

**Manifestations of Folklore in the Zolali Khansari's
Mahmoud and Ayaz**

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Abstract

Today, research in the field of folklore and its manifestations in Persian literature has a special place among humanity researchers. Folklore is a bridge to knowing the depth of people's beliefs at different times. Through folklore we can indirectly and with greater conviction realize the truth of the beliefs of different nations. Every nation has to pay attention to this field of literature in order to figure out the society and analyze the ideas, actions and reactions of different layers to become aware of the literature and culture of its homeland. The present study has been written with a descriptive-analytical method to study the relationship between Mahmoud and Ayaz's stories and folklore and also palpable and contemplative evidences in Zolali's Mahmoud and Ayaz. In fact, we tried to take a step towards understanding the society of the Zolali's era by mentioning the examples and explaining and analyzing each of them through the lens of folklore. More explaining the search for customs and beliefs, methods and origins, occupations as well as

tools and instruments used by different nations and the culture and lifestyle were studied in Zolali's poem. Although research on folklore in various fields has been done in different periods, there is no research on Zolali's poem and according to the genre of Mahmoud and Ayaz, and its vacancy is felt. In Safavid era The spread of literature among the middle and lower layer of society the change of poetic culture, simultaneous attention to popular culture and simultaneous attention to the stories of Mahmoud and Ayaz, change in lifestyle along with spread of sexual corruption in the form of homosexual relations, the court's opposition to composition of lyric poems in Safavid era, led to the emergence of new literary genres that composing Mahmoud and Ayaz and especially Zolali's Mahmoud and Ayaz is one of this change of style. Considering these cases and considering the stories of Zolali Khansari's poems, we find out that Zolali has chosen a poem system that has been common among the public. Creating original artistic images, expanding the circle of artistic possibilities and creating an intimate atmosphere and instilling a sense of empathy, expanding the field of artistic choices and providing various tools and facilities for the poet to avoid repetition are among the benefits of clear attention to folklore. Poems such as Mahmoud and Ayaz reflect the link between those in power and the lower classes of society. Two classes that are very strangers to each other throughout the history of Persian literature and culture, except in rare cases such as the works of Anvari, Attar, Saadi and few of other writers, and the connection between them seems out of reach. In the Zolali Khansari's Mahmoud and Ayaz, various manifestations of people's culture can be found. The most important palpable examples of popular culture in the Zolali's poem are reference

to common occupations among people, such as tailoring And its tools and accessories such as ironing, hem, spindle, tube, coil and medicine and different method of traditional treatment and the details of public places such as bathes and its various parts. Enumerating the material examples of folklore is not only in the direction of describing the Mahmoud and Ayaz poem; Rather, above all, it seeks to explain that this features that have become an inescapable part of Iranian literature from now on it means after Safavid era, and perhaps in analyzing why it appeared and occurred, we have sometimes gone astray and We are looking for it in the borders of Iran. Mentioning examples of this feature indicates changes in the literature of the Safavid era and can be used to change the view of scholars of literature of this era. Such a source opens a wider point of view for the poets of this age and provide themes-making, the flight of imagination, the creation of new images and the escape from vulgarity, which are the basic principles of Safavid literature. Zolali's innovation in this poem is that he has been able to describe and explain a romantic experience by relying on various folk elements. A description that uses interpersonal relationships, attention to jobs, environment and other manifestations of folklore in addition to being innovative is very truthful and realistic. Places, occupations and their belongings that do not have much expression in the literature before the Safavid era in this era depict a different and colorful world in front of the audience and create a tangible and familiar atmosphere for him and through this it increase the audience of Persian poetry and literature. With such a view, one can search for one of the sources of populist and diversity literature in Iran today in such poem and find a more accurate way to analyze the roots of the emergence of such

features. Also in the field of spiritual examples, the use of common vernacular words such as "bottom, trick" for the first time, the use of vulgar words, proverb and idioms, satire and multiplicity of common terms among the people, allusions, also references to funeral customs, wine drinking, method of educations and games superstitions Such as the evil of the crow, the land on the head of cattle and fish, the rot of flax by the moon, etc. more than other examples folklore has been considered by Zolali Khansari. Mentioning the spiritual manifestations of folklore is important because it is possible to understand the darkness of human thought, the philosophical and historical background of human issues and thoughts in historical moments through Zolali's references to these manifestations. It is obvious that preserving the identity and explaining the human cultural worldview is not possible without paying attention to the raw beliefs, superstitions and feelings of the subtle human thoughts of the street and the market.

Keywords:

Persian poems, Safavid era, Folklore, Mahmoud and Ayaz, Zolali Khansari.

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