



# The Influence of Chinese Culture and Literature on the Poems of Iranian Poets (Two Great Old Neighbors)

Moslem Mozaffari

Department of Language and Literature, Shahid Bahonar University, Kerman, Iran  
Email: mmozaffari110@gmail.com

**How to cite this paper:** Mozaffari, M. (2022) The Influence of Chinese Culture and Literature on the Poems of Iranian Poets (Two Great Old Neighbors). *Open Access Library Journal*, 9: e9427. <https://doi.org/10.4236/oalib.1109427>

**Received:** October 6, 2022

**Accepted:** October 23, 2022

**Published:** October 26, 2022

Copyright © 2022 by author(s) and Open Access Library Inc.

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Open Access

## Abstract

China's poetry has a long history, but it is more than a land of poetry, it is a land of wisdom, philosophy, wisdom and thought. The language of the Chinese people is poetically like the Persian language with all its difficulties. A Persian poet has considered China as the center of beauty, the land of musk and the place of flowers, colorful and fragrant, and they have mentioned this point in their poems. The history of Iran-China relations dates back centuries ago. After the victory of Islam and with the establishment of extensive trade relations between Iran and China, the relationship between the two countries became more extensive and strong, and gradually various manifestations of Chinese culture and civilization entered the literature; it became especially Iranian poetry and was reflected in it. Issues such as Chinese religion, Chinese aesthetics, Chinese handicrafts and Chinese engraving, and various issues; another is one of the manifestations related to the land of China in Persian literature, which in this article has tried to address some of them as much as possible and how China is reflected in Persian poetry.

## Subject Areas

Humanities, Literature, Cultural Studies

## Keywords

Literature, PERSIAN Poetry, Iran, China, Cultural Relations

## 1. Introduction

The relationship between Iran and China has a long history and the history of this relationship can be traced back to the centuries before Islam; but after the victory of Islam and with the establishment of more trade relations between Ira-

nians and Chinese, the relations between the two nations became more extensive and stronger. Gradually, various manifestations of Chinese culture and civilization entered the culture and especially of Iranian literature. As a result of these extensive contacts between Iranian and Arab businessmen with the Chinese and the travel of ambassadors, poets, politicians, businessmen and artists to each other, cultural acquaintances were established between the two countries, and because of these acquaintances, poets and writers. Iranians mentioned China and its wonders [1].

In Persian literature, many poets have mentioned China in their works, which sometimes refer to the Chinese themselves and the specific race of the Chinese land, and sometimes for reasons such as physical and racial similarities to the Turks, but use the Chinese word. They won. As an example, we can mention one of such references in the poem of Abu Abd al-Faralawi, one of the poets of the Samani period, as one of the oldest examples:

Shooting a troubled Turkish soldier is like shooting a cloud;

The arrow of that soldier is lightning, and his bow is the spark and shine of that cloud.

The references of Persian poets, which can be seen in different ways in many works of ancient Persian poetry, have become more frequent in Shahnameh after the Samanid period, after that in different forms, different approaches and in different periods. "Different things are clearly seen in the poetry of many poets; Saadi mentions Kashgar in the western region of China; Hafez mentions the beauties and musk of Khotan in western China, and he has spoken many times; Rumi composed the story of the competition of Chinese and Roman painters; China was brought to Iran; it was mentioned and the military has dealt with China more than others...In the ancient Iranian literature, there are many works that describe China; but the work that directly defines Chinese attachment to Iran is only the story of Hoday and Hodayoun. Khajoo is from Kermani. This story is not just love; it is also of deeper importance. That is, the poet has expressed his heartfelt interest in China by defining the beautiful scenery of China" [2].

In this article, by collecting data about China through text reading and direct contact with first-hand sources of Persian literature, we have tried to study how China appeared in Persian poetry. For this purpose, the works of prominent and middle figures of the ancient periods of Persian literature up to the contemporary period have been studied. To begin with, Shahnameh Ferdowsi has been considered. In mentioning the evidence while observing the chronological order of the works (from old to new), attempts have been made to pay more attention to the topics and high-frequency concepts related to China in Persian literature.

## 2. Chinese Rituals and Religions in Persian Literature

The ancient Chinese religions and beliefs from the beginning to the rise of Lao Tzu and Confucius, which co-existed around the sixth century BC, have since shifted to more socially oriented religions, and have given more universal teach-

ings such as Confucius and Lao Tzu until the advent of Christ and Islam, and some of the people of China joined these religions. In Chinese history, religions such as Confucius, Buddhism, and Awasi (the oldest Chinese religion, full of details such as gods, feasts, ghosts, and ancestors) are known, which have continued to change in modern times. And [3], in Persian literature, some of these mirrors have been mentioned, some of which can be enumerated:

### 1) Idolatry in China

There is no idol maker like him in China;

Parvin's moon and stars praise him. [4]

If the Chinese people see the beautiful face of your idol (lover);

Everyone regrets worshipping idols and worships your beautiful face. [5]

It seems that the reflection of idolatry and similar categories in Persian literature is a product of the perception of Iranian poets and writers of the original Chinese religions, which is manifested in the form of idolatry. Of course, these religions are different from the concepts of idolatry in regions such as the Hejaz, and perhaps due to less connection and cultural dimension with the land of China, Iranian poets have paid more attention to the appearance of Chinese religions than the way of thinking of Chinese religions such as Buddha and Confucius.

### 2) Confucius

Confucius was the most famous Chinese philosopher (479-551 BC) and the founder of a prominent moral system. [In Confucianism] Loyalty to national and family customs is paramount. He was the creator of a great morality based on intimacy with national and ethnic traditions and family. The scientist became a religious leader in China.

Shakmoni from India and Confucius from China were invited;

To adorn the king like a bride according to etiquette. [6]

### 3) Chinese infidels

Chinese beauties are described as idolatry and irreligious in the poetry of Iranian poets. In Persian literature texts, those who have not converted to Islam, including Chinese, Westerners, etc., are called infidels, which is also a symbol of many negative traits.

If a ray of the beautiful beauty of the beloved falls on the Kaaba;

The infidels of China and Khata wear the clothes of Hajj and become Muslims. [7]

Infidel means oppressor, it also means unjust, and he calls the beloved poet an infidel because oppression and tyranny are his work, and in the following verse he also hints at Chinese beauticians.

If a man in love encounters a ruthless Chinese infidel;

It is better to face a bad and cruel lover. [7]

## 3. Chinese Architecture and Buildings

Another manifestation of China in Persian poetry is Chinese architecture and

special buildings. “One of the most prominent and fundamental features in ancient Chinese architecture is nested courtyards and buildings that eventually lead to the final building and courtyard, which is considered to be the highest and most desirable part of the building” [8]. This kind of architecture in the poetry of some poets; in particular, classical poets have appeared, examples of which can be mentioned as follows:

### 1) Chinese porch

There is no ride like the king and no spring like him (in beauty);  
And in porch painting, there is no painting like him. [4]

### 2) Chinese house

Good luck someone in the spring;  
She enjoys kissing and hugging her lover;  
Her house is as beautiful as the house of the Chinese people;  
And his lover is as beautiful as the king of Rome. [9]

### 3) Chinese niche

In Romanesque and Chinese paintings in Sharafnameh, the Chinese polished the Chinese palace and the Romans painted. Because the walls of the palace were polished, those images were reflected on the arch of the Chinese palace, which the regime depicted as follows:

When the Chinese niche was left without a pattern;  
The king was surprised;  
They pulled back the curtain again;  
The same pattern was revealed first. [10]

## 4. Fragrant Smells

China has long been known for the production of fragrances, and musk has played a poetic role in Persian literature and has breathed new life into Persian poetry.

### 1) Chinese musk

It is the same smell of Chinese porcelain and aromatic Chinese substance. China has been known for having pure and fragrant musk, which is a significant presence in both the poetry of classical poets and the poetry of poets of more recent periods (such as constitutional poetry). For example, in classical poetry, the following examples can be mentioned:

Chinese musk has become fragrant because of the sweet smell of the beloved.  
You also want musk (a kind of pleasant smell) from China. [11]

Or in Hafez’s poem:

The flower (lover) does not need musk and chigel for fragrance;  
Because has a fragrance in the flower itself. [12]

The musk seller made the mistake of asking China for musk;  
Because, he should have wanted the fragrance from your beautiful hair, not China. [13]

That angel-like lover whose neck is knotted and folded;

In front of her beautiful hair, the umbilical cord of a Chinese deer is ashamed.  
[14]

You have lost, but again;

You want musk from China and clothes from Shushtar. [15]

## 2) Umbilicus China

The umbilicus is a sac under the abdomen of a deer, from which brown substances come out, which are very fragrant and called musk; But in Persian literature, Chinese navel refers to fragrant substances:

God has not put all the wisdom in one poet;

And it does not put all the pleasant smells in the Chinese musk navel. [16]

The inside of the beloved wig is aesthetically similar to the Chinese gallery;

And the outside of the beloved's hair is fragrant like a Chinese deer's navel. [9]

A bead fell from your wig (beloved) in China;

Because of its fragrance, the Tatar deer umbilical cord became bloody with jealousy. [17]

## 5. The Names of Some Chinese Cities

In the poetry of Persian poets, some cities of China have been mentioned, some of which have been found in the poetry of the past and some in the poetry of poets of recent periods, which can be referred to some of these examples.

### 1) Turkestan China

Turkestan China is a vast land located in the west of China and its famous cities are Kashgar, Yarkand and Zunkari and it is as large as Iran.

How many people have gone to Turkestan and China;

And there they saw nothing but cunning and ambush (insecurity). [18]

### 2) Turfan

"Turfan is a state from Turkestan, China, in the mountainous region of Tianshan in northwestern China, and it is mentioned in Chinese history. It was in the hands of Manichaeans and Iranian people and later the Turks achieved it..." (Dehkhoda, below Turfan);

People of Turfan and Fergani;

They took Mani religion. [13]

### 3) Khotan

The land of Khotan is often mentioned in Persian writings and poems alongside other cities of Mavar Nahr such as Kashgar, Khata and Chegl, which are in the same direction:

Write a small letter to Chegl Khotan;

And write another letter to Aden, Yemen (meaning the king's domination of the surrounding lands). [19]

Although it is also found alone in the poems of different poets:

The king did not rule until circumcision;

It did not form a square of joy and dance. [10]

The smelly musk boy who had a shoulder in his hand;

He went to circumcision to untie his heart (that is, the fragrance of circumcision and its deer umbilical cord are due to the love of the beloved). [14]

#### 4) Chegal

Chgal was one of the famous cities of old Turkestan whose people were famous for their beauty. For this reason, Iranian poets have described the beauties of this city in their poems.

A kingdom against which the greatness of their kings is no longer glorious;  
With the leader of his army, he defeats the Chinese and Chegal armies. [16]

My beauty lover has an army of beauty;

Cholera competes with Chinese beauties and Turkish warriors in the city of Chegal [11].

Division commanders buy and sell soldiers;

As slaves are bought and sold in China and the city of Chegal. [1]

#### 5) Khalkh

“It is a great city in the mistake of bringing good musk from there and attributing the good to it, what the people there are in beauty and good proverbs” (Dehkhoda, below Khalkh).

You want beauties full of cute and charisma from Khalkh;

You want beauties who have a slim back and waist. [20]

Kings of China and Khalkh;

They rub their foreheads on the threshold of your house (that is, they bow). [6]

#### 6) Kashgar

A city in Xinjiang Province, which is close to Farab and Blasaghun, is located in China.

He called us from all over the country;

And moved from the gate of Kashgar to China. [6]

## 6. China Is Far Away

In the field of Persian literature, one of the most recurring concepts about China is the issue of the distance of this land from the regions of Islam, which is also emphasized in the words of the Holy Prophet (PBUH) and is not found in the poetry of many poets:

The Holy Prophet (PBUH) said about the search for knowledge;

Seek knowledge, even if it is far from China. [21]

Here, the poor poor man is fleeing from disbelief;

And he went to China for knowledge and returned from the disbelievers.

Which refers to a noble saying whose source is mentioned as follows: Seek knowledge, even if it is in China, then indeed, seeking knowledge is obligatory on every Muslim (Kanz al-Amal, vol. 5, p. 202. Ibn al-Barr, Bab al-Alam). [11]

Apart from that, in other verses of Persian poetry, China’s distance from Iran is also mentioned:

The breeze of his grace if it blows to the borders of China;

No wonder the dead are resurrected. [9]  
 Blessed are you, whose majesty and glory are higher than the heavens;  
 Your fame has reached China and Sanaa in Yemen;  
 And you have tamed the rebellious sky like a horse and made it obedient;  
 And happiness comes to greet you everywhere. [22]  
 King's name from twelve Africa to the borders of China;  
 Like the name of the second caliph of the Muslims (Umar), the religion has  
 flourished. [23]

## 7. Chinese Animals

Another prominent example and manifestation of Chinese land in Persian literature are Chinese animals (both real and mythical) which is mentioned in the poetry of Persian language poets and can be listed as major cases that can be found here. Examples are given:

### 1) Chinese deer

The Chinese deer is expressed in several ways in Persian poetry:  
 a) The likeness of the beloved to the Chinese deer (Chinese beauty)  
 The lover had two drunken eyes like a deer in the China Plain;  
 And he had two ears straight and long like the people of Aad. [6]  
 b) The common meaning of the type of animal  
 Seeing the green on the lover, I thought about it;  
 Is this the sugar beet pasture, where the deer graze and machin or the beautiful face of the beloved? [22].  
 c) With reference to musk and Chinese fragrant navel  
 The Chinese deer ate a plant;  
 The plant turns into musk in its stomach. [11]  
 The Chinese deer breeds the fragrant navel in its abdomen with great suffering;  
 But because of your fragrant hair, it is bloody in heart and suffering (that is, the beloved hair is more fragrant than a deer's navel). [7]

### 2) Chinese horse

Although there is no credible evidence that the Chinese horse is genuine, it does mean a thoroughbred Chinese horse:  
 From Chinese horses and Chinese silk clothes;  
 From the throne and from the crown and from the razor and the jewel. [4]

### 3) Chinese cat

An animal that China has not been a good place to grow.  
 There are three animals in three countries;  
 All three are short-lived and rapidly disappearing in those countries;  
 In India, the horse, in Persia, the elephant;  
 In China, the cat dies quickly and the cause is still unknown. [10]

### 4) Chinese dragon

The Chinese considered the dragon sacred and believed that they were the offspring of dragons and that the dragon was a symbol of prosperity and

well-being. But Chinese belief in this symbol is not compatible with Iranian belief; because in beliefs The Persian dragon is a symbol of the devil and its most prominent example and symbol is “Zahak Snake on the shoulder”; Therefore, in Persian poetry, this animal is a myth not only for Iranians; it is also considered horrible for the Chinese:

They constantly asked the dragon (a metaphor for a hero) for help;  
To get rid of China’s hardship;  
There is a dragon in that mountain;  
That the people of China suffer from him. [4]

In fact, it should be said that the Chinese dragon has been reflected in Persian poetry according to Iranian thought and perspective, and with a symbolic-semantic transformation, has found a concept opposite to what it originally had in Chinese culture and view.

## 8. Aesthetics of China and Its Accessories

The manifestation of Chinese aesthetics in Persian poetry often has an apparent aspect in many verses of different poets, in elements such as makeup, brow, eyebrows, complexion and narrow eyes (from the 4th to the 8th century) and in general, beauty. The women and lovers of the land of China are manifested:

### 1) Chinese makeup

Old men with curvy stature are still as greedy as two worlds;  
And with this curvature, they still dream of Chinese makeup. [24]

### 2) Chinese porcelain

In this case, poets often misrepresent China in its original meaning (imaginary meaning of curvature), otherwise there is no explicit reference to porcelain.

The whole world is talking about Chinese fetish;  
Our fetish, which has a curvature in every bend of its neck. [5]

### 3) Chinese eyebrows

The Chinese eyebrow’s beautiful eyebrows were famous for their elongation and beauty:

The lover whose origin is from Khata and whose eyebrows are from China;  
For revenge, tear like a deer’s belly button. [15]

### 4) Chinese light skin

Although the Chinese are considered to be of the yellow race, in some Persian poems the lightness and speed of the Chinese are contrasted with the blackness of the Zangi and the literary arrangement is in conflict:

O Habash, China has rung and China has rung;  
Fortunately, they have put your captive rope around their necks. [17]  
His pen is like crazy;

Every moment the country of Zang (metaphor of ink) goes to China (metaphor of engraving on paper) and sometimes vice versa. [25]

### 5) Beautiful Chinese faces

Chinese beauties include women, girls, and lovers of the land of China, which have been prominent in Persian poetry with terms such as Chinese toy, Chinese



fetish, Chinese idol, good Chinese, and other such expressions.

The garden was like a Chinese gallery;

Enough that the beautiful Chinese bride is in him. [26]

Last night when they wove the beautiful wig of the beloved;

The proclamation of that idol gave the beauty of China. [17]

A flower more beautiful than your beautiful color (beloved) does not come out of the bud and does not bloom;

And Betty, who has a better role model than you, will not come out of China.

[17]

Because of the tenderness and elegance that it has the beloved;

China and Turkestan are proud. [11]

## 9. King and King of China (Khaqan, Faghfor)

### 1) Khaqan

In the past, Khaqan was the title of Turkish kings and Chinese kings. The Great King is a Turkish word and in ancient times was the title of the kings of China and Turkestan and now they refer to any king (Ghias al-Laghat). The great king of the Turks and that is the origin of Khan Khan; it means the chief of the chiefs. (Mafatih al-Ulum Kharazmi). (Dehkhoda, Zil Khaqan). Khaqan's most prominent presence in Persian poetry can be seen in Ferdowsi's Shahnameh, which reflects Khaqan China's relations with the kings of Iran and their dealings with them:

I praise Khaqan China;

And I kiss the ground in front of his bed (irony of bowing);

Against the war of Camus and Khaqan of China;

The ground did not have the strength and power of their horse poison;

Disappointed with their famous king;

They took refuge in the Khaqan of China;

Khaqan Chin was our youngest soldier;

And the sky was high among our generals;

Khaqan Chin had a daughter;

That the sun was praising him. [4]

This word is also used in the poems of other poets and its presence continues until the poetry of poets of later centuries:

Khaqan Chin is not ready to serve him yet;

And the Roman emperor (king) has not yet given him any gifts. [19]

If, for example, Khaqan China's income is entirely yours;

You should not spend it on the day of market failure. [10]

When you saw the glory of Mecca;

Turn your face towards the Roman emperor and Khaqan of Chin. [5]

Alexander from the farthest part of Greece;

He moved the army to attack Khaqan, China. [7]

### 2) Baghpour

The title of the kings of China and the Persian word, Fagh means God or idol and Pour or Four means son. Baghpour (Moin, following Faghfour) in Persian literature Faghfour, like Khaqan, has been used the most in Shahnameh and in its general meaning (the title of the kings of China) has been used a lot—some of which can be mentioned:

I do not want Caesar, nor Faghfor China;  
 Not one of the crown princes of Iran;  
 Esfandiar was a great hero;  
 Faghfor China engraved his name on his ring jewel;  
 When Faghfor China heard this;  
 He thought of another thought;  
 We make fun of them;  
 And we ask the Chinese Faghfor for the army [4].

Like Khaqan, in addition to Shahnameh, Faghfor has also been used in the poems of other poets:

The people of Rome and China help him in their own country;  
 Faghfor China is his successor and the Roman emperor is his gatekeeper. [11]  
 Jaipur cut an Indian ear with an Indian dagger;  
 And he cut the umbilical cord of China like the umbilical cord of a Chinese deer. [17]

It is a land that has been broken by unfaithfulness;  
 And in Faghfori bowl (metaphor of the brain), he has another idea. [24]

In short, these two words, which have a clear semantic meaning of the king or king of China, have been used in many verses of Persian-speaking poets and are frequent manifestations of referring to China in Persian poetry.

## 10. Chinese Role and Painting

“China is a land of paintings in Iranian culture and literature and has always been the founder of miniature painting (miniature) in China, the prophet of the Iranian painter Mani, whose religion has long been established in this land”. [8] Chinese role and painting, which has been considered in various ways in Persian literature, is one of the most repetitive manifestations and manifestations related to the land of China, which in the poems of many Persian-speaking poets in the form of various expressions and referring to places, goods and artistic industries. Related to painting and...has emerged, which can be referred to:

### 1) China Arjang

Arjang China: A letter full of Chinese motifs;  
 Like Arjang China (a letter full of engravings);  
 They wrote to the king with a thousand praises and greetings. [4]  
 If you want to see the book of Ertang Mani (Prophet of the Manichaeian religion), look at the garden;  
 The middle and edges of which were filled with Chinese motifs. [21]  
 By these names, I prospered religion;

And I made Arjang Chini (a letter full of engravings) with my own pen. [6]

## 2) China House

In Persian cultures, different meanings have been given to the house: the place where the idols are placed, the temple of the idolaters, the harem, the house of the idols where the idols are placed; For an example, we see Dehkhoda's definition of a pagan house and a Chinese shrine as a summary: And it is their beauty, which has not received the slightest attention to its religious or ritual aspect. [27]

I constantly look at this plain adorned with flowers and plants;

Which, like the idol house of China, was full of desirable roles. [4]

If it passes through the door of the idol house of China with all its beauty;

The idolaters break the idols in front of him. [17]

Blessed is the gallery full of engravings;

Which is more beautiful than China and Nobahar house. [13]

In addition, words such as Betistan Chin, Batkadchin and Bahar Chin (in the meaning of Batkhaneh) have also been used in some Persian poems, which refer to the same meaning as the beauty of Chinese carvings.

From many Egyptian costumes and Roman mirrors;

His house is as beautiful as the Farang Detective and the Chinese Spring. [6]

## 3) Chinese portrait

The Chinese porter is the same Chinese painter and illustrator who has long been well-known in general and in particular.

Attar Khotan is angry with jealousy over your hair;

And the Chinese idol-maker is ashamed of your beautiful face (because he cannot paint like you). [22]

If you do not believe me, go and ask the idol maker of China;

That Mani, the prophet of the Manichaeans and the master of painting, imitates my pen. [12]

Sometimes a Chinese painter is mentioned in verses instead of a porter:

If a Chinese painter sees you on the battlefield;

He is surprised and the lion paints instead of the rider (he sees you as a lion). [19]

In addition to scattered and exemplary references in some Persian verses to Chinese motifs and paintings, in some works, this has become the basis of a story about which Persian-speaking poets have narrated stories, which can be used as an example for painters. Roman and Chinese mentioned in the military honorific (pp. 417-413) or the rivalry of Roman and Chinese painters in Masnavi (pp. 173-171).

In addition to the mentioned words and phrases, words and combinations such as Chinese pattern and design, Chinese painter, Chinese gallery and Chinese gallery are also reflected in many Persian poems, which remind the theme of Chinese painting and engraving.

## 11. Conclusions

The frequency of application of China in the category of Persian order is rela-

tively significant. In the Persian order, the Chinese name and word have been created with meaning and extensive word games have been made with it. Probably no Iranian poet has gone to China and it is said that only Saadi went to the Turkestan regions of China. Perhaps if these trips had taken place, a much more accurate, realistic, and varied reflection of China in Persian literature would have been obtained. Referring to when and in which language the concept of China entered the Persian language, it can be said that after the poets of the Samani era, such as Faralavi who in his poems had references to China (or Turks in the sense of Chinese). And in the early fourth century, in the language of a great poet like Ferdowsi, reference was made to the various manifestations of Chinese culture and civilization. Probably one of the reasons for this is the emergence of an external and aggressive force—preparing a suitable platform for displaying the heroism and heroism of the Shahnameh against foreign enemies who can be on the battlefield, without arousing sensitivity. Political and...—for example, instead of the Arab military force—has been used by Ferdowsi.

Drawings of culture and civilization and...the land of China, after the Shahnameh until about the eighth century and continues in Persian literature; but after the Mongol invasion of Iran, China's interest in Persian literature decreased further. This decline is probably due, on the one hand, to the disappearance of the poetic and literary centers in eastern Iran, in which, of course, China has been widely reflected, while on the other hand, there is probably the fear of an attack in a mixed and the overlap (at least because of the apparent similarity and closeness of the Chinese race with the Mongols) also shows the Chinese as part of the Mongols as formidable enemies, has not been ineffective in reducing the reflection of Chinese issues in Persian literature.

From now on, such passionate epic poems and powerful heroes will not be created (due to the unfavorable conditions of the society after the Mongol invasion) and naturally, there will not be a foreign hero or hero, especially of the Chinese type, who will become an Iranian Yale Challenge. In fact, from this period onwards, both the type of approach of poets to various manifestations related to the land of China has changed and the extent of this attention to ordinary and well-known and common manifestations before it, such as Chinese beauties, musk and Khotan deer, and...is limited. In general, after this, China's presence in the poetry of western and central Iranian poets such as Hafez and Saeb becomes more intense, and after that, in the poetry of contemporary poets, the type of address to the Chinese issue becomes completely different; to the extent that in the poetry of some such as Farrokhi Yazdi, Adib al-Mamalik and Bahar, most of the current issues and political themes related to China are used, and in the poetry of some such as Forough and Nima, not even a mention of China is mentioned. In ancient poetry, the image of the whole East in China is summarized and poets and artists of those periods sometimes considered China as the whole of the East, which of course is due to the vast geographical area of China and the widespread political, historical and cultural influence of China in eastern Iran. It turns out. The East of recent times is different from the Old East,

which is the birthplace of the formation of new political regimes, and is incidentally reflected in modern Persian literature of this newly formed east, as in Shamloo's poem, "Korea" is mentioned. His example is not in ancient literature (fresh air—a poem that is life). Among the ancient Persian poets and writers, China seems to be more of an idea than a well-known concept, which has gradually become obscure over time. In other words, it has become meaningfully romantic with the word China, and in its reflection in Persian poetry, no connection has been formed with intellectual views and social developments. In some cases, poets and writers raise issues about China that are not well-known, sometimes quite wrong. For example, the description of a valuable horse of China in the *Shahnameh* has no credible evidence or historical evidence in other texts and has not been repeated:

From the crown and from the crown and from the razor and the jewel;  
Chinese Horses and Chinese Silk. [4]

Or that sometimes the name of a place or geographical phenomenon in reference to China actually refers to something other than what is stated in the word; For example, in *Shahnameh*, the meaning of China River is Jeyhun River, which is located in the mentioned areas. Persian poetry, as a prism, presents a vague and somewhat general picture of China to its audience, and it is always mixed with the name of China in Persian poetry, and there is no accurate and documented information about it in Persian literature, and this issue shows that the lack of Iran has deep political and cultural relations with China. Of course, with the growth of communication and the expansion of the press and the attention of world news in the last hundred years, more accurate and complete information about China has been included in the poems of poets such as Farrokhi Yazdi, Adib al-Mamalik and Malek al-Sho'arai Bahar.

If in a large study, a comparison is made between the mentioned elements of the East and the elements of the West in Persian poetry, the share of categories related to the East is much smaller than the elements of the West, and this is probably due to the historical relationship and commonalities of Iran. Return to the West with other Indo-European lands; as Hellenism and the reference to Western schools of thought and philosophy are found in ancient and contemporary Persian poetry; but Eastern elements and introverted philosophies prevalent in the East are less frequent. Thus, in Iran and in Persian literature, the influence of the East is less seen than that of the west; in such a way that the influence of culture and civilization, art and literature and great personalities, etc. in the Persian culture and literature, is much less seen than its western characteristic.

Thus, in Iran and in Persian literature, the influence of the East is less seen than that of the West; in such a way that the influence of culture and civilization, art and literature and great personalities and...Oriental in Persian culture and literature, is seen far less than its western characteristic. For example, there are no examples of characters such as "Alexander"—as it is reflected in Iran and in Persian literature with the emergence of various Alexandrian letters, etc.—of the

Eastern type, and concepts such as “Genghis” and “Khaqan” are also very supportive. There are empty cultural’s that do not last long. This alienation is also seen to a large extent in contemporary poetry, and many poets who are interested in Chinese literature and pursue related issues are rarely seen.

### Conflicts of Interest

The author declares no conflicts of interest.

### References

- [1] Amiri, K. (2000) Persian Language in the World of China. 1st Edition, Sarab Danesh, Tehran.
- [2] Hui, J. (1992) Khajavi Kermani and China. In: Ardakani, R.D., Ed., *Cultural Letter, Second Year, Nos. 1 and 2. Autumn-Winter*, Ministry of Culture and Islamic Guidance, Tehran, 129-126
- [3] Adler, J. (2004) Chinese Religions. Translated by Hassan Afshar. 1st Edition, Central, Tehran.
- [4] Ferdowsi, A. (1967) Shahnameh. Correction of Jules Mill. Translation of the Intellectual World. 1st Edition, Pocket Books Company, Tehran.
- [5] Saadi, M. (2004) General. Due to the Manifestations of the Refinery. 1st Edition, Rozaneh, Tehran.
- [6] Adib Al-Mamalik, F. (1967) Great Poetry Book. Thanks to the Efforts of Vahid Dastgerdi. 1st Edition, Foroughi Bookstore, Tehran.
- [7] Jami, N. (2001) Great Poetry Book. Introduced by Mohammad Roshan. 1st Edition, Agah, Tehran.
- [8] Kazazi, M. (2001) Meet the Dragon. 1st Edition, Qatre, Tehran.
- [9] Sanai, A. (1998) Hadiqah al-Haqiqah. Introduced by Mohammad Roshan. 1st Edition, Negah Tehran.
- [10] Nazami, E. (2001) Five Treasures. Correction by Behrooz Tharwatian. 1st Edition, Toos, Tehran.
- [11] Attar, M. (1993) Mantiq al-Tair. By Seyyed Sadegh Goharin. 4th Edition, Book Translation and Publishing Company, Tehran.
- [12] Hafez, S. (1996) Great Poetry Book. By the Efforts of Khalil Khatib Rahbar. 15th Edition, Safi Alishah, Tehran.
- [13] Bahar, M. (1958) Great Poetry Book. 1st Edition, Amir Kabir, Tehran.
- [14] Farrokhi Yazdi, M. (2000) Great Poetry Book. Thanks to Hussein Masrat. 1st Edition, Yazd Cultural Heritage Association, Yazd.
- [15] Etesami, P. (1997) Great Poetry Book. By the Efforts of Arsalan Fassihi. 1st Edition, Phoenix, Tehran.
- [16] Manouchehri, A. (1977) Great Poetry Book. By the Efforts of Mohammad Dabir Siyaghi. 4th Edition, Zavar, Tehran.
- [17] Khajavi, K. (1996) Great Poetry Book. By the Efforts of Saeed Ghani. 1st Edition, Behzad, Tehran.
- [18] Rumi, J. (1975) Masnavi Manawi. Nicholson Correction. 1st Edition, Amirkabir, Tehran.
- [19] Farrokhi Sistani, M. (1985) Great Poetry Book. By the Efforts of Mohammad Dabir

- Siyaghi. 3rd Edition, Zovar Publishing House, Tehran.
- [20] Rudaki, A. (2000) Great Poetry Book. Corrected by Jafar Shaar. 1st Edition, Mina Cradle, Tehran.
  - [21] Naser Khosrow, A. (1986) Diwan Nasser Khosrow. Edited by Mojtaba Minavi and Mehdi Mohaghegh. 2nd Edition, University of Tehran Press, Tehran.
  - [22] Anwari, A. (1997) Great Poetry Book. By the Efforts of Modares Razavi. 4th Edition, Cultural Science, Tehran.
  - [23] Khaqani, A. (1997) Great Poetry Book. Edited by Jalal al-Din Kazazi. 1st Edition, Center, Tehran.
  - [24] Dehlavi, B. (2002) Great Poetry Book. Correction of Muhammad Tired and Khalil O Khalili. 4th Edition, Foroughi, Tehran.
  - [25] Obaid Zakani, G. (n.d.) Introduced by Abbas Iqbal. Iqbal Publications, Tehran.
  - [26] Moayeri, R. (2001) Great Poetry Book. By the Effort of Kiomars Saturn. Majid, Tehran.
  - [27] Yuan, F. (1997) Islamic and Iranian Culture in China. Translated by Mohammad Javad Omidwarnia. 1st Edition, Al-Huda, Tehran.