Poetry of Borderline between Iraqi and Hindi Style

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ABSTRACT: Before the advent of Hindi or Isfahni style, an intermediate style that is the borderline between Iraqi and Hindi style was created bearing the title “occurrence school”; therefore, at the same time as arrangements were being provided for Hindi style another style was also being developed and flourished, the base for this style was founded in the first quarter of the tenth century (AH) that brought out the sonnet from the dry and lackluster form of ninth century and gave it a new life and in the second half of the same century sonnet reached the peak of its perfection and it continued until the first quarter of the eleventh century. (Golcheen-e-Maanee, foundation of Iranian culture, 1969, p3) So there were two poetic trends in this century: one of them was subtle, eloquent, and fluent poetry of Baba Faghani who was called “The small Hafiz”, because he brought Hafiz poems due to the dilution of meaning and subtlety towards Hindi style and the other is the new style “occurrence school” which was created by poets to get rid of the imitation and change the style. But, ultimately, it didn’t work. Besides, changes in style were the natural reflection of social environment of the tenth century. (Shamisa, Ferdos publication, 1995, p270)

Keywords: poem, style, occurrence school, vasookht (turn from the beloved)

INTRODUCTION

For the creation of a literary work several factors have been combined until a work has entered into literature field and has been available for future generations as a cultural heritage. In the same way that for the emergence of the new way (poetry of borderline between Iraqi and Hindi style), in Safavid era social and political situations of this age have had a major impact.

Iraqi style was common in Iran in all period of Mongols. Since the early Timurid period, i.e. the early years of eighth century arrangements for emergence and prevalence of a new style in India were made and some poets including Amir KhosroDehlavi began to construct new themes and use special words and combinations. Then, any person with some skills in speaking invented a new thing and gained a new theme and used a new method and then gradually a special style very different from the way of ancients and previous predecessors permeated.

This change of style in Iran also found its way to literary works of poets and speakers since the middle of the eighth century and more or less constructing strange themes and using wonderful metaphors and exaggerations which are characteristics of Hindi style were common and the minds of critics and speakers were ready to accept the new style. This was when India became a literary center and a close relationship was made between Iranian poets and courts of the kings of India. The new style was quickly spread to all parts of Persian speaking areas. (Darya Gasht, Gatreh Publication, 1992, quoted by ZeinolabedinMotaman); on this basis it should be said the sapling that was fertilized in Safavid era has previously been planted by other speakers and gradually has been grown. Creating the new styles and ways take place according to the principles of gradual evolution and it is not possible for a speaker to succeed suddenly and without any previous history in inventing a new way and style. Seeds of the style of Safavid period had also been scattered since many years ago and arrangements for its appearance had been prepared.

Style Concept

The word “Sabk” (meaning the style) is Arabic triad single source infinitive. It means smelting and pouring and molding of the gold and silver and “Sabikeh” meaning a part of casted and molded gold and silver has been derived from the word “Sabk”. (Gholamrezaeae, Jami Publication, 1998)

The concept “Sabk” like many other concepts is a clear one, but it is difficult to offer a comprehensive and preventive definition for it. Thus, there are assumingly less people who cannot recognize the sound of Hafiz from
that of Firdausi and/or make a mistake between the poetic appearance of Saeb and Sadi. In other words, on the surface, thinking and expression ways of these poets are entirely different from one another. It seems that each one of them has signed and sealed the end of their works with their own signs and seals and/or the pictures and details of the owners of the works have been attached on their forehead. However, emphasizing on feature or features of these works is extremely difficult.

In general we can say that style is some kind of unity which can be seen in someone’s works. There is/are a/some common and repetitive spirit (s) or character (s) in someone’s works, in other words this unity originates from factors or features that are existent in someone’s works and they draw the careful and curious reader's attention to themselves. Some of these style-maker factors or features may relatively be clear, however, most of the time they are hidden and secret.

Style-maker factors of a poetry work may not be known and clear even for specialists. There were many people who thought that their poems had been like those of Sadi or Hafiz and …, but in the poetry essence of these great men, i.e. deep structure of their poems, there are some hidden and repetitive factors and rules that have caused their works to be led to unity and uniformity or the style special to each one of them. Lack of attention to these factors and failure in their observation has caused any limitation to be faced with failure. Common ground or unity, i.e. the style, is not solely dependent on verbal (linguistic) factors, rather unity or repetition of factors and the specific elements that lead to thought and thinking are also present in thoughts and insights. (Shamisa, Ferdos Publication, 1995, p13)

**Occurrence School**

At first it should be considered that becoming familiar with different styles of poetry especially in its effective and appropriate manner doesn’t come from expression of specifications and their explanations because, knowledge of this secret primarily needs detailed study and complete review and practical comparison of speakers’ poetry works. However, deliberation and accuracy in distinguishing characteristics and specifications of the styles that have been deduced and extracted and gathered by others, makes the task somehow easier for researchers and save them from wandering and probable vain tasks.

Furthermore, totally new style poems possess a range of general properties and characteristics and of course, cannot be fully examined among the few and scattered couples. Also, some of the characteristics are concerned with “meaning” and some others with the “word” and quality and effectiveness of each one of them should be taken into account.

Occurrence is expression of states of romance regarding the fact and bringing to order the things that happen between the one who demands and the thing(s) that are demanded, that is, simple and free-standing poems that are free from verbal industries and exaggeration of the poets. (Golcheen-e-Maanee, Iranian cultural foundation, 1969, p1)

For the purpose of innovation and getting rid of vulgarity and imitation, poets of this period had no choice but changing the style. They had recognized that Iraqi- style poetry had been far from reality and had completely been of subjective and imaginative nature and under the load of literary traditions had begun to be lost. Then, it was necessary to return towards truth-telling and reality-telling (occurrence-telling). However, the important issue is that sonnet was the dominant form of poetry for several centuries which has only two main heroes: lover and beloved. And, beloved always disclaims the miserable lover, they decided to change this relation; thus, in this way lover can disclaim the beloved and furthermore, the beloved and romantic relations must find real aspects. Therefore, the basis of poetry or occurrence school or “occurrence language” is that events happening among the lover and the beloved and their moods to be based on reality. But, how could they name the beloved woman and give some signs and addresses about her among the medieval societies of that period? Hence, they generally switched to and addressed the beloved “man” because talking about him was not as dangerous as talking about a woman and this, made the occurrence school be lifeless and unremarkable.

In his Jalaliyeh handbook, Mohtasham Kashani has composed sixty four sonnets about Shater Jalal (Jalal the footman) who was a real person and all people in Kashan knew him. Also, it should be noted that moral corruption especially in the context of male-to-male love was fully prevalent in this century and also in later centuries especially in central areas of Iran such as Kashan, Yazd, and Isfahan it was in continuation. Several “Amrd homes” (homes for male homosexuals) were established in the cities and Safavid government gained huge taxes out of these “Amrd homes”. However, the main mistake of poets of “occurrence school” in returning towards the truth-telling and reality-telling was the fact that they thought of the reality influenced by the history of lyricismas merely discussing about the lover and the beloved and didn’t pay any attention to the realities around themselves. (Shamisa, Ferdos Publication, 1995, pp 271-370)
Shebli-e-Na’manisays: lyricism means expressing the attractions and emotions of romance in effective words. Although this description is required for sonnets, its difference with “occurrence-telling” is that unlike the Motazelin that are neither virtual beloved nor their lovesare well-worn andlike the loves of scoundrels, vulgar and occurrence-telling poets are more fitful and fall in love with virtual beloveds. (Na’mani, DonyayehKetab Publication, 1984, p17)

Creators of Occurrence School

In cultural changes this principle has been accepted that any change is the process of different factors in consecutive years and appearance of new methods is not immediate literature rather it takes place gradually and little by little opens its place among the people. Hence, introducing an individual as a founder, or a specific time as the beginning of a particular style, bears no scientific basis. Of course in any style there is typically a prominent figure that the specifications of that style can be seen in his works at the highest level. However, this can’t be regarded as a reason that such a person himself is the creator of the above mentioned style.

In case of formation of the occurrence school also there are different views and different poets are introduced as the creators of this style. By thinking about the works of poets of past periods it will be possible to understand the poems that have been composed in this style. So that, KhallagolmaaniKamaladdinEsfahani says:

**DOOSSHBEGOZASHHTAMODOSHNAAMHAMIDAAADMARA**

**KHEDMATASHIKARDAMOPENDAASKHEH MAN NASHNIDAM**

**GARCHEHLALASHZESARENAKHOSHIEE ON MIGOF**

**MAN AZOOHEECHSOHKHOSHTAR AS ON NASHNIDAM**

Yesterday I was passing the lover’s alley that he cursed me and on the contrary I respected him. He thought that I hadn’t heard his abusive. Although her curse was because of iscomfore, I haven’t heard from him anything better than this one.

(Poetry collection of Isfahani, p787)

And in Taiyebat of Sadi-e-Shirazi, poems can be observed with occurrence aspects in their weak forms, including the following couplet:

**DELL O JAANAM BAR TO MASHHOOL O NAZARDAR CHAP O RAAST**

**TA NAGOYOANDRAGIBANKEH TO MANZOOREMANI**

I love you wholeheartedly but I show myself in such a way that my opponents don’t realize that I love you.

(Generalties of Sadi, p682)

ZainalabedinMo'tamansays: poets such as Jami and Baba Faghani and especiallyMirzaSharafJahanGazvini and Ali GoliMili et.al. for their part tried to complete and develop the occurrence aspect of the poems and finally it reached the frontier of perfection by Vahshi a famous poet in the late tenth century. (Shamisa, Ferdows Publication, 1995, p377); he also, have caused this style to be known as “style of Vahshi” and has offered some samples from Jami and Baba Faghani the poets of the ninth and the tenth century:

**KHOSH ON ROOZIKEHGOFTIBAHARIFAN CHON MARADI**

**KEH IN MESKINBEKOOYEH MA CHERAA BESYARMIGARDAD**

What a beautiful day is the day when you saw me you told the opponents the reason why I, the helpless, am wandering in your district.

(Poetry collection of Jami, p 367)

**BE SOODAYEH TO GASHTAM ON CHENANBIGAANEHAZMARDOM**

**KEHYEKKASDARHAMEHSIHRASHNAYEHKHODNEMIBINAM**

When I was thinking about my love to you, I was so ravish that I have become foreigner and stranger with all people to the extent that even in my own city I don’t see any familiar person.

(Poetry collection of Baba Faghanni, p212)

Golcheen-e-Maanee also says in this chapter: before prevalence of way of occurrence, poets who composed sonnets imitated the way of Baba Faghani and when it was the turn of Lisanai –e- Shirazi, he drew the imitation towards the modernity. And it is the right of Lisanai with all those strength and ability to be placed at the primary stage of this school and consider Mirza Ashraf JahanGazvinias a supreme person of followers of occurrence school because all of his sonnets have been composed in this way and method. (Gol, Iranian culture foundation, 1969, p5)

In this regard, Shebli-e-Namani the valuable author of “Sherolajam” (Non-Arabic Poem) also says: occurrence telling or transaction classification is expressing those occurrences and transaction that happen in romance, and its creator is Sheikh Sadi, and Amir Khosrow has given it a competent extent, but in that period (Safavid period), this has become an independent guild and its founder has been MirzaSharaJahan , minister of Shah Tahir, he has made this way as a special skill, and owns a poetry collection containing one thousand couplets composed in this style. This style has been accepted more than Faghani style. And, the distinctive poets have composed their works

In this regard, Dr. Zarrinkoobsays: the thing that was later called “occurrence language” in sonnets and Hini style was created from it, was based on the way of Baba Faghami. Most cases, poem in Safavid period became as an under-planned and imitative subject for poets and simplicity in expression and freshness of his imaginations had a significant effect on the poems of contemporary poets. (Zarrinkoob, Zarrin Publication, 1992, p100)

In addition to the above mentioned authors’ and researchers’ beliefs, Mr. Zakavati has also a belief in this ground similar to those of the above said comments. He says that considering Persian poetry, especially sonnet, in its general state within the time interval of Hafiz and Faghami, especially Jami to Faghami and comparing it with changes that have been occurred after Faghami shows that Persian poem got rid of some kind of deadlock by Faghamiand a new method was found in which the poet enters a more free space from repetition and imitation and expresses his personal perceptions and this was the case that for a long time old-fashioned poets ridiculously called any new song that they heard being played out of the frames of old-fashioned poems the frames of played old-fashion poems as “Faghnianeh”. Therefore, Faghami has its place in the beginning of the tenth century (AH) and it is the origin of three poetic styles: occurrence-telling, Hindi style, and return to literary. (Zakavati, University Publication Centure, 1993, pp. 3-4)

Thus, after SharafJahan-e-Gazvi occurrence style was developed; so that throughout the second half of the tenth century occurrence language in composing the sonnets, was considered as a common language to the extent that some poets of this school chose the “Vogooee” (occurrence related) pen-name for themselves including Vogooee-e-Tabrizi, and Vogooee-e- Neishbabori and sometimes prominent scholars of the period were engaged in trial and entertainment. They were influenced by the style of speech of the day, including Amir Moeenoddin Ashraf-e-Shirazi known as MirzaMakhdoom-e-Sharifi with pen-name “Ashraf” and Amir Taghiaddin Mohammad Shah Mir Khorasgan-e- Isfahani who, despite migration from Iran and going to KolangdehDakan and being over twenty years in leadership position and grand vizier of Sultan Ibrahim Qutb Shah, his tongue never turned away from this style.

This is also the case about MirzaGavamoddinJafarAsef Khan-e-Gazvinipid who had gone to India since 985 (AH) and during thirty six years being away from his hometown, and having higher positions such as ministry and emirate, his ciceronian nature has never been diverted from occurrence style. Also, among the Safavid princes those with rhythmic nature and sonnet-oriented such as Soltan Ibrahim Mirza-ibn-e- Shah Ismaeel-e-Safavi and his brother BadiozzamanMirza a complete artist who was killed by the order of Shah Ismaeel the second composed poems mostly using the occurrence language. In case of Mazhari-e-Keshmiri who came to Iran in the early ages of his youthfulness and became acquainted with MirzagoliMili and ValiDashtBayazi and Mir MahmoodMirak-e-Salehin in Khorasan and came together with Zamiri-e-Isfahani and Noori-e-Isfahani and Hesabi-e-Natanzi and Halaki-e-Hamadani and the like, was so influenced by occurrence language that after returning to his main hometown never diverted from the mentioned style and now, he is considered as one of the most outstanding poets of this school. (Golcheen-e-Maanee, Iranian culture foundation, 1969, pp. 6-9)

**Vasookht (Not Burning:)**

From its beginning, occurrence-telling experienced repetition and banality and again it was necessary to find a method for innovation. A secondary style in occurrence school took place named “Vasookht”. Vasookht is an infinitive from “Vasookhtan” whose antonym is “burning” and in different dictionaries such as Dehkhoda, it means: turning away from something and leaving the love. (Dehkhoda, Vol.49, Tehran University Press, 1966, p75)

Vasookhtan in Indian Persian dialect has also been applied meaning “to turn away from something. Vasookht poem is a kind of poem in which the lover turns away from the beloved and goes towards another beloved.


In other words, Vasookht is reaction to anger and blame that the lover shows from himself against disloyalty or ungratefulness of the beloved and most of the time it is a requirement for modes of the lover and a kind of occurred transaction. Of course, such interactions can also be seen in ancient poetry, even more or less among the Khorasani style speakers, and also in Safavid period, some poets have showed this romantic disdain in their sonnets. However, it is not as severe as that of the poets of the period and the lover, doesn’t turn much away from the beloved, so that Hafiz says:

GOLBEKANDIDKEHZAARSTANARAJMIVALI
HEECHASHEGHIKHANSAKHTBEHMASHOOGNAGOFT

The flower laughed and said: we should not be unhappy; however, there isn’t any lover who had told his beloved bad and sad things.

(Poetry Collection of Hafiz, p 113)
Dr. Zarrinkoob has also defined Vasookht as: some kind of deceptive bargain among people who are engaged in marketplaces, and the things that take place between the lover and the beloved and the poet talks about them when the lover turns away from the beloved. This is false just like the promises and oaths of marketplace people. And romance is like the common businesses among the marketplace people. (Zarrinkoob, Zarrin Publication, 1992, p.14)

Therefore it can be said that vasookht has come out from the heart of occurrence. When the ultra-human and unavailable beloved of Iraqi and Hafiz and Mowlana is changed into a human and marketplace beloved in occurrence style, the beloved’s turning away begins to take place and this is when vasookht appears.

Most experts attribute “vasookht” to Vahshi-e-Bafgi and consider him innovator of this skill. Like Shibli that has said: he himself has begun vasookht and it came to the end with his death. (Na’mani, DonyayehKetab Publication, 1984, p.16); while, there are some experts that has blamed this idea and haven’t considered Vahshi as the innovator and terminator of this style including Golcheen-e- Maani, that concerning the objection to Shebli’s speech he says: this is the state that may happen for everyone and it was not merely Vahshi that has turned away from his intractable and vexatious beloved and has composed some poems in this regard, rather there are some others that more or less have composed this poems in this style. (Golcheen-e-Maani, Iranian culture Foundation, 1969, p. 683)

He also continues and says: the extinction of occurrence style, didn’t cause the “Vasookht-telling” to be inexistent, rather it was common in India until recently and also it is common nowadays in blank poems. (GolcheenMaani, Iranian culture foundation, 1969, p.683)

However, it must be acknowledged that the most important vasookht can be searched in Vashi-e-Bafgi’s poems. Finally, we rely on some verses from this powerful poet:

MA CHON ZEHDAARIPAA KESHEEDEEM, KESHEEDEEM;
OMMIDZEHARKASEEKEHBOREEDEEM, BOREEDEEM;
DEL NEESTKABOOTARKEHCHON BARKHASTNESHEENAD;
AZGOOSHEYEHBAMIKEHPAREEDEEM, PAREEDEEM;
RAM DAADANESEYEHDEHODAZAGHAAZGHALATOBOOD;
HAALKEHRAMANDIYORAMEEDEEM, RAMEEDEEM;
KOOGYEH TO KEBBAGHEHERAMEROZEHYEHKHALAST;
ENGAARKEHDEEMNADEEDEEM, NADEEDEEM;
SARTAAEBHGDAMTEEGHEHDAAEEM O TO GHAFAEL;
HAN WAAGEFE DHAM BASH REESEDEEM, REESEDEEM;
VAHSHEESSABABEDDOOREEE O IN GESMSOKHANHAA;
AN NEESTKEHMAAA HAM NASHENEDEEM, NASHENEDEEM

If we left someone and our hope was lost, we would never come back to him. The human’s heart is not like a pigeon that flies away from a roof and again comes down there. Frightening a prey is in itself a wrong thing, now that you have frightened me I will never be back, and your Alley which is like the Eram garden or eternal paradise is not either important for me.

(Poetry collection of Vahshi, p. 103)

CONCLUSION

Primary causes of the emergence and factors that create a new style, should be searched in previous styles and previous periods. There is no doubt that there is some kind of relationship among all literary styles and there isn't any style that has got development independently and has been away from the effects of other styles especially the style just prior to itself.

Also, Persian poetry concerning the style, like other literary and taste related manifestations, has been in changing from the very beginning up to the present time. Since very long ago, speech scientists of Persian literary have taken different styles into account for Persian poetry each one of which has been followed and imitated by all of Persian speaking people in their own effective periods. Among these styles, occurrence or Vasookht school was not paid much attention to by poetry and literary scholars because unfortunately, in those styles ultra-human and unavailable beloved of Iraqi and Hafiz and Mowlana styles is changed into human and business beloved. On this basis, they didn’t even gain the title style for themselves and gradually they became inexistent. Of course, in this regard we should not ignore the social and political situations of Safavid period. Some certificates had been issued by Safavid kings to establish homes for male homosexuals, and they gained taxes from the owners of such places; there is no doubt that such policies had had considerable effects on the subjects of poetry of those times and, Mohtasham-e-Kashani in his book titled by Jalaliyeh, has composed 64 sonnets on description of his male-beloved
named Shaater Jalal and this is a pity. Hence, all of these factors helped each other and caused the poetry style between Iraqi and Hindi styles to lose it value and credit.

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