

Poetry Style of poet laureate Mohammad Taqi Bahar

Faizullah Nasri

Associate Professor,
Language and Literature Faculty, Balkh University
Balkh Mazar-e-Sharif, Afghanistan, 1702

Abstract: *Mohammad Taqi Bahar was one of the poets laureate of Castle of Pahlawi kingdom of Iran, he was one of the biggest poet of that country, the reason of being poet laureate is his familiarity with poems, and We can say that he was one of the experts in the field of literature and poetry. Mohammad Taqi Bahar himself believed that after the era of the famous Indian style - initially created with new ideas in the thematic and vocabulary and new syntax and interpretations - the style was tasteful and privileged. And there were poet, such as Saeb, Kalim, Orfi, and several others. in the end; by using loose and bad words, slowly he become defame, And without thinking of inventing a new style, they once again followed the old style and began a period in Persian poetry that lasted for more than two centuries and was termed its spring literary return period. A great poet of thought and innovation who, though in a combination of words, structure, Rhyme, was more or less the same way as his predecessors, By delving deeply into the themes of creation and using the words and expressions of his time and the delicate manipulations of the poems, he was able to master and adapt in that way and invent a new style., That much of comprehensiveness and perfection; can be find very less,*

Key Words: *Mohammad Taqi Bahar, Style, Thematic, Simile.*

1. INTRODUCTION:

With this attitude, if we consider Bahar as an intermediate term, it is the beginning of a new style in Persian poetry; there is no saying extravagant; the style that follows the contemporary poets of modernism, Now that the discourse has joined contemporary modern poets, I try not to exaggerate on this point, nor on the rationalism it does not deserve - not to overestimate the praise - which every savvy reader does not We find it - let's add to it, not the basics of the lecturers who create and produce valuable works in this way of thinking. Bahar is, in the first place, a poem by a sculptor. He wrote his poems more in the style known as Khorasani and less in the Iraqi style. Sometimes the tales of earlier poets such as Rudaki, Labibi, Farrokhi, Manouchehri, Sana'i, Massoud Sa'ad, Khaqani and Jamal al-Din Abdul Razaq and some other famous poets in imitation and rhyme have been mimicked and answered. The subject matter of his stories is mostly descriptive, patriotic, epic, critical, mystical, advice or satire or humorous or in the inauguration of the Prophet (peace be upon him) and the Prophet (peace be upon him). In some cases, the poem is also a response to poems praised by the poet, and he has responded with the same weight and rhyme. In a few cases, he has written poems about the times and events surrounding him or about getting rid of his exile. The anomalies, the discrimination, and the chaotic situation of the time, prompted him to openly criticize the language at every opportunity, and now express himself with chastity, without fear, and as a result of the rudeness that he had at the beginning. Reza Shah's monarchy was imprisoned or exiled several times.

1.1. A SHORT INTRODUCTION OF MOHAMMAD TAQI BAHAR:

Mohammad Taqi Bahar son of Mohammad Kazim Saboori, poet laureate of Quds Razavi, he was burn in 1304 in Mashhad, even his father was poet laureate of his term, did not know his son started poetry, But despite her father's wishes, he began poetry at the age of fourteen. At first, people around him thought he was reading his father's poems in his own name, and they did not believe that he was a poet. Eventually, Bahar's adverse came to a conclusion that Bahar should read his poems in the presence of poets. In a meeting convened for this purpose, Bahar was asked to say a poem in quatrain weight in four words: lights, salt, sycamore, and rosary and Bahar made this quatrain in a few moments:

He saw me with a bow and a hymn
Said that light will not come out from the Ascetic
No one has seen nectar in the salt
No one has tasted fruit from the horned plantain
(Bahar, 1381, P. 78)

Another quatrain again has been said with these four words: rooster, grape, ivory, stone, and he made this quatrain:

The morning cock awake, awake my friend
Take the Grape blood in the veins and skin

My love for you is a fist and a tale
Your cruelty and heart of stone speaks, and A glass of wine
(Bahar, 1381, p.78)

After his father death, he achieve the poet laureate title on the Mozafaruddin Shah command, and he give his last name from the Bahar Shirwani, one of the Nasiruddin Shah periods. Bahar learn the Persian Literature from his father, for completion of his Arabic and Persian toward Adeeb Naishapoori. Bahar attend to the freedom assembly with his father, in 1324 while constitutional movement succeed he was 20 year old (Moqadam, 1391, p. 15). Bahar in Istibdad Sagheer period started Khurasan Publication, after Mohammad Ali shah's escapes, when celebrations started in all cities, his poems has been read in every city. In 1328 he started Nawbahar publication, that time soviet made strong pressures of attacks on them so that publication was too important, after one that publication has been stoped. His young hood poems when he has poem laureate title, has eulogy style, like, eulogium of 8th Imam, eulogium of Khatimi Mortabet, eulogium of Mozafaruddin Shah.... During that time he follow the past poet steps. After constitutional and entering the freedom assembly, he wrote about freedom. During this period his poems were feverish and sincere, and combat against colonizing policies. With imagination of the situation of his period he invites people to participate in political and social affairs. After first word war, he came back to the Mashhad; he was exile to the Tehran during that time, and republished the Nawbahar newspaper. He elected to the representative assembly, and came back to the teharan, and continued publishing Nawbahar publication for three years (Safa, 1378, p. 659).

In 1334 he created a group which has named Daishkada, gathered the young writers and poets, and in 1336 started Danishkad publication, and its publication did not continued more than a year but that was one of the best journals of that period. Bahar also elected in fourth period, with Moarres he was in majorities' line, and he was a famous person among majorities, Bahar also elected in 6th period, but after that he never go to the parliament. After these years he started teaching and continued his life far from politics, in 1320 he appoint to the culture monastery, after a short time in 15th period once again he elected to the parliament, but due to the tuberculosis disease he travel to France, after treatment in 1330 he come back to the Iran and he has died in 1330 (Moqadam, 1391, P.18).

1.2. Bahar's Books

- Divan of Poems: which includes exemplum, ballade, Mathnavi and Ghazal.
- Stylistic: in three volumes about the Persian writing styles in Persian prose.
- History of Political Parties
- Editing of some old writings like: Sistan History, Mojallul Tarikh wa Alqasas, Balami History
- Publication which named above (Moqadam, 1391, p.19).

2. MEANING AND CONCEPT OF STYLE:

Style in Arabic means putting gold and silver, but recent poet call style a kind of a poet and prose, and have equal meaning to the style. Style has been given from Stylous from Greece word, in Greece metal, wood or ivory called stylous, which during roman period words has written on them. But in Latin it has a large meaning, which has an special writing meaning, it has different concept like good or bad style, it has as same meaning as in Persian (DehKhuda, 13977, p.743).

Everyone style is a way of expressing of his ideas, if they invent this way by themselves, or even different from others ways (Islamic Dictionary, p.376). In Moen Dictionary style means: 1. Way; 2. Some special ways to express ideas or emotion; 3. Putting Molten metal to a cast (Moen, 13987, p.170). In Amed Dictionary style define as a way that poet or writer choose for expressing his ideas like ways of wording, using of words and combinations, ways of interpretation or expressing subjects like Khurasani Style, Iraqi Style, Indian style. (Amid, 1389, p.170). The concept of style, like many other concepts, is clear, but it is difficult to define holistically. There is hardly anyone who does not understand Mawlana's way of expressing Saadi or confuse Saadi's and Saeb's face; in other words, the way these poets think and express themselves is quite distinct. However, it is extremely difficult to pinpoint the characteristics or characteristics of their works. Especially if both poets are involved in a literary school, this becomes more difficult. the word "style" is known is the way of speech in writing and speaking. Style is actually one's thinking about things and phenomena. The movement that are relevant to the properties and quality of things and are structured with them. To be light, therefore, is to say and write what is going on in one's own thought or to express something that is truly felt and thought. And as one's behavior reflects his thinking, the style of thought appears in the moral and social behavior of man. (Shamisa, 1375: p. 13).

2.2. POETIC CHARACTERISTICS OF BAHAR:

• Word Selection of Bahar for his Poetry

Bahar, himself believed that after the era of the famous Indian style - initially created with new ideas in the themes and terminology and new syntax and interpretations - he was considered to be a lively and privileged style, and

poets like Saeb, And several others were at the forefront. In the end, with the theme of loose ends and the use of vulgar and sometimes inappropriate vocabulary, you became a little vulgar and fell into a misery that poets of the time no longer liked and thought of inventing a new style again. Once more he returned to the old style, and a period in Persian poetry began, which lasted for more than two centuries, and the period called the return of literature. Bahar has a good and strong word choosing mind that was the result of the studies which he did about the poets and writers of the 10 centuries before. This help to his mind; he memorize very will his readings this gift helps his mind to find and apply the words he needed in the composition of the word and was substituted in the context of speech, without any grammatical thought. It was a simple and expressive rhetoric that chose it from the original and eloquent and common Persian and Arabic words, and without the difficulty of speaking, fit into the context of the word. His memory was so strong that he never needed a note when teaching. He also reads all the poetic evidence and sometimes some prose texts from his memory.

- It did not tend to use the verbal industry except where it could apply it literally;
- The literal mirroring that usually forced the poet to make sense of the terms and some time has the of choosing words like predecessor did, he uses common words and do not like others, and he uses imagery in his writing as you see that thing.

He like to use Tazad, Eiham, Maratunnazair, and Hosn Matlah.

- In the throes of the word, words needed to be shuffled away from the grammatical rules - even to the extent they were once permitted in poetry.
- There is rarely a word or combination in his style of speech that can be replaced with a more formal word or combination.

He did not tend to use the difficult Arabic words; even in the rhyme where the poet usually stumbles.

In some of his quotes, such as prose writing in successive verses, he pursued a certain meaning and ended it.

To his storyteller, who begins with this information - remembering that he had no promise of redemption - who wrote it during his adolescence, or said, "I gave two sons to God and three daughters all five to one mother" and Also look at his story in the history of the Shahnameh order, how prose has followed the string of meaning, and has ended the rift.

- In addition, Bahar had the art of choosing good words that could easily handle new rhetoric and even slang of his time, as well as many foreign words, so old in style and style that it was in close proximity to the original rhetoric. And the farsightedness of the Persian language does not seem abnormal. (Anousha, 1381, 431) Unfamiliar words like: Sir Edward Gary-Bismarck-Crassus-Alsace and Leren-London-Valerian-Tren-Japan-Paris-Volcano-Pompeii-Vesu-Alp-Tank-Atom-Bomb dozens like it The British Foreign Office and Lezanne and White River easily used, or rootless words in persian such as Jfeng-gun-beautiful-cartridge-beating-knack-along has been used. Although I am not required by Parliament for brief remarks, to quote the evidence of my claim in all cases; in this particular case, and in some cases, I find myself compelled to refer to the evidence of his poems: The message to the British Foreign Secretary begins as follows:

Go to the Landon beautiful breeze!
Convey my message to the Edvard Gray
The minister which the world never seen
Like you any other
Peter's thinking in not better than you
Besmark choose your way, your way is the best
Napelen is not famous than you
Your name is high above than all politicians
(Spring, 1381, p. 432)

• **Mohammad Taqi Bahar Improvisation**

The people around Bahar did not initially believe that he was a poet and thought they would read the poems of his father (who was poet laureate of his time). Finally, it was decided that as a test, Bahar would use a quasi-poetic impromptu poem in the words given to him. He was asked with the four words "cock, grape, violet and stone"! A quatrain to say, in a few moments he made this quatrain:

The morning cock awake, awake my friend
Take the Grape blood in the veins and skin
My love for you is a fist and a tale
Your cruelty and heart of stone speaks, and A glass of wine
(Bahar, 1381, p.78)

Another quatrain again has been said with these four words: rooster, grape, ivory, stone, and he made this quatrain:

The morning cock awake, awake my friend

Take the Grape blood in the veins and skin
My love for you is a fist and a tale
Your cruelty and heart of stone speaks, and A glass of wine
(Bahar, 1381, p.78)

With singing that poets he shows his ability to all.

After his father death he poet laureate title given to him by Mazafaruddin shah, one of the most popular poems of him is the Birds and morning (Frosheder, 1381, p.322).

- **Thematic of Bahar**

Bahar Poetry considered the authenticity of the speech in its content; He had an open-minded, quick-thinking nature in the creation of poems, metaphors, and compositions; and he didn't pick up on other people's poets that he remembered a lot.

- in his ode number of things, the sky, stars, mountains, valleys, plains, sea, forests, rivers, and other manifestations of nature, as he looked and reinterpret, Like an artist who imagine with tasteful themes, metaphors and presents it to readers.

- In his Damavandia ode, he Simile the Saped Koh Like a warrior, who has white hat in his head and a have a steely belt in his waist, and he says to him:

While the earth fill of oppression
Cold, dark, bent and vascular
He showed his fist to these oppressions
That fist is yours my hero!
Your fist is belong to that days
While oppressions bring is to the darks
Open you fist and help
Hit the people who bring these days
(Bahar, 1381, 180)

- **Meter and embody in Mohammad Taghi Bahar**

Bahar had an easy selection and modern mind. He chose the embody in such a way that it would not be cumbersome, so that it could easily fit the content of his words along the way of speech, and not fall into the triviality of the word. In meter selection, you always thought about the theme of the word, and did not apply any meter to any theme; in your epic and Epic and patriotic ode, usually in epic meter, and in the poetic and enriched quotes, in harmony with the content of the speech, and in critical poetry. He chooses embody which has similarity with the content. His odes are often sung in the usual meter, and the island of Beryl is also a hymn to the mimicry and response of its predecessors to unconventional or meter or embody which sung very less in the Persian language. The ode "owl of war" can be said to be an imitation of a Manoucher who can guide himself to imitate and achieve his situation. Another ode in the description of cinema in meter of Moftalon, Faelon, Faolon, prosodies call it Bahr Sarih Matwi Makshof, the poem showed that there is no any other poem like this, as sample we will bring few poem of him in bellow:

Do not Sad my heart, world will never quite
And that is nothing else but a pseudonym
What a virtue it is, it's obvious
What was true was not obvious
There is one, who has the word in his hand
For him, the obvious things are not countable
The curtain will shake but image is stop
But in your eyes, it is nothing but a photo
(Bahar, 1381, p.140)

Mostazad embody is one of his great invention, he use it his critical poem which is very more, before, that uses very rarely, Bahar use this embody not only in ode but also in ballades and cinquain, in addition he has inventions in this embody he uses two stanza after in every poems, a sample which addressed Ahmad shah, started like this:

My lord, see the warrior lions
See the other worlds
See my nation is comfortable with constitutional
See the other worlds
Rule that the era of the world is yours
World is docile, King Ahmed is your name

In your rolling see the messenger guidance
See the other world
(Bahar, 1381, p.511)

These kinds of Mostazads are too much in his poems that before him no one made like that and after that less one can see like him.

- **Rhyme and Row in the Poetry of Mohammad Taqi Bahar**

As we said Bahar has easy selecting and fast finding mind in embody and meter he was too good in rhyme and row, he uses these things to understand easy the concept. In most his ode and Ghazals he uses the nominal rows sometimes sentence rows, not as some poets use them which create a problem to the readers.

He uses the simple word as rhymes, as there very less repeated rhyme in his ode.

His rows, which more considered in ode are verbal, less nominally, and in a more conventional and natural way a sentence - if not a whole - in most cases they form the content and express it in words and combinations. It easily joins the rhyme and rows, and does not make the reader hesitate in understanding the word.

- The defect we find in the works of former poets and occasionally in the poems of writers, in which the concept of a row with the content of the word is in contradiction, and is not far-fetched.

Bahar, unlike usual customs, uses nominal rows rarely sentence rows, we find this way in the works of some of his contemporaries, who, despite a few exceptions, those are not good as Bahar do.

- **Different types of poetry**

Mohammad Taqi Bahar was one of the poets who wrote many poems on many subjects and this defends his poetic status, the events before the coup d'état of 1299 and thereafter, when the painful and negative results of the constitutional revolution and the futility of the efforts of the liberals were evident, Bahar learned the most expensive experience lessons in his life: the constitutional revolution had not brought freedom and equality to the people. From the first chaos, it was authoritarianism that prevailed. The revolution, which was free from logic and reason, would bring the antithesis to power. Bahar, like honest revolutionaries who had touched upon the events of that time, despaired of its poems, the fullness of its breasts, of endless sorrow and anger, though he had not lost the love of freedom. In 1297 says in his complain from the life:

All the badness came to the honest and dignity
Envious put his leg on the truth
Every morning until night from eye, tongue and ear
I eat blood and I say oh my god
My tear of eyes is deplorable
And my hear voice is also deplorable
The is not tear, these are the blood which bring out from my eyes
My voice is come out from my heart it will reach to the stars
(Bahar, 1381, p.440)

After few years, the political pressures of the Pahlavi government increased, political parties and organizations collapsed. And the threats become increased. Bahar, with all of his love to the freedom, and can solve those problems. At the result, from 1304 AD, odes about Muhammad Reza Shah appeared in his Divan. But beside those odes we can see the criticized which he did against system as he said:

Scream, from these country which is filled of cruel and problems
These rulers who cannot rule and these mindless kings

And also made a Mossammat in 1308 during Imprisonment:

Patriot! Vagrant until when
Suspicious and indecisive until when
Rich country, and poor people until when
All the wealth in hand of Reza Khan until when
The homeland until when destroys bellow of king hourses
(Bahar, 1381, p.183)

He, inevitably, like many people living in autocratic societies, had to pretend to believe in something else. He dealt with the artistic political "Taqiyya". He says of his own poetry: "My advances in both classical and contemporary style have both progressed, and I have been able to say in any style and style I wish to say poetry, whether classical poems, simple nudes and mussels, fragments and quatrains, and Ghazals in Iraqi style. At first I had chosen the Baihaqi History style. But the political causes and people's need for simple prose made me to start writing in a new style, and I was reluctant to go back to the old style...."

Finally, the interesting poems of Rasoolzadah, pro of politics and liking my job made me to choose a style between Rasoolzadah and my own style, and start writing article, a change which I have done is interring Persian words and poetic combination in prose, however, I do not avoid giving words from other languages, at same time I afraid of using them, at that time there were no using of other languages and people do not like seeing them, but today its common, we can made outlines of them, and there were no frighten, those was the reason I start to write a new prose, that made a new style and that has no similarity with Rasoolzadah style, people call it by own name style (Zarinkob, 1369, p.211).

- **Simile in Bahar's poems**

Bahar, himself believed that after the era of the famous Indian style - initially created with new ideas in the themes and terminology and new syntax and interpretations - he was considered to be a lively and privileged style, and poets like Saeb, And several others were at the forefront. In the end, with the theme of loose ends and the use of vulgar and sometimes inappropriate vocabulary, you became a little vulgar and fell into a misery that poets of the time no longer liked and thought of inventing a new style again. Once more he returned to the old style, and a period in Persian poetry began, which lasted for more than two centuries, and the period called the return of literature. In descriptive ode of himself which are very much has number of things, the sky, stars, mountains, valleys, plains, sea, forests, rivers, and other manifestations of nature, as he looked and reinterpret, Like an artist who imagine with tasteful themes, metaphors and presents it to readers.

When the Nawroz convey our Salam
All of the desert will be green
If you see the colorful flowers
It seems that the paradise came on ground
(Bahar, 1381, p.194)

After that he sung a poem in the description of cities, mountains, clouds, valleys, deserts, forest and rivers which he see from above, and he make this simile to that: If we see a little deeply how good he made the simile and how good he uses the tales and stories of Holy Quran (Moqadam, 1391, p.24).

3. CONCLUSION:

Mohammad Taqi Bahar sung his odes in Khurrasani style, there is too much different in his odes of the latest days of second decade and all of his third decade with all of the latest decades of his life even from the view point of feeling, subject, and words, however, all of his poems are in Khurrasani style, but the changes and the day by day developments in social science and his participation in political organizations, change from the poet laureate of palace to a fighter of freedom. He sung not only the odes but also Ghazal and Mathnavi, but they not have values likes his odes, however, it "Morning and Birds" one of the best books in other embody, in using meters he followed the past poets steps. Bahar unlike former Ghazal style writers, in his Ghazals uses the nominal rows, rarely sentence rows, we can see this method in some other Ghazals writers. Mohammad Taqi Bahar was a great thematic and his thematic was in Indian style, ant he also criticize the Indian style, his ways of living effects on the choosing of political and social subjects, poetic subject also effected from his position of his life, and also he sees the social situation from above, even he was in the palace of the kings he wrote about that places problems.

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