

## Description of the Horse in the Non-Narrative Poetry of Persian Literature

Mehdi Rezaei and Azizeh Neidi

Department of Persian Language and Literature, Salman Farsi University of Kazeroun, Fars, Iran

---

**Abstract:** Works of Persian literature are replete with descriptions of the phenomena and landscapes of nature, among which the description of the horse has a special place. Horses have always been companions of human beings on trips or at home. This study describes the horse in several literary works from the fourth century to the contemporary period. Research shows that poets have focused on hooves and horseshoes when describing the horse bodies and requirements. They have also used simile in the imagery of the horse more than other literary devices. In addition, descriptions of the horse have always been associated with hyperbole and exaggeration so that this animal has been introduced as the fastest and speediest animal and indeed as a mythic creature.

**Key words:** Horse, description, fantasy, simile, exaggeration

---

### INTRODUCTION

Description is particularly important in Persian language and literature. In addition to the independent description of phenomena found in some works, a plethora of descriptions of the creatures and elements of nature are found among the stories and some of the non-narrative poems of the Persian literature.

These descriptions have been made so artistically, elegantly, romantically and full of emotion and feeling, ranging from the simplest to the most complex imageries. Dr. Abdolhosse in Zarrinkoub puts it in this way: "A poet conveys to others what he/she has felt, i.e., observed or studied, via poetry and this poetry which actually shows his/her feeling and emotions arouses the others' fantasy so that they will feel what the poet has felt and it is in this way that the poet shares others the readers in reading what he/she has found interesting and influences them so greatly. Description not only enriches a story with spirit and movement, it also enriches lyrical poems, including both sonnets and odes. However, descriptions may be direct or by similes and metaphors by which to find about the attributes and circumstances of things (Zarrinkoub, 1952).

In descriptive literature, domestic animals including horses are frequently described, because the presence of horses on the battlefields have had a crucial and determining role, besides the fact that this animal has always been extensively used in agriculture, transportation, recreation, hunting and so on. In addition, "in the lyrical and epic literature, the horse has

been described for her genotypes, decency and good dispositions" (Mahozi, 1957). Considering the above-mentioned points, we raise the following questions:

How do poets think about horses? What kind of imagery do they use to describe a horse? What purposes and intentions have been pursued by those poets who have not described the horse independently? In describing the horse which characteristic of this animal has been focused and what is the reason for that?

This study has dealt with the descriptions of the horse in the works of poets such as Onsoni (4th and 5th centuries), Anvari (7th century), Fakhroddin Araqi (7th century), Khaju Kermani (7th and 8th centuries), (9th century), Vahshi Bafqi (Century I), Qa'ani Shirazi (39th century) and Farrokhi Yazdi (contemporary) and has determined their outstanding imageries and rhetorical elements.

### Description of the horse's body:

- This horse is stable like throne and flying like the bird; his hands and legs do what is done by both throne and feather (Onsoni, 1943)
- Oh King, I wonder at your horse, because God has made his body from dignity (Onsoni, 1943)
- The hoof of that horse has the sign of the world and the countries; it seems as if the shoe on the hoof is the universe and its nails are countries (Onsoni, 1943)
- His horse sweeps the ground as if his brain is the wind and his bones are the fire (Onsoni, 1943)

- He is like a leopard in shape, his tail like a yak, its anus like the deer, its forehead like an eagle, its glory like Phoenix and its feather like a parrot (Anvari, 1956)
  - He has powerful arms and legs, a narrow tail, a wide back, long neck, short hoof and narrow waist (Anvari, 1956)
  - Oh the horse with golden shoes, iron hoof, your ears are like Liliun flower and your tail is like a spear (Anvari, 1956)
  - You're beefy shoulders are very soft, even softer than the squirrel's hair (Anvari, 1956)
  - Stars, the moon-forheaded horse's tether, the heavens have woven your speed from the strings of the Sun (KhajuKermani, 1971)
  - His tail is like a spear, his hoof like granite and mountains and its mane crushing rocks, his attack like a lion, his tail like a dragon and his head is like the tiger (KhajuKermani, 1971)
  - He attacks like the wind, stands like the Earth, burns like fire and moves like water, softening the granite and steel, he has rounded and wide back like the sky and passes from the great rivers (KhajuKermani, 1971)
  - The chignon of the sky has become disheveled from your horse's hooves and the tail of your horse has left the flag of the morning with dark strings (KhajuKermani, 1971)
  - His hoof has made the moon and the Pleiades so close together (KhajuKermani, 1971)
  - His tail is like a bunch of spears moving behind the east wind (KhajuKermani, 1971)
  - See his mane and neck with basil and lavender all over its shoulder up to its ears (KhajuKermani, 1971)
  - That horse has such iron hooves that its hoof will shake up the mountain if it happens to pass from it. (KhajuKermani, 1971)
  - The new moon is a crescent of your hoof; your tail has fastened a sickle on the Constellation Virgo (KhajuKermani, 1971)
  - Due to your high brilliance, your body is like a horse in shape but has the coverage of humanity (Jami, 1971)
  - The horse is quick-witted and sharp and soft-haired and fast-running. He is well-shaped, good-tethered, road-knowing and quick (Vahshi and Din, 1970)
  - Despite its mountain-like heavy body, his high agility makes him leave no trace of his feet on the dust (Vahshi and Din, 1970)
  - He throws the stones in the mountains so that you think your horse's hoof is a stone-throwing device (Shirazi, 1960)
  - When the horses see the crescent of the chivalries' sword, slaver comes out of their mouths like human beings' (Shirazi, 1960)
  - When sweat comes out of the body of horses, it seems as though the sky rains stars. (Shirazi, 1960)
  - His body is like silky and expensive garment in terms of softness; his steps are like the fire and body in terms of warmth (Anvari, 1956)
  - That horse's anus, hooves, legs, chest, shoulder and back are big, tight, narrow, broad, fat and lean, respectively (Anvari, 1956)
  - His tail, limbs, mane, arms, saddle and stirrup are like sails, boats, vessel, ship pillars, ship deck and anchor respectively (Anvari, 1956)
  - His leg is like the wind, his hoof like an anvil, his body like clouds and his running like storms; the palm of his mouth is also like snow, his body's sweat like rain, his speed like lightning and his roar is like thunder (Shirazi, 1960)
  - Your tail causes the east and west winds and your hoof is the eye pupil of the south and north winds (Shirazi, 1960)
  - Oh horse, is there water in your mouth or a sky of Pleiades cluster; is there hoof under your legs or a nest of feathers and wings? (Shirazi, 1960)
  - Oh horse, your attack is more intense than a storm that kills a group of people; your body is also greater than the image of Mount (Shirazi, 1960)
  - I now need a horse with a soft tail, round hoof and deer-like anus (Shirazi, 1960)
  - This horse spreads from his tail a fragrant and dark matter like amber and from his mouth a light matter like mercury; steel is on his hoof and the Sun is on his forehead (Shirazi, 1960)
  - The grandeur of eagle is hidden on his agile body; the crow's feather ensures his running hoof (Shirazi, 1960)
- Considering the above verses, the following similes have been used:
- Horse hooves described in verses: 3-6-7-10-12-13-16-17-21-25-27-28-29-32-33
  - Horsetail described in verses: 5-6-7-10-12-14-17-26-28-32
  - The horse's limbs and body described in verses: 2-5-10-18-20-24-26-27-30-33
  - Itships and buttocks in verses: 5-6-11-25-31
  - Qa'vayem and legs in verses: 1-6-25
  - Hair, mane and neck in verses 6-15-19-26
  - Shoulders in verses: 8-15-25
  - Brow described in verses 9-32

- Waistline in verses 6-25
- Ear the verses: 7-15
- Head described in verses: 10
- Slaverin verses: 22-27-29-32
- The body's sweat in verses: 23-27
- Breast described in verse: 25
- Armin verse: 26
- The brain and bones in verse: 4

Considering the above-mentioned points, the highest frequency in description of the horse body and appearance belongs to its hooves, tail and body respectively. The lowest descriptions are related to its head, arms, chest, brain and bone. The horse eyes have not been described in these verses, except for the verse 19 which has mentioned being sharp-eyed as a characteristic of the horse, nor has the horse's belly.

But, why have the horse's hooves been described in the poet's works so abundantly, whereas no description has been given of the belly of this animal? Probably, it is due to the use and productivity of the horse, since this animal was used in the past as the best riding tool and its hooves and belly played the most and least important roles in the movement and speed of this animal respectively. This is why the horse hooves have received the most frequent descriptions of the horse body parts. Moreover, the movement and speed of a horse is manifested in its hooves, so that the other body parts of this animal rely on the hooves for movement and speed, while this has nothing to do with the horse belly.

An important point that should be mentioned about description is the poet's type and degree of use of specific imagery devices including simile, metaphor and so on, because these are the most important devices for creating fantastic images. In the verses describing the limbs of the horse, simile has had the most abundant use in the following verses: 1-33.

Simile also has different types including implicit, conditional, sensory, intellectual, concise and detailed similes which are not dealt with in this paper; attempts are made here to attract attentions to how poets see and view things because as Dr. Fotoohi maintains, "image has an explanatory function, being at the service of thought to arrange it" (Fotoohi, 2007). Now, if we look at the intellectual aspects of similes, we can see that in most of these descriptions, the poet has tried to create a relationship between the two things which are likened to each other, in this case the horse being the thing which is likened to something else. Dr. Fotoohi calls this type of description positive vs. accidental image and writes: "positive image is the output of sensory perception and rational thought. The mind tries to create a superficial

connection between the two things which have been likened to each other (in simile and metaphor). The signified of the words of this type of image does not exceed the literal meanings and are stopped at the level of literal of surface meaning. The dimensions of the type of image are limited and its meaning is clear, because it represents a sensory experience with limited dimensions. The relation in this type of image originate from similarity, symmetry and sameness between the sensory things. The poet creates an equation between the two sides in order to prove an attitude or issue and the image is a function a known relationship between the two parts (Fotoohi, 2007).

### **DESCRIPTION OF THE HORSE'S REQUIREMENTS**

Because of the shoes of your fast-running horses, the moon becomes a slave to the desert and due to the great dust, your fighters turn away (Onsori, 1943):

- The moon likened itself to your horse's shoes, the earth cried and said this is rude and impolite (Anvari, 1956)
- The horse of the sky became a horse for you, as the moon and galaxy are like shoe and rope for your horse (Anvari, 1956)
- That king whose horseshoe which is similar to AIN letter has made the citadel of the enemy so pierced like SIN letter (Anvari, 1956)
- The shoe from his horse's hooves becomes earrings for the ears of the sky (Anvari, 1956)
- His horse has a nature like Venus, has a body like the mountain has a leg such as the wind and is well-behaved (Anvari, 1956)
- The shoes of his horse have such value and dignity that the paradise brides make them their own bracelets (Anvari, 1956)
- His shoe is like the moon, his tallness like the sky and his rotation like stars; he walks on the earth, passes from seas while he has a mountain-like body (Anvari, 1956)
- Your wild horse's shoe has the Silver Crown of Emperor's Palace in honor and gentility (KhajuKermani, 1971)
- You're the one to live in the heavens and the King of the heavens makes the shoe of your black horse as earrings to his pupil (KhajuKermani, 1971)
- Your black horse's shoe is in terms of greatness the orb on the heaven's tent (KhajuKermani, 1971)

- His black horse's shoe which has a heaven-like circulation is like a moon lying on the flag of the morning and its victory flag is like the bent chignon of the night (KhajuKermani, 1971)
  - His horse's shoe is the crown of high stars and the soil of his servants' road is kohl on the eye of the constellation Pleiades (Khaju kermani, 1971)
  - The kings of the heaven have made your horse's shoe the crown of the polar stars and the necklace of the Constellation Gemini (KhajuKermani, 1971)
  - May the height of your enemy be always curved like the crescent, because the sky got no crescent except for your horse's shoe (KhajuKermani, 1971)
  - The new moon crescent is associated with your black horse's shoe; otherwise this crescent has no more value than earrings in the sky's ears (KhajuKermani, 1971)
  - See his splendor whose horse puts crowns on the head of the polar stars from his shoe when he is flying toward the sky (Jami, 1971)
  - The new moon cannot reach his horseshoes; Oh sky, continue your moving and do not do useless work anymore than this (Vahshi and Din, 1970)
  - The shoe on your horse's hands and feet is the bracelet and earrings of the Venus (Vahshi and Din, 1970)
  - When you put the saddle on the horse; you see Soleiman behind the wind (Shirazi, 1960)
  - His horseshoe is the Crescent of the victory and dust of his troops is the mask of the kingdom new bride (Shirazi, 1960)
  - The moon may have equated itself with the horseshoe, as it is sometimes hidden and sometimes obvious due to embarrassment (Shirazi, 1960)
  - King of the world, Jamshid of the day, commander of the time, for whom the sun is a tether, the moon is stirrup and the sky is a horse (Shirazi, 1960)
  - Oh horse, you're as fast as the wind, whose tether is at the hurricane's hand when invading (Shirazi, 1960)
  - He fastened the saddle on the horse which is like the wind and put the tether around the neck of a horse which jumps like the lightning (Shirazi, 1960)
  - Like Solomon, he put throne on the back of a horse as fast as the wind,;then, like Solomon he sat on the throne (Shirazi, 1960)
  - From the trace of the hooves of your robust horse, the combat ground becomes chess-like (Shirazi, 1960)
  - Oh horse, there is the rush of breeze in the nature of your movement and there is the descent of the north wind in your shoe (Shirazi, 1960)
  - Hasten and make the wind's brain disturbed with your own speed; also move cute moves and leave traces on the ground from your shoes (Shirazi, 1960)
  - Oh horse, you have fastened the galaxy to your stomach instead of the seatbelt and immersed the star under your shoes instead of nails (Shirazi, 1960)
  - I will make stirrup for you from the circle of stars and make tether for
  - Oh horse, I will make your shoe from the crescent moon and make its nail from the star, I will make your saddle from pure gold and trappings from raw silver. you from the galaxy string (Shirazi, 1960)
  - Oh horse, I will make horse shackles for you from the beard of the ignorant and I will provide tail rope for you from the mustache of the ignoble (Shirazi, 1960)
  - Oh servant, get up so that we can put the saddle on the fast-running horse that is put Jamshid's throne on the back of Zephyr (Shirazi, 1960)
  - Like Solomon's putting the throne on the back of the wind, we should put the saddle on the horseback (Shirazi, 1960)
- Considering the above verses, the following conclusions may be drawn:
- Horseshoe described in verses: 1-32
  - The horse's bridle in verses: 3-32
  - Saddle described in verses: 20-35
  - Bellyband described in verses: 25-30
  - Stirrup described in verses: 23-31
  - Shackles and crupper in verse: 33
- The most frequently-used descriptions are related to the horseshoes, while the least frequently-used descriptions belong to the shackles and crupper. As mentioned earlier, poets have described hooves more than other body parts. Thus, considering the connection between the hoof and the horseshoe and their role in the movement and speed of a horse, the abundant descriptions of horseshoes among the parts used with this animal are not unexpected. Furthermore, most poets have likened the horseshoe to the moon, and the most frequently-used literary devices used to describe the horse requirements are exaggeration and hyperbole which can be seen in most lines.
- But the noteworthy point is that in eulogy odes, the horse requirements are described for the horse itself, while the description of the horse is for the sake of description of a praised thing or person which can have many reasons. Abdul Qa'der Jurjani, the writer of the book "Miracle Reasons" explains this in the following way: "Some speakers who want to praise and describe someone and give a valuable description for him/her, avoid giving that attribute to him/her explicitly and use metonymy by bringing that attribute in a thing that

encompasses and is associated with the praised thing or person and convey the desired meaning by connecting the attribute to the praised thing or person in an indirect and implicit way rather than in an explicit and direct way”.

#### **Description of the horse's whinny:**

- Due to the dust of their horses, the eyes of the daylight become blind and because of the hinny of their horses, the ears of the circling sky become deaf (Onsori, 1943)
- This horse has the power of the sky, the sound of the thunder and the speed of the lightning; he is as tall as the movement, as big as the elephant and as fast as the wind (Anvari, 1956)
- Oh horse, your hinny has overwhelmed the sky, like the sound of a singer reflected in the tambourine. (Jami, 1971)
- The brightness of his face has taken radiation from the Sun, the dust of his troops has taken the color from the night and the hinny of his horse has taken the sound from the thunder. (Shirazi, 1960)
- On the day of war when the cloud of calamity surrounds the skyline, the horse roars like the thunder and the sword shines like the lightning. (Shirazi, 1960)
- Have you seen the wind roaring like thunder and have you seen the cloud flaming like the lightning? This horse does so (Shirazi, 1960)
- Oh horse, yell so that the snake dies of fear in the cave and the lion does so in its den. (Shirazi, 1960)
- The hinny of this horse is like lightning, when it hinnies, the lion cannot sleep because of fear (Shirazi, 1960)

Poets have known thunder as the most frightening sound of nature. Therefore, in the above descriptions, the horse's hinny has been likened to the thunder and sometimes even more fearsome than that. Among the featured imageries in these verses are the literary devices of simile and personification. Thus, the created images are live and vivid, because “the transition from simile to metaphor, makes the description more vivid. Through personification to the manifestations of nature and the seasons, the poet creates vivid and inducing images. In the eulogy, description of the nature is artificial but clear”.

It is noteworthy that Sooratgar (1928) has divided Iranian descriptive literature into three categories: “the first group includes those descriptions in which the speaker recalls an event or scene after the passage of years and describes the shadow has remained of it in his memory. Sometimes he gets help from his own

imagination, creating a fictitious event and portraying it for others as he has desired and been able to. The second category includes those descriptions which have been based on simile and comparison and not have been meant to unveil a scene or perspective as it is but to create works that represent a quality or state created by things and scenes in the mind. The third category includes those descriptions through which the speaker describes the details of events, scenes and people, aiming to display, like very sensitive cameras, everything without thinking of making them seem more beautiful.

Considering the above-mentioned point, doubtlessly, the descriptions of the horse in the non-narrative poetic texts belong to the first category; that is, it belongs to those descriptions which are based on the imagery and beauty creation. The reason for this is that the poets have not meant to symbolize the events or portray the details of the scenes as does a camera because they have made these descriptions among their odes and for praise.

#### **Description of the movements of the horse:**

- His horse is all-moving like the world, the movements of the sky are negligible compared to his (Onsori, 1943)
- This horse wraps to himself like the sky and stretches his hands beyond the sky; he wraps like the snake and leaps in the eyes of the snake (Onsori, 1943)
- When he moves from up to down, it is like a stone that rolls down from the mountain (Onsori, 1943)
- If the horse wants to go from low to high, he becomes a star in the sky (Onsori, 1943)
- During the war, this horse behaves regularly as if its hands are compass (Onsori, 1943)
- In the same way that a tailor wraps the clothes, the ground is wrapped under the horse's thigh (Onsori, 1943)
- When showing oneself, this horse is well-behaved and when walking, it is like a cunning crow (Anvari, 1956)
- Oh horse, you do not lose your way but when you move, you do not tell between your head and legs (you are all legs) (Anvari, 1956)
- This horse moves delicately as if the musical instrument plays a thin sound (Vahshi and Din, 1970)
- The movement of this horse in the field like the orb, in such a way that his feet injures its ear from the corner of hoof (Vahshi and Din, 1970)
- The horse with its sturdy shoes smashes the marble, just as blacksmiths smash hammer on the anvil (Shirazi, 1960)
- Your horse wraps the mountain in such a way that no silk weaver can wrap such a silk (Shirazi, 1960)

- This horse is so agile that people think the mill's iron pillar is turning at a point (Shirazi, 1960)

The following conclusions may be drawn from the above verses:

- Horse movements likened to the celestial motions in verse: 1-2
- The movement of horses likened to the snake's in verse: 2
- The movement of the horse likened to rock in verse: 3
- The behavior of the horse likened to that of the star in verse: 4
- The horse's rotation likened to the compass's in verse: 5
- The horse's action likened to draper's in verse: 6
- The horse's behavior likened to the behavior of well-behaved Tezroin verse: 7
- The horse's behavior likened the behavior of crafty crow in verse: 7
- The horse's movements likened to the movement of the orbs in verses: 8-10
- Its movement likened to the movement of plectrum in verse: 9
- The horse's movement likened to slamming the anvil: 11
- The movement of horses likened to travelling of Dibain verse: 12
- The horse's behavior likened to the resident pole: 13

As you can see in two verses, the movements of the horse have been likened to the sky and orb, whereas no repetition is seen in the other verses; rather all images are somehow novel and initiated. The obvious literary devices used in these descriptions are bound and complex simile which has been used in verses: 1-2-3-4-5-6-7-9-11 and 12.

Though virtual and non-real, these images are exquisite, amazing, diverse and fantastic. This is due to the use of complex simile to describe the movements of the horse. "The virtual image is the result of creating a link between two or more things that seemingly have no connection to each other. This connection happens only in our imagination. Unlike verbal image, virtual image is not simple and one-dimensional; rather it is composed of two or more components bonded together through imagination and poetic emotion and create a new reality has no history in the outside world and is indeed full of novelty, strangeness and wonder. This new image has different and diverse forms, ranging from very simple and superficial similes to complex and multi-layered images which are all called imageries (Fotoohi, 2007).

A remarkable point in the use of literary devices in descriptions is that most poets have used a specific literary device; for example, they have used complex and boundsimiles in 11 vases of the 13 cases of descriptions of the movements of the horse and have used simplesimile in 27 cases of the 33 cases where the horse's body has been described. It seems that the shared mental patterns as well as the description requirements have resulted in these commonalities without any imitation or artificiality in this area. For example, a horse's mane is better described by simplesimile, whereas its speed is described with complexsimile better. Description of the speed and acceleration of the horse

- This horse flies when it speeds, as though the north wind, with all its acceleration, should learn from it (Onsori, 1943)
- These horses have mountain-like bodies, so that the sky is tardy as compared to them; they also have a speed like the wind so that the eagle lags behind them (Onsori, 1943)
- They are like mountains but have stellar rotation; it is a wonder that mountains can rotate as do stars (Onsori, 1943)
- He is a jumper from whom the lighting takes its movement and it's a runner, from whom the wind learns its behavior (Onsori, 1943)
- This horse moves as if he has lost the orb of the day and jumps as if the angry cheetah has gone hunting (Onsori, 1943)
- The earth has learned slowness and hesitancy from you and the North wind has learned speed from you (Onsori, 1943)
- Your horse is like the mountain which becomes the blowing wind when moving. This horse is like a mountain under your saddle and like a wind beneath your thighs (Onsori, 1943)
- Congratulations on this horse which behaves like water and acts like fire. So modest against your stirrup and so rebellious against your Tether (Anvari, 1956)
- When he wants to move down, he flows like water and when he wants to move up, he speeds like the wind (Anvari, 1956)
- Against the slowness of your stirrup, the earth, with such slowness, gets impatient and against the acceleration of your tether, the wind with such acceleration, stops (Anvari, 1956)
- When going slowly, you have taken calmness from the earth and when running fast, you have taken the speed from the wind (Anvari, 1956)

- When he (the horse) goes slowly, imagination gets angry at him and when he runs fast, the bird gets surprised at him (Anvari, 1956)
  - When he moves, the Eastern wind and the Western Wind are separated and at the time of his patience, iron and stone get restless (Anvari, 1956)
  - Ostrich, though running using both its leg and feather, will lag behind this horse in speed (Jami, 1971)”
  - Surprisingly enough, this world-walking horse has such a combination that it sometimes becomes the jumping lightning and sometimes the blowing wind (Vahshi and Din, 1970)
  - His horse is like the wind, on condition that the wind can be Soleiman’s horse, his horse has the nature of demon, created by Allah from the fire (Vahshi and Din, 1970)
  - The lightning cannot be as fast as this horse; the Hurricane is conquered by it in speed (Vahshi and Din, 1970)
  - This horse jumps like the east wind and moves like the north wind (Vahshi and Din, 1970)
  - The fast-going world is like the slow-going earth as compared to that horse and it surpasses the lightning and wind a hundred of fields when running (Vahshi and Din, 1970)
  - Your high horse, when walking the distances, gets along with the heaven horse (Vahshi and Din, 1970)
  - The turning of his horse is like that of the sky which transforms the landscape completely in the day of battle (Shirazi, 1960)
  - Acceleration of his horse that is faster than the Hurricane caused the fire and water to harbor to the sky (Shirazi, 1960)
  - Congratulations on this horse which is as speedy as the wind and as slow as the land and is a relic of the fire and water (Shirazi, 1960)
  - Is this your horse the invading mountain which has the nature of heavy mountains and the speed of the east wind (Shirazi, 1960)
  - You’re that fast-running horse whose tether is in the hand of a strong and hard wind during invasion (Shirazi, 1960)
  - To repel the enemy, ride that Arabic horse which moves along with the east wind in the plains of war and deception (Shirazi, 1960)
  - It is a horse moving as easily as thought and attacking more deliberately than fantasy (Shirazi, 1960)
  - It is so nimble as if its each move is filled with a nest of feathers (Shirazi, 1960)
  - A horse whose movement over the land is more penetrating than the sense of life in animates’ organs (Shirazi, 1960)
  - This horse moves as if a heavy mountain surpasses Hurricane when moving (Shirazi, 1960)
  - It is like imagination, because it passes from land and sea so easily (Shirazi, 1960)
  - It is like thought, because it moves the same in the ups and downs (Shirazi, 1960)
  - Go out a moment and ride that jumping horse to see him become all feathers when moving (Shirazi, 1960)”
  - This horse is a faster runner than imagination and thought and a quicker mover than meteor and fire flares (Shirazi, 1960)
  - His horse is like the blowing wind, providing that the blowing wind is as speedy as the lightning and as glorious as the mountain (Shirazi, 1960)
- According to the above verses, the speed and acceleration of the horse have been likened in the following way:
- The horse’s speed likened to the wind in verses: 1-35
  - The horse’s speed likened to eagles or birds in verses: 2 -12- 14 -28 - 33
  - The horse’s speed likened to stars in verse: 3
  - The horse’s speed likened to the lightning in verse: 4
  - The horse’s agility likened to orbs and cheetah in verse: 5
  - The horse’s speed likened to water in verses: 8-9-22- 23
  - The horses’ acceleration likened to the sky in verses: 20- 21
  - The horse’s speed likened to fire in verses: 22- 23- 34
  - The horse’s acceleration likened to imagination in verses: 27- 31- 32- 34
  - The horse’s speed likened to life in verse: 29
  - The horse’s acceleration likened to meteor in verse: 34
- Considering the above-mentioned points, it becomes clear that poets have mostly likened the speed of a horse to the wind, such as the speed of a horse to the wind, because they think of the wind as the fastest natural element in the world. Of course, other simile such as orb, cheetah, stars, etc., can be considered a kind of novel and initiated simile for the speed of the horse.
- In these descriptions, comparative simile and poetic exaggeration have been manifested so obviously, although exaggeration by itself can create mental imagery. It is said that “in general, exaggeration, provides a picture, wider in sense than image and imagination; that is, the expression of a mood or a description, though logically with the difference that in exaggeration, that

attribute or mood changes (becomes either smaller or bigger) through the change that brings about in the speaker's mind. This change in making the picture either smaller or bigger is not the cause of beauty and ugliness; rather the cause of beauty lies in the beauty and proportionality of the main elements and sometimes in the omissions and additions that are done by the speaker (ShafieiKadkani, 1952).

What is worth noting in description of the speed and acceleration of the horse is that it has been likened to zephyr in verses 10-18-24; zephyr and daboor in verse 13, sharp horse in verse 15, Soleiman's horse in verse 16 and heaven horse in verse 20. These have given this animal mythological features and have mixed it with tribal beliefs.

Dr. Fotoohi says about this: "myth and poem are very similar. The two belong to the imaginary world on the one hand and they employ non-argumentative and visual language on the other. Due to this similarity, poets create mythological space easily and the characters, places, events and issues of myth are live and tangible for the poet. The existence of myth gives the poem special depth and energy. Sometimes, mythological image gives a poem such a deep feeling that it cannot be created by a notebook of description. The names of mythological people, places and times are replete with deep-rooted and old memories and tribal and national beliefs (Fotoohi, 2007).

### CONCLUSION

In non-narrative poetry of Persian language, the horse has been described so extensively. Basically poets have praised this animal with good attributes and have described its characteristics so well. These descriptions are positive rather than accidental images which are actually used in order to express a thought, prove a claim and so on.

Also, beautiful and exquisite descriptions of horses are mostly in the form of odes by poets like Onshori, Anvari, Qa'ani, etc. and no description of the horse has basically been made in the poems of poets such as Araqi (1972) who is not dependent on the court or (Farrokhi, 1970) who has a political-social personality but in rare cases for political and mystical purposes. For example, Araqi (1972) has described mystic in this way: his horse makes hinny in the field of the 'Elleyyeen (the superior), his star makes tent on the nine green heaven (Araqi/45). Farrokhi (1970) as also described the war commander in this way: So then sat on the back of the horse/riders behind and he attacking before all/like a lion attacking to hunt a sheep (Farrokhi, 1970).

The important sources of poets' imagination are the wondrous phenomena of nature. For instance, they have likened the horse's hinny to the lightning and its speed to the wind. The most frequently-described requirements of the horse are the horseshoes and the least frequently-used requirements are shackles and crupper. Also, poets have described the horse's hooves so abundantly, while for example its belly has never been described in their poems. It seems that what has been important for them is the efficiency and the use of these animals as the riding animal which has played an effective role in their views and descriptions.

The horse descriptions in the non-narrative poetic texts are of the type of fantastic and romantic images. Poets have used different literary devices to describe the horse, including simile for description of its limbs, exaggeration for its requirements, simile for its hinny, complex simile for its movements and exaggeration and superiority simile for its speed. It seems that any description has demanded its own literary device and poets have followed a shared mental model and similar imagery requirements in this area without any artificiality and imitation.

### REFERENCES

- Anvari, A.I.M., 1956. Anvaris Poems. Cultural and Scientific Publications, Tehran, Iran.
- Araqi, F.E., 1972. General Poems of Fakhroddin Araqi. Zavar Publication, Tehran, Iran.
- Farrokhi, Y.M., 1970. Poems of Farrokhi Yazdi. Negah Publication, Tehran, Iran.
- Fotoohi, M., 2007. Image Rhetoric. Sokhan Publications, Tehran, Iran, Pages: 60.
- Jami, A.R., 1971. Poems of Jami. Eqbal Publication, Tehran, Iran.
- Jurjani, A., 1948. Miracle Reasons in the Quran. Astan Quds Razavi Publication, Mashhad, Iran.
- Khajukermami, A.K.A.D., 1971. Poems of Khaju Kermami. Sanaei Publication, Tehran, Iran.
- Mahozhi, M., 1957. Horse in Persian literature and Iranian culture. Ph.D Thesis, Faculty of Literature and Humanities, Tehran University. Tehran, Iran.
- Onshori, A.H.A., 1943. Poems of Onshori Balkhi. Sanaei Library Publication, Tehran, Iran.
- ShafieiKadkani, M.R., 1952. Imagery in Persian Poetry. Agah Publication, Tehran, Iran.
- Shirazi, Q.H., 1960. Poets of Hakim Qaani Shirazi. Negah Publication, Tehran, Iran.
- Sooratgar, L., 1928. Iranian Descriptive Literature. Avicenna Library, Tehran, Iran.
- Vahshi, B. and K.A. Din, 1970. Poems of Bafqi. Negah Publication, Tehran, Iran.
- Zarrinkoub, A., 1952. Lie-Free Poem, Unveiled Poem. Science Publication, Tehran, Iran.