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## How a literary work becomes a literary movement? (case study: Hamla -Ie haidari)

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**Abstract**---Literary works, apart from the rhetorical value and artistic quality, sometimes create a large social wave in the target audience. This wave will be different at the culture level of society whether it's among specific audiences (other authors), or general audiences (community), or both and or the effects of the created literary stream. This essay has been explored the same issue in one of the most famous works of Persian literature of the 17th century in India, *Hamla -ie Haidari*, the work of Bāzel Mashhadi (born in Delhi). The result of this essay is that the literary value of the text is not the primary factor in shaping a movement but it is the coincidence of the reception of a specific and general audience, and the accidents that sometimes intensifies this welcoming that cause a movement. Also, in the case of discussed work, the ideological developments of the Persian-speaking community since the Safavid era have been another factor contributing to the success of the work. Haidari's *Hamla*, welcomed by specific audiences, to complete the work (accidental failure of the poem due to the death of the poet which itself became the source of much acceptance by other poets), and then to imitate and then translate it into various languages and the literary stream of *Hamla* composing was its product. The welcoming of the popularity of the audience also led to its ritual application and to the creation of a cultural-literary movement.

**Keywords**---*Hamla -ie Haidari, Bāzel-e Mashhadi, The literary movement, India, Safavid.*

## Introduction

Literary movements are a way of dividing literature into categories of similar philosophical, topical, or aesthetic features. Classification of literature by movements, as opposed to divisions by genre or period, which is more based on a particular dimension, simultaneously studies the effects of content, ideological, intellectual, and artistic factors. Literary movements, like other taxonomies, use from language to compare and discuss about literary works (Milne, 2009; Louwerse and Van Peer, 2002). At the same time, alongside language, political, social, and cultural contexts that shape a literary stream are also important. The foci that emerge at specific times and geographical centers are also important in understanding a literary movement (Çora, H., et. al., 2019; Nezhad, M. A., et al., 2019). The cultural context of a movement is also crystallized in the rituals and folklore of society, all of which form the identity of a literary stream. One of the most important issues in analyzing a literary movement is the role of leading literary works in shaping a literary movement. In most cases, there is an early literary work that its importance shapes a literary movement after the author's death. In Persian literature, works such as Ferdowsi's *Šāh-nāma* and *Khamse Nezāmi* (the collection of his five Mathnavi) are the most important works that have produced great literary movement for centuries, and hundreds of poets in various geographical territories of Iran, India, Asia Minor and Central Asia, have been created various works to imitate these works. One of the literary works of Persian language that has created significant literary and cultural movement in the last three centuries in the geographical realm of Iran, Afghanistan, Pakistan and India in particular and has not been studied in detail, is the *Hamla -ie Haidari*, Bāzel-e Mashhadi . The Book of Bāzel. is well-known among literary scholars. In the old and new notes there are short or detailed references to, Bāzel and his book. Well-known European bibliographers and literary historians also have all written about this book, of course, only to the point of introduction (Noshāhi, 1996). In this paper, the first section examines the social and political factors influencing the formation of the *Hamla* composing movement. Then the second part deals with the author and the text and in the third, will be studied and in the third section, the literary and cultural movement created in the geographical territory of the Persian language will be studied on the basis of the early impact of the *Hamla -ie Haidari*. This issue is being studied for the first time and no similar research has been done to date. Studies about *Hamla -ie Haidari* have only provided a general overview of the work or other imitations of the poets and none of them had not an analytical approach to the subject.\*

The most important questions in this study were:

- 1- What have been the major political and social developments in the content of the effect of the origin of a movement (this study: *Hamla -ie Haidari*)?

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\* - including the article "The Haidari Attack" (Reflection on Poetry Stories About the Mulla Sadat and Introducing a Poet) "by Ali Kashfi Khansari (Monthly Art Book Magazine, No. 31, April 2001)," The Haidari Attack and Its Additions "by Alireza Abdollahi Kachosengi (Persian Language Education Development Magazine, Fall 23, 2009), "The Heidari Attack or the Largest Persian Religious Epic" by Hossein Behzadi Andohjardi (Letter to Astan Qods, Volume 8, Number Four, 1967) From Shahnameh »By Hassan Zolfaghari (Shahnameh Post-Shahnameh Collection, Mashhad 2016) All of which provide information only on this text and Sar looked similar

- 2- How does a literary work become a literary stream?
- 3- How and with what condition will a literary work become a continuous cultural movement in the culture of the poet's community?
- 4- How can find a relationship between the unfinished work that is the origin of a movement (this study: *Hamla -ie Haidari*) and the literary stream afterwards?

### **1- Historical background of the evolution of Shiite Literature**

The ninth century was the fragile century of Timurid rule and a period of turmoil and repression. Although Timur Gurkāni was able to establish the last great empire of the ancient world under the control of his to name of "sword of Islam" (due to the so-called "Saif al-Islam" which he considered his conquests was prophetic jihad), but his attempt to gain legitimacy was fruitless. Thus, with the death of his quickly broke apart the great empire, in fact, the Timurid empire was dependent on nothing but Timur's personal power. Timur and his descendants were one of the most tumultuous times in Iranian history. A time when even the concepts were in decline. An era that prefers a poet such as Hafiz, associating with the crooked throat, the membrane, and the inhabitants of the tavern over the authoritarian, hypocritical Sufis who have also deceived the magician (Hafez, 2011). in one of his sonnets, Hafez, in one of his sonnets thar has been song to congratulation achieve Mansour, the son of King Shuja, who was an enemy of Timur, to the king of the Al-Muzaffar Persian government, when he addresses Timor, he calls him "Sufi" and hates him. (Hafez, 2011) The reason for this preservation is related to the relation between Sufism and Timur. in the Mongol era, Sufism was the most important and popular ideology prevalent among the people. Timur and his successors were very much in favor of Sufism and the Sufi shrines and elders. Sufism's proximity to the government destroyed its independence and popularity, causing the houses to become corrupt. That is why in the poetry of Hafiz and his contemporaries, Sufi usually is a negative character who pretends to use the possibilities. The closeness of Sufism and political power marks the beginning of the end of Sufism from the eighth century. In the conditions of the decline of Sufism, another ideology that could use from the opportunity to develop rapidly was Shi'ism. Of course, Before the establishment of the Safavids, however, Shi'ism and Sufism were very close. The effects of this proximity are clearly evident in the pre-Safavid literature. Given the importance of "dignity" (the mystical acts performed by the mystic with divine approval and others unable to do so) and the myths there were about the great deeds of the elders of religion, Shiite literary works in this period are full of these myths. The same factor has led to a tendency to lose sight of reality and history in these works. The most important literary work of the Shiites in this period is Ibn-e Hussam-e Khusfi's *Khāvarān-nāma*, which is a good example of this case. This great epic text, although apparently written about the conquests and heroics of Ali ibn Abi Talib, the first Shiite Imam but does not refer to any of the events of his life and lacks the least historical value. It is full of myths about Ali's conquests in an imaginary land called Khāvarān and his battles with evil creatures, unrealistic enemies, and even his battles with demons and dragons.

Similar works of *Khāvarān-nāma* are very much in this period. One of the popular genres of this period for Shiite poets was "Velāyat-nāma": The most famous Shiite poets of this era, such as Salimi Toni, Ibn-e Hossam Khusfi, and Hassan Kashi, were a story in the name of Velāyat-nāma which contained not the actual history of the life of the Shiite Imams rather, it contained legends about their wonders, none of which of them were not true. There were also stories written about the battles of Mukhtār Saghafi and Abu Muslim Al Khorāsāny, which were full of myth and folklore rather than history. The source of these myths is the oral literature of the Shiites and the Sufi narratives about wonders the Shiite Imams who have not been credited in the historical sources. During the Safavid period, conditions changed. The main activities that initiated the Safavid movement began in a Sufi regime called Zāhedia, and, under the leadership of the Qizilbāsh or Kizilbāsh uprising and the establishment of King Ismail in power, became a powerful Sufi order, thus Safavid was the first national government to be the product of Sufi political movements. After the establishment, the second step Safavid in Consolidation ideology was to invite Shiite scholars. Especially after the Ottoman conquests in the West and the loss of Iraq, the twelve Imam Shiite scholars that was living in Iraq and the Levant (which included present-day [Syria](#), [Lebanon](#), [Jordan](#), [Israel](#) and [Palestine](#)) in the Sunni Ottoman kingdoms had a difficult time and with emigrated to Iran, they became the main political of the Safavid court. In particular, the tradition of marrying these immigrant jurists with other religious jurists led to the creation of a powerful political family that from the time of the first Shah Abbas, mean the second era of Safavid history, had the most influence on the political system of this era. They also had a great deal of religious justification for collaborating with the government, which justified the cooperation of the Imamate with the ruler of the Jama'ah for preserving some Expediencies. In the Safavid era, researcher Karki (940 AH) was the first Jurist to support the cooperation with the Safavid government, which emigrated from Iraq to Iran and began its official presence in the bureaucratic system of the Safavid government after meeting with Shah Ismail. He was the initiator of a political theory that shaped the philosophy of Safavid political legitimacy and its consolidation at the hands of emigrant jurists from Iraq and the Levant, especially from the era of first King Abbas, who had named the "full master" of the Hidden Imam. It with the approval of the jurists. The Shah had a kind of religious guardianship that was the successor of the twelfth messenger and prophet (Newman, 2012). In this theory, in the era of absenteeism for the absent Imam, due to the continuity of the Imam's supervision and the lack of direct access to society by him, the Supreme Leader will be the Asr-Imam in a number of matters and will guarantee his legitimacy by delegating the authority of the Imam to the Shah. On this basis, Karki is considered to be the first jurist who founded the foundations of a political theory in Shiite jurisprudence (Kadivar, 1997). So the Iraqi and Gibraltar immigrant scholars, they somehow helped to reinforce some of the manifestations of Shiite culture in Iran during the Safavid era. One of the factors of their success was the kinship of these immigrants and the acquisition and control of some important religious positions by the family network of these immigrants, which led to the third generation of descendants marrying immigrants achieve to important religious and political responsibilities in the political structure of government. Achieve (Aghajari, 2010). Religious scholars who migrated to Iran in the Safavid period, gradually consolidating the religious foundations of political legitimacy and restoring

religious authority, gradually removed the Safavid rule from the Shiite Sufism. In the first step, the scholars in the Safavid political power apparatus started the Sufi war by writing the revisions. In the second step, at the end of the Safavid era, the historical fatwa and the declaration of jihad by Allamah Muhammad Baqir drove the struggle against the Sufis from an ideological approach to the repression of the Sufis and the destruction of their Sufis. Even Mullah Mohammad Baqir Majlis, as the most powerful jurist in the Safavid court, seized power through his father's Sufism, Mullah Mohammad Taqi, and condemned Mulla Sadegh Ardestani, the last great sage of the Sufi era, to be subjected to exile (Nasr, 2006). Therefore, Sufism thus became the most important victim of the Safavids, and the Sultans who came to power with the Sufis rose to fight with the Sufis and suppress Sufism. These new conditions led the Shiite literature to take a new path, and the concentration of the Sufi look in Shiite literature gradually declined. Jurisprudence and abstinence from the mystical myths of the Sufis about the Imams' Miracles were factors that grew up in Shiite literature of the Safavid era. At the level of Persian epic literature, the first objective effect of these changes on literature was the departure of epics from Sufi oral culture and the move to historical sources accepted by jurists, a movement that led to provincialism and the rise of assault instead of well-known sources that were of historical value based on well-known sources. The most important effect of this movement was the *Hamla -ie Haidari*.

## **2- Who was the Khorāsāni Bāzel?**

Mirza Mohammad Rafi Mashhadi Shah Jahan Abadi of Khorasani (born 6 AD) was a famous poet from Khorasan who immigrated to India and was referred at the notes as "Amir" because he was a prominent figure in the Indian political system in the Indian Gurkhani era. The reason for this position was that Bāzel kinship ratio came to the powerful Jawini family who held various ministry positions during the Mongol era (Azad, 1930, Eftekhari, 1940: 38).

The vicious family were from Mashhad; his father Mirza Mahmoud Mashhadi went from Mashhad to India with his brother Mohammad Tahir during the reign of Shah Gorkani to improve their position with the help of the infamous Al-Khwini family. Mohammad Tahir Mashhadi (d. 1083 AH) approached to Muhammad al-Din Mohammad Aurangzib Alamghir, and through the King's trust reached to the ministry of Emirate of Khandis, Burhanpur, Akbarabad, and Malawi and later became known as "Wazir Khan" (Shahnaz Khan, 1 AH: 9 / 936-939; Azad, 1930). Although there is not information about Mahmoud's job certainly, because of his relationships, he has also reached a prominent position in the Gorkani establishment, as the sources (Azad, 1930: 2/141), two neighborhoods in the cities of Aurangabad and Burhanpur are named to him name and are buried in one of these two neighborhoods (Mahmudpur city of Burhanpur). Bāzel was born in "Shah Jahan Abad", later called Delhi (Azad, 1930). Bāzel served in the court of the Gurkan kings of India like his father and, due to his uncle's privileged status served to Alamghir and achieved to the Emirates of Bansreil (Baryl) and Gulliyar (Gullaire); an important city with famous temples and mosques and a Fortress stronghold that was the capital of Gorkani during Islam Shah. Of course, the situation was not always favorable for the Bāzel family. The political changes following the death of the Alamghir led many of his relatives to be punished or

rejected. Bāzel was also dismissed from the Emirates of Guvalbar and all other divine offices and returned to his native Delhi, retiring permanently from politics. Sirajuddin Ali Khan-e Arezu, a Persian poet living in India and author of a memoir called the *Majma al- nafayes* which was much younger than Bāzel, during his seclusion in 1116 AH, at the height of his youth, succeeded by his uncle, who meet Bāzel and described, this appointment is:

They took me with themselves and said that this boy is also a writer. He listened to me and read a few poems, though at that time they were busy telling Masnavi of *Hamla -ie Haidari* of forty thousand bits, which included about Amir al-Mu'minin live. Includes a bit of that is:

Experts should not try too hard to solve problems and reach to expediency. The shoulder also opens the knots of hair with his wooden fingers.

Anyway, Mr. Khan was committed to a variety of moral virtues and virtues. He has been said *Hamla -ie Haidari* book with very literary power. After studying this work, the supreme status of his word will be revealed to every audience. (Arezu, 2004: 2/237). So Sirajuddin points out that at that time Bāzel was busy to singing *Hamla -ie Haidari* to the extent that a brief visit to him was a kind of favor in his own right. This suggests that perhaps his reason for not returning to power was his concern with attacking, and everyone knew how important it was for him.

Arezo has an error about the volume of the poem but quoted a bit of vulgarity that is entirely of Indian style. He continued to write various poems of *الرباعي* in addition to references to his friendly relations and debates with Nasser al-Sar b. 1108 AH), the most prominent second-generation poet of Indian style poetry in India and companion of Bidel Dehlavi, and his participation in poetry gatherings. Is. However, because of Nasser's harshness, a dispute broke out between them and Nasser made a joke about vulgarity, without any reference to vicious vengeance on him.

In following article also mentions various poems of Bāzel, in addition to references to his friendly relations and debates with Nasser ali Sarhendi (b. 1108 AH), the most prominent second-generation poet of Indian style poetry in India and companion of Bidel Dehlavi, and his participation in poetry gatherings but because of Nasser's harshness, a dispute broke out between them and Nasser made a joke about Bāzel, without any reference to vicious vengeance on him.

Bāzel good-natured, generous and forgiving nature has always been the focus of hieroglyphics (Azad, 1930). In the years of loneliness and solitude, his only concern from the passage of time and the sheer volume of work was to sining Hamle. Anxiety that was not unreasonable and remembers Ferdowsi's concern about the sheer volume of the *Šāh-nāma*. Of course, the time with Bāzel was more inhumane than Ferdowsi's, and his great impetus to create the *Hamla -ie Haidari* failed with his death (in the years 1123-1124). Bāzel died in his hometown of Delhi and was buried next to his father's tomb (see: same). Bāzel's most famous work is *Hamla -ie Haidari*. Of course, he wrote many poems that were often either lost or left untouched by the massive Persian manuscripts

available in Indian libraries (Monzavi, 1986: 8/1008; Noshahi, 1996: 543). However, the interesting thing about *Hamla -ie Haidari* was that its unfinished was one of the factors that contributed to the creation of a literary movement.

## 2. *Hamla -ie Haidari* and the Ideological Developments of the Age of Creation of works

Perhaps if there was not *Hamla -ie Haidari* book today, there is no mention of him as a ruler or a poet. The *Hamla -ie Haidari* was a name that became the most important name among the Persian epic and beyond a literary genre. Bāzel lived in an age when the Persian language had shifted to India. The importance of finding this work has a directly related to the ideological developments of the work singing era. In the Safavid era, Shi'ism spread; Persian language development also took place in India; Sufism was suppressed and replaced by a jurisprudential view.

*Hamla -ie Haidari* is also a Shiite epic that has been complete in India, but it has important in the whole territory of the Persian language that it is not similar to religious literary works. which is not the same in religious literature. Shi'ism, which was a minority before the Safavid era, gained power in the Safavid era and increased the confidence of poets in the field of religion. The title of this work clearly demonstrates the audience's overwhelming power for an epic work. The word "Hamla" itself expresses this sense: An Arabic name meaning "intent on the enemy in war" and "great war", and the sense of glory and pride is drawn from the epic.

Persian language and Iranian identity had greatly grown in the Safavid era. Ferdowsi's *Šāh-nāma* represents these two factors that were of great interest during this period. For this reason, Bazal wrote a poem about the wars of Islamic history in the style of Ferdowsi's *Šāh-nāma*, calling it *Hamla -ie Haidari*. This work was about the life and struggles of Prophet Ali. Of course, before of Bāzel also had been sing the religious epics to Persian, some related to the bravery of Hamzah, Muhammad bin Hanifa, Mukhtar and Abu Muslem Khorasani. In these poems, poets with exaggeration and imagination were mingled history and legend together and produced many Hamazkamas, Mukhtaramans, and Abu Muslim letters. This was sometimes met with opposition from religious scholars. Bāzel sang *Hamla -ie Haidari* in the form of Mathnawi and to imitating from weight of the *Šāh-nāma* in a mutually exclusive and like an epic work. The number of verses in this book is between 20,000 and 90,000, but the correct number must be around 24,000 bits, as it is in the notes written at the time of the Bāzel, and the following notes in Bāzel book have calculated in addition to its quotations.

*Hamla -ie Haidari* begins with the Prophet's blessings and extends to the end of the Ottoman caliphate, and then ends with the Bāzel death. The contents of the books are as follows: Introduction, Prophet note, Molla note, Prayers for Rise, Prayers and Repentance, The Adventures of the Early Years of Islam, Ascension, Hijra, The Wedding of Prophet Zahra, Badr Ghazwah, Ghazal of Ahad, Salvation of the Prophet at Ahad, Ghazr of Hamr al-Assad, Ghazal of the Parties, Peace of Hadibiyya, Prophet's Letter to the Five Kings, Khyber War, Ghazal of Mouteh, Fatah of Mecca, Mullah's Going to Bani Khimizah, Ghazal of Hainan, Fatah of

Taif, and Moving to Sham Mullahs in Medina, Conquest of Wadi Ramal, Abandonment of Sala, Sura of Baraat, Sickness of Husayn (AS), Arrival at the House of Amir al-Momenin, Arrival of Orphans and Captives, and Sura of Hala Ati, Sacrifice, Revelation Tuna Mullah to Yemen, Provincial Verse, First Verse of Surah Spider, Mulla Al-Wisdom, Saqiqnameh, Khomeghir, Ghadir's Sermon, Prophet's Disease, Saqifa, Caliphate of Abu-Bakr, Fadak, Mosque Adventure, Testimony of the Child in the womb, The Case of Amir al-Kerman, Caliphate of Umar, several stories of Mullah, murder of Umar, Shura, Ottoman Caliphate, Abbas Azar, complaint of Ammar, oppression of the oppressed by Mullah, siege of Osman, murder of Osman. *Hamla -ie Haidari* begins with the Prophet's blessings and extends to the end of the Ottoman caliphate and then ends with the Bâzel death. The contents of the books are as follows: Introduction, Prophet Muhammad, Prophet Muhammad (PBUH), Prayers for Rise, Prayers and Repentance, The Adventures of the Early Years of Islam, Ascension, Hijra, The Wedding of Prophet Zahra, war Badr, war Ahad,

Other ideological evidence of this age is the sacred claim for work and attribute the content of the poem to beliefs. One of the common techniques of the poets in classical epics that gave rise to the metaphysical epic was the inspiration of the gods and angels at the beginning of the poem. In ancient Greek myths, it was only Apollo<sup>†</sup> that, alone and occasionally with Dionysus<sup>‡</sup> inspired the poets and later became several gods called bananas. In ancient Greece, the poet usually sought the help of a particular goddess at the beginning of the song (see: Jean-Luc, 1996: 41-57). It came from Plato's conversations with medieval writers, who explained how gods inadvertently inspire poetry in poetry (Allen<sup>§</sup>, 1999). The manifestations of this tradition can be seen in the poetry of European poets during the Renaissance and Rhenish period. Inspiration in Hebrew poetry has also been crystallized as a call from the Holy Spirit in the form of hearing the voice of Yehov by the Prophet and in Christianity (Sharma<sup>\*\*</sup>, 2000). In Islamic culture too, in the books of hadith, a documentary hadith from the Prophet of Islam about the physical Bani Sabet has been quoted from the companions and poets of the Prophet, who accordingly help Hassan in writing the poem "The Holy Spirit" (Mohammad al-Tanahi, 1964). Most Iranian poets have repeated this ancient belief. For example, a system in seven figures (1994: 19).

Jamal al-Din Abdul Razaq Isfahani in one of his poems (1941: 337) and Attar Neyshaburi in his masterpiece Mantegh – al Tir (74: 212-13) have interpreted their poetry as inspired by the Holy Spirit. Bâzel also quotes in his book Order: One Night Thinks of Your Works, when suddenly a divine messenger, the Holy Ghost, criticizes his old poems in a sacred dream, and says to him: How long are you going to make a desperate effort to sing Lyric Poem for others to tell you about? The angel also tells Bâzel: Wherever I searched I did not find a story that was not full of exaggeration and myth. Finally, he orders him to tell only Muhammad and Ali in his poetry, and especially that there is nothing truthful in his story (Bâzel, 1808). In the following, he quotes the history of the most

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† - Apollo

‡ - Dionysus

§ -Allen

- Sharma \*\*

important Persian epic poets and their poems. These great poets, in his order of importance, are the following: Ferdowsi Great, who has always proven his superiority over other epic poets. after him are Asadi Tusi (Garshāsp-nama), Nezami Ganjavi (Eskandar-nāma), Khājui Kermāni (Sam-nāma attributed to him), Hatefi Kharjardi (Taimoor-nāma), Qavāmuddin Jafar Khān Asef (*Nur-nāma*), Qāsemi Gonābādi (*Shahrokh-nāma*), Ghodsi Mashhadi (*Zafar-nāma*) who have each accomplished their task in their own way (Ibid: 9b-10a). In this important section, Bāzel announces two basic points: first, that his poetry is true (not false and not fictional), and other that he has not mentioned to any of the poets who have previously written religious epic, such as Ibn Hussam Khusfī. His tendency to reality and ignore from the poets who wrote the religious epic before him is the result of political, cultural, and especially ideological developments. The Safavid shift from Sufism to jurisprudence led firstly to epic religious texts such as *Khāvar-nāma* and *Velāyat-nāma*, which were based on dignity and Sufi myths and folkloric culture of the youth, with the new conditions being rejected and second, the ideological system in the Safavid era had changed in such a way that the use of historical sources based on authentic hadiths and traditions in the religious sciences was also necessary for poets. The Sanctions Narrations such as and Abu Muslim and Mukhtār by jurists led the poets to seek the traditions accepted by the Shiite jurists. About Bāzel historical source, had said that he wrote his poem based on the book of *Ma'ārej al-Nubovvat fī al-Madāj al-Futovvat*, written by Mulla Moien al-Din Muskini Farahi (death in 907 AH), which is a documentary book based on hadiths (5) / 13 591/ 1363). He also lends himself above all other masterpieces, in that his book is dedicated to the Prophet Ali, who is superior to heroes such as Rostam, Gershāsp, and Sam: The supremacy of the work, in his view, is the supremacy of the subject of the book, not the literary value of the work and has repeatedly insisted that he was written the book from the words of truthful sources (Bāzel, 1808). Thus, his criterion of judgment also shows how ideological impulses have evolved in the literature of the last few centuries of Muslims. That sharp glance led to him had a political background, stay away from the pollutions of politics. In the Bāzel book, unlike all other poets of his day, he has not mentioned any monarch and has emphasized that the saint of a saint should not be confused with the slander of ruthless rulers. For this reason, he criticizes other poets as liars and flatterers (Ibid: 7b). we see in following how a large movement forms behind this work.

### **3. *Hamla -ie Haidari*: The origin of a literary movement**

#### **3-1 The literary movement of "Hamla composing "**

Because the Bāzel poem was left unfinished with the death of the third Caliph, other poets completed it afterwards, adding to it the events of the fourth Caliph (Ali) and his wars. Similar to this case has been happened in the history of Persian literature: for example, *Masnavi Farhad and Shirin*. Wahshi Bāfqī, whose masterpiece was left unfinished by the poet's early death with 1070 bits, by the efforts of poets "Osmān Panjshiri" and a man named "Mustafa" And finally, in the Qajar era, the poet of the return literary school, "Vesāl Shirāzi," was completed.

But about the *Hamla* this event was not limited to the completion of the poem, and the *Hamla* became a wave of literary movement due to the great cultural

status that this work played between the Shiites of India to Iran. Early poets intended to complete this important work that was incomplete; more poets decided to imitate the Bāzel work, and the *Hamla* composing became an important literary movement and most important Shiite literary work. The poets in this literary movement can be classified into three sections:

### 1-3-Poets who have complete on Bāzel Hamla

- 1- Abutalib Fanderski Isfahani, contemporary of King Solomon's Safavid (deceased AH) poem in 5000 bits, wrote about the events of the Jamal, Safine and Nehravan wars until killed Ali event. This poem was an independent work that Abutaleb had written many years before Bāzel, and was dubbed " Ghazavat-e Haidari", dedicated to King Suleiman Safavid (r. 1077-1105 AH). But in format of Persian literature sources, this poem has been mistakenly referred to as the first Bāzel Hamla complement (Aghabozorgh Tehrani, 987; Story, 1983:376; Golchin Maani, 1967: 7/314). Although many poets like him, mostly from India, wrote many "complement" for Bāzel unfinished works, but this subject has not related to *Ghazavat*. According to Najaf, in the bits that have been annexed between the Bāzel 1 and the august sections, in 1135 a copy of the *Ghazavat* book falls down to a man named Najaf, who was apparently a servant of Prophet Ali's shrine in Najaf, wished to complete the *Hamla -ie Haidari*. According to Najaf, this book had arranged the events of Imam Ali after the death of the Third Caliph to the end. The beginning of this work was exactly where the Bāzel work was left unfinished. Therefore, Najaf achieved what he had his wish. He has interpreted this as a miracle. So the poem of *Ghazavat* joined *Hamla -ie Haidari* and eliminated the sermon at the beginning of the book, entitled King Solomon's Safavid, and instead added bits of his own at the beginning of the second section and Introduced the two works as a Bāzel *Hamla -ie Haidari*. After that, everyone recognized this poem as Bāzel complement *Hamla*. between the authors of the notes, the only one who recognized the independence of the two works was Ali Ibrahim Khan Khalil Benāresi (*d. 1198 AH*) who has stated in the *Summary Note (Badlian Library, Manuscript No. 1839: page 91)* that the *Ghazavat* are begin exactly where Bāzel *Hamla* was over is very strange and he thought it was from miracles of Imam Ali. Thus, this *Masnavi*, which was unknown before it was added to the work of Bāzel and in contrary to the well-known promise of Bāzel work, was added to the Bāzel *Hamla* and constituted the most successful and common form of a completed text among the manuscripts of Heidari. However, this success did not stop other completers of Bāzel work, and the completion of the *Hamla* became a major trend, especially among the Kashmiri and Bangalore Persians.
- 2- The second famous and time-honored complement is the first real supplement to Bāzel *Hamla* from Azad Keshmeri (deceased 1134 AH). He after ordering his famous work "*Delghoshā-nāma*" (a poem about the revolt Mukhtār Saghafi and the revenge of Hossein Ban Ali), begged and persuaded a vicious cousin, long before Najaf, to finish it in 3825 bits at AH (Golchin Maani), 1967: 316). The same "complement" has also been

attributed to Muhammad Sadegh Azad and Azad Belgram (Rio, 1881; Story, 1983).

- 3- Solat Safdari (Heydari) from Mohab Ali Khan Hekmat (writing 1143 AH). Who, according to Ethe (Ethe, 1977: 60), disapproved of Mirfredersky's and his free-spirits, began to compose the poem and create a poem describing the life and courage of Ali and named it Solat Heydari or Safdari.
- 4- . Harbe Haidari from a poet named Karam Ali beig, famous in Karam, who began Bazal work in 1135 AH and completed it in 1150 AH.
- 5- Hosseini's Hamle from Mohammad Mohsen Tatavi (writing 1136).
- 6- Jazabe of Heidari from Abdul Ali Ahsan Bengali, which began in 1144 AH and ended in 1151 AH. Upon completion of this book, a man named Shah kosar , who traveled from Bangalore to Najaf to visit Najaf Ashraf, liked his complement and wrote the bits in praise and it named as Heidari'sJazabeh.
- 7- Another complement is from Sayed Pasand Ali Belgrami, written in 1183 AH, called "Haidari's Hamla complement " but has twice been published in India as the *Moharebeh Ghazanfari* and the *Jazabe-ie Heidari* (Printed in tow cities: Agra Press, 1926 and Muradabad, 1930).
- 8- Haidari Hamla from Shkrallah Mirza bin Lotfollah Qajar (known as "Majnoon"), was written 1308 Ah that a copy of that is available in the Ayatollah Marashi Library and is complementary to the Bāzel Hamla and unfinished same that and has only the wars of Jamal and Safain.

3-2-Poets who compose the epic poems called *Hamla -ie Haidari* or similar names and the content of their work is an imitation of a Bāzel work, an imitating that include the life and struggles of Imam Ali (and sometimes the Prophet and other Shiite imams) from the beginning to the end and between manuscript and even the lithographed books published in India and Iran are found in many examples, some of which are famous here:

Haidari Raji Kerman Hamla, which is related to the Qajar era and is the most famous and best known of this type of work after the Bāzel work, which was written independently of the Bāzel book in the years 1220 to 1240 AH and has been published twice in Tehran and Isfahan and in recent years in "Bahonar University of Kerman" (2017: 3 vol.), Critical correction and has been published.

- 1- Haidari's Eftekharname of Eftikhar al-Alma, known as "Sahba," the great mujtahid of the time of Nasser al-Din Shah, authored in 1304 AH, composed of eighteen thousand bits, which the poet wrote at the age of twenty and for months. His source was the book of Nasakh al-Tawarikh by Les-al-Malik Sepehr. This work is divided into two parts: Ali's wars at the time of the Prophet and after the death of the Prophet.

- 2- The Janghname of Hazrat Ali, published by 1271, is Atashi work of 1188 AH. (Gholchin al Maani, 1967).
- 3- Khodavandname from Sabei Kashani (2-5) contains 22,000 bits, written over a period of three years in Fath Ali Shah Qajar era, recounting the early wars of Islam until the midst of the Saffin war. Monzavi has introduced 15 copies and has not yet been published (Monzavi, 1970: 4/2778).
- 4- Shahnashnameh by Mirza Seyed Jafar Safi Isfahani (d. 1219 AH) in the wars of the Prophet and Ali (AS) that has been written in 1219 AH and poet has presented a copy of it to Fathali Shah (Golchin Maani, 1967).
- 5- Shashae Zolfaghar by Mohammad Shafi Qazvini mixed with prose from Badr's Ghazve to the khwaraj War in ten Chapters (Monzavi, 2003: 170/3).
- 6- . Haftkhane Heidari the work of Haidari Ayyani, written in the early thirteenth century AH, and its only copy is available in the Library of the Islamic Council No. 898, with the mention of Samar Nayini. (Gholchin Maani, 1967).
- 7- Ghaznama by Mirza Abdul Wahhab Qatray char Mahali written in 1240 AH in Fath Ali Shah era, which deals with the wars of the Prophet and Ali in 20,000 bits. The owner of the al-Mahmoud Safineye mentions from this Masnavi without mentioning name. (Mahmood Mirza, 1967: 2/444). Tehrani Aghabozoorgh introduces it as al-Ghazwat. (Tehrani, 1987).
- 8- Khorram Behesht is the work of Reza Ghali Khan, Hedayat Tabaristani and one of the Seven Mathnavi of Sabaeye Sayyareh, written in eight chapters on the Ali wars in 1277 AH, and part of it is quoted in the Majmao al-Fasha.
- 9- *Hamla -ie Haidari* Gul Ahmad, published by Lahore in 1916 in 96 pages.
- 10- *Hamla -ie Haidari* Mohammad Hassan Faghir Ghadarijani d, which ended in 1230 AH, was part of a larger poem about the life story of the Prophet to the Twelfth Imam.
- 11- *Hamla -ie Haidari* songwriting by a famous woman with name Mojremeh that only one of which remains in the collection of 1508 library of Goharshad Mosque, whose book is 1285 AH.
- 12- Yaesoobname or Jam Ghitinama by Mulla Mohammad Ali bin Mola'in Ali Dorani Marbini Isfahani Compiled 1153 AH.
- 13- Yaesoobnameh by Mirza Mohammad Khafiz, Compiled 1136 AH.
- 14- khelafatname of Haidari, written by Mohammad Ali Yazdi Najafi, dubbed "Khamoosh ", authored in 1364 AH, containing 45,000 bits. (Monzavi, 1967: 4/2799).

3-3- The popularity of the Book of Bāzel in India and its ritual application and the growth of non-Persian languages among the Shiites of India and Pakistan over the last 150 years have caused the third wave of literary assault to be translated into prose or order. Most of these translations are in Urdu with the same name as *Hamla -ie Haidari*, for example three translation with the same title by Seyyed Zulfighar Ali Safa (died 1260 AH), Sayed Abrar Hussein (died 1300AH) and Mirmohammad Hassan Ali Khan Hassan Sandi (Died 1324AH). Two translations entitled Heidari's Ghazavi by Mohammad Zanji and Seyyed Mohsen Ali and two cases entitled Heidari's GhazavE by Heidermirza and Ghulab Heidari by Mohammad Reza Bin Tajali Ali Shah. Other Urdu texts are mostly mimicry of poets from Bāzel including HarbeHadiri from Muhammad Nawruz Hassan Belgrami (after 1252 AH), Haidari Heybat of Ali Akhtar Shah Owade (1265AH), Haidari attacks by Sheikh Ahmad Ali Gopamawi (1262 AH), Safdari's Moharebe from Mohammad Mirzaben, the manifestation of Ali Shah, Ghazanfari's Moharebe from Ahassan Mean, and the Haidari Janghnameh script by Sayyid Mohammad Ashraf Dakani. There is also a translation of Sendi book, written by Mohammad Hassan Ali Khan Sandi, and translations or mimics of the *Hamla -ie Haidari* on Gujarati, Pashto, and Turkish Azeri have also been reported (Noshahi, 1996).

### 3-2 "The Hamla singing" ritual: a cultural-literary movement

"The traditional Hamla singing "between Iranians and Shiites in neighboring Iran has been based on the readership of the *Hamla -ie Haidari* book. Before Bāzel was written Poems about Ali, but any of them did not find any public acceptance as Bāzel book. Not many years after Bāzel death, his book gained popularity. Several poets sought to complete it; it was translated into various languages. The multiplicity of manuscript of Bāzel book in the world's libraries, which is not comparable to any other text after Ferdowsi's *Šāh-nāma*, confirms its prevalence, and even shows it in even the most remote village mosques, becoming a favorite book in every city and village. *Hamla -ie Haidari* on the Persian-language territory of India and Pakistan was widespread and was read in the Imambereh (Hoseyniye of India) as a similar book of rosary (Hussein Saba, 1964). In terms of fame, the only name that is more popular in Persian religious literature than "Hamla" is "Roozeh". The term Rozeh is derived from Rozat al- Shohada has written by Molla Hossin Vaeze Kashefi in the tenth century who later became known as a "Aeain". The book was simple, yet pristine, with poems mentioning the ordeal of Hossein, and gradually it became a tradition to read at Ashura. The readers of this book were called Rozekhan, and the term Rozeh was first applied specifically to these assemblies, and then to all forms of mourning. The term of Hamla singing" against Rozeh singing became common, with this the difference that Rozeh was proverbs about Karbala and the Hamla was with order and sung with epic performances. (Ashourpour, 2011). Mirza Aghajani, a Lucknow pilgrim who was from Bāzel grandchildren and among readers and Rozeh singing Lucknow who read *Hamla -ie Haidari* well, he was one of the first known Hamla singing. The Hamla singer was a quiet artist, well aware of the mysteries of acting and fluent in epic tone and beautiful and aware of the descriptions of Ali's struggles and had a strong memory of reading poems (see: Anasori, 2004: 94). The style of Hamla singing was such that the Hamla singer first spoke about praise god and helped from him to transmit the battles. Then he would say goodbye and evil to each

other. After describing the principles of war and describing the battlefield in detail, he then recounted the confrontation between the two opponents with epic tone and passion. At the beginning of the battle, two fighters, to describe one of two opponents and then one fighter and then Rajaz singing between two fighters, described the battle. (Re: Zulfaghari, 1979).

*Hamla -ie Haidari* was so popular that it was only a few decades ago that families had long winter nights on the seats and were read in mosques and leanings, shrines and literary and even family circles of Iran and Afghanistan and were one of the popular storytellers and even created the jobs and professions under the name of Hamla singing. *Hamla -ie Haidari* has been published uncritically three times in India and once in Iran. (Meshar, 1972).

The tradition of Hamla singing had a valuable place between the performing arts. Jaber Anasori in the Soroush Weekly Nos. 379 and 381 (66/2/19/66/3/66) has provided examples of versions of the *Hamla -ie Haidari* for Tazeyeh. There is still a rumor that Hamla singing tradition is being practiced in areas of Afghanistan, especially among the Hazaras. But overall, and in most places, with the end of traditional storytelling, Hamla singing has also boomed, and today we are less likely to encounter periodic Hamla readers or narratives or Tazeyeh based on *Hamla -ie Haidari*.

### **Conclusion:**

The main focus of this essay was on how a single literary work could create a wave of literary and cultural movements in its target audience. Especially when the work in question is not a great literary masterpiece. To investigate this, a case study of Persian literature was selected, which is a mediocre one, but has produced a flow that has not produced some of the classic masterpieces of Persian literature. The research was based on the questions that ultimately led to the following answers:

1. In this essay, first, the conditions of the political and social developments of the Era of the work were examined in order to clarify the contribution of non-textual factors to the reasons for its success. *Hamla -ie Haidari* is a Persian religious epic from the Safavid era. Before the establishment of the Safavids, Shiite epics were influenced by the dominant ideology that was Sufism until then. In the Safavid era, turning away from the Sufism and empowerment of the jurists completely rejected the Sufi Shiite literature, which contained legends about the imams' habit, and a new style was formed. *Hamla -ie Haidari* on this historical space was created by abstaining from religious myths and by emphasizing the facts in credible sources, and this was the key to its success in the new ideological space.
2. To transform a literary work into a literary movement, as was seen about the *Hamla -ie Haidari*, the most important factor is the context of events. The literary value of a work is also important, but not the main factor. The rejection of exaggerated artifacts and religious myths in the Safavid era led the Shiites to require a narrative work whose origins came from historical facts. *Hamla -ie Haidari* was the same effect, and the poet's social status

and reputation as an important and well-known dynasty helped to make the work get people's attention from the time of creation, and to turn it into a social wave.

3. A literary work When in the culture of the people and the poet's society will become a continuous cultural flow that, irrespective of literary value, in social life, rituals and relationships of people, especially ceremonies or national and religious celebrations or mourning, as a symbol of a place Find out. *Hamla* singing ritual that was associated with reading this work at the mourning ceremony of the first Shiite Imam was an important factor in increasing the likelihood of this work being performed by other poets or even translating it into their own community (Urdu, Gujarati, (Pashto and Turkish).
4. The Bâzel *Hamla* had become famous from time of its song, and was widely acclaimed after the poet's death. Its inadequacy caused many poets to try to complete it. This complementary wave led other poets to imitate it, and the ritual application of the work completed the set of events.

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