaraz" and the poet carries this rhyme to the peak of art by placing these words aside each other as well as the homonyms that between "Araz" and "Gharaz" that could also be the future homonym, and displays his ability and power to the literary critics and other audience.

Anyway, it seems that Zolali Khovansari in this couplet, in addition to noticing the rhyme meaning and deepening the high concepts of the verse has noticed the super structure of rhyme with awareness in order to better penetrate his poem in the psyche and spirit of the audience.

(36)(Same Quotation: 573)

We discover it with a simple look that the dots have been displaced between the words "Bareek" and "Tareek" and the line homonym was under consideration of poet. Therefore, this can be referred that Zolali Khovansari did not only notice the super structure in employing the line homonym, but he shifts from artistic superstructure to poetical and scholastic deep structure and for this reason, his rhyme enjoys deep and keen ideas and concepts.

#### *Conclusion:*

Persian rhymes in Iran have been effective in all periods and styles and occupy the mind of audience when their composers would have benefitted sufficiently from two verse making elements, the "thought faces" and the "rhyme harmony." The faces of thoughts heighten the concepts of verse and deepen the verse in terms of structural depth. The verse melody grants emotion that mixes the rhyme and emotion together and become the

heart winner for the lovers of Persian literature. The rhetoric figures/devices are also not exempted from this perspective. The manifestations and the vocal elegances grant more themes to the rhyme and make it more resonant, more echoing and more heartwarming.

Also in the Indian style, the poets after learning the poets' experience on Khorasani and Iraghi styles and employing all literary arrays, tried to have special attention to being melodious of rhyme and the ratio of sound to make their poems more stable and impressive.

Hakeem Zolali Khovansari who is also a powerful poet in the field of Indian style during Safavid period had been aware of the magical effect of literary arrays specially the lexical devices. For this reason, by studying the manifestations of homonym and its varieties, this can be noticed that the poet has made attention to the application of this array intelligently with deep awareness.

By investigating the Masnavis of Zolali Khovansari, some of the homonyms such as the homonyms of derivation, defective and specially the homonym of future are more applicable; and enjoy more frequency; it seems that the poet had focused on these homonyms to deepen the theme of his poems. Undoubtedly, when the poet has used these homonyms and every now and then fits two or three homonyms with each other, displays his power not only in the field of rhyme composing domain but even to his contemporary poets; that is why, the seven fold Masnavis (Odes) of Hakeem Zolali Khovansari can be considered as the most thoughtful and most mellifluous literary work of Safavid period.

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