

## **The Influence of Aesthetic Elements and Historical Developments of Khwarezmshahis on the Literary Dimensions of Nafta Al-Masdoor Zaidi Nesavi and the Pottery of this Period.**

### **Abstract**

Nafta al-Masdoor Zaidi Neswi is one of the most important and valuable works of Persian prose, which is of great importance from various dimensions such as the type of prose, the discourses projected in it, aesthetical values and the specific historical period in which the work appeared. The issue that can be raised here is the nature of the impact of historical and contemporary aesthetic developments with the creation of the book Nafta-al-Masdoor and the pottery of the Khwarezmshahi period. The theoretical basis of this research is the evolution of the philosophy of literature and different definitions of the nature of literature, diverse definitions that lead to various theories and insights in criticism and research. If we consider literature and art as a tool that directly reflects society and has an impact on society, the study of these works becomes important. The present research has been accomplished by descriptive and analytical methods and relying on the data of library resources. Findings indicate that the uncertain political, economic and cultural conditions of the Khwarezmshahi period have influenced the creation of a literary work such as Nafta al-Masdoor and the pottery of this period in terms of structure and aesthetics.

**Keywords:** Nafteh al-Masdoor, Philosophy of Literature, Zaidari Nesavi, Khwarezmshahian, Pottery

### **Research aims:**

١- Recognizing the effect of aesthetic, cognitive and historical developments of the Khwarezmshahi period on the book Nafsah al-Masdoor al-Naswi.

٢- Analyzing the relationship between the historical developments of the Khwarezmshahi period and pottery in this period.

### **Research questions:**

١- What is the reflection of the aesthetic and historical developments of the Khwarezmshahi period in the book Nafsah al-Masdoor al-Naswi?

٢- What effect did the historical developments of Khwarezmshahi period have on the pottery of this period?

## Introduction

Khwarezmshahis is one of the governments that came to power in Iran during the Islamic period (۶۲۸-۵۹۶ AH). During this period, changes took place in the political, economic and cultural spheres of society. However, this government failed to hold political power for long and was removed from the scene of political power by the Mongols. Studies show that despite structural weaknesses in this period, scientific and literary works have also been written. Nafsah-al-Masdoor is one of the valuable works of Persian literature and one of the important treasures of the written culture of Iran, a book that was inscribed at a critical and historic time in this land by a secretary who was fluent in secretarial and courtly language and literature; As a result, the dimensions are very important. Zaydari Nesavi, the secretary of Jalaluddin Khwarazmshah, saw this book in the biography of the fall of the Khwarazmshahis and what happened at that crucial moment in history from the turmoil of the waves of sedition, destruction, wars and calamities with a secret and artificial prose. Since the formation of academic research in Iran and the growth of academic journals since the ۱۳۷۰s, the book Naftaha Al-Masdoor has been studied and analyzed in several ways. Accordingly, the question of this article is whether the research conducted on the book Nafsah al-Masdoor, consciously or unconsciously, defines literature either by direct or indirect defaults. The hypothesis of the present study is that the articles and researches written on Banafsah-al-Masdoor, based on their definition of literature, had expectations from this text, which sometimes considered its non-fulfillment as a reason for the weakness of this work. These studies have also sometimes imposed criteria and even concepts on this work based on their views on the function and nature of literature. Recognizing the nature of this work and the relationship between time and place components in its creation is very important. Pottery is also one of the prominent arts and industries in Iran in the Islamic period, which has been greatly influenced by time and place requirements, consequently, the analysis of pottery in the Khwarezmshahi era can also be effective in analyzing its nature in this period.

Regarding the research background, it should be said that no independent work with this title has been written so far. However, many articles and works of the book Nafsah al-Masdoor have been examined in terms of various dimensions such as the discourses proposed in the work, the type of prose, aesthetics and other elements. For example, in the article "Content Analysis of Naftha Al-Masdoor" by Mohammad Hakim Azar (۲۰۱۵), extracts ethical principles in this work. In another paper entitled: "Symmetry in Nafta Al-Masdoor" by Ali Akbar Sam Khanian and Alireza Baghban, examines the presence of symmetry in this book and its types and he concludes that this feature has many applications in Nafsa al-Masdoor book. In another article entitled: "A look at simile and irony in Nafsa al-Masdoor" by Farideh Moghari and Saeed Ghanbari Fashi, the authors seek to examine the types of simile and irony in the mentioned book. However, until today research regarding the extent that these works have been able to offer a new understanding of this work is not yet accomplished. The present study intends to investigate this issue in a descriptive and analytical manner based on the data of library resources to reveal its hidden angles.

## Conclusion

Literary researches have emphasized a number of general propositions in order to better identify the book *Nafsa al-Masdoor* for enhanced analysis. The fact that this book is influenced by the Khwarezmshahi (Ash'arite) thought and has compensatory and fateful interpretations of issues influenced by the chaotic time of the Mongols and is a full-fledged mirror of that era, expresses the author's emotions and influences, and beholds an artificial prose whose beauty is at times admired and sometimes accused of rudeness and vanity. It seems that Nesavi's "encirclement and skill" in literary language and writing, his longing and sorrow for the devastation of the Mongols from the predestination of the times in this work, are very obvious propositions that every reader can understand by reading this work. Literary research in Iran has not taken a step beyond re-proposing these intentions in understanding this work and has only repeated these ideas in different forms and through the expression of various theories. In the interpretation of this book, in addition to repeating these preconceptions, in many cases, components have been imposed on this text that arise from the type of selected theory and the type of presupposition regarding the definition of literature and its functions. Critical and discourse study of this work has often led to the conclusion that the book *Nafsa al-Masdoor* did not provide reasoned and rational interpretations of the situation of its time and helped to stabilize the existing conditions and it has not been able to correct its time. Nesavi has also been occasionally accused of "escaping death" and trying to "cover up his mistakes" or "deliberately target" the names of traitors and culprits. Although any literary work can help to stabilize the current situation or challenge it, it is still not possible to find the conditions for the text, the genre that the author chooses to express, the author's social status and the discourse factors. Socially, he neglected many other aesthetics in such analyzes. In aesthetic studies of this work, it is usually enough to express the mastery and artistry of the artist in shaping the artifact prose and extracting different arrays of the work. From this perspective, this work has sometimes been accused of nonsense and lengthening the text, which could have been summarized in a few sentences, but as shown in the present study, the study of aesthetic issues of the work except in the link. With content and discourse issues, it cannot lead to a correct and fresh understanding. *Nafsa al-Masdoor*, like any other literary work, is not a "tool" for reforming its society, and not merely a collection of beautiful arrays, but a complex and multi-layered combination of the two that influence each other dialectically, along with discourse and Social is the age of the author, and only considering all these issues can be a new understanding and a new perspective in the analysis and critique of this work. In parallel with the literary conditions of this period, dramatic changes took place in the field of art and industry, and the pottery of the Khwarezmshahi period was not only a continuation of the pottery of the Seljuk period, but also led to the creation of new designs and styles in pottery of this period.

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