

## A COMPARISON OF METHODS AND COMPONENTS OF CRITICISM IN THE POLITICAL POEMS OF MALEK OSH-SHO'ARA BAHAR AND FEREDDOON MOSHIRI

Gholamreza Chadegani<sup>1</sup>, Maryam Zibaenejad<sup>2\*</sup>, Morteza Jafari<sup>3</sup>

<sup>1</sup>Ph.D. Candidate of Persian language and literature department, Shiraz branch, Islamic Azad University, Shiraz, Iran

<sup>2</sup>Assistant professor Of Persian language and literature department, Shiraz branch, Islamic Azad University, Shiraz, Iran

<sup>3</sup>Assistant professor Of Persian language and literature department, Shiraz branch, Islamic Azad University, Shiraz, Iran

\*Corresponding Author:

Maryam Zibaenejad, Assistant professor Of Persian language and literature department, Shiraz branch, Islamic Azad University, Shiraz, Iran

### Abstract

Fereydoon Moshiri and Malek osh-Sho'ara Bahar are two poets who, despite their disparate approaches to poetry, share a concern for protest and critical poems that address the political issues of society. The structure and manner of social criticism from the perspective of literature, particularly with a comparative approach in the works of these two poets, have not been studied to date; therefore, this descriptive-analytical study examines the similarities and differences of political criticism techniques in terms of type, method, topic, audience of criticism, poetic style, and how to apply literary industries and the effect of social conditions on the critical view. According to the findings of this study, these two poets' perspectives on a variety of issues about political criticism are remarkably similar and are primarily influenced by their humanistic outlook. Bahar's criticisms are forthright, whereas Moshiri's criticisms are indirect. In addition, the most prevalent literary devices in the poems of the two poets are simile, metaphor, and irony, and the most prominent strategy for conveying the criticisms of both poets is imagery based on creating mental images with the aid of these arrays. The complaint is the most common way the two poets express political criticism in their poetry. However, the humorous expression as a defining characteristic of their political criticisms is significant in Bahar's poems but minor in Moshiri's. Style-wise, Bahar's phrases contain ancient or modern issues by approaching or straying from the linguistic level of speech in the manner of the literary return period. In contrast, Moshiri's critiques are met with an apparent consistency.

**Keywords:** Criticism, Malek osh-Sho'ara Bahar, Fereydoon Moshiri, Protest literature, and political criticism

### 1. Introduction

The basis of literature in many human civilizations has been discussed extensively about society, its events, and its conditions. Unquestionably, the cultural, social, and political circumstances of many cultures have influenced the formation of their literature at any point in time, and Persian literature is unavoidably no exception.

People's reactions to changes and situations, particularly in the political realm, illustrate the impact of social conditions on literature. As various social, political, and economic events and developments have always resulted in criticism and protests due to the dissatisfaction of the populace, these responses become the source and creator of works of art when they occur in the context of artistic expression. The elites of society, and foremost among them, the people of the pen, the responsible poets, and the authors of critical literary works, have articulated this lament as the language of society. In its history, Iranian literature has witnessed masterpieces and priceless treasures from the words of great poets and literature of this nation in the form of critical words and complaints of the society during various periods up until the present day.

This remarkable quantity of themes of complaint, protest, and criticism in the treasury of Persian poetry and literature, from the words of Nasir Khusraw on the era's rulers; Masud Saad Salman's complaints in his Prison Poems; Sanai Ghaznavi's cry to the rulers who said, "Love has given up on these unfaithful lovers, it has given up on this lowly ambitious group"; to the flames of Hafez's protest against religious hypocritical politicians; until the cry of Oh! Humans by Nima Yooshij and many other scholars now confirm the importance of critical literature as one of the topics worthy of reflection and scrutiny in literature (Sanai, 2013) and (Yoshij, 2016).

A significant part of Malek osh-Sho'ara Bahar's and Fereydoon Moshiri's poems are devoted to criticism in various fields, and this study examines and compares the components and methods of criticism of these two poets in the political area, ranging from the domestic and foreign policies of the country's leaders to global political events.

Some concepts and definitions related to criticism and its types and methods are mentioned before analyzing the works of the two poets.

### 1-1. Criticism Definition

In a broad sense, criticism is "a reformist and idealistic movement with the purpose of refining and de-rusting. It is saving the truth of something from impurity infiltrating its privacy and returning the nature of a person or thing from mixing with impurity" (Zarrinkoub, 1997, 22). This idea is consistent with the purpose and mission of art, which, according to Ali Shariati's (2000) definition, is the human endeavor to appreciate what is not but should be.

Criticism means "separating dinars and dirhams, choosing the best of something, revealing the poem's fault to its composer, making points" (Dekhoda, 1963, 235).

Criticism quoting Moin Encyclopedic Dictionary (2010): "Purify. Refine. Separating the good from the bad, choosing the best. Complain. Enumerating the truths and falsities of a literary or artistic work. Describing the merits and demerits of a poem, article, or book, or evaluating a literary or artistic work based on an established standard or practice."

In this article, when we refer to criticism, we use it in the modern sense of identifying faults and suggesting ways to improve the criticized matter.

**1-2. Critical literature or protest literature**

The definition of Protest Literature in the Dictionary of Printing and Publishing is "literature whose purpose is to protest against something, usually the social situation." (Pourmomtaz, 1993, 196)

Protest Literature or Critical Literature is the result of this intellectual approach in that the poet or writer is dissatisfied with the prevailing conditions of the society; as a result, while enumerating the flaws and shortcomings of the current situation, he also expresses the means to correct the flaws through poetry and literature. Resistance literature, Clandestine literature, and The Literature of the Rebellion are explicit synonyms for Protest Literature in the works of literary scholars. These types are not included in the classical division, and it appears that literature (rhyme, prose) among the works of Persian-speaking authors refers to those poems and writings that reflect the poet's or writer's spirit of criticism, protest and resistance against the imposed social and social factors. The combination of "protest poetry" that Shafiei Kadkani termed Sanai Ghaznavi's critical poems is one of the earliest definitions for critical poetry. Other definitions include "literature of anger against the abnormality and moral weakness of rulers" by Ali Asghar Halabi and "critical literature combined with irony" by Ali Shariati (Posht Dar, 2006, 11-7; Shafiei Kadkani, 2009, 21; Halabi, 2016, 83).

A considerable part of the masterpieces of poetry in the world is protest poetry. Khayyam's poem protests against creation "There is a chalice made with profound wit." Asceticism-related poetry by Sanai frequently has a harsh and belligerent tone, similar to protest poetry (Shafiei Kadkani, 2008, 39).

**1-3. Types of criticism**

Criticism is divided into two categories, "direct criticism" and "indirect criticism," dependent on the subject or target of the criticism. The conditions of the society influence the choice of direct or indirect tone of criticism and reflect the space in which the poet criticizes in a broader sense; "The literary work, as an example of an artistic work, is a reflection of the events that occur in a society" (Ravadrad, 2010: 98). This connection and impact is "a function that is the occasion between creation and society" (Daghighian, 2008: 17).

**1-4. Criticism methods**

There are many ways to express criticism; complaint, narrative, humor, and advice are the most widely used. The complaint has a broader application, most of which is the personal complaint in which poets talk about their sufferings and problems. In the contemporary era, most poets have turned to this type of complaint, and not reaching life goals, such as dissatisfaction with a lover or personal life, is the theme of these poems (Baba Safari and Talebzadeh, 2013: 35).

(The present research refers to conveying direct criticisms outside the scope of the preceding examples as "official tone").

**1-5. Style, its types, and components**

Sabk (style) is an original Arabic word and means melting gold and silver (Daad, 2004, 274). However, the concept of style differs from its literal definition in that it refers to the way, method, and demeanor people exhibit in their behavior and speech, whether consciously or subconsciously. On the other hand, "method" is a collection of characteristics and modes of behavior and speech that have become a human habit or preference and are always present (Rahimi Kashani, 2011, 19).

### **1-5-1. Norm**

Norm is a comparative criterion for literary works. "There is no writing without style, and no style can be identified without comparing the norm and its degree of deviation from the norm" (Shafiei Kadkani, 2006). In other words, norm has been introduced as the standard language or the common aspects of speech, "now that the exact and complete form of norm of each period is unavailable, it is preferable to place norm in the literary and official language of today's Persian" (Shamisa, 1995, 36-37).

### **1-5-2. Exploring different styles**

The three areas of style are personal, period, and literary styles. Personal style is the particular style of the poet and writer that has kept his works different from others throughout the centuries. Period style is a general style similar to the style of poets and writers of periods in the history of literature. Literary style is one of the aspects of distinguishing literary works from non-literary works with their coordinates all over the world (Shamisa, 2003, 10).

### **1-5-3. Exploring style levels**

The stylistics of each work is on three levels: language, literature, and concept, and they are as follows:

Linguistic level: vocabulary, syntactic structure, and language music. Literary level: rhetorical topics, such as simile, metaphor, and irony, and concept level: social, social, and cultural intellectual topics raised in the work (Shamisa, 1995, 153).

In addition to criticism, current research analyzes poems with critical themes on three levels: linguistic, literary, and conceptual, to determine their stylistic status.

## **2. Background Research**

Regarding Bahar, Moshiri, and each of their works, much study has been done up to this point. The comparison of the works of these two poets, especially from the standpoint of criticism and its components and methods, or a topic related to it, has not been the subject of any research until now. In the case of Moshiri, Faezeh Firoozpour and Mahboubeh Moslemizadeh at Islamic Azad University, Rasht Branch, investigated the themes protested and criticized by Moshiri in a thesis titled "Research on the politeness of protest in Fereydoon Moshiri's poetry" in 2015, to determine the themes of the protest and the poet's motivations. An article titled "Representation of Protest Themes in Fereydoon Moshiri's Poetry" was extracted from the same thesis in the same year. The thesis is limited to the poems in the "Teshneye Toofan" collection.

### 3. Discussion and Analysis

Critical highlights in the poems of Malek osh-Sho'ara Bahar and Fereydoon Moshiri include political issues about behavior, political relations of the rulers with the people of the country, the components and elements of the government itself, other governments of the world, and vice versa regarding domestic and foreign politics and issues about the interactions of world powers with the nations of the world and human society. The similarities and differences in the use of literary arts and techniques, the type of criticism, the tone of speech, poetic style, the ways of expression, and the poet's encounter with the subject are revealed by the components of speech, the form of expression, and the structure of address used by the two poets to express these criticisms. In the remainder of this section, they will be analyzed and contrasted through a selection of poems by these two poets, whose subjects are preferably similar or related.

In this research, the references to Moshiri's poems are: "17th edition, Fereydoon Moshiri's Collected Poems: Reflection of Breath of Sobhdaman" Cheshmeh Publications, and the reference to Bahar's poems, 8th edition of "Bahar's Divan," Negah Publications.

#### 3-1. Criticism of some incorrect government operating procedures

Among the common themes criticized by Bahar and Moshiri are criticisms of the manner and performance of the country's ruling political power in certain areas, as well as their consequences. Two examples of these criticisms are "Ayeneye Ebrat" by Malek osh-Sho'ara Bahar and "Vortex" by Fereydoon Moshiri, which protest the disregard of the country's first person for the current social situation.

##### Ayeneye Ebrat

O constable, you are always drunk and sleeping; constable should not sleep, wake up, behold!

Look at your herd, which is without constables and shepherds, on one side a terrible wolf and the other a fierce lion;

The lion steals the prey from the wolf's claws and the wolf from the lion's claws; each has its claws and muzzle stained with the blood of this herd;

The constable is drunk, the herd is busy, and the enemy is alert; unless God fixes this situation;

O sovereign, listen to the advice of this good-natured wise man, do not expect right from evildoers, as well as help from your neighbors;

Every kingdom has left great works; a king must act royally;

Only you are the ruler in this house, but the house has become a ruin;

Get up and build this house with generosity so that the hands of strangers are cut off from this house (Bahar, 63-93).

Mohammad Ali Shah Qajar is the direct target of Malek osh-Sho'ara's complaint and objection in this lengthy poem. Bahar criticizes the Qajar monarch in the middle verses of this lengthy poem, in which he references the previous emperors and their fate. The poem's central point is to condemn and oppose the ruler of the society's disregard for the nation's condition, a

theme Moshiri addresses in the " Vortex."

### **Vortex**

Before the water passes over our heads, tell the captain to wake up;  
How can this broken ship pass through the whirlpool in this strong storm?  
O motherland, O father's house, your memory is like a fire on my heart;  
I am afraid that there is no cure; much blood has gone from Sohrab's body;  
We should roar like thunder so the landlord wakes up from his heavy sleep (Moshiri, 1525-1526).

In this poem, Moshiri by addressing the reader of the poem, implicitly criticizing the political governance of society.

The titles used by Moshiri are "captain" and "landlord," and the titles used by Bahar are "constable," "king," and "sovereign."

The criticism of both poets in these two works is indirect; Moshiri's criticisms are expressed in the form of complaints, whereas Bahar's criticisms are described as advice.

In most of the middle verses of Bahar's poem, the text is simple and narrative, and literary techniques are used primarily in the opening and closing verses. In contrast, Moshiri's sonnet is more symmetrical and consistent.

In their first stanza, both poets, criticizing the carelessness of the ruler, mentioned his neglect with the ironic expression of "sleep": "O constable, you are always drunk and sleeping; constable should not sleep, wake up, behold!" and "Before the water passes over our heads, tell the captain to wake up."

Bahar's mental images of the situation of a society left amid a variety of dangers and threats have been rendered artistically through analogies and in-depth descriptions in interpretations such as the following:

"herd, which is without constables and shepherds," "on one side a terrible wolf and the other a fierce lion," "each has its claws and muzzle stained with the blood of this herd," "the lion steals the prey from the wolf's claws and the wolf from the lion's claws," "The constable is drunk, the flock is busy, and the enemy is alert."

The same theme has been described by Moshiri in another image using the metaphor, "How can this broken ship pass through the whirlpool in this strong storm?"

In the middle verses of Bahar's poem, which is devoted to a brief reference to the history of the previous kings, several topics are criticized, including the rule of the Qajar king, the destruction of the country, the looting of the country's resources, and the country's lagging behind the world in science, technology, and military industries, addressing issues that do not affect the country's advancement, such as relying on talisman and dhikr or studying sciences such as theology, philosophy, and Fiqh.

In the final two lines, Bahar expresses concern by constructing another critical and protesting simile and referring to the nation as a "ruined house" In the last verse, he addresses the monarch as ruler and cautions him.

"Only you are the ruler in this house, but the house has become a ruin; Get up and build this

house with generosity so that the hands of strangers are cut off from this house."

Ferdowsi (1971) also used the word "generosity" in Zakhak's story; "Goodness comes from generosity, O Fereydun, be generous too."

The last two lines of Moshiri's poem, which are implicitly critical of the people's silence and stillness, also express concern, and the poet uses a variety of allusions, metaphors, and similes to express this concern in addition to criticizing the silence and stillness of the people:

"I am afraid that there is no cure; much blood has gone from Sohrab's body;  
We should roar like thunder so the landlord wakes up from his heavy sleep."

Regarding style, both poets have employed a classical format. Bahar has used simple and fluent expressions with the vocabulary and common terms of the contemporary language and the Persian language's formal and classical syntactic structure. The linguistic level of Moshiri's speech closely resembles the stylistic coordinates and poems of his predecessors, particularly Araghi-style sonnets, except for a few contemporary social terms such as homeland and father's house.

The literary level of the two works, with a more irregular distribution in Bahar's poem and a more uniform distribution in Moshiri's poem, includes the highest frequency of simile, metaphor, and irony arrays. On an intellectual level, both works have addressed the common issue of the ruler's disregard for the country's condition, which has been the prevailing problem in society.

### 3-2. Criticism of some of the day's political occurrences

Bahar's works and a few of Moshiri's poems provide examples of the protest and critical response to specific political events co-occurring. Bahar's response to the assassination of Shaikh Mohammad Khiabani and Moshiri's confrontation with the murders of Dariush and Parvaneh Forouhar are political critiques of the works of these two poets.

#### Khiabani's Blood

"Iran is guarded by those who insist on its destruction;  
All the blame for Iran's confusion and disorganization lies with them;  
Sometimes they rioted in Tabriz, tore apart the constitution;

In the name of the law, they beheaded the constitutionalists and did not even deny their actions;

They knocked on the door of the landlord's house with a begging attitude, but then they robbed the landlord;

They became guests in the house of high-ranking people, but they cut off the owner's head;  
It is customary that when a Muslim dies, his family recites the Quran during his mourning ceremony;

But they attacked the funeral ceremony of innocent Khiabani;  
If the blood of the killed Khiabani boils, the whole of Iran will be red with blood;  
O murderer of Iran's freedom, beware of the moment God gets angry with you."

"If the blood of the killed Khiabani boils" is the chorus's intermediate verse. In this poem, Bahar identifies the assassins and perpetrators of Khiabani's assassination as the country's authorities and decision-makers. In what follows, he criticizes his assassination, how he was killed

in his hometown (Tabriz) by forces dispatched from the capital, and the assault on his funeral. After the poem, while admonishing the killers, Bahar proclaims Khiabani's murder a freedom murder and introduces his crime as patriotism and freedom-seeking for Iran. The crime that Moshiri deems in "The Pillar of Sahand" to be the reason for the murder of Dariush Forouhar and his wife, and while condemning and protesting their assassination, indicates the horrific way of this murder and considers it villainous.

### **The Pillar of Sahand**

That noble lord was a gallant, the symbol of the epic, the pillar of Sahand;  
Like Sohrab the Pahlavan, he spoke of fighting and insisted on it;  
A brave man who loved Iran all his life held the precious flag of Iran in his hand;  
Alas, the demons drew daggers;  
They attacked the house of that brave man; they poured his blood cowardly;  
At dawn, when the people opened the slaughterhouse, they saw the sun and the moon  
covered in blood;  
His body was cut into pieces, and thousands of knife wounds split his wife's body;  
Where can one bear this pain? To whom should one complain about this oppression?  
(Moshiri, 1498-1500)

The assassination of a contemporary politician is the subject of both compositions. In the addresses of both poets, the causes of homicide are discussed. The criticism of Bahar is forthright, while that of Moshiri is indirect. Suppose that Moshiri's explication at the outset of the poem about dedicating the poem to Dariush and Parvaneh Forouhar is removed from the poem. In this circumstance, the entirety of the poem becomes indefinable and ambiguous.

In these two poems, the complaint is how both writers' criticisms are expressed. Moshiri's critique is more concise and epic than Bahar's, which is more thorough and has a tragedy-like quality similar to Ferdowsi's *Shahnameh* in *Bahr-e Motaqareb*.

Illustrations based on the art of simile and employing metaphor and irony played the most significant role in transforming the critical intentions of the two poets into rhythmic artistic words of the imagination.

The following are a few of Bahar's metaphors and simile illustrations:

"The nation is like a lion; the more it is offended, the more it comes forward;  
Look at the sly ones who stuck their bloody claws in the throats of freedom lovers;  
They started a flood from the blood of the martyrs; they built a spire from the corpses of their nobles;  
They built a palace of betrayal and hanged the lovers of the country in that palace;  
Then anyone who exposed their cruelty was shot in the chest."

Using allusion arrays and similes, Bahar also presents the reader with the following images in the description of Khiabani's assassination by the security agents who headed from the capital to Tabriz:

"A beggar knocked on the door of a house, and then there was no trace of the owner of that house;



He had come there because of begging, and when he saw the house empty, he asked the landlord for help.

He acted with hypocrisy and trickery to attract the owner's attention to him;  
The executioners who killed Khiabani also entered Tabriz and attacked the landlord;  
According to an old proverb, the guest should always obey the host;  
But these scoundrels, lacking decency, climbed the wall of the owner's house;  
They became guests in the house of high-ranking people, but they cut off the owner's head."

Illustration with the intention of criticism, especially with a simile in Moshiri's poem, also plays a significant role. Comparing "Forouhar" to gallant and Sohrab, using the simile combination of "knife dagger" to criticize the killers' grudge in "his body was cut into pieces, and thousands of knife wounds split his wife's body." The metaphorical interpretation of "devil" for murderers and the ironic phrase "drew dagger" in "the demons drew daggers" Again, the metaphorical interpretation of "the sun and the moon" for the victims with the array of personifications in "they saw the sun and the moon covered in blood" and referring to the shedding of the blood of the victims in "they poured his blood cowardly."

The style of both compositions is classical (chorus for Khiabani's Blood and couplets for The Pillar of Sahand). Moshiri's speech on the linguistic level in the use of words and terms is influenced by his efforts to create an epic atmosphere and imitate Ferdowsi's style. At the same time, Bahar's poetry contains elements of the prevalent contemporary linguistic level. The literary quality of both compositions demonstrates the use of various literary devices, with similes and metaphors being the most prevalent. The intellectual group of both pieces is devoted to conveying the current state of society and political affairs.

### 3-3. Criticizing the unfavorable political situation prevailing in society

In "Scream" by Moshiri and " Spirit Excitement" by Bahar, two poets express their discontent and outrage over the nation's political situation while also criticizing the way society is stifled:

#### **Spirit Excitement**

O pen, cut in half and do not write anything anymore; O letter, be full of anger and torn apart;

O thought, do not be inclined to any path; O illusion, do not cross any direction;

O ear, do not listen to anyone's narration anymore; O eye, do not look at anyone anymore;

O long wish for the well-being, be shortened, much shorter

O people, be poor to the marrow; O people, be captive from head to toe;

O man, stop the fiery narrative; hide the fire under the ashes. (Bahar, 279-281)

Bahar's censure in this ode is conveyed in coded language, as opposed to Moshiri's explicit words in "Scream," which is combined with verses from "Oh! Humans" by Nima Yooshij (2016):

#### **Scream (Remembering Nima)**

I am banging on the door, scratching at the windows; I'm suffocating. I am exhausted by everything... I am looking for a space: the edge of a roof, the top of a mountain, and the heart of a desert, Wherever I can get some fresh air. I want to scream so loud that my voice can reach you.

I need to scream, like someone who needs to breathe, punching at the door, scratching at the windows. I will cry out. This scream should relieve my suffering. Who among you sleepers will scream with me? (Moshiri, 633-635)

Moshiri and Bahar's intended audience in these two poems is the country's sovereign and the established political government; the criticism in the two poems is indirect.

Bahar has expressed his protest and criticism of the suffocation prevailing in the society in the envelope; Symbolic examples of speech and thought such as pen, paper, thought, illusion, ear, eye, emotion, and nature of writing, speaking, and thinking, emphasizing and summarizing these cases in the verse "O man, stop the fiery narrative; Hide the fire under the ashes. ». By retelling Nima Yooshij's criticism more clearly, Moshiri has expressed the atmosphere and protest spirit of his speech against suffocation, especially with the array of repetition, with more intense expressions such as; "Banging on the door, scratching at the windows, exhausted by everything, he expressed the need to breathe and shout, and the intensity of his disgust and annoyance. If we sum up Moshiri's protest "scream" in one word "suffocation," Iham's array will be its most elegant literary garment. If Moshiri's protest "scream" can be summed up in one word -- "suffocation" -- then Iham's array will be its most exquisite literary garment.

Moshiri criticizes the society's people for their indifference by guaranteeing the interpretation of Nima's "sleepers," while Bahar explicitly cites the monarch as an example of what led to his suffocation.

"My prayer in this prison is the curse of the evil nature king;

In the meaning of choice and freedom, he creates a new problem every day."

Regarding the intellectual level of style, the two works both focus on a present social concern. Bahar's ode imitates Khorasani style odes using personification, animism, and stylistic elements from the past. Moshiri's poetry contains close linguistic resemblances to contemporary colloquial speech and a brief application of literary arts.

"May God Help Iran" Mostazad is one of Bahar's most well-known critical works, and "Tangna" and "Basteh" are among Moshiri's shortest poems. These two poems are examples of the poets' criticism of society's adverse political situation. All three poems are based on complaints and addressed to the government; Bahar first criticizes the king's person and then other government components.

### **May God Help Iran**

It is wrong to talk about freedom with the Shah of Iran; May God help Iran;

The religion of the Shah of Iran is separate from other religions; May God help Iran;

The king is drunk, the sheik is drunk, the sheriff is drunk, and the Emir is drunk; the country is gone;

Every time these drunkards start sedition and chaos; May God help Iran (Bahar, 124-125).

Malek osh-Sho'ara critiques the lack of freedom and the negligence and incompetence of the

authorities in this poem, stating that the situation is hopeless and that "May God help Iran" is the only prayer that can save and preserve the country.

Moshiri also compares the darkness of the country to the persistent continuance of the black night, but with the phrase "dawn knows," he hints at the end of the long and dark night that has engulfed society.

### **Tangna**

The night seems determined to last forever as if it has been like way for a thousand. In no corner of this swamp the rooster does not sing a verse of peace. It is a darkness waiting; dawn knows? (Moshiri, 694)

In the two-line poem "Basteh," Moshiri expresses the same anguish over the bleak state of society, except that he does not see the slightest glimmer of hope for escaping the situation. In the final clause, he uses an expectation from the sky as a secondary purpose of an interrogative sentence to blame and protest.

### **Basteh**

When there is no opening to freedom, even in the twinkling of a star, Why is that watcher looking at the window with a sad gaze deep into the sky? (Moshiri, 716-717)

Moshiri's indirect criticism in these two poems contrasts Bahar's direct criticism. Moshiri's critical intentions are subtly implied, and his discourse is entirely metaphorical and symbolic. Nonetheless, Bahar's intent in his *Mostazad* is nearly transparent; his similes and allusions are evident. Using the same method, he analyzes and proposes the solution to the nation's dilemma in the following verse.

"The country is a ship, the events are the sea, and the tyranny is brushwood. Captain is justice, and that's it.

Unless the captain helps the ship and the crew, May God help Iran."

In the concluding verse, Bahar alludes to the conditions of Khorasan using the theme of a poem by Hafez (2003): "Whatever unfitness there is, is because of our unfit, formless form; If not, on a person's stature, your dress of honor, short is none." He sarcastically broadens the purview of criticism and identifies the people as the primary cause of the country's (and Khorasan's) discontent.<sup>1</sup> "The soil of Iran benefits from this civilization everywhere in this land, except for the ruined Khorasan."<sup>2</sup> Whatever unfitness there is, is because of our unfit, formless form; May God help Iran."

Bahar's poem is given in the classic form of an ode and the popular form of the constitutional era (*Mostazad*). At the same time, two pieces of Moshiri are presented in contemporary poetry. The three poems are written at different levels of complexity. Still, they all have the stylistic elements of modern Persian, a balanced use of literary devices, and an intellectual level that aligns with society's hot-button issues.

### **3-4. Criticism of some behaviors and policies of governments and superpowers**

Throughout this ghazal, Bahar's critical expression consists of similes. In describing the tulip and tulip garden, Malek osh-Sho'ara implicitly criticizes war rhetoric by using an example of the sufferings of war and creating new images in each stanza. This condition is also depicted in Moshiri's poem, but the poet's language is sharp and receptive to complain and protest. Following are depictions of two poets using simile, metaphor, and personification, as well as interpretations with a common critical theme.

The themes of Malek osh-Sho'ara and Fereydoon Moshiri's poems include critiques of some prevalent political practices, events, and behaviors. We look at two songs from this ensemble, "Tulip" by Bahar and "With all my Tears" by Moshiri, which criticize war and violence caused by superpowers.

### **Tulip**

A tulip with bloody cerement was taken out of the soil; The soil has brought out what is hidden in the human heart;

It is not a budding tulip that pulled out the paw of the world war from the soil;

It is the pieces of cerement and burnt liver which came out so that the thinkers can learn from it;

These pieces, which are made of red iron, were buried in the soil in the far east and came out from the West;

The tongue of the country because of its honesty, the aggrieve days has pulled it out from behind its head;

Or that Bahar's bloodied pen has inscribed the mark of a suffering heart's blood on the tablet of the nation. (Bahar, 1046-1047)

Bahar's veiled criticism in this sonnet is artistically expressed as a complaint, and the themes of war criticism and its consequences are done in the form of artistic words with imagery that are sometimes similar to "With all My Tears" by Moshiri.

### **With All My Tears**

Shame on you! O lords of power, stop it. Stop all this cruelty, stop it; It is hot lead that rains on people's lives; You move your autocratic ship on a wave of blood; Silence your machine guns for a moment to hear and see; this is the call of the children of the dead mother who are crying from every corner of your oppression; Look at these fields, which your mercenaries water with people's blood day and night; O cruel man, your hands are praying to the sky because of your cruelty! With all my tears, I beg desperately, stop it (Moshiri, 688-690).

Moshiri expresses his emphatic and fervent criticism in this poem in a clear and open tone. Like Bahar in "Tulip," his audience are lords of power and warmongers in the world, Moshiri's criticism is direct, and Bahar's criticism is indirect.

Moshiri: "You sail your autocratic ship on a wave of blood."

Bahar: "The blood is so compressed in the soil, its clots are pouring out from the pores."

Moshiri: "O merciless, the hands of the people are praying to the sky because of your cruelty."

Bahar: "This is the bloody hand of the earth that came out of the mountains peacefully to pray."

Moshiri: "Hear the cries of aggrieved mothers who are mourning in these nights of terror; Hear the cry of the children of the dead mother who are lamenting your injustices everywhere.

Bahar: "The bereaved mother's heart is wailing as if her child has come out of the ground."

Moshiri: "Look at these people who tolerate your cruelty and bite the bullet."

Bahar: "There is a fiery sigh buried in the heart of this soil, and the earth has taken it out in flames."

Moshiri: "I know very well, what does not wake up, is the sleep of the death of the innocent and your conscience, but with all my tears, desperately, please."

Bahar: "Love is buried under the soil; I wish it were possible to sift the earth's soil and bring it out."

Bahar's poem is written in free verse in the traditional ode and composition style popularized by Moshiri. The intellectual level of both works is a topic of contemporary interest in society. The coordinates of Bahar's words on two linguistic and literary groups are equivalent to the Araghi-style sonnets and the style of the return period with the maximal use of simile, metaphor, and personification arrays. The irony and language of Moshiri are characterized by the maximal use of similes and metaphors, which are characteristics of modern Persian.

### 3-5. Satire

The differences in the two poets' approaches to critiquing political issues can be seen in their humorous language, satire, and satire. We encounter no other instances of satire poetry in Moshiri's works, except a few cases of spiteful and sardonic satire, which is typically criticized for reasons other than humor. In most of his *Divan*, however, Malek osh-Sho'ara effectively expresses criticism through satire. It is as if he is awaiting an opportunity to expand his and the audience's minds, if only for a moment, with his natural sense of amusement amidst the din of politics under the guise of protest and complaint.

The poem "With All My Tears" contains an example of Moshiri's spiteful and sardonic satire: "Stop, you guardians of freedom! Peacekeepers! O you who have turned the world into hell because of your kindness! It is the hot lead that rains on people's lives" (Moshiri, 2018). In this poem, the use of the greatest degree of contrast and contradiction in articulating the meaning, which is one of the methods of satire, was intended to provoke bitter remarks from the audience rather than to create a humorous effect. From the example of Bahar's satire and quips in his critical speech about political issues, we will discuss the chorus, "Subhan Allah, what is this color?" This poem is written in criticism of Mohammad Ali Shah Qajar, his escape to Russia, his attack on Iran with the assistance of Turkmen, his escape again, and other decisions.

### Subhan Allah, What Is This Color?

Why is heaven at war with me? Subhan Allah, what is this color? Once I was Sultan in Tehran, I gave orders to shoot cannons at the people. I thought to myself, I said that there were no protesters left, but the next day there was a war; Subhan Allah, what is this color? I thought people

were nothing, but I saw that they were mighty. They did not listen to what I said; they started a constitutional revolution; I had to flee to the West, Subhan Allah; what is this color? Today I am complaining about my fate; my days are full of torment, and I am constantly running away; if I am the leader of this caravan, this caravan will be lost forever; Subhan Allah, what is this color?

As previously stated, the audience of this poem is Mohammad Ali Shah Qajar, the target of criticism; the monarch and his behavior consist of fleeing the country, attacking Iran with the help of Turkmen, and fleeing the borders once more. This chorus's form of criticism is indirect.

Bahar uses satire and the language of Mohammad Ali Shah Qajar to communicate his criticisms in this poem. In it, he mockingly describes Shah Qajar's crimes and corruption during his two escapes from the country and related events. Although satire has softened the criticism's sting, emphasizing the poet's preferred subjects has made the complaint more incisive and compelling. Speaking in the criticized person's language is one of Bahar's other effective techniques in this critical poem, which attributes to Shah Qajar and his objectionable behavior and is central to producing satirical imagery within this poem.

The destruction of Shah's reputation and dignity, the cannon fire at the parliament on Mohammad Ali Shah Qajar's orders, and the disregard for the people are all attacked in the first three paragraphs of the chorus with the most significant amount of sarcasm and metaphoric arrays.

In the fourth paragraph, Shah's humiliation and ridicule are expressed by the phrases "we are nobles" and "we are the grace of God to the peasants," and his escape from the country is brazenly expressed in "we are drivers" with a hint of "driven away."

The taunting of the king and criticism of his travel to Austria and payment from the country's treasury for his pleasures and enjoyment can be seen in the satire based on the extreme contrast in "We ignored the world like a Sufi" in the eighth paragraph; "Because of that Christian sweetheart, we traveled to Austria; We ignored the world like a Sufi! With love, monarchs transform into dervishes."

The eleventh paragraph mocks Mohammad Ali Shah Qajar's escape from the country with a highly satirical tone:

"We said to ourselves, Mohammad Ali, It's time to travel, Ya Ali; Get up and go, you are not paralyzed. Prepare yourself, but be careful because time is cruel; Subhan Allah, what is this color?)"

In the fourteenth paragraph, in the stanza "I accepted due to generosity," there is a sardonic satire that uses contradiction and extreme contradiction. The use of generosity rather than negligent extravagance in these problematic circumstances is intended to criticize Shah Qajar's incalculable waste of the nation's wealth in pursuit of his ambitions:

"I told Quliyev to prepare the ship quickly; that rascal demanded a high price, but I accepted due to generosity! I said the time is not right for bargaining."

The purpose of satire in the 15th paragraph is to taunt Mohammad Ali Shah Qajar and mock him for the failure of his plans:

I said cunning words and tricks, I deceived everyone with those words, and my words brought good results; it was not only my plan that had good results; every plan I make has pleasing results.

Finally, simile and metaphor are the basis of satire in the twenty-first paragraph to criticize the reactionary policies of Mohammad Ali Shah Qajar; "They said that the situation is chaotic, this old lamp no longer has light, the reactionary capital is garbage, we said that it is all a lie, we said that it is all nonsense, Subhan Allah, what is this color?»

This poem, composed in the traditional chorus form, is stylistically distinct from the return period's atmosphere. As with the political satire poems of the Constitutional Era, it is straightforward, fluent, and sometimes profane. It best fits Malek osh-Sho'ara's linguistic, intellectual, and literary style. Unrestrictedly, the poet has used all poetic possibilities to convey his meaning.

#### 4. Results

In Malek osh-Sho'ara Bahar and Fereydoon Moshiri's poems, political criticism was revealed by comparing the research results and analyzing the poems. The selected examples of criticism in this study determine the differences and similarities of criticism, its methods and components, and the critical expression of two poets in the field of political issues, the results of which are as follows.

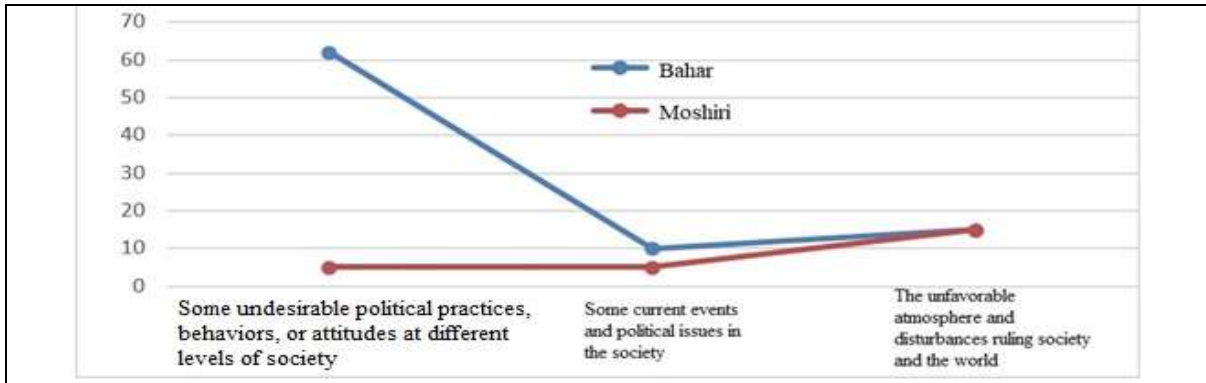
(There are 87 poems with political criticism in Bahar's Divan and 19 in Moshiri's poems.)

#### 4-1. Society's conditions and humanitarian views influenced the two poets' political criticisms; in this respect, their perspectives are similar.

The two poets' criticisms are in response to the political interactions of society, the events of the day, and the world's political events. Furthermore, the theme of 16.78% of Bahar's criticisms and 100% of Moshiri's criticisms are in response to the lack or violation of human rights, human dignity, and humanity. From the perspective of specialized literary indicators, we do not observe any appreciable change in the investigated components of this research (use of literary techniques, poetic style, tone, manner, and type of expression of criticism) in the words of two poets with the change of topics and themes of criticism.

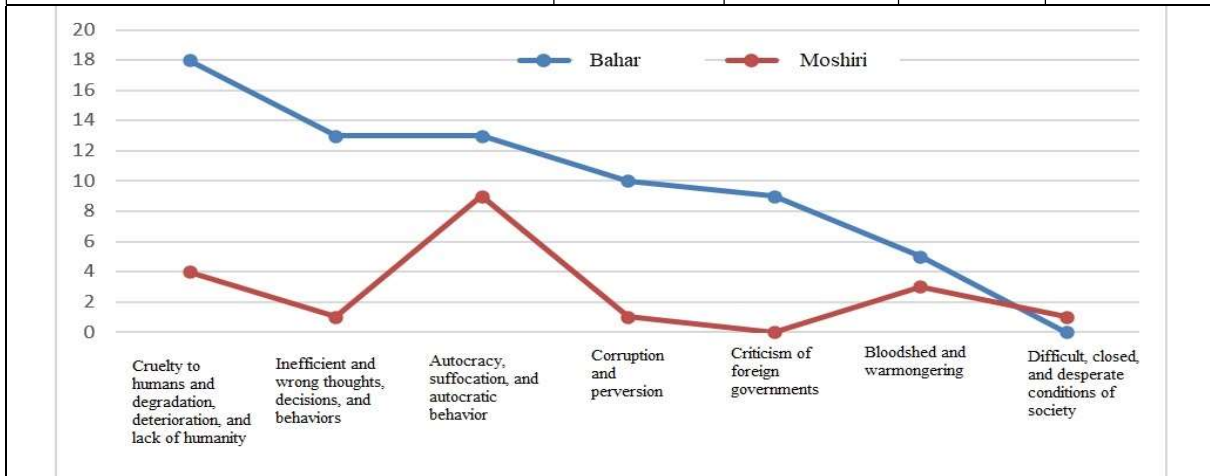
#### *Comparing the political criticisms of two poets by separating the topics*

Thematic category	Bahar		Moshiri	
	Number	Percentage	Number	Percentage
Some undesirable political practices, behaviors, or attitudes at different levels of society	62	71.2	5	26.3
Some current events and political issues in the society	10	11.5	5	26.3
The unfavorable atmosphere and disturbances ruling society and the world	15	17.2	9	47.3
Total	87	100	19	100



Comparing the content and themes of Bahar and Moshiri's political criticisms

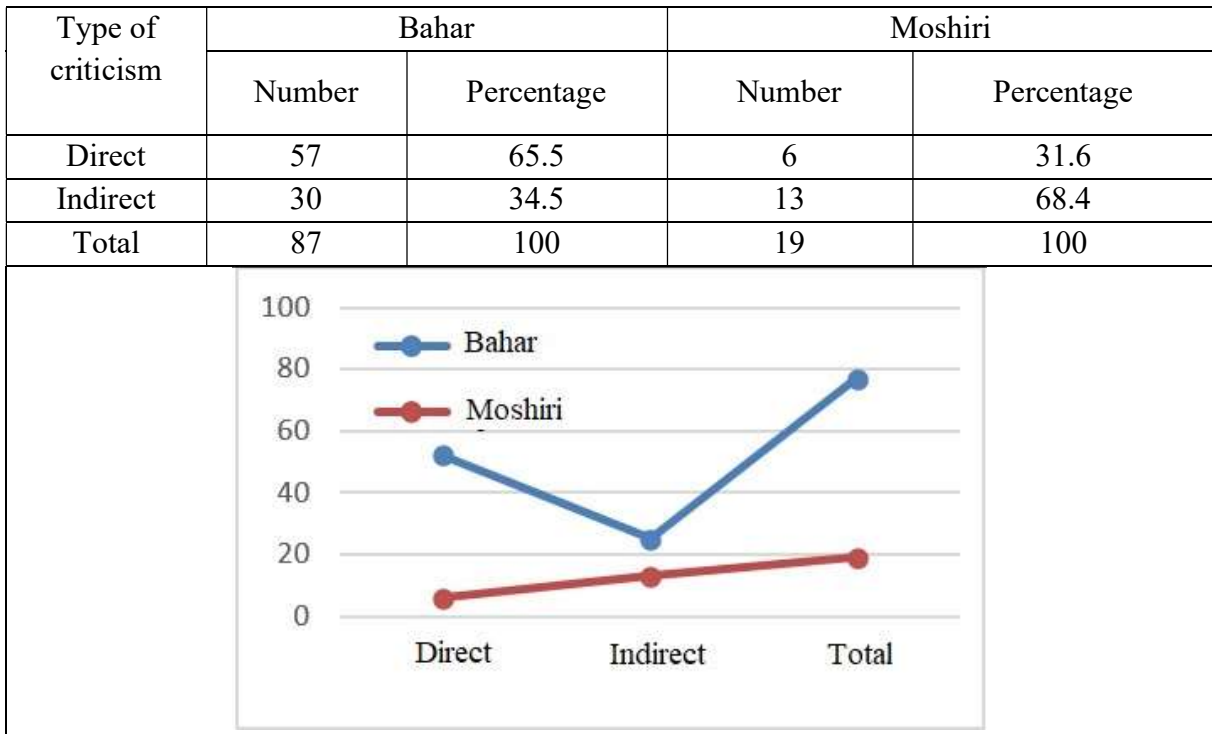
Topic title	Malek osh-Sho'ara Bahar		Fereydoon Moshiri	
	Number	Percentage	Number	Percentage
Cruelty to humans and degradation, deterioration, and lack of humanity	18	26.5	4	21.1
Inefficient and wrong thoughts, decisions, and behaviors	13	19.51	1	5.3
Autocracy, suffocation, and autocratic behavior	13	19.1	9	47.4
Corruption and perversion	10	14.7	1	5.3
Criticism of foreign governments	9	13.2	0	0
Bloodshed and warmongering	5	7.4	3	15.8
Difficult, closed, and desperate conditions of society	0	0	1	5.3
<b>Total</b>	<b>68</b>	<b>100</b>	<b>19</b>	<b>100</b>





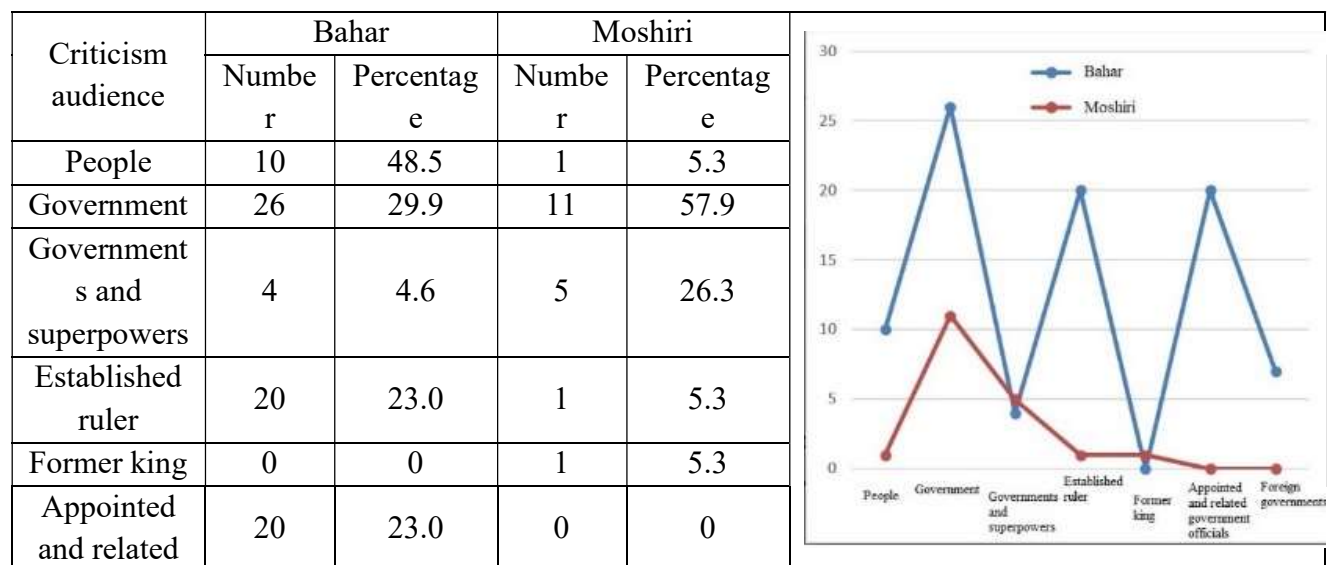
**4-2. Most of Bahar's political criticisms are direct, while Moshiri's are indirect.**

*Comparison of political criticisms of two poets by separating the type of criticisms*



**4-3. Bahar's political criticisms are mainly addressed to the government, and most of Moshiri's audience is the people.**

*Comparison of Malek osh-Sho'ara and Fereydoon Moshiri's political criticism audience*



government officials				
Foreign governments	7	8.0	0	0
Tota	87	100	19	100

**4-4. Satire, with notable uses in Bahar's political criticism, has little use in Moshiri's words.**

"Complaint" is the most used way of expressing criticism of two poets.

*Comparing the ways of expressing political criticism of two poets*

Criticism method	Bahar		Moshiri	
	Number	Percentage	Number	Percentage
Complaint	45	51.13	12	63.15
Formal and clear tone	19	22.72	4	21.05
Satire	10	0	0	0
Story	9	0	3	15.78
Advise	3	0	0	0
Narration through the language of animals	1	5.26	0	0
Total	87	100	19	100

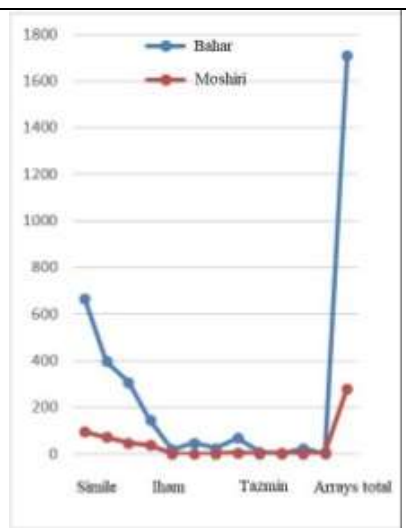
**4-5. The two poets frequently employ simile, metaphor, and irony in their political criticism.**

It expresses their reliance on visual expression and words to communicate their critical themes and the centrality of mental images to express their criticism.

*Literary arrays used in Bahar and Moshiri's political criticism*

Array	Bahar		Moshiri	
	Number	Percentage	Number	Percentage
Simile	665	38.91	96	34.04
Metaphor	398	23.28	73	25.88

Sarcasm	307	17.96	47	66.16
personification	145	8.48	39	13.82
Iham	20	1.17	3	1.06
Virtual documents	47	2.75	0	0
Animism	25	1.46	2	0.70
Allusion	69	04.03	5	1.77
Tazmin	10	0.58	2	0.70
Paradox	1	0.05	5	1.77
Conflict	25	1.46	2	0.70
Synesthesia	0	0	8	2.83
Total	1709	100	282	100



#### 4-6. Bahar and Moshiri express their political critiques through their poetic style.

Both poets' critical poems are influenced by the typical style components of their writing in language, literature, and thought. Bahar's critical compositions showcase the stylistic components of the literary return period, with the poet's style mainly focused on criticizing old, repetitive, and clichéd issues. Poems dealing with contemporary political issues are expressed in a structure closer to modern speech and language, with more of Bahar's style components being utilized.

Bahar's critical poems follow the linguistic style of Khorasani and Araghi style, utilizing modern language vocabulary, terms, verbs, and signs, along with the Persian language's official and classical grammatical structure. These elements are combined with Bahar's style to create a uniform literary level throughout the poems, which makes balanced and sometimes limited use of literary arrays. The intellectual level of each poem varies depending on the critical topic chosen by the poet.

Moshiri's critical poetry lacks diversity in the three levels of style, with only one or two poems adhering to traditional Ghazal and Masnavi formats. Instead, modern and colloquial language is abundant and has a consistent structure that reflects Moshiri's style. While this uniformity is evident in the language used, there is some variation in the literary techniques employed. Additionally, the subjects and critical goals of the poet vary greatly, providing the most significant difference at the intellectual level of the poems.

#### References

-Baba Safari, Ali Asghar and Talebzadeh, Noushin. (Summer 2013). "Research and analysis of social complaint in contemporary poetry." Contemporary Persian literature. Number 1: pp. -31 .53

-Bahar, Mohammad-Taqi. (2021). Malek osh-Sho'ara Bahar's Divan. Eighth edition. Tehran: Negah.

-Daad, Sima. (2004). Dictionary of literary terms. Second edition. Tehran: Morvarid.

-Daghighian, Shirin Dokht. (2008). "A speech about the Writing Degree Zero." By Roland Barthes. Third edition. Tehran: Hermes.

- Dehkhoda, Ali-Akbar. (1963). Dehkhoda Dictionary. Under the supervision of Mohammad Moin. Tehran: University of Tehran.
- Ferdowsi, Abulqasem. (1971). Shah-nameh. Edited by A. Bertels. Moscow: Knowledge Publishing Department.
- Hafez, Shamsuddin Mohammad. (2003). Divan-e-Hafez. Ed. Khatib Rahbar. 34<sup>th</sup> edition. Tehran: Safi Alishah.
- Halabi, Ali Asghar. (2015). An introduction to humor in Iran. Tehran: Peyk Tarjomeh & Nashr.
- Moin, Mohammad (2011). Moin Encyclopedic Dictionary. Second edition. Tehran: Mansha' Danesh.
- Moshiri, Fereydoon. (2018). Collected Poems: Reflection of Breath of Sobhdaman, Fereydoon Moshiri. 17<sup>th</sup> edition. Tehran: Cheshmeh.
- Pourmomtaz, Alireza. (1993). Dictionary of Printing and Publishing. First volume. Tehran: Farhangi Institute.
- Posht Dar, Ali Mohammad. (2006). Nasir Khusraw and protest literature. First Edition. Tehran: Farhang-e Saba.
- Rahimi Kashani, Mostafa. (2011). Behind this mask of laughter (an examination of the cognitive style of Fereydoon Moshiri's poems and sample poems. First edition. Tehran: Faragoft.
- Ravadrad, Azam. (2010). "Sociology of the artwork." Journal of Iranian Academy of Arts. Number 2: pp. 16–91
- Sana'i, Majdoud Ibn Adam. (2013). Hakim Abul Majd Adam Sana'i Ghaznavi's Diwan. With an introduction, footnotes and lists. By Modares Razavi. Tehran: Sana'i.
- Shafiei Kadkani, Mohammadreza. (2006). The poet of mirrors. The seventh edition. Tehran: Agah.
- Shafiei Kadkani, Mohammad-Reza. (2008). Periods of Persian poetry (from the beginning of constitutionalism to the fall of the monarchy). Fourth edition. Tehran: Sokhan.
- Shafiei Kadkani, Mohammad-Reza. (2009). Conduct whips: Criticism and analysis of some odes from Sanai. to print Tehran: Agah.
- Shamisa, Sirus. (1995). Generalities of stylistics. Third edition. Tehran: Ferdows.
- Shamisa, Sirus. (2003). Poetry stylistics. Ninth edition. Tehran: Ferdows.
- Shariati, Ali. (2000). Art. by Mohammadreza Hajbabaie. Tehran: Negah Rooz.
- Yooshij, Nima. (2016). The complete collection of poems: Nima Yooshij. by Sirous Tahbaz. 15<sup>th</sup> edition. Tehran: Negah.
- Zarrinkoub, Abdolhossein. (1997). The story is still going on. Tehran: Sokhan.