



## JAZI, 'ABBĀS

---

**JAZI** (Gazi), **DARVIŠ 'ABBĀS** (1847-1905), dialect poet from whom survives a *divān* in the dialect of **Gaz**, an oasis north of Isfahan. All that is known about him is based on the occasional references in his own poetry. His father was from Gaz and his mother, Māndagār, from Murčakort, another village of the Borkvòār rural district (*boluk*) of Isfahan. Darviš 'Abbās' formal education began at the age of seven, but it was interrupted due to economic hardship. He began composing poems in his mid-teens (*Ĝazaliyāt*, pp. xxix-xxx), which had brought him recognition already by the age of thirty-six, when Valentin Alekseevich Zhukovskii collected ten *ġazals*, a *robā'i*, and a *baħr-e ṭawil* of him in Isfahan (Zhukovskii, II, pp. 33-41). Darviš 'Abbās lived a simple life, being supported on occasion by the wealthy, whom he panegyricized (e.g., *Ĝazaliyāt*, p. 450). He was connected to the **Gonābādi** Sufi order, but he probably never joined it, as he held a critical view of all sects (Eilers and Schapka, I, p. 23; cf. *Ĝazaliyāt*, p. xxi).

Darviš 'Abbās left a *divān* of about 10,000 couplets, titled *Eršād al-walad*, which survives in more than one manuscript. It contains chiefly *ġazals* but also other genres (*qaṣida*, *maṭnawī*, *mosammaṭ*, *tarkib-band*, and *baħr-e ṭawil*). The principal manuscript, apparently in the poet's own hand and bearing marks of his seals, is in 396 pages, dated 1902 (Eilers and Schapka, I, pp. 22-24). Wilhelm Eilers (q.v.), having had this manuscript hand-copied, appended its facsimile to the first volume of his Gazi collections, which contains also the Roman transcription and German translation of twenty-nine poems (Eilers and Schapka, text nos. 209-37). More recently, the co-villagers of Gaz published, in



Perso-Arabic script, 236 *gāzals* of his based on two manuscripts (*Ġazaliyāt*, pp. xv-xvi), one of which appears to be identical with the one copied by Eilers (Borjīān).

The poems of Darviš 'Abbās are generally lyrical-mystical and satirical in tone, with a strong sense of humor that has made him popular among not only the people of Gaz but also the speakers of the neighboring dialects and beyond. As did many other composers of the *fahlaviyāt*, he felt free in imbuing his work with abstract images of classical Persian literature and a flowing, ornate language suffused with Persian words and idioms. His efforts, however, to cast his dialect verses into the exact meters of classical Persian prosody hardly proved successful (Borjīān). Not the least of its claims to attention is the light that his poetry throws on language development. A number of words and phrases in his poetry are already unintelligible to the speakers of Gazi (e.g., *taklar žantāmun* “to make an effort, to exert oneself,” *ewartāmun* “to tear, rip,” *šānn-o-wān* “go and say [?]”); thus the meaning of many verses remain obscure. Even more interesting is perhaps the phonological features; for instance, the variations of the third person singular enclitic pronoun from –š, to –ž and –y (see [CENTRAL DIALECTS](#)), as in *olokī-š* (*Ġazaliyāt*, no. 48), *ulūkī-ž* (Zhukovskii, II, no. 10, p. 38), and *oloki-y* (current pronunciation) “its hole” (for other developments, see Borjīān).

## BIBLIOGRAPHY

---

Darviš 'Abbās Jazi, *Ġazaliyāt-e Darviš 'Abbās Jazi, ba guyeš-e gazi bā bargardāni-e kalamāt wa tarkibāt-e maḥalli*, ed. Ḥosayn-'Ali Moḥammadi, Moḥammad-Rezā Qowwatmand, and Aḥmad Kāksār, Isfahan, 1992.

Ḥabib Borjīān, “Taṣṣiḥ-e motun-e guyeši: divān-e Darviš 'Abbās Jazi,” *Irān-šenāsi/Iranshenasi* 17/2, 2005, forthcoming.

Wilhelm Eilers and Ulrich Schapka, *Westiranische Mundarten aus der Sammlung W. Eilers II: Die Mundart von Gāz*, 2 vols., Wiesbaden, 1979.

Aḥmad Fāzel, “Barrasi-e vižagihā-ye zabāni o dasturi-e guyeš-e gazi, hamrāh



bā šawāhed-i az divān-e Darviš ‘Abbās Jazi,” M.A. thesis, University of Isfahan, 1995.

Valentin A. Zhukovskii, *Materialy dliya izucheniya persidskikh narechiĭ*, Petrograd, 1888-1922, II; repr. as *Materials for the Study of Iranian Dialects*, 3 vols. in 1, Tehran, 1976.