

Analyzing the Cognitive Style of 4 Anonymous War Poets (346 Poets) Based on the Researcher Deductive Correction

Niayesh Baymani and Ahmad Zakeri

Department of Literature, Karaj Branch, Islamic Azad University, Karaj, Iran

Abstract: Today, there is no doubt that any study and exploration in the area of ancient Farsi poem is pointless without referring to literature collections. The literature collection of 346 poets are very important because they include several poems from some anonymous poets. One of the methods for identifying and introducing the texts of anonymous poets is to explore and investigate the text in terms of stylistics foundations. In this research, first the literature of four poems namely Hakim Tartari, Baha al-din Morghinani, Razi al-din Khoshab and Razi al-din Babaye Ghazvini have been corrected with the critical method, next, based on the division of stylistic foundations in Shamisa's book of stylistics, we analyzed the stylistics of these anonymous poems to help identify and introduce the poems of these poets and by doing so, enrich the literature works of Farsi woks in a very great level.

Key words: Collection, correction, stylistics, manuscript, Persian literature

INTRODUCTION

Collection (Jong in Persian) is a poem book compiled using the works of multiple poets and writers. It is like a collection full of riches. The collection of our study with the title "the collection of 346 poets" is one of the most important collections from past centuries. It seems that the writer and author of this collection are the same person which makes it even more important.

A manuscript is a human inheritance and in the area of the language and literature of a nation is one of the best literature documents. Manuscripts are hidden treasures through the review and exploration of which, many unknown and untold subjects of the literature and language of a nation can be discovered. In the history of Persian literature, Iraj Afshar can be considered as the pioneer for the introduction of the collections. The workbook of Afshar of the main points of history is considered a research collection. "The purpose of the knowledge and technique of text correction is to provide a text that is very close to the original text which has been taken away from another writer or poet and is the subject of our study today" (Jahanbaksh, 2005).

This collection is provided to readers based on the deductive correction of the authors. Before the release of this collection, little to nothing was available from some of said poets but now, this collection greatly contributes to the literature history sources of Persia. The four selected poets in this article (Hakim Tartari, Baha al-din Morghinani, Razi al-din Khoshab and Razi al-din Babaye

Ghazvini) are of the unknown poets whose works the author has analyzed to better identify them. The selected poems are in the form of odes and mostly attributed to praising the individuals praised by the poets.

HAKIM TARTARI

Amin Ahmad Beliani, in the book Arafat al-Asheghin and Arsat al-Arefin, introduces him as follows: "for this period, in one of the collections, I found 7 complementary odes attributed to Hakim Tartari but the real story has not been discovered about him, he is mostly one of the poets of India" (Owhadi, 2010): The face of that beautiful person is as bright as the sun:

If the sun has clothes of Diba
Cedar does not have a white body and blushed cheeks like him
The sun does not have black hair and shiny eyes such as his
The sun is like his hair but is not disconsolate like the night
The sun is like his bright face but is not as young looking as he is
He uncovered his face next to me last night
Like the sun rising in the sky
I was baffled in the description of the sun and sky
When the sun suddenly rises from over sea
It was like Moses
The sky was his sleeve and the bright hand was the sun

King Rok al-din who prepares the government
Is like a garden in early spring which is the sun
He went from the sea towards the sky bright and shining
The thought of the just king like the sun
Overcame people on the day of the battle
Like the light of the sun, whose light overcomes the light
of the stars
By spilling the blood of the enemies, he makes the
battlefield like a garden in autumn
Like the month of Ordibehesht when the ground is filled
with flowers
In the un-seen world, his true and correct intentions are
seen
As the eyes of the viewers can't stand the light of the sun
His goodness and forgiveness is equal for all
Like the sun shining on thorns and fruits all the same

The poem is in the form of odes and the writer has not quoted all its verses. It has "given" attributions and then focuses on praising the praised one. And at the end, by mentioning the existence of the king, focuses on the sense of asking. The verses are decorated with rows of the sun (Habib, 1974).

The external melody of this poem is in the form of which is a Farsi rhyme for poems. Regarding the internal melody of this poem it should be said that besides two terms "his beautiful hair and face", no other term making the poem more rhythmic was found. In general, the poem is poor in internal music and rather focused on portraying as the poet has less interest in music. One of the main verbal characteristics of this poem is the little use of Arabic words in it. Except these words, "Aeda, Modam, Joud, Adl, Sefat, Shahla", no Arabic words is seen in this poem and this shows the poet's interest in pure Farsi words to state what is in his mind.

Haki Tartari has not ignored compound words in his sentences. As is clear, making compound words in this poem is very difficult. In this poem, "Lalehgoun" and "Razmgah" are compound words. Much can be said regarding the literature of this odes. In the 12 verses of this odes, many examples of simile can be seen. Detailed simile, descriptive and implicit simile, complex simile, allegory simile are of the various similes in this poem. The poet has used visual language to convey his concepts. The interesting point in this sonnet is the poet's lack of attention to metaphors. It seems that this issue was not away from era style. Because during the time when the poet lived, there was no interest in metaphors and most poets focused on similes.

In the first verse, there is a tangible detailed simile. In verses 2, 3, 6 and 8, we can see descriptive simile. In verse 12, there is an allegory simile. One of the clear

characteristics of the style of this poem is the existence of a type of obligation. The poet has obliged himself to use the word "sun" at the end of all the verses. In verses 6 and 14, the same word has been used at the beginning and end of each verse.

In terms of the intellectual level of this poem, we should say that Haki Tartari obviously had no goals but to praise the king which is clear from him praising the king from the beginning to the end of the poem and preferring the nice attitude of the king over everything else.

BAHA AL-DIN MORGHINANI

Baha al-din Morghinani is one of talented poets of the sixth century. "He is the secretary and poet of the sixth century in Morghinan from the area of Forghane of Turkistan".

He whose hair is wrapped around your moon-looking face
He whose red lips are sweeter than sugar
He who's as tall as a cedar
And your blushed cheeks are redder than fresh flowers
My lifetime is over and I have no hope
To see that the separation between us has ended
It is very hard to hide the secret of your love
With those two revealing magical eyes
for your enemies, you are like lethal hot summer winds
For your friends, you're better than spring wind
In my defected mind I described you
And I was told that beside a pool you should not mention
the sea
The sun is but a dim light against your bright mind
Saturn is worthless compared to your position
Your sympathy for your friends is like heaven for them
Your hostility is like hell for your enemies
In a land where your justice rules
Eagle will raise ducklings
The enemy cannot be seen beside you
The poor enemy is clueless about your fortune
As soon as he opens his eyes he'll see that
Your sword has taken his life
Win the heart of the people with justice and raise your
name
O enemy, you remain with all your hatred
The world will only follow pathetic people
Life only raises pathetic people
My artist and pure nature destroyed me
Damn the pure and artist nature
Do not turn away your blessing from me
Because in your sight, you are like eyes above the head
For no names to remain from the kings of the world
Let aside sword and pen for writing the life events
Like a pen, his head be cut
He who does not serve you like a pen with his head

The poem is an odes and the author has removed some verses from it. It begins with describing the praised one. Then enters the text, that is praising the praised one. At the end it has two beautiful conditional verses where it conditions kings to having a pen and a sword Its rhythmic letter and vowels are (a, r). The external music of the above poem is based on this poem weight

Regarding the internal music of this poem, what initially seems is the existence of some paronomasias which are seen in the verses of this odes. "Tabdar/Abdar; Khedat/Gheddat; Resid/Resideh; Khatir/Khatar" using these paronomasias, the poet has increased the melody of his words.

One of the tricks poets use to add to the melody of their poem is to use vowels. Baha al-din Morghinani also used the same trick. In this very short odes, some vowels can be mentioned. In the first verse:

He whose hair is wrapped around your moon-looking face
He whose red lips are sweeter than sugar

The consonantal of (Ñ) can be seen. In the second verse, (s) is used at the beginning.

He who's as tall as a cedar

And your blushed cheeks are redder than fresh flowers. In verses 9, 14 and 15, some vowels can be seen. What can be mentioned in this study about the lexical level and stylistic of the words of this ode is that the poet used a lot of Arabic words in his poem which is in keeping with the time he lived in. words like: Samar, Setar, Ziae, Bahr.

One delicate point about the style of Baha al-din Morghinani is his lack of attention to compound words. In fact, he mostly focused on single words to express what he wanted. Some of the compound words in his poem are: Tabdar, Abdar, Bazlegoo, Kinehvar, Taenegar.

What can be mentioned about the literature level of this ode is that it is fully illustrative and the poets tries to provide continuous images to beautiful his words. This is clear by taking a quick look at the entire ode. In the first verse, the poet gives two metaphors and makes his work artistic. The moon is a metaphor of the face and garnet is a metaphor for lips. The poet put a described simile in the verse. One of the unique literature characteristics of this style is this described simile in the structure of this ode. This is seen in verses, 1, 2, 6, 7 and 8. It seems that the poet used these beautifying elements to show his preference of the person he praises over everything else. What should not be ignored is that most of the

similes the poet gives, are of the type of tangible to tangible. In verse 4, it is possible to see two metaphors: "having in cover" is a metaphor for hiding and "revealing" means appearing.

In the last verse, the poet used the scene of the pen and cutting its head to better express service to his praised one. Regarding the mind and thought of the poet in this ode it can be said that the poet has written the ode for his praised one and it seems that his praised one is one of the kings of his time. The poet focuses on the praised one from the beginning to the end and mentions all of his remarkable characteristics. In the author's view, the poet has no other plan but to praise the praised one.

RAZI AL-DIN KHOSHAB

In his description, Beliani writes: "Razi al-din Khoshab is like a life giving garnet of Khoshab's lovers and is very popular and his life has been a good virtuous one". He is considered to be from Neishapoor or Kashan. He speaks in the form of Khaghani and lived during the same time as Kamal Ismail and all his words all uniform" (Nikoubakht, 2001).

He whose lip is as fiery and watery as the lips of lovers
You who are full of garnets like eyes of lovers
It's a wonder you have fire in the heart and water in the eyes
Your water is as wavy as the sun and you fire is as fiery as hell
Your presence in dark soil is like a start in the sky
You darken the bright day like a night
You face is black and gardens and lands have become black because of you
You have made mountains and plains white
You rain on water has made it look like a crown
Your rain on soil has made vegetation grow
You wear worn clothes and have given new clothes to everyone
You wear coarse clothes and give silk clothes to thorns
The face of the sun darkens because of you
And the sun hides when you come
It's because of you that winter can hope for the spring
And the happiness of early spring is because of your greatness
When you cry, grass becomes happy
When you cry, early spring laughs
Though your eyes are teary but don't be sad
Though your clothes are torn but don't be sad
A mug inside a hand is reputable because it cries
A sword is not afraid of nudity in the battlefield
If you are not a love why are you disloyal

If you are not a lover why are you sad
You soar to the sky like freemen
Until pathetic people fall asleep
Autumn ends and you make yellow green
It's for this reason that a glass of water is useful for you
Sometimes you're like armor and throw brain piercing arrows
Sometimes you are like body armor and throw piercing arrow to armor
When you hold the third bow, you shoot the eye of the day
Like Esfandiar and blind it (turn the daylight dark)
When forgiving you are like a sea
As generous as the sun
Like virgin Mary, you are fertile
And the life giving Isa comes into existence from you
You are like an umbrella if it has ink
You are like the sky if it rains garnet
You are like an umbrella why have you covered the sun
You are the sky itself why have you given kingdom to pathetic people
You are well known in the world because of your generosity
It's because of this that the sun sometimes receives shadow and sometimes dust from you
You are as well-known as the sun
It's because nobody can thank you enough

The poem is an ode. Throughout the poem is filled with the description of "Abr" (cloud). Therefore it seems that the writer did not include the section for praising the praised one. Therefore the poem focuses on describing and all the verses are written in regards to "Abr" (cloud). The poet sometimes refers to it as Sufi and sometimes as checkered.

The weight of this ode is Faelaton Faelaton Faelaton Faelon and its scope is Ramal Masmane Mahzouf. The horizontal axis of this ode is very poor in terms of having puns and verbal proportions; maybe it can be said that due to the form of ode where the rhymes are adjusted, in all the even hemistiches this lack can be explained. But in the vertical axis, there are puns such as Kar, Dar, Khar, Aar.

The most evident musical style characteristic in this ode is the abundance of balances the poet has included in it. Among the above 22 verse, only the following verses lack this characteristic. Since the poem is about the description of cloud by referring to it in most of the verse, the poet has created the sound resonance of:

You like an umbrella why have you covered the sun
You are like the sky have you given kingdom to pathetic people

Sometimes you are like armor and throw brain piercing arrows
And sometimes you are like armor and throw armor piercing arrows

The repetition of this sound resonance has given a rhyme to these verses. The great number of Arabic words used in the verse shows the poet's special perspective of that language. These are the Arabic words. A remarkable stylistic point in this ode is the existence of many compound words in it. A sample of these compound words is seen below: Of the literature beautifies in this ode are: the first verse is a tangible to tangible simile. Garnet and diamond are metaphors for eye drop and water and fire in the second verse respectively are metaphors for eye drop and inner burning sigh. The words Negar and Kafour in the fourth verse are metaphors for flowers and plants. In the fifth verse, Helleh is a metaphor for flowers and vegetation of plains. In the seventh verse, Shamee Gardoun and Shahe Anjam are metaphors for the sun.

As is seen, the poet has a special interest in metaphors compared to similes. It seems that in this ode, the poet wants to give good adjectives to his praised one to praise it. He describes his praised one such that with its presence, the nature becomes revived. In fact, he has related the spring of the nature to cloud. An epic space and spirit are dominant in the final verse of this ode. The existence of words such as "Fil, Aer, Saf, Zereh, Tir, Kaman", emphasize this issue.

RAZI AL-DIN BABA GHAZVINI

He lived in the 7th century. Amin Ahmad Razi says about him: he was a well-known 7th century poet and was known with the nickname Salmani in the period of Abaghakhan with whose command, he ruled in Diarbikr for a while and then later was removed from this position.

Well done to your black hair that has made the musk feel ashamed
The sun has hidden itself because of being shameful in front of you
The brightness of your face is better than the stars
And your hair's smell is better than Sarah amber
The thought of your hair does not leave my mind
Don't be surprised that a good smelling amber is taken from sea
My heart is filled with blood because of your love
Why do you make me sad with promises
The slightest of your love is equal to a thousand shining suns

The brightness of your face is not comparable with that of the sun
As I saw your face and hair
I saw the sunlight at a midnight in winter
I'm the servant of the breeze of your hair because every moment
The breeze of your hair takes the smell of musk away
I wonder for my own eye
That where does it take so many eye drop diamonds
Don't think that my heart wants to be away from your lips
Because no one is willing to have his life taken from him
Don't be disloyal to me because god knows
The inside of me is like cloud, my words are like diamond
and my heart is like the sea
How great God is with his sky that is
Very small compared to God's efforts
The sky with all its greatness is like a turquoise bowl
Zakaria lost his mind in front of your greatness
Like an eye that is blind in front of the sun
God, you're the one that the mother of life
Did not create anyone like you from the descendants of Adam and Eve
Do not allow that during the kingdom of a just king like you
A worthless crow takes the place of a Phoenix
Instead of the king of Mosel, Abolhasanak has come
Instead of the companion of the poor, Bohasana is sitting
Someone who has a god such as you
cannot tolerate the blame of the enemies
I don't need to brag about me beside you
Your pure inside shows the truth of my words
I grew with your kindness from childhood
How do I leave you now?
How can someone be deprived of your kindness
When your greatness is protecting him
If all animals served the king
more than a thousand of them would have the king's sign
Although, many servants serve you
But nobody is like father when it comes to kindness and loyalty
Until the stars shine in the sky
Until plants grow from the dark earth
I have not seen the redemption and triumph of the sky in
your morning and night wine
By you dear one's fortune in morning and day

The poem is an ode. It can be said that the writer did not remove much from it because it includes a target, exit, praise, the praised one and then complaint about his own

unhappiness which is a type of benevolent demand. At the end, the poem ends with a beautiful condition. The poem is scientific and somehow Khaghani-ish. The weight of this ode is Ghasideh Mafaelon Feelaton Mafaelon Felan in the scope of Makhboune Mahzoufe Majtase Masman. This is not a very musical poem, because only two puns are seen in the final verse of this ode: Sabah/Sabouh; Saed/Souud. Apparently, Razi al-din Baba Ghazvini did not do so well in musical terms and the audience does not get excited when hearing his work. One of the special characteristics of this poet is his great interest in Arabic words as is seen from this ode: Saed, Souud, Sobouh, Sabah, Sabr, Shaen.

What should be mentioned about the lexical status of his work is the use of single words and lack of any compound words. This was somehow influenced by the dominant style of his time. As we know, making compound words started from the sixth century by poets.

The poet was more active in literature than music. In the fourth verse, a metaphor is seen: eating one's liver is metaphor for suffering so much sorrow. In verse, we see a described simile. The sixth verse has a compound simile. The words LoLo LaLa in the 8th verse are metaphors for eye tears. In the 10th verse, a clear example of the poet's illustration can be seen where he has placed three additional eloquent metaphor images without damaging the concept and meaning of the verse and by doing so he drew a beautiful abstract image for the audience.

Some examples of denial questioning can be seen in verse 17-20. Some points can be mentioned about the thought areas of this ode. The poet in the first verses of the ode, described the face and beauties of his praised one and preferred him over any beauty element. After this praising, he gets to warn the praised one not to stop being just and continue to help the oppressed. At the end of the ode, he prays for the eternity of his praised one.

The literature collection of 346 poets is one of the valuable works of the Persian literature which was not given any attention until now. The author of this collection seems to be from late 11th century. As we now, investigation and deductive correction of poem collections is a very valuable way to recognize some poets. So, said collection is a valuable source for recognizing some unknown poets of our country and doing so will enrich the nation's literature.

CONCLUSION

Therefore, the writer has based his study on the stylistic analysis of the poems of the 4 unknown poets in

this collection. After the study, we conclude that the four studied poets performed equally in terms of the level of thought and all their poems revolve around praising the praised one. One of the outstanding characteristics of the language style in this poem is their special attention to Arabic words in their verses which shows that they belong to the 6th century and after it. The study and stylistic analysis of these poets resulted in some achievements regarding the content characteristic of their poems which were mentioned in the study.

REFERENCES

- Habib, A., 1974. Ghiasoldin- Ebne- Hemam Ol-Ddin, with Introduction of Jalalo-ddin Homayi. Khayyam Publisher, Iran.
- Jahanbaksh, J., 2005. Manual Correction of Texts. 2nd Edn., Mirase Maktoub Publisher, Tehran, Iran.
- Owhadi, B., 2010. Arafat Ol-Asheghin and Arasat Ol-Arefin. Mirase Maktoub Publisher, Tehran, Iran.