

The Intellectual life of Shah Ismail 1 and his Care, Love, Respect Towards his Mother Tongue (Turkish) (907-930A.H/1487-1524)

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In the very beginning of the Safavid government in Iran, with the centrality of West Azerbaijan and because of the love and care of Shah Ismail and his Qizil-Bashes' role in the formation of the Safavid empire, the Turkish language and its related literature, because of the strength behind it, gained great prestige and influence among the people. Apart from these facts, the acute influence of Turkish language on Iranian society reached such a level that many Persian books were translated into Turkish and many terms were used as basic words in Persian language which are still in use throughout Iran. In this period, the Safavid officials had to speak and write orders in Turkish as an official language. For example, during the reign of Shah Ismail, Shah Tahmasb and Shah Abbas, according to De Lavale, Olarius, Sanson and Kempfer, they even had to learn Turkish in order to communicate with the king and his officials. It is said that the Qizil-Bashes in the army were Turkish speakers from the Ottoman Empire, therefore many Turkish words and related literature passed through into the Persian language and the regions that they occupied.

The Safavid kings established a foundation for the development of Turkish literature because of the fact that many Qizil-Bashes could not speak or understand Persian language and spoke in their own mother tongue within the Safavid Empire, therefore Persian literature surrendered itself to Turkish literature and language. As Qutb-al-Din Mohammad Fuduli says, "Persian books were treated like wastepaper."

Intellectual Life of Shāh Ismā'īl I

Contemporary historians tell us that Shāh Ismā'īl was interested in studying various sciences and arts from his childhood. It was said that when he was only a

child, he studied the Persian and Arabic languages¹ (as well as the native tongue of Lāhījān called «Gīlakī»). His teacher of religion was Shaikh Zādeh Lāhījī, but according to another statement, he had Khādīm Beg Khalifeh Dholqadr as a second teacher.² During his youth, he associated with many Shī'ite scholars, philosophers, lawyers and poets, with whom he had discussions.

The use of the Turkish³ language at the court of Shāh Ismā'īl was widespread because during the time that they were in power they spread the Turkish culture even more than the Aq-Quyūnlu and their rivals Qara-Quyūnlu. One of the main reasons for this progress was the high number and large tribes of the Turks and Turkmens in the Safavid army. This is not surprising since it was the language spoken by Shāh Ismā'īl himself. Although he had learned Persian too, he more commonly spoke Turkish, the language of most of his followers. No doubt, this preference for Turkish and the patronage of his Turkish-speaking subjects was an important factor in the dearth of Persian literary works written in the early Safavid period. Aside from these facts, in this period the acute influence of Turkish language on Iranian society reached such a level that many Turkish terms were used as basic words in Persian language and still are in use in Persian society. Along with the progress of Turkification in the Safavid court and army, the Turkish language, because of the strength behind it, gained special prestige and influence among the people.

But this is not the whole picture. Shāh Ismā'īl himself apparently composed a few poems in Persian,⁴ as did his courtiers. Generally speaking, the Turkish language was destined to remain in vogue in the court until the end of the Safavid period (907/1144 or 1145/1501-17220).⁵

Ārāsī asserts that Shāh Ismā'īl believed:

¹- *Jahān Gushā*, f. 33b; *Add.* 200, f. 33b; *Habīb*, p. 468; *Ahsan*, I, p.9.

²- *Rawdat al-Jinān*, vol. II, p.16a. Cf. E. Yar-Shatir, «Safavid Literature : Progress or Decline» in *Iranian Studies*, vol. VI, pp.211-270.

³- See S. Bihrangī, *Majmū'a-yi Maqālāt*, «Shāh Ismā'īl Khatā'ī», (*Tabriz*, 1348), p.175 and *Falsafī, Zindigānī*, vol. I (1974), pp. 217-228 and 243-251.

⁴- See *Jahān Gushā*, f.305a; *Dānishmandān*, p. 137; *Ātashkada*, vol. I, p.57; *Ghulām Sarwar*, *op. cit.*, p.101 where on the authority of B.M. Or. 3248, f.304b (*Jahān Gushā*) he states:

«Shah Ismā'īl composed two *Dīwāns*, one is Turkish and the other in Persian verse.»

It should be added here that the Persian text appears on f.305a as follows:

«آنحضرت ارباب علم و فضل را رعایت بسیار میکرد و شعر را بسیار خوب میگفت. از اشعار ترکی و فارسی دیوانها دارد.»

See also F. Mansūrī, *Rāzhā'ī az Dili-Tārīkh*, (*teh.* 1337) p. 15 where the author on the authority of *Badāyī' al-Waqāyī'*, (vol.I, p.8) gives Shāh Ismā'īl's concern for the Persian language.

⁵- *Falsafī, Zindigānī*, vol. I, pp. 21-22. Cf. J. Rypka, *History of Iranian Literature* (Dordrecht, 1968), p. 293.

«The people who do not know their mother-tongue and their national literature would not be able to realize the importance of their country and their nationality.»⁶

Azerbaijan critics and scholars stress that Shāh Ismā‘īl’s support for literature written in their area in Turkish was a decisive factor in the progress of a literary tradition independent of Persian influence.⁷

It is generally believed that Shāh Ismā‘īl had an excellent talent for composing poems,⁸ and was particularly interested in writing Turkish poems. His pen-name was Khatā‘ī. Iskandar Munshī states that since Shāh Ismā‘īl was a contemporary of Sultān Selīm (died in 926/1520), Maulānā Umīdī (died in 925/1519 or 930/1523-4) pointed to this pen-name of Shāh Ismā‘īl in the word-play contained in the following couplet:

«قضا در کارگاه کبریائی فکنده طرح اسلیمی
خطائی»

This may be the only explicit statement about Shāh Ismā‘īl Khatā‘ī by his contemporary historians in Iran. In view of the large corpus of religious poetry and many other poetical works which are attributed by many scholars to Shāh Ismā‘īl Khatā‘ī, this lack of contemporary references is rather surprising.

⁶ H. Ārāslī, introduction to *Dīwān-i Shāh Ismā‘īl in Āzarbāijānin Iranila Madanī ‘Alāqa Jam‘atīn Nashriyatīn*, (Baku, 1946), p.39; cf. Z. Ibrāhīmova in his introduction to the same *Dīwān*, p.34. (Both introductions are in Turkish.)

⁷ See V. Minorsky, «The poetry of Shāh Ismā‘īl», in *B.S.O.S.*, vol. X (1940-42), pp.1007a, 1008a, E. Yarshatir, *Shī‘r-i Fārsī dar ‘Ahd-i Shāhrukh (Teh. 1334)*, pp. 9-10, Browne, *op. cit.*, IV, pp. 24-27, *Falsafī, Zindigānī*, vol. I, pp.21-22, Ārāslī, *op. cit.*, p.39; Ibrāhīmof, *op. cit.*, p.34. It should be noted here that apart from a few Persian verses, there is no other trace of Shāh Ismā‘īl’s Persian *Dīwān*. Some of these Persian verses are:

«فریدون خسرو جمشید و ضحاک
اسکندر من»

«بیستون ناله زارم چو شنید از جا شد
فرهاد دگر پیدا شد»

«دل کشته آن موی که بر روی توافتم
چین که بر ابروی توافتم
بی خوابم از آن خواب که در چشم تو بینم
آن تداب که بر زلف توافتم
در غیبیت من گفتم رقیب آنچه توانست
آن روز که بازو بتو افتد.»

⁸ This holds true, except for one modern scholar, Mansūrī, who says in a subtitle to his book: «Shāh Ismā‘īl Shā‘air nabūdeh-wa Sh‘arī nasrūda.» See his book entitled *Rāzhā‘ī az Dili Tārīkh*, (Teh. 1337 Sh.). See also: Zivar Huseynova: «Turkish language in Iran» in *Khazar Journal of Humanities and Social Sciences*, Vol. 14, number 2, 2011, p.49-51.

It is astonishing, too, that some historians believe that Shāh Ismā‘īl followed the literary style of a strong opponent of the establishment of Shī‘ism in Herāt,⁹ Mīr ‘Alī Shīr Navā‘ī (died in 906/1500) and from him he nicknamed himself Khatā‘ī.¹⁰ But there were possible derivations for this nickname. Such an account was produced by Bektāshī’s order¹¹ in Anatolia: when Shāh Ismā‘īl conquered Baghdād (in 914/1508) he ordered Hurr’s grave to be exhumed.¹² When they opened the grave, Shāh Ismā‘īl noticed that some fresh blood was still on his wounds, and the same handkerchief with which Imām Husain dressed his wound was still there, too. Seeing this, Shāh Ismā‘īl realized that he had made a mistake. Thereafter, he pen-named himself "Khatā‘ī" which was taken from his exclamation, «I have made a mistake.»¹²

The principle works on the attribution of Shāh Ismā‘īl’s poetry have been written by Minorsky, Ārāslī and Tourkhan Gandjei,¹³ all of whom believe that he was the author of these poems.

A dissenting voice is raised by Mansūrī, who believes that Shāh Ismā‘īl did not write any book or compose any poem, and that all the poetical works which are believed to have been written by him, are merely attributed to him. Mansūrī discusses his view at some length and gives his reason for opposing the general opinion. He attributes the Dīwān to the Bektāshī order in Anatolia.

Mansūrī is right to cast doubt on the authorship of the poetry attributed to Shāh Ismā‘īl, but some of his specific arguments do not stand to up close scrutiny.¹⁴

While one cannot totally repudiate the claims that have been made about Shāh Ismā‘īl’s abilities as a poet, one cannot absolutely accept that all these attributions are accurate. But, supporting the majority of critics, we accept the idea of his

⁹ - Ārāslī, *op. cit.*, p. 45, who gives Khāqānī’s style of writing as a model.

¹⁰ - Mansūrī, *op. cit.*, p.88, on the authority of Safavī Develletin Kurulusu ve Gelismesinde Anadolu Türklerinin Rolü, (Ankara, 1979).

¹¹ - *Ibid.* p.88.

¹² - *Ibid.* p.88. It should be added here that Hurr had been on Mu‘āwiya’s side, but later on, at the Battle of Karbalā; he had defected to the third Imām, Husain b. ‘Alī and died as a martyr under his flag. On Hurr b. Yazīd, see Mu‘allim Nājī, *Asāmi*, (Istanbul, 1308), pp. 112-113.

¹³ - Minorsky, «The poetry of Shāh Ismā‘īl»; Ārāslī, *op. cit.*, p.45; and Gandjei, *T. Canzoniere di Shāh Ismā‘īl Hatā‘ī*, (Napoli, 1959).

¹⁴ - An example of Mansūrī’s reasoning which he produces to prove his hypothesis is the following: In the Dīwān he mentions that the author speaks of the year 1000 A.H. as the present time, saying:
«روایت دور حدیث م—صطفی دن مین ایل اولوب یا تانلرچانه گلسون.»
«It is narrated in the Hadīth attributed to the [Prophet Muhammad] Mustafā, It is now 1000 A.H., therefore those who are asleep (dead) should rise again.»

Mansūrī adds that Shāh Ismā‘īl died in 930/1524 and could not therefore have composed this Dīwān (*op. cit.*, pp. 94-95 and 100-102). Infact all this argument proves that Shāh Ismā‘īl did not write this particular section of the Dīwān.

having had some poetical ability.¹⁵ Many critics believe that Shāh Ismā‘īl composed about 10,000 couplets in the anthologies called Mathnavī- ye- Dah-nāma; Nasīhat-nāma, Manāqib al-Asrār-Wa –Bihjat- al- Ahrār and Dīwān-i ‘Ash‘āre-e- Rubā‘ī in Turkish.¹⁶

What stands out in the works attributed to Shāh Ismā‘īl is their fluency and clarity. The reason is obvious: «He was not writing for his own heart’s delight. He had to address his adherents in a language fully intelligible to them, a language which stemmed from their daily life»¹⁷. The Safavid kings created a kind of foundation for the development of Turkish literature because of the fact that some Qizil-Bashes could not understand Persian and spoke mainly in their own mother tongue, Turkish, within the Safavid empire. As a result, Persian literature surrendered itself to Turkish literature and language. For example, note the following statement given by Mohammad Aref Motarjem Ispenagchi: “During the month of Muharram, particularly on the day of ‘Āshūrā (the tenth of Muharram), Shāh Ismā‘īl used to perform ceremonies personally to show his respect for the martyrs. As already mentioned, the King used to send a Qur’ān reader or a Ta‘zīyeh Khwān to the public pulpit in the Jāme‘a mosque on this particular day to carry out the ritual of the mourning day by reading the Rawdat al-Shuhadā,¹⁸ and the general populace used to weep and mourn on that day. Since this book was written in Persian and most of the amīrs and Qīzī-Bāsh were uninstructed in Persian, they could not understand the mourning ceremony. Therefore, Mullā Muhammad Baghdādī, who had the pen-name "Fudūlī", and who was one of the great men of learning among the Turks, was ordered by Shāh Ismā‘īl to translate the book of Maqṭal (Martyrs) into Turkish, which he did very well and which he entitled Hadiqat al-Su‘adā.”¹⁹

The author of Inqilāb-e-Islām himself on behalf of Fuduli has left us this account of the project:

«Since the mourning book had been prepared in Persian, the great Turks could not appreciate the mourning ceremonies, especially the part of those which dealt with the martyrs of Karbalā‘. Books written in Persian were treated like wastepaper and were not used in their mourning ceremonies. Therefore, I (Fudūlī) was ordered to write a book on martyrdom. At that time the celebrated and well-

¹⁵- See for instance ‘Ā.Ā. ‘Abbāsī, p.33 where Iskandar Munshī states:

«آنحضرت در نظم اشعار طبیعت عالی داشت اما به شعر ترکی بیشتر رغبت میفرمود و تخلص خطائی میکردند.»

¹⁶- See Ārāslī, *op. cit.*, 44-45; Dānishmandān, *op. cit.*, p. 136.

¹⁷- Minorsky, «The Poetry of Shāh Ismā‘īl», p. 1008a; cf. Savory, *Consolidation*, p.92.

¹⁸- Composed by Husain Wā‘iz Kāshifī during the reign of Öljeitū.

¹⁹- *Inqilāb-e- Islām*, p. 600.

read books on martyrdom were the *Maqṭal-i Abū Hanīfa* and *Misra‘-i Tūsī*, which Sayyid Ridā al-Dīn Abu‘l-Qāsim‘Alī b. Mūsā b. Ja‘far b. Muhammad al-Tūsī had collected with great care and caution and which he had edited, using many important and reliable sources. The one which is now common is *Kitāb-i Rawdat al-Shuhadā*, written by the great preacher and scholar, Maulānā Husain Wā‘iz Kāshifī, also composed with great care. I, the abject servant (*bandeh-yi Khāksār*) followed his example, drawing on his work and other materials available to me, and titling my book *Hadīqat al-Su‘adā*.»²⁰

A short glance at the kinds of poems attributed to him in *Dah-nāma* gives the impression that, although Shāh Ismā‘īl was a King, he knew that poems and the art of poetry could be a great blessing and a source of joy to his people. For example, in *Dah-nāma* he states:

«قیش گیتدی ینہ بہار گلدی گل بیئدی و
لالہ زار گلدی

قوشلار هاموسی فغانہ دوشدی عشق اودی ینہ
بوجانہ دوشدی...»

«Winter is over and spring has come again, Flowers have grown and the tulip garden has become full of flowers.

All the birds have burst into song, The fire of love has filled my heart again.»²¹

By using simple language and addressing his adherents in their own tongue, Shāh Ismā‘īl could communicate with his disciples. The following couplet from his *Dīwān* demonstrates his concern at losing his beloved one, and is a good example of his art:

«یا ندیدیم غم اودنیا سربس من غم ہمدمی
یار گیتدی الدن...»

«I am burned by the fire of sorrow of the other world, I have lost my beloved who shared my sorrows ...»²²

²⁰- *Ibid.*, pp.600-1; cf. also *Zindigānī*, vol. III, p.6. *Browne, op. cit.*, IV, pp.2831.

²¹- *Ārāslī, op. cit.*, pp. 44-45.

²²- *Ibid.*, p. 48.

It has been mentioned that the content of Shāh Ismā‘īl’s poetical works was at first humanity, then religion and politics. Ārāsī says that in order to express his political aims to his followers, Shāh Ismā‘īl transformed them into verses. The Azerbaijani folk-singers called ‘Āshiqs, who were always in his camp, used to sing in their celebrations and in the battle poems of their murshid. Here is a selection of his political and didactic poems:

«أُلُوْلُق اِيَسْتَرِي سَن قَوْلُق اِيْلِه
بِيرْبِير بَاسَا لَار نَرْدَبَانِه
جِهَانِي آچْدِي س لَطَان حِيدَر اوْغْلِي
غَازِيلَر دُرْلُو مَكَانِه...»
آيقاق
ايرشدي

«If you want greatness, make the first move, step by step, as on a ladder, The son of Sultān Haydar has conquered the world, and his men have become rich by this conquest.»²³

Or, this moral and admonitory couplet:

«اوچ گون ايميش بو دُنْيَانِين صَفَاسِي
اولور جَفَاسِي...»
صَفَاسِينْدِن آرتِيْق

«The pleasure of this world is not more than three days, But its oppression and sorrow are more than its pleasure.»²⁴

What did Shāh Ismā‘īl intend by composing these kinds of poems? Was it not true that he wanted to instill loyalty and unity amongst his followers?²⁵

Ārāsī believes that there is a sense of emotional excitement running through the Dah-nāma. The hero of the story seems to be ready to sacrifice everything to achieve what he wants and avoid no struggle to obtain it. He does not give in to sorrows and adversity. He tells the reader about the truthfulness of a lover, the inconvenience caused by separation and about taking his delight in being united with his sweetheart.²⁶

In his Ghazals, for instance, he describes his sweetheart using many beautiful images, as in the following:

²³- *Ibid.* p.48.

²⁴- *Bihrangī, op. cit.*, pp. 177-8; see also *Shāh Ismā‘īl’s Dīwān*, presented by:

«آذربايجانين ايران ايله مدني علاقه جمعيتين نشرياتي - باکو- 1946،
فيلولوژی علملر نامزدی ح. آراسلی. و ابراهیموف.»

Ārāsī on page 61 states that one of Shāh Ismā‘īl’s titles was «The lord of the sword and of the pen.»

²⁵- For instance, see his advice during his last days to his people, in his diwan.

²⁶- Ārāsī, *op. cit.*, 50-51. It should be added here that there is an opera performed by an Āzarbājānī orchestra in Baku entitled: «The Opera of Shāh Ismā‘īl» of which a record exists.

«حق لبیندن غنچه نی گلشده خندان ائيله ميش
ليک بوناز يکليگی لطفيله چندان ائيله ميش
قامتینين کوء لگه سی طرحین گوء تورموش باغبان
باغدا عکسیندن اونون سروی خرامان ائيله ميش...»

«God saw your lips and created laughing flowers, But in his kindness he made them even finer. The garden traced your figure's shadow, And to its pattern He shaped the beautiful cypress in the garden.»²⁷

Or, again, in another Ghazal, he writes:

«دلبرا عشقینده من تک کیمسه مشهور اولمادی
یا سنین تک حسنینه هیچ کیمسه مغرور اولمادی
حور ایله باغ بهشتی قیله یار تعریف، لیك
ایشیکین تک جئت و حسنین کیمی حور اولمادی...»

«Nobody has become famous except me through your love, O my beloved. Nobody has become [so] proud of her beauty except you,

It is said that the garden and the virgin of paradise are alike, But I believe that neither the garden nor the virgin can match your house or your beauty ...»²⁸

It is said that Shāh Ismā‘īl has loved the classic writings of Azerbaijan, and especially the literary style of ‘Amād al-Dīn Nasīmī, the poet of the Hurūfī sect.²⁹ According to Ārāsī, Shāh Ismā‘īl modeled himself on Nasīmī not only in his literary style, but also in his ideology.³⁰

The love poetry of Shāh Ismā‘īl forms a striking contrast with the religious poetry commonly attributed to him. This great contrast has made critics doubt whether he composed these poems, or not.

²⁷- *Bihrangī, op. cit., pp. 176-7. Cf. Ganjei, op. cit., p. 77, no. 114 where he gives «احسان ایلامیش» instead of «چندان ائيله ميش» which is correct. Ganjei, op. cit., gives «قامتونک گلگشتی» which seems incorrect.*

²⁸- *Bihrangī, op. cit., pp. 177-181. Cf. also Ganjei, op. cit., p.153, no.248.*

²⁹- *The founder of the Hurūfī sect was Fadl Allāh Astrābādī (murdered in 804/1401) who was born in 704/1339 in Astarābād in Māzandarān. Because of his religious activities, he was killed by the order of Mīrān Shāh. Nasīmī is said to have been one of his students and, according to Gibb, "he was the only true poet of this far-off period." See E.J.W. Gibb, *A History of Ottoman Poetry*, vol. III p.88.*

³⁰- *See also: Minorsky, «The poetry of Shāh Ismā‘īl’, pp. 1036a and 1046a; cf. also ganjei, op. cit., p.109, no. 171 where the same poems appear.*

«سليمان خاتمی موسی عصاسی عالمه نوح طوفانه
شیمدی گلدوم»

«Know for certain that Khatā'ī is of divine nature, That he is related to Muhammad Mostafā; he is issued from Safī, he is the scion of Junaid [and] Haydar. He is related to 'Alī Mortadā ...»

«یقین بیل کیم خدائی دور خدائی محمد
مصطفی دور خطائی
صفی نسلی جنید حیدر اوغلی علی مرتضائی
دورخطائی»

«Today I have come to the world as a Master, Know truly that I am Haydar's son...»

«بوگون گلدوم جهانہ سرورم من یقین بیلونک که
ابن حیدرم من...»

«آدوم شاه اسمعیل حقونک سزیم غازیرونک من سروریم
آنم دور فاطمه اتام علی دور او ن ایکی
امامونک من داخ پیرویم.»

«My name is Shāh Ismā'īl. I am God's mystery. I am the leader of all these Gāzīs. My mother is Fātima, my father is 'Alī; and I am the follower of the Twelve Imāms...».³⁵

³⁵ Minorsky, op. cit., p. 1042a and 1031a, no. 15; cf. Ganjei, op. cit., p. 18, no. 16.

However, an opposing view is offered by Mansūrī, who claims that in 905/1499, Safavid progress made the Ottoman Empire extremely worried about the future. Therefore, the rulers decided to do something about it before it became too late. By imitating the system which the Safavids used for their Qizil-Bāsh orders, the Ottomans established a kind of mosque (Takkiyya) of which the Janissaries were also members. In order to hold back the progress of Safavid dervishes, the Ottomans proselytized widely. So that, they could gather many adherents who would all work against the Qizil-Bāsh.

In their writings, amongst which Mansūrī places the so-called Dīwān of Shāh Ismā'īl, the name of 'Alī stands for Hājī Bektāsh Walī, but not for 'Alī, the son-in-law of Prophet Muhammad. Haydar, in the same Dīwān, stands for the son of Ahmad Yasawi (died in 562/1166-7), who was freed from prison by Hājī Bektāsh. The Persian text bearing this claim runs as follows:

«در نوشته های بکتاشیه که دیوان خطائی هم یکی از آنهاست، منظور از حضرت علی مطلقاً حاج بکتاش ولی است و منظور از حیدر که مکرراً در دیوان شاه اسماعیل آورده شده است بر طبق تحقیقات هاسلوق خاورشناس انگلیسی (Hasluck) که مستند بر تدقیقات کرافوت (Crowfoot) هم میباشد، حضرت علی یا شیخ حیدر پدر شاه اسماعیل نیست...»

It should be added that Hasluck in his statements actually writes:

«The real Haidar is probably a local hero or tribal ancestor of a Shia clan and else where unknown to fame. Whoever the buried Haidar may be, he is locally identified with the Sheikh Khoja Ahmed of Yasi in Turkestan. In local legend, Khoja Ahmed is regarded as one of Hājī Bektāsh's disciples...»

Unfortunately, Mansūrī ignored the statement given by Hasluck who says:

«But in fact, this Haidar neither was, as Crowfoot was told, son of the King of Persia, nor did he die in Asia Minor. The real Haidar is probably a local hero...» For more details see Mansūrī, op. cit., pp. 18, 33- 34; Hasluck, op. cit., I, p. 52. and Cf. Crowfoot, op. cit., pp. 305-9.

Conclusion:

The conclusions that could be drawn from this discussion are as follows:

1-The presence of Qizil-Bashes in the Safavid army, in spite of Shah Ismail's having grown up in Gilan's providences, and his mother tongue made it possible to devote himself to the advancement of Turkish language and its literature.

2-The migrations of the Ottoman subjects and Iranian Turks and Persians to each others' countries was the second factor for these relationships and developments.

3-Choosing Tabriz city as the Capital of the Safavid dynasty was the third cause for this relationship and the development of Turkish language and its literature.

4-One of the big reasons for this progress and relations was the high number and large tribes of the Ottoman Turks and Turkmens in the Safavid court and army and their coming and going into these countries.

5-The golden age of Turkish language and its literature in Iran was in the Safavid periods.

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The Safavid kings in Iran, from the beginning till the end of their rules, because of their mother-tongue and the majority of their army-men (The Qizil -Bashes) were Turks-and

The Intellectual life of Shah Ismail 1 and his Care, Love, Respect Towards his Mother Tongue (Turkish). (907-930A.H/1487-1524).

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Turkmens and the back-bone of the king's power and army, showed a great respect and concerns towards the Turkish language and Its related literature.

Along with the progress of Turkification of the Safavid court and army in the beginning, the Turkish language, because of the strength behind it gained prestige and influence ewer the Persian language.

Besides, at the same period the acute influence of Turkish language on Persian society reached such a level that countless Persian literary *men* left the country and for the better life went to India and the Ottoman Empire. For this reasons and so on the contemporary historians believe that the Persian language arid literature had its high decline and “at any rate no doubt that *during the* Safavid period literature and poetry in Persia had sunk to a very low ebb and that not one single poet; of the first rank on be rekond as representing this epoch.”

In this paper the writer has in mind to shed light on Shah Ismail's care love, respect and poetical works and show his ability in composing works as Gazal, Qasideh and quatrains.

Keywords: Intellectual life, Shahlsmail1, Care and Respect, Poetical works, Turkish language.