

Theme's style of Roudaki's and His Contemporaries' poems

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ABSTRACT

Exploration in a subject leads to theme, and subject is a general thought. Spiritual and inner development of human is produced by examination of themes, specially, when verses and narratives (Hadiths) are incorporated with it. Here, styles of themes of 83 poets that are contemporary with Roudaki are examined by content analysis method.

KEY WORDS: Style; theme; Roudaki's contemporaries; panegyric; lampoon; advice; elegy; description.

INTRODUCTION

Most important thing in stylistics of any period or any literary work is examination and comparison of themes which are belong to the period or the work, then by content analysis of works, we will aware both about period's realities and usage method of contents. In general, some works have an inner or subjective structure, and some have an outer or objective structure, which in modern stylistic it is translated to intellectual level (Shamisa, 1994:156), but we prefer surface level. But, linguists have a little interest to intellectual level and themes. Because their interest is appearance of speech and thought's subject is whole that is ground of poem and theme arises from it. Intellectual level of studied poets -which are 83 persons-, is leaned upon advice along with epic spirit and emphasizing on tolerance and cheerfulness in transient and worthless world. Early poems in this period are, mainly, two couplets which its first couplet isn't rhymed, but gradually Qasideh, Masnavi, Ghazal and Robaei (Quatrain) are used. Old words are used in this period, and also Arabic words are used sometimes. But this usage hasn't an intellectual and political support, for example Shahnameh by Ferdousi which tries to replace Arabic words with Persian. For example sometimes Sakht instead of Sa'b- both means hard in Persian and Arabic- is used, or Jang instead of Harb- both means war in Persian and Arabic- and Khasm instead of Doshman- both means enemy in Arabic and Persian-, but another poet in same age prefers Doshman instead of Khasm. Intellectual level and themes which we analyzed here according to social conditions fully briefly are panegyric or praise, lampoon or ridicule, advice or guidance, elegy or threnody and description of love and nature.

Panegyric

It is a praiseful poem which its subject can be a person, group, government founders, or even one of human attributes. Kings and sultans were first official subject of praising for first period of panegyric's poets. After emergence of Islam, panegyric is flourished in Abbasian and Omavian periods, and it continued in Iranian kings' period. (Saima Dad, 2008, pp. 431-432).

Mohammad Ibn Vasif Systani was first poet which praised Yaghoub Leys for first time by a Qasideh, and afterwards, praising of praised subjects has an interesting position in the Persian poem. (Mahjoub, Bit, p.82).

In first period (Pioneers and Roudaki's period), panegyric had a strength connection to social issues, poets absorbed people's attention towards kings by this method, and inform kings about people's demands. Mother of Wine is a Qasideh by Roudaki which it is now in our hand completely and is imitated till nowadays for thousand years, and is composed for praising of Sistan governor, Abo Ja'far Ahmad Ibn Mohammad in a feast which was held by Nasr Ibn Ahmad Samani for Abo Ja'far victory on a war with Makan Ibn Kakoy. First of all, Roudaki praised Abo Jafa'r's wisdom, insight, pure morality and good attributes. Then he expressed his braveness, fighting abilities, and then his justice and his generousness exaggeratedly.

باز به هنگام داد و عدل بر خلق نیست به گیتی چون او نبیل و مسلمان

Again in time of justice and equality for people

There isn't such noble and muslim in the world!

داد بیابد ضعیف همچو قوی زوی جور نبینی به نزد او ونه عدوان

Weak same as powerful finds justice by him

Neither injustice nor hostility can be seen by him
 نعمت او گستریده بر همه گیتی آنچه کس از نعمتش نبینی عربان
 His blessing is extended over whole of the world
 So can't see any without a share of his blessing
 (Shea'r, 2002, p.38)

Same thought about just king will promote in later styles, but type of description by Roudaki and his contemporaries has a difference with poets of Ghaznavi's and Saljooghi's period when poet will paid by king. Because, homeland and patriotism is more important than transient materialistic benefits:

امروز به هر حالی بغداد بخار است کجا میر خراسان است پیروزی آنجاست
 Anyway, Baghdad is Bokhara now
 Where is Khorasan's Master, victory is there
 (Shea'r, 2002, p.106)

And it seems Roudaki likes these panegyrics, because believed that Samani's kings are real supporters of Persian language and culture.

تا زنده ام مرا نیست جز مدح تو دگر کار کشت و دردم این است خرمن همین و شد کار
 There is no other task for me but praising you forever
 My cultivation and harvest is this, and crop this and task
 (Shea'r, 2002, p.80)

Great poets such as Daghighi, Farokhi, Systani, Manoochehri, Ghazayeri razi, Naser Khosro, Khaghani, Adib Saber, Amir Moezi, to Jami's period, in later periods confessed that Roudaki is master of panegyric poem. Naser khosro thinks that Roudaki's panegyrics are equal with Qasidehs which are composed by great Arabian poet, Hassa'n.

جان را بهر مدحت آل رسول گه رودکی و گاهی حسّان کنم
 For prasing of prophet's descendents, my soul
 Is sometime Roudaki, sometimes Hassa'n
 (Saed Nafisi, 1962, p.483)

Panegyrists in this period had an especial situation for kings and governors, and they could advise kings bravely, but after period of Ghaznavi and Saljoghi, this courage wasn't seen, or if, it leads to intensive act of kings against poets. Below couplets are composed by Abo Tayeb Sorkhi, Roudaki's contemporary, those couplets are a part of a panegyric Qasideh which advised king clearly:

ای پادشاه روی زمین، دور از آن توست اندیشه تغلب دوران کن این زمان
 O king of the earth, this is your turn
 Now, think about change of times
 بیخی نشان که دولت باقییت بر دهد کین باغ عمر، گاه بهار است، گاه خزان
 Plant a seed so that your lasting government to fruit
 Because, garden of life is spring sometimes and sometimes fall
 چون کام جاودان منصوّر نمی شود خرم کسی که زنده کند نام جاودان
 Since, everlasting fortune can't be envisaged
 Happiness is for one who to establish eternal name
 (Edareh Chi Gylani, 1991, p.52)

Also, there are religious panegyrics amongst panegyrics remained from Roudaki's contemporaries.

Roudaki referred to Quran's verses and Hadiths (narratives from Imams) 43 times (as I examined) at least, and used such allusions in his poems. Also, kasayi Marvazi composed poems about virtues of prophet's descendents. Ofi in Lobab Al-Bab and Raza Gholi Khan Hedayat in Majma' Al-Fosaha, both referred to that matter.

مدحت کن و بستای کسی را که پیمبر بستود و ثنا کرد و به او داد همه کار
 Stop praising and praise one is praised by prophet
 Admired, and assigned him so much positions
 آن کیست بدین حال و که بوده است و که باشد جز شیر خداوند جهان حیدر کرار
 Who is he, who can be, and who was been a person like this
 But lion of world's God, Heydar the very fighter
 این دین خدا را به مثل دایره ای دان پیغمبر ما مرکز و حیدر خط پرگار
 Assume God's religion as a circle
 Our prophet is center and Heydar is perimeter
 علم همه عالم به علی داد پیمبر چون ابر بهاری که دهد سیل به گلزار
 Prophet gave to Ali whole of world's science
 Like spring cloud which gives flood to flower field

(Edareh Chi Gylani, 1991, p.301, and Dabir Syaghi, 1991, p.136)

What is considered in panegyrics by these poets is kindness and honesty.

هر آنچه مدح تو گویم درست باشد و راست مرا به کار نیاید سریشم و کیلا¹

All praise which I said is right and truth

It isn't useful for me false and wrong¹

(Shea'r, 2002, p.68)

It seems that, aim of panegyric in this period is strengthening of political and cultural independence of Iran; poets wish that people have consciousness and self-understanding, but these aspirations replaced with receiving money from kings in later periods.

In result, according Nafisi, panegyric is oldest kind of Persian poem, and first thought in minds of poets was praising of Al-Safar's and Al-Saman's kings, especially Roudaki who is champion of this kind of poem, so that Daghighi- with all his abilities-said that:

استاد شهید زنده بایستی و آن شاعر تیره چشم روشن بین

Master the martyr, must be alive

That dark eye and open mind poet

با لفاظ خوش و معانی رنگین تا شاه مرا مدیح گفتندی

To praise my king

By good words and colorful meanings

(Saeid Nafisi, 1962, p. 237)

And when Khaghani wants to exaggerate about his glory, said that:

شاعر مبدع منم، خوان معانی مراست ریزه خور خوان من رودکی و عنصری

Creative poet is me, repository of meanings is mine

My gleaners are Roudaki and Onsoni

Shahid Balkhi and Aghachi are other competent poets in panegyric which are pioneer of Roudaki and are contemporary to him.

Shahid Balkhi said:

جهان گواست مر او را که در جهان مآلکست بزرگوار و سزاوار نصرت و تأیید

World make testimony for his kingdom over the world

Magnanimous and deserves to victory and acknowledgment

بدهد نعمت و بس شاکرست در نعمت بر این دو باشد سلطان تخت را تأیید

Gives gifts and appreciates God's blessings so far

King of time confirms both

(Gilbert Lazard, 1982, p.26)

And by Aghchi:

ای آنکه نداری خبری از هنر من خواهی که بدانی که نیم نعمت پرورد

You that don't know about my art

Do you want to know that I am not pampered

اسب آر و کمند آر و کتاب آر و کمان آر شعر و قلم و بریط و شطرنج و می و نرد

Bring horse, lasso, book, and bow

Poem, pen, lute, chess, wine and backgammon

(Edareh Chi Gylani, 1991, p.156)

Lampoon

Lampoon (Hajv in Persian) means expressing one's failures and defects. A first emergence of lampoon in Persian poem is aroused out of pre-Islam Arabian poem. Lamponer uses lampoon as an effective arm, to blame his aimed person with most biting, dirtiest words. Lamponers used this theme because of four main motives:

- 1- Personal harassing like as lampooning of Sultan Mahmoud by Ferdosi
- 2- Pen conflicts like as lampooning of Sanayi by Souzani
- 3- Disappointing for receiving tip from king
- 4- Lampooning is part of nature's poet

Manjik -Roudaki's contemporary- and after him, Souzani and Anvari are some of preminent lampooners. (Sima Daad, 2007, p.535).

Persian poets similar to Arab poets, praised their subjects, also lampooned their enemies or enemies of their praised subjects.

In time of Roudaki and pioneer poets, like as panegyric, lampoon is moderate. Same as below lampoon by Roudaki:

چرخ فلک هرگز پیدا نکرد چون تو یکی سغله دون ژکور²

The world didn't find never
 Like you miserable and ungenerous²
 خواجه ابوالقاسم از ننگ تو بر فکند سر به قیامت ز گور
 Because of your spot, Khajeh Abol-Ghasem
 Faced towards final judgment from grave
 (Shea'r, 2003, p.56)

Saeid Nafisi writes that amongst 1047 Roudaki's couplets, only 9 of them are lampoon, and this ratio is small (Nafisi, 1962, p.44; Mahjoub, Bita, p. 80).

Bwrtles maintained that lampoon is started from Roudaki's age and its equal word is Satira, which its meaning is removing rival from the way, not criticizing of king (Bwrtles, 2006, p.199).

In present time, researchers who investigated about Khorasan style and poems of Roudaki's contemporaries, have different views about lampoon and are conflicting sometimes. For example, Dr. Nasrollah Emami, in Roudaki the Master of Poets, in Page 30 wrote that lampoon was common content in Roudaki's period, and in page 88 said that "but in Samani's period, it wasn't common", and although there are a few lampoon which is composed by Roudaki, but Manjik Tarmazi was preeminent lampooner in that period and as Reza Gholi Khan Hedayat said, "nobody couldn't escape from his lasso of lampoon", and Tarmazi himself said that:

از آدم اندرون ز تبارت کسی نماند
 کاو را هجا نکردست منجیک نام، نام
 Nobody remained in your family
 Who wasn't lampooned by one named Manjik
 (Edareh Chi Gylani, 1991, p.207)

But there are only some dispersed couplets of his plenty lampoons in our hands. Only content of one of them is seems complete which poet assimilated Khajeh to a dog in a strange way and lampooned him:

ای خواجه، مرا به هجا قصد تو نبود
 جز طبع خویش را به تو بر کردم آزمون
 O khajeh, I didn't aimed to lampoon you
 But only I tried my poetry ability over you
 چون تیغ نیک، کش به کسی آزمون کنند
 و آن سگ بود به قیمت آن تیغ رهنمون
 Same as a good knife which is tested on one
 That dog guides us to price of knife
 (Ibid, p.207)

Dispersed lampoon couplets by Manjik are have personal, and included individual attributes. For example, one's eye and lip is satirized below:

چشم چون خانه غوک آب گرفته همه سال
 لچ چون موزه خواجه حسن عیسی کج
 Eye is like a sank frog's hole all of year
 Lip is skew like Khajeh Hassan Isa's boot
 (Ibid, p.202)

Also, Manjik lampooned king, but here he focused more on individual character than social aspects.

سه حاکمند اینجا چون غلبه همه دزد
 میخواره و زنیاره و ملعون و خسیسند
 Three are ruling here three one, all are thieves
 Drunk, womanizer, damned and all are stingy
 (Ibid. p.199)

Tayan Morghzi is another poet which is famous for his lampoons. Maybe he composed many lampoons, because Anvari called him prater

طبع حسان مصطفایی کو؟
 تا سناهای غم زدای آرد
 Where is nice poetry ability which is favored by Prophet?
 Thereby nepenthe praises can come
 زانکه مقبول مصطفی نشود
 آنچه طیبان ژاژ خای آرد
 What that isn't accepted by prophet
 Such is presented by Tayan the prater
 (Ibid. p.58)

Although, there is no complete poem from Tayan in our hands, but these dispersed couplets are shown that he has a specific style. He assimilated his rival to dog and monkey in following couplet.

مردم نه ای، ای سگ، به چه ماند رویت
 چون بوزینه ای کاو به سگی باز خماند³
 O dog, you aren't human, your face is like what?
 You are like a monkey, and it imitates³ a dog
 (Ibid. p.60)

Some points are observed in poems by Ma'roufi Balkhi, in same period, which can be interpreted as social criticism. But because his poems which are in hands are dispersed, we can't conclude a definite result. Khosravi, his rival, is assimilated to a sheep, but the cause of this lampoon isn't clear:

من ز خداوند تو نیندیشم ایچچ
علم تو را بیش نگیرم نه‌از⁴

Never, I consider your king

No more, I consider your flag as leader⁴

زانکه نه‌از است و تویی گوسفند
آنکه نه‌ازت بکشد زینهار

Because, that is a forward goat and you are a sheep

Watch one who will kill your leader

(Ibid. p.230)

Ungenerousness of king is blamed exaggeratedly in below part by Ahmad Ashanyi Jouybari.

گشتم جهان و دیدم میری را
بر نیم نان دو جای زده مرسمار

I traveled the world and see an Amir

He nailed in two points on a half of bread

کز بیم بخل او به دو صد فرسنگ
گنجشک بر زمین نترزد منقار

For fear of his parsimony in distance of seven miles

There are no sparrows which is picking on soil

(Ibid. p.37)

It seems that in dispersed lampoons by Shahid Balkhi, Abol Abas, Moradi and others which are in our hand, people's appearance is satirized. For example, in poems by Shahid Balkhi, beard and nose, in poems by Abol Abas, beard, and in poems by Tayyan Marghzi, eye, hair and eyelash are aimed. Also, in those poems, some dirty invectives and abusive words are used, which these are evidences that show personal lampooning was common.

We can't discuss about lampoon, satire, and mockery in this period based on remained samples of Persian lampoons which are one couplet generally, however, some sample of mockery and satire can be found between the period's works which are in hand. Including, in below quatrain by Roudaki that love things are expressed alongside of mockery and fine humor pleasantly:

دیدار به دل فروخت، نفروخت گران
بوسه به روان فروشد و هست ارزان

Sold visit to the heart, didn't sell expensive

Sells kiss to soul, it is cheap

آری، که چو آن ماه بود بازرگان
دیدار به دل فروشد و بوسه به جان

Yes, cause that beauty is a merchant

She sells visit to the heart and sells kiss to soul

(Shea'r, 2003, p.122)

According all above, lampooning was very common in tenth century, and it was founded in this period.

Advice, Guidance and Maxim

This is a kind of writing that is accompany by knowledge and is testified onto poet's awareness of human's nature. (Sima Daad, 2008, 205).

Rich resources of Pahlavi's literature and focus of poets to them provided needed conditions for emergence of this style, because pre-Islamic literature had less attention to advice, moral recommendation and maxim. According to late Saed Nafisi, this feature is an advantage of Persian poem compared to Arabic poem. (Nafisi, 1962, p.393).

According Dr. Mahjoub, this is a sign that demonstrated Persian poem's way is separated from Arabic poem's way and also Persian poem leaves imitation from Arabic poem. (Mahjoub, Bit, p. 90).

Essentially, main attention of Avesta is concentrated on praising of powerful, able and beauty human and his or her benevolences for challenging evils. Roudaki is preeminent comparing others, in remained works from our considered period. He expressed his altruism very simply:

این جهان را نگر به چشم خرد
نه بدان چشم کاندرا آن نگری

Look at the world by eye of mind

Not by eye which you see by

همچو دریاست و ز نکوکاری
کشتی سازی تا بدان گذری

It is like a sea, and makes a ship

From benevolence for passing it

(Shea'r. 2003, p.128).

He assumes goodness and benevolence not only as good attributes, but also essentials for human life like as health and knowledge.

چهار چیز مر آزاده را ز غم بخرد
تن درست و خوی نیک و نام نیک و خرد

Four things can save free man from sadness
Healthy body, good mood, reputation and wisdom
(Ibid. p.110)

Roudaki invites people to constructive activities, and emphasized that the world is calm and moderate at first glance, but really it is full of contradictions and only one can understand the world that has an alert soul and mind. Such view which is full of nice insight to human and human's ability, is stated in below part clearly by Roudaki:

این جهان پاک خواب کردار است آن شناسد که دلش بیدار است

This world is grounded on sleep merely

One knows that who is awake

نیکى او به جایگاه بد است شادى او به جای تیمار است

Its goodness is same as evil

Instead care of you it makes itself happy

چه نشینی بدین جهان هموار؟! که همه کار او نه هموار است

Why you are calm in this world

Because its behaviors aren't cool

کُنش او نه خوب و چهرش خوب زشت کردار و خوب دیدار است

Its acts aren't good, its appearance is

Its behaviors are evil but has nice appearance

(Ibid. p.16)

He recommends people to be in continuous try and motivation:

اگر ت بدره رساند همی به بدر منیر مبادرت کن و خاموش باش چندینا

If bright full moon leads you to valley

Act, don't be still long time, it is better

(Ibid. p.69)

Poet emphasizes that although in his period the world isn't alongside of him, but he can success and reaches fortune through try and endeavor:

با خردمند بی وفا این بخت خویشتن خویش را بکوش تو یک لخت

Fortune is unfaithful to wise man

Try from your inner self for a while

خود خور و خود ده، کجا نبود پشیمان هر که بداد و بخورد ز آنچه بلفخت

Eat yourself; give yourself, one isn't regretful

Everyone who gives and eats from what he saved

(Ibid. p.53)

Roudaki maintained that science is more valuable than all treasures in the world:

هیچ گنجی نیست از فرهنگ به تا توانی، رو تو و این گنج نه

There is no treasure better than culture

As you can save this kind of treasure

(Ibid. p.97)

This approach can be found amongst other poets in the period, for example Balkhi said:

دانشا چون دریغم آبی از آنک بی بهایی و لیک از توبهاست

O knowledge, how can ignore me

You are invaluable and value is produced out of you

بی تو از خواسته مبادم گنج همچنین زار وار با تو رواست

Without you, fortune be away from me

To be miserable but alongside of you is admissible

با ادب را ادب سپاه بس است بی ادب با هزار کس تنهاست .

For any who has knowledge, it is enough

One without knowledge is alone beside one thousand persons

(Gilbert Lazard, 1980, p.24)

Because of this, Roudaki advices that knowledge helps people to reach elevated position through undertaking life's difficulties:

اندر بلای سخت پدید آید فضل و بزرگ مردی و سالاری

Out of hard experiments

Knowledge and magnanimity will arise

(shea'r, 2003, p.42)

You must learn from world's events for obtaining knowledge and magnanimity and must apply them:

برو ز تجربه روزگار بهره بگیر که بهر دفع حوادث ترا به کار آید

Go and learn from your experiments of the world
For saving yourself from accidents those learned are useful
(Ibid. p.78)

Beside experiments of the world, you must learn from others' behaviors' also.

هر که ناموخت از گذشت روزگار نیز نآموزد ز هیچ آموزگار

One that didn't learn from time passing

Also never learn from any teacher

(Ibid. p.48)

And sometimes, poet addresses kings about learning from the world.

Abo Tayeb Serakhsi, Roudaki's contemporary, asks king to choose reputation and everlasting name. We mentioned that in section of panegyric. For Roudaki greed, ungenerousness, and jealousy are evil features and asks people to be contented and for a happy life without sadness don't look at others of higher class.

با داده قناعت کن و با داد بزی در بند تکلف مشو، آزاد بزی

Be contented to what is blessed to you, and live according justice

Don't be committed to formality and live free

در به ز خودی نظر مکن غصه مخور در کم ز خودی نظر کن و شادبزی

Don't look at one that is better than you and don't regret

Don't look at one that less than you and live happy

(Ibid. p. 128)

And more transcendental than those attributes, is magnanimity, nobility and tolerance to others, which is expressed by Torke Keshi Ilaty:

رادمردی و مرددانی چیست با هنر تر ز خلق گویم کیست

Magnanimity and nobility, do you know what is?

Better that everyone will say who is

آنکه با دوستان بداند ساخت و آنکه با دشمنان بداند زیست

One that know how to be with friends

One that know how to live with enemies

(Edareh Chi Gylani, 1991, p.45)

This period's poets were pioneer of good human attributes and tried to guide world's people to happiness by advice and wise speeches. These instructions were used as criteria for later styles by other writers and poets.

In conclusion: advice and wise instructions are cornerstones for Roudaki's contemporary poets, and for preventing long paper we ignored effect of Qurann's verses and Hadiths.

Elegy

Elegy is composed for mourning in death of relatives, friends, kings, preminent persons, heads of clans, and Imams. This kind of poem is emerged simultaneously with panegyric. Poets related to king's court were obligated to compose poems for death of their praised persons and relatives of them. For example, Roudaki in mourning of Shahid Balkhi said:

کاروان شهید رفت از پیش و آن ما رفته گیر ومی اندیش

Shahid's caravan is going ahead

Think about who was that is lost

از شمار دو چشم يك تن کم و ز شمار خرد هزاران بیش

Two eyes less and one body too

But from our wises more than thousands

(Shea'r. 2003, p.30)

There are three kinds of elegy, first is formality elegy for example elegy composed by Rabenjani Bokharai, second is personal elegy (for elegies by Roudaki and Ferdousi) and third kind of elegy is composed for Karbala's martyrs (Kasayi Marvazi's elegy).

Proper forms for elegy are Tarji'band (quasi-rhyme stanzas connected by a different rhyme refraining couplet) and Qasideh. But there are some elegies by Ferdosi for his child and by Hafiz which are composed in form of Mathnavi and Qazal respectively.

Although Arabian poets were pioneer in elegy and there are beautiful elegies in our hands, but Roudaki's elegies are very impressive and exciting.

According Late Saeid Nafisi, elegy is a poem which even if listener doesn't know late person, one to be sorrowed and regretted, and Roudaki is pioneer in such poems. (Nafisi, 1962, p.440)

There is no consensus about first elegy in Persian. Some maintained that Mohammad ben-Vasif 's qasideh is one of oldest elegies (Emami, 1995, p.39) which is composed for suffering of Mohammad ben- Omar ebn Leys in 908 CE, and its first couplet is:

مملکتی بود شده بی قیاس عمر بر آن ملک شده بود راس

There was a country that lost its criterion

King's life reached to its end

(Mahjoub, Bitā, p.3)

On the other hand, if this is an elegy, we must count the poem of Abol-Nayimi which is composed for regretting about ruining of Samaraqand or complaining qasideh about oldness by Roudaki, as elegies.

According to Shebeli Na'maani, there are three conditions for elegy which must be met: at first, praised person's glory and greatness must be mentioned fully for producing excitation and teaching for readers; second, sadness and suffering which surrounded mourned people and their mourning must be described completely. And third condition is as follows: when praised person is addressed, such sentiments and memories must be declared. (Shebeli Na'maani, 1979, vol. 1, p.67)

According to this, Shebeli himself recognized the qaside by Farokhi Sistani about Soltan Mahmoud's death as first perfect elegy, and knows the previous elegies not important. (Ibid. p.67).

Some know elegy by Roudaki about Moradi's death as first elegy. (Mo'tamen, Persian Culture and literature. p.67).

Much of scholars think that Roudaki's elegy which its first couplet is as following, and is composed for consolation of a person that his relative is passed, is one of best elegies in the period.

ای آنکه غمگنی و سزاواری و اندر نهان سرشک همی باری

O you whom are sad and deserving

And your inside is full of tears (Shea'r, 2003, p.42).

There is another famous elegy belongs to the period and is attributed to Rabenji Bokharay. This elegy is composed for Nasr ibn Ahmad Samani's death, at first poet condoles Nasr's death, then at same time expresses his happiness for crowning of Prince Nouh ibn Nasr, therefore this is mix of condolence and congratulation.

پادشاهی گذشت خوب نژاد پادشاهی نشست فرخ زاد

A king passed away, nice temperament

A king crowned, blessed one

زان گذشته زمانیان غمگین زمین نشسته جهانیان دلشاد

World is mourning cause of late king

World is in happiness cause of new crowned one

(Edarehchi Gylani, 1991, p.102)

This style continues to later periods, and one of first poets who followed this style is Farokhi Systani. He expressed his extreme sadness because of Sultan Mahmoud's death, at same time congratulate to crown prince.

Also, Daghighi regrets about death of a person named Bonasr. In other hand, Amareh Marvazi has an incomplete elegy for mourning of Abo Ibrahim Ismael's death in which said as follows:

از خون او چو روی زمین لعل فام شد روی وفا سیه شد و چهارمید زرد

His blood turns earth's surface into red

Loyalty faded and hope withered

تیغش بخواست خورد همی خون مرگ را مرگ از نهیب خویش من آن شاه را بخورد

His life's ray captures inside death's blood

Death fears for itself then intakes the king

(Ibid. p.250)

Third kind of elegy is religious elegy and there is no consensus about its origin. Some maintained that its emergence returns to the Safavai's period in which Shi'a tradition was selected as official religion of Iran. According to late Dr. Amin Riyahi, it returns to Samani's period and a qasideh that was composed by Marvazi. (Amin Riyahi, Kasayi Marvazi, p.69 and 76).

Therefore, elegy is produced in form of qasideh and qete'a and also roba'i and mathnavi in eleventh century. Below elegy is composed by Roudaki as Roba'i, and it shows that elegies in this period were simple, sincere, and very sympathetic, fluent and empty of formality and were exemplary for other poets.

تقدیر که برکشنتت آرم نداشت برحسن و جوانیت دل نرم نداشت

World that wasn't ashamed for killing of you

World's heart didn't feel pity for your youngness and goodness

اندر عجبم ز جانستان کز چو تویی جان بستود و از جمال تو شرم نداشت

I am surprised of garden of life how it could

To take your life but didn't be ashamed of your beauty (Shea'r, 2003, p.108)

Description of nature

According to Dr. Mahjoub, descriptions which are belonged to this period are mainly similes, and he attributes a stronger similitude aspect to them. These descriptions are simple and without formality similar to other poetry styles (Mahjoub, p. 91). Roudaki and other poets of the period delivered attractive, colorful, and fascinating images of nature. Roudaki's qasideh starting with:

“Joyful spring comes with nice color and smell
With one thousand strange ornament and decoration”

This qasideh is devoted to description of spring, and its imagination of nature's landscapes are live, dynamic and moving, and acts as human (embodiment), for example lightning of snow, roaring of thunder, weeping of cloud, appearance of sun because of raining of scented rain, disappearing of snow over mountain peaks and..., also in imaginations by Shahid Balkhi, animation can be seen, for example, cloud weeps, garden laughs, and thunder carries (Dabir Siaghi, p. 12). In representations of nature by Rabe'e bent Ka'b, wind and cloud conduct same as human (Edarehchi Gylani, 1991, p.92). Shahid Balkhi even referred to historical figures for imagination and representing of nature, for example he simulated thunder to Imam Ali sword, and this shows that there is a strong relation between nature and human (Gilbert Lazard, 1982, p.36). Also, Daghighi's descriptions of nature had shown beautiful landscapes before our eyes (Dabir Siaghi, 1991, p.113). There are various colors and effects in Kasayi Marvazi's works which embodied the nature by them (Ibid. p.127).

It is shown from above examples that poem's style in Roudaki's period and his contemporaries emphasized that nature's elements to be used. This kind of nature representation which is named as pure description didn't prompted in later periods, but from eleventh century nature's elements became as a literary instrument or symbol, and lost their realistic property. But those images of nature which are used for showing of beloved's beauty were common in later periods and this trend is continuing nowadays. Like this couplet by Abo Ishagh Jouybari:

به ابرپنهان کرد آفتاب تابان را به سبزه بنهفت آن لاله برگ خندان را
It masked shining ray of sun by clouds
It concealed that laughing leave by grass
به سوی هردو مهش برد و شاخ ریحان بود به شاخ مورد پیوست شاخ ریحان را
Take it towards her two moons and she was offshoot of basil
Crossed to myrtle the basil offshoot
(Edarehchi Gylani, 1991, p.41).

Description of Wine

Description of drinks is oldest ground on which poem is emerged. Very probably, Arab poets were followed by Persian poets. Abo Navas has some qasideh for description of wine. But, poems of drink by Roudaki and other contemporaries are equal with those composed by Arab poets. Below two couplets by Roudaki are evidences for this claim:

زان می که گر سرشکی از آن درچکد به نیل صد سال مست باشد از بوی او نهنگ
That wine which if a drop of it leaks in the Nile
A whale will be drunk because of its smell a hundred years
آهو به دشت اگر بخورد قطره ایی از و غرنده شیرگرد و نندیشد از پلنگ
Plain's deer if drinks its drop
Turns to roaring lion which doesn't concern of panther
(She'r, 2003, p.58)

It is worth to mention that Arab poets have lower abilities for some descriptions for example about snow, narcissus, and wine cruse which have geographical and cultural grounds.

There is a 31 couplets qasideh by Bashar Marghzi starting with:

رز را خدای از قبل شادی آفرید شادی و خرمی همه از رز شود پدید
God created vine for happiness
Happiness and pleasure all comes from vine
(Edarehchi Gylani, 1991, p.56)

This is first poem in which grape picking, and wine making are described, and according to Dr. Mahjoub maybe this is inspiration source of Manouchehri's poems which are composed as Mosamat form (Mahjoub, p.93). Above qasideh is only poem that is remained from Bashar Marghzi, but because of his skill and fluency, some like as Malek al Sho'araye Bahar composed poems same as Marghzi's poems. Bahar said a skilful qasideh for description of wine and night in same rhyme and guaranteed the starting couplet of Bashar.

«باشد بهار، بنده آن شاعری که گفت رز را خدای از قبل شادی آفرید»

Spring is slave of that poet who said
 "God created vine for happiness"

As mentioned before about Nonniye qasideh (a qasideh which its last character of every couplet is N character [Noon] in Persian), mother of wine, it is a great poem in Persian which described the wine beside of panegyric and it is welcomed by Soroush Isfahani who composed some qasideh as its rhyme (Mahjoub, Bitā, p.110). Famous poem of Abo Shakour Balkhi is in praise of wine:

ساقیا مرا از آن می ده که غم من بدو گسارده شد

O Saaghi (bartender) gives me that wine

Cause of it my sadness fades

از قتیله برفت چون مه نو⁽⁵⁾ در پیاله مه چهارده⁽⁶⁾ شد

Once new moon⁵ gone from jug

Full moon⁶ comes in the bowl

(Dabir Siaghi, 1991, p.79)

Also he praised the wine as follows:

بیار آنچه به کردار دیده⁽⁷⁾ بونخست روان روشن بستند به قهراز او رزبان

Bring what was seen at first actually⁷

Clear soul was taken from it by vinedresser enforcedly

از آنچه قطره او گزر فر و چکد به دهن ضریر گوید چشم من است و مرده روان⁽⁸⁾

From what if its drop pours into mouth

Blind say that it is my eye and dead say it is my breath⁸

And this part by Aghachi:

زان باده ای که چون به قدح آمد او ز خم یاقوت از و حجر شد و بیجاده زو شرر

Because of that wine which comes from barrel into bowl

Ruby turns to stone and amber to flame

بیرون جام بینی از فام⁽⁹⁾ آن نشان چون در میان ابر تنک قرصه قمر

You can see its color⁹ out of bowl

Like as full moon through sparse clouds

(Edarehchi Gylani, 1991, p.157)

And following poem composed by Ronaghi Bokharai:

نبیدی که شناسی از آفتاب چو با آفتابش کنی مقترن⁽¹⁰⁾

A wine that you can't recognize from sunshine

If you put it next¹⁰ to sunshine

چنان تابد از جام گویی که هست عقیق یمن در سپیل یمن

It radiates through bowl

As it is Yemeni opal on the alpha-carinae

(Ibid. p.40)

There are beautiful descriptions about horse and sword by poets in this period which were imitated by later poets. Specially, description of horse and sword was welcomed by Ferdosi very much.

Poets of the period have verses about narcissus and snow which aren't copied from Arab poets definitely.

Expression of love, lover and hair of lover are amongst beautiful descriptions which will be considered in next paper which will discuss about styles that are used for expressing the love subjects, personal profile and social things.

Therefore, it is cleared from above samples that poets of the period were inventive and creative in imaging of nature and its related elements, and they used simile and embodiment arrangements for creating better and attractive images and imagination forms are sensible and real.

Appendix

- 1- Bended and skew, this attributed to Daghighi also.
- 2- selfish and thief
- 3- mimicry
- 4- king or Imam
- 5- A bow which forms when wine is pouring in bowl from jug and it assimilated to new moon.
- 6- From roundness of bowl
- 7- Aim is wine which was grape at first
- 8- Dead person takes it as his soul or life
- 9- Color
- 10- To close

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