



An Investigation on the Conflict between Myth and Modernism in Malek Al-Sho'ara Bahar's Thoughts and Works

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ABSTRACT

There are few poets like Malek Al-Sho'ara Bahar among poets of constitution period that their poems' contents and themes were a composition of old and new motifs. He is one of the last Iranian traditionist poets who wrote ode. And his character had manifold aspects. He was a famous politician and a progressive and a freedom seeker. Also he was a skilled and gifted scholar in research, authorship, correction, lecturing and so on. Myth and history were two major subject matters of his study and research which the shadows and effects of myths and old stories related to before and after Islam can be seen on all of his works and poems. He respected Iranian history always. In much of his poems there is a reference to old myths and stories. On the other hand, Bahar was a moderate and modern politician who understood the emergence of modernity and its necessity also he was one of advocators and forerunners of reform and revival in his society. There are many references to myths, archetypes, and also to signs and manifestations of modernity in his poem collection. As a traditionist, he never ignored modernity.

KEYWORDS: Malek Al-Sho'ara Bahar; Myth; Modernism; Modernity

INTRODUCTION

Problem Description

Myth and modernity are two opposite poles from two dissimilar worlds which each is formed on different bases and beliefs in a different time and place distant from each other, and there is no historical coincidence between them. Myth is a viewpoint based on distant times, but modernity has closest relation with the present time and recent events of nowadays. It is clear that we can't see any understanding of modernity in classic poets of earlier centuries because of their times, and only some of its signs can be seen in the works of twenty century's poets, since modernity is a product of recent centuries. Modernism manifestations are visible in the works of poets after constitution age, but it is a rare event to see the elements of modernity and myth beside each other in all poets' works. Bahar is one important poet among traditionist poets that myth and modernism were present more in his works and poems. His poem on the one hand has plenty historical and mythical allusions, an on the hand is highly under influence of modernity emergence and its consequences, also the signs of modernism is very much in his thought and works. Therefore the present paper tries to find an answer to this question that what are the roots of double approach of mythism and modernism in Bahar's thought? While it seems that Bahar had a double mind and nature and his ideas were composed of tradition and modernity beside an precise understanding of age, but it must be mentioned that he never stopped at past times and on myths and he understood and experienced the nature of modernity very well.

Research's Background

Bahar's works always were at the center of attention of contemporary critics and scholars and he had a strong role in constitution period and first half of Pahlavi governance. Many books and papers are written about Bahar's thought and works and much of those researches criticized and examined his political character and regarded his political role as an important matter in the mentioned periods. His poetical and literary characters also were under discussion by critics and experts. *Bahar as an Admirer of Freedom*, a paper by Abdol-Hossein Zarinkoob, was an influential and useful paper in this regard which investigated his life and works from different aspects. *Arj-Nameh* by Ali Mir-Ansari included some papers and useful details about Bahar's life and works. Also there are good critiques and analyses in *Bahar* by Sepanloo about his life's up and down. *Death or Modernism* by Ajoodani is composed of some papers that have repeated references to the effect and the role of Bahar in the constitution age's literary currents and thereafter, also the author noted some useful points about the importance of Bahar in the period of his literary and political career. After all, there is no book or paper that discussed about Bahar's mythical and

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modernistic approaches. Hence this paper tries to show according to documents that Bahar had a double approach, mythical and modernistic, in his poems and thoughts.

Bahar and His Poem's Horizons

Malek Al-Sho'ara Bahar (1886-1951) is one of poets in the middle of constitution period and is one of great Iranian poets in the first half of twenty century that his artistic style is a composition of old styles and modern ideas, and has a salient position among his contemporary colleagues in the field of poem and politics. The thought and poem realm of Bahar is extensive and included various contents and subjects. The whole of Bahar's poems reflected an image of historical adventures and progressive developments of Iran in a period which is critical for Iranian history. In the other words, we can understand many of political and social events in the period of constitution from Bahar's poems and scholar works. His odes mainly were under influence of events in the Iranian society between constitution and first Pahlavi's rule which in that period he was an active actionist in this period and his critiques and protests about that period gave his poems a specific reputation and prestige.

Bahar's poem has diversity in subject and thought, and his poem collection is known as the most varied Persian poem collection in constitution age (Shafi'i Kadkani, 2011, 384). He often has composed a poem for most of social, historical, political, cultural occasions in the way of description, admiration, critique or reformation. Bahar is a multi-faceted poet with a human viewpoint who politics and morality are at the center of his character. He finally was a poet who his concerns are freedom, law, reformation and social situations which ignored them in his lifetime; therefore we can consider him as a politician litterateur who his political side overcame his social and artistic sides, so that one of experts of his thought said that: "his career is politics nor poet" (Zarinkoob, 1981, 382). But this politician litterateur who two third of his lifetime was spent in the field of politics -which according himself is on the opposite of poetic and romantic soul and is opposed to his nature and real personality (Bahar, 1982, Vol. 1. Introduction)- never strayed from literature, history and culture; and poem always was as his most powerful tool for a critical reaction to injustices and problems in the society. The huge vocabulary and mythical allusions and old stories were used in his poems and works demonstrated that Bahar was highly dominant over history, myths and religions; and the history of the ancestors had the major role as his thoughts' source. His extensive interest in ancient history also in modernity and remembrance of Iranian old peoples' advantages is visible in his poems and writings.

According to some scholars, "Bahar is an inborn poet and in his childhood he showed no interest in studying science and contemporary sciences" (Mahjoob, 1999, 194). His life and thought history according to his poems' sequence in his poem collection divided into three distinguished periods. In the first period he lived in Khorasan until third decade of his lifetime, which religion and theology were overcome on his poetry and mind. During second period Bahar was engaged in politics and freedom seeking and also his reformistic ideas. But in third period he gradually turns away from politics world and tended towards teaching, research and writing which were suspended before this period. He organized his scholarship activities and research affairs, and set aside politics during this short period which was the last decade of his lifetime. Bahar's thought constellation with all of its breadth, at a glance has two sides, old and new. Bahar's thought threads root at, on the one hand, the history of Iran and are integrated in tradition; and on the other hand, Bahar is a modern person who is familiar with contemporary realities and with attention to politics and its necessities, he understood all modernism's elements very well and tried to make a bridge between old and new worlds aiming to fill the gap in between. According to some critics, "Bahar's poetry isn't a product of impatience and unconsciousness and don't reflect abstract poetic images and visions. Rather his poems are based upon awareness and understanding without sacrificing the poetic language or afflicting by journalist and popular language like some contemporaries" (Parsi Nejad, 2006, 486). Bahar was bound to the old Persian poetic tradition and about all formal patterns of odes and other kinds of poems he obeyed traditional and old styles of Persian poetry. It is obvious that the language and tone of Bahar's poetry is under influence of odes' language by poets such as Manoochehri, Anvari, Khaghani and so on.

Bahar and Myth

There is no doubt that Bahar's work especially his poem is a mythically and historically rich reservoir in the contemporary age. Because of his career as a clergy and hereditary roles he takes part in the religious events and greeting events of Imam Reza shrine with some odes about those events. Much of his poems at first were under influence of his upbringing environment and dominant atmosphere in literary associations and their manifests. The main element in Bahar's poetry during his youth is religion's spirit; also faith sparks with ritual allusions that have a moderate mood. Nevertheless, there are many signs of love to ancestors' history and glories; also old myths and ancient events are visible saliently in his youth poems. "He saved plenty reservoirs from Iranian history and loved Iran as a patriot, he spoke many about vicissitudes that his nation experienced" (Yoosefi, 1998, 453). In other words, "the love to ancient Iran and Iranian history is visible in his poem collection thoroughly. He considered this history

as a lesson for future. Bahar refers to the Iranian past great men and their glories repeatedly. There is a highly excited language in his expression when spoke about pas rulers. This absorption in ancient Iranian heroes is present in the whole of his words. This very love in Iranian history forced him to spend his life on research and scrutiny about Iranian history, and Persian language and literature especially Shahnameh. The love to the past famous ones in his soul is originated from hero-worshipping, and this isn't limited to the Iranian heroes and great men" (Zarinkoob, 1992, 380). This love to ancient inheritance can be seen also in his first poetic experiences, religious elegies and eulogies. Beside his father, Bahar from his youth takes part in religious and literary meetings in Khorasan province, and sometime it was with encouragement by others. During this period he chose the old style for his poetry, and maybe this happened following those literary circles which were loyal to traditions. He always followed traditional patterns and he never changed the form of his words. Bahar's language also was under influence of antecedent masters of Persian poetry and his reception of traditional patterns is an expression of his interest in Iranian history and culture. It must be considered that teaching Pahlavi language by Ernest Herzfeld, the German archeologist, was effective on intensifying his interest in myths and old languages and we can see this effect in every page of his valuable book about literary styles, *The Stylistic*.

As mentioned above, even his religious eulogies and elegies composed in the first third of his life during his living in the fatherland, Khorasan, about Mohammad the prophet, innocent Imams and religious rituals included mythical and epic elements and historical allusions. Myth and its extensive and mysterious realm is an important foundation of Bahar's thought. He was aware about all mysterious sides of Iranian ancient history and his mind has an eternal bond with mythical themes and ancient stories. According to this in an ode for admiration of Mohammad the prophet as one of his first experiences said:

If devil saw his light in Adam's existence,
Why avoided a prostration?
Riding on course toward host,
One side Gabriel, Michael the other one (Bahar, 2011, 30).

It is clear that Devil, Adam, Gabriel and Michael have major roles in Islamic myths and stories. Descriptions and images which were used by Bahar often originated from historical events. His mind is myth-centered and epic creator. Bahar, so to speak, is archaism and myth-expressive essentially. He who has been educated in narrative and traditional schools, according to his deep studies on old texts, used a plenty of myths and ancient stories in his poems. By his clever and perceptive mind and precise look he used many references and stories as allusion in his odes. His language also was under influence of this ancient-centered and historical view. Using myth and history in connection with his politics and political goals, and referring to bitter-sweet past events, he often tries to remember contemporary rulers that what happened to past kings. A'dl-e-Mozafar (King Mozafar's Justice) ode, which is composed at twenty around first parliament election, presented his mythical view:

Behold, from the very beginning,
This ancient land was place of justice not unjustness.
Kiomars's* territory and Jamshid's† country,
The place of Manoochehr‡ and the root of Nozar§.
This was the country that gave Kavooos,
The ring, the necklet, the wristlet, the crown and the throne.
Toos and commandant waved the flag over it,
Rostam** arranged the army for it (Ibid. 49).

The shadow of Bahar's mythical view is present over most of his odes, also a thread of this view can be found continuously in all of his verse and non-verse works. In a poem, a Mosammat one, on the occasion of the prophet Mohammad's birth said:

Seven hells is like a flame against his rage's flame,
Eight heavens is a piece of wood against his presence's heaven.

*At a glance and according to ancient mythical narrations, Kiomars in this verse is one who is descended from heaven to help Ormazd the God who engendered Aryan race from him. When he was in the heaven he was immortal. An when he came back to his ancestors became immortal again. It is said that Kiomars lived thirty years in peace but because of devil's detriment died (Yahaghi, 1996, 371).

† Jamshid who it is thought his emergence place is far east near to dawn place, is first person that introduced holy plant to the Ormazd the God and talked to him before Zarathustra, then Ormazd offered him to be prophet but Kiomars denied (ibid, 165).

‡ Manoochehr is an ancient Iranian king. According to myths he took revenge on Salm and Toor for innocence of Iraj. Seemingly there is no mention of Manoochehr in Avesta and only there is a reference to him and his family in Farvardin-Yasht, but his story is appeared in details (Ibid. 397).

§ Nozar is the son of Manoochehr (Pishdadian King) and was crowned after his father and established the Nozarian dynasty.

** Kavooos, Rostam and Toos are mythical figures from Iranian epical stories that their adventures are described in old texts including Shahnameh.

Nine firmaments obtained their glory from his holiness,
Creation of his essence caused creation of the world.
For God he is the cause of everything creation, his essence is principle and the world all is secondary.
This light sheds on the world eternally,
It was when neither Adam nor Eve was.
He was Solomon, Jesus, and Moses,
He was with Noah and Jonah at sea (Ibid. 153).

It is clear that terms and words such as seven hells, eight heavens, nine firmaments, Adam and Eve, Solomon, Jesus, Moses, Noah and Jonah all are allusions from religious stories and myths that are present frequently in Bahar's descriptions. Religions, myths, and ancient history were at the center of Bahar's attention in his lifetime in a way that he said: "One can find a thousand precious treasures from ancient works" (Ibid. 262). For Bahar the ancient age was the most brilliant days of Iranian history and a reference to this period and its myths and religions can be found in most of odes he composed. He admired this age always and referred to that in his poems and works proudly. His knowledge and extent of his studies about ancient age and its myths, religions, and history is unprecedented. In fact his poem collection is a lexicon with high number of entries including myths, religions, and historical names.

In addition to Bahar's high fascination with religions and myths, he didn't ignore new world and its necessities at the same time. Homeland, freedom and law which were important themes in the constitution period's poem (Ajoodani, 2003, 210) in connection with Iranian history are main themes of his odes. Therefore, his interest with ancient age and old styles and myths has a relation with patriotism. We know that he fed from the political atmosphere and the social chaos during the constitution period, and it is clear that in critical situation of the constitution period, the predominant tendencies were patriotism, nationalism, and liberalism and this was the atmosphere that Bahar has grown in it. He also like many other intellectuals was under effect of patriotic and nationalist sentiments and finally tended towards internal tendencies. It must be mentioned that his marvelous talent and capabilities and his personality's traits also were effective on his thought.

Myth at a Glance

Eliade describes myth as follows: "it describes a holy and numinous event, it narrates a happening that is happened in the beginning, in a strange time, and the beginning of everything. In other words, myth says that how because of our works the supernatural creatures -whether the whole of universe (cosmos) or part of it (a specific vegetable kind, human deeds ...)- were born. Therefore, myth always includes a narration about a creation, namely it says that how a thing is emerged and begins its being. Myth only speaks of a thing that actually happened and emerged wholly" (Eliade, 2000, 36). Also he maintained that: "any myth apart from its essence is the narrator of an event that happened at a very remote time and becomes an example for all acts and situations that will repeat that event. Any rite or rational and meaningful act by human is repetition of an example and a myth; then repetition and abrogation of worldly time and going on the way of magical time leads to a religion that is very existence of eternal or mythical time" (Ibid, 401).

So if we accept that myth belongs to mental time or the world beyond time, then actual time that is the stage of historical realities, where it is under rule of religious life, in many cases it creates new myth or gives up to the power of old myth. Obviously it is difficult to draw a line between myth and history, even it is impossible by any old or modern device and technology. Only we can say that myth precedes history and is related to an age that its nature isn't clear, or in other words is related to beyond the time. Therefore, to decide about myth and history and its borders is hardly possible. Usually myth "is a like-story that is transferred between generations by word of mouth, and explains the origin of natural phenomena and also rites and inherited beliefs simplistically, and expresses the interference of supernatural powers in natural and human issues with the reasons that have led to transformations in the world's conditions produced by these interferences" (Zarinkoob, 1980, 404). Mythical stories are considered as popular stories in a way, because are understandable by people and they included some justifications for superstitions and imitation of them by people. But definitely any popular story isn't considered as a myth also, rather "myth is such a story that aims to justify natural phenomena through explanation of their ambiguous relations with supernatural powers. So human and animal within myths never are same as natural or historical human and animal. There is no definite line between history and legend about them, so sometimes a historical person that belongs to an actual time –a limited, explicit, and analyzable time- turn into a mythical person that belongs to a mental time – unlimited, continuous, and eternal time- and obtains a role in occurrence of phenomena, and emergence of rites, and ages and transformations that is same as supernatural powers' role" (Ibid.). It seems that myth originated from imagination and it is the most important reason in emergence of myth, in other words, "myths are imaginary descriptions and narrations of primary societies' ritualized holy beliefs about natural world and real events also the

beliefs originated from their attempts to organize their relation with the world. The subject of myth is strange events included the acts by Gods or superhuman personified forces in eternal time" (Ghazi Moradi, 2001, 209). For those who believe in myth, the imaginary character of myth isn't an obstacle on the way of realization of their beliefs, and they maintained that myth is very effective for organization of their relation with world. "The imagination of human kind through myth reversed bitter reality aiming to compensate the shortages and weaknesses of life. Many virtues attributed to Gods and heroes, or many values that are demanded from myths, are those that human lacks them in real life. Myth is related to definite and practical realities, but this relation doesn't reflect realities merely. But it is a dialectic relation and the entities which are described in myths may be opposed to real and existed entities. In fact this is the case always when myth tries to express a negative truth" (Mokhtari, 2000, 35).

Some experts maintained that myth contains holy beliefs of a specific stage of social developments, and that "myths even in their lowest levels are full of usually holy narrations about Gods, supernatural beings, and unusual happenings happened in primordial times with different characteristics from our time and led to creation of the world and its administration, or will be happened in far future. Therefore primordial time and subsequent time are two important elements, also afterlife events and humankind's fate after that, may be considered along with these two elements" (Bahar, 2010, 371).

Instances of Mythical Allusions in Bahar's Poems

Among Bahar's poems, even those spoke about love and spring and have more lyric motifs included some ancient elements and old and mythical allusions, so that in a poem about spring with beginning line "the caravan of Nowrooz came and the evil's eyes slept/ salute to this caravan", in a method according to assimilation and allusion, Bahar refers to historical and mythical stories and says: "you see the artifact of Azar and Zarathustra's proof, You find Moses's evidence and David's miracle" (Bahar, 2010, 262). It is obvious that Azar, Zarathustra, Moses, and David's miracle all are mythical and religious references. We can find such other examples in other his poems:

Seraph's Horn:^{††} People made clamor and uproar/ as if they heard the sound of Seraph's horn (Ibid. 265).

Babylon's Magic:^{‡‡} Enemies' trick doesn't effect on you/ what can do Babylonian magic to Siro's magnificence (Ibid. 2011, 266).

Adam and Devil: Maybe I don't know a deception but jealous knows it/if Adam doesn't know it but devil the damned knows (Ibid. 267).

Weyl Well:^{§§} The well at hell's seventh floor/ the coffin of Ali's enemies is in its depth (Ibid. 140).

Like your Weyl well with its deep holes around/ like your hellish glowing sea with its fiery waves around (Ibid, 290).

Mars, Mercury, and Jupiter: that one turns into Neptune the other Uranus and other one becomes Saturn/ the other mars, one another mercury and the other Jupiter (Ibid, 293).

Biorasp (Zahaak): One day Chaldeans captured Iran/ Biorasp became king there (Ibid, 321).

Shaghad: I heard that Rostam who felt in the Shaghad's well at Kabul / remained alive and escaped from there (Ibid. 364).

Esfandiar: Reading story of Esfandiar the invulnerable/ who was killed by Rostam easily (Ibid. 365).

Ekvan the Evil: Decapitated Ekvan's head in place of golden helmet / hangs on Rostam's trappings (Ibid. 363).

Ya'jooj: Jamasb said in Jamasb-Nameh / suddenly Ya'joojians come from east (Ibid. 323).

Idris the Prophet: I also don't go from here/ like Idris the prophet who didn't exit from paradise (Ibid. 334).

Noah and Jonah: He was Solomon and Jesus and Moses/Noah and Jonah with him at sea (Ibid. 154).

Pharaoh: Walking on the earth, you selfish man/about selfishness and arrogance he is like supreme Pharaoh (Ibid. 372).

I am wrathful dragon in devouring the pharaoh of ignorance/ when Moses's stick is writhing I am its Moses (Ibid. 432).

^{††} It refers to the story of Seraph and blowing in horn by him. In Hebrew Seraph means one who is created by God, and is an angel of highest rank ate the God's seat and is known also as horn angel, owner of resurrection land, heaven carrier, and owner of horn blowing, and before other angels knelt at the foot of Adam. The horn of Seraph is a big horn that Seraph blows it at the resurrection time, and after first blow all will die except those God doesn't want to be died and then the world remains empty for forty years. The all angels will be died as God's will wxcept Seraph and Azrael, and God asks Azrael to take Seraph's soul. Seraph says, My God, from the time you created me and gave me this horn, I never was disobedient toward you even a moment and never removed this horn from my mouth, now that the angel of death aims to take my soul, what about this horn? God says: Give me this and die (Yahaghi, 1996, 87).

^{‡‡} Babylon [the Baab (door) of Iylo or the door of Allah] is a city beside Euphrates river and is a part of Iraq. According to the story of Harut and Marut (Holy Quran, Al-Baqarah, 102) magic came from Babylon to Israel land and devils taught magic to the Palestine's people at the period of Solomon. Babylon's magic refers to this story^{§§} (Ibid, 116).

^{§§} Weyl well is a well that according to various narrations is a "gate, region, stone, furnace or a river in hell; in conversation language it is an endless well that devour anything, and in Persian literature it is a known as Weyl oven also" (Ibid, 438).

Golshah (Kimoars) and Adam: If this to be right/ then your glory backs to who, Golshah's dynasty or Adam's offspring (Ibid. 373).

Joseph: I amn't dearer than honest Joseph / who his place sometimes is in well sometimes in prison (Ibid. 44).

If Bahar became aware of rivals' intent / it is soon that Joseph knows of brothers' deception (Ibid. 535).

Samaritan Idol: Cytisus is like Samaritan idol / Ailanthus and Spruce like Moses and Aaron (Ibid. 378).

Nimrud's Fire: It is Azar's friend and like his son always / it turns Nimrud's fire into garden (Ibid. 395).

Alexander and Dara: So he goes to Espahan and sits on the throne / better than Alexander and Dara in ruling (Ibid. 83).

About patience like one hundred Alexander this one / about sacrifice like Dara that one (Ibid. 94).

The mood of patriotism and love to Islam gave an epic aspect to his poem, and this aspect is a predominant element in his mythical approach also. His mythical and ancient outlook also is present in a poem for school children named "School Song" by a simple language. Some elements including love to Iran and ancient age is visible in this poem:

We all are Iran's children / We all guard our mother,

We all are offspring of Keyghobad and Jamshid / We all are descendants of Dastan,

Child of Cyrus the great and Achaemenian / Child of Gharona and Nariman,

Son of Mehrdad and Farhad / Descendent of Ardeshir and Sasan,

Land of Iran is a paradise / We are roses of paradise,

Like our ancient antecedents / We are honest and truthful,

Born of Persia and innocent / Aryan and ancient (Ibid. 431).

Summarily, his love with ancient age and mythical attitude are considered as effects of some parameters including: individual interests, innate talent, nurturing in literary old-tended associations of Khorasan province, education by father, patriotism, study of Iranian ancient history, study of old literature, and so on.

Bahar and Modernism

It is about two hundred years that Iranian society is encountering with the conflict of modernism and tradition, and many poets from previous century also experienced this controversy. There is no comprehensive and precise definition for modernity same as other new intellectual schools, also there is no agreement about its origin time. Although this term is very common in social sciences, history, and philosophy literature, nevertheless it is a vague term also (Ahmadi, 2011, 3). Some western critics maintained that modern life whirl is fed by many sources including: major discoveries in physics science, industrialization of production, great ups and downs of population number and its composition, mechanisms of collective relation systems, national governments with bureaucratic functionality, mass social movements, great flood of capitalist world market, and so on (Berman, 2001, 15). Some maintained that "modernity means domination of human reason over human beliefs (mythical, religious, moral, philosophical beliefs ...), growth of scientific thought and rationalism, admiration of critical philosophy with new organization of production and trade, establishment of rules for exchange of goods and gradual domination of civil society over government" (Ahmadi, 1994, 9); and for some other modernity is a historical period and they maintained that modernism began after cultural renaissance in Europe after middle age that its main features are more urbanism, the development and growth of new science, the emergence of new social, political and educational entities, the emergence of a collective realm for dialogue, gradual elimination of traditional systems, the presence of people in social and political activities, and so on (Haghighi, 2011, 192).

But in Iran the encounter with modernity has another features and a long history. It seems that from the middle of nineteenth century "some intellectual arrangements and cultural, economic and political sources were used enthusiastically and hopefully aiming to change the country into a modern state-nation. In order to give a new form to the country according to an image from European modernity, political elites and intellectuals devised different modern projects. These projects included liberal and nationalism ideas, radical discourse, and Islamic reformist movements, and these projects followed their goals through mass movements, intellectual attitudes, political parties and other modern organization" (Mirsiasi, 2006, 36). So Iranian experience of modernity shows that Iran was involved in a conflicted situation about attractive manifestations of modernity, and on the one hand they were interested in physical development longingly and on the other hand they were anxious highly about destruction of their unique national, moral, and cultural identity" (Ibid. 37).

Some other believed that modernism in Iran returns to pre-modern days and historically at least from Safaviyeh period with establishment of a relatively stable central government the concepts of modern cultural and political identity found an obvious appearance from that time, and this identity isn't a product of modernity period merely (Ajoodani, 2003, 42). Nevertheless, the constitution period in Iran is a turning point for conflict between tradition and modernity. Iranian society in this period was exposed to an encounter between modern ideas, entities and traditional customs and attitudes. In other words "the constitution movement is the reflection of first general

attempts by Iranians for reconciliation among European modernism idea and Iranian social conditions. While the concepts such as common law and participation were introduced in Iranian political discourse by this movement, but it can be said that constitution movement was an unsuccessful attempt for internalization of modernity's dogma" (Mirsiyasi, 2006, 111).

As mentioned before, Bahar's personality was multisided and his life and thought are composed of old and new layers. While he was bound to history and old times, he also was a modernist poet and politician. He was familiar with modern laws and principles. From young days, maybe because of family and social conditions, he entered politics field and joined to Iranian liberalists and modernists and spent much of his lifetime on politics.

Bahar as a poet and defiant belongs to the second period of constitution and stands between two different realms, the old and the new one. About his interest in Iranian traditions and old customs he is a traditionalist poet completely fascinated to old glories and literature; but in terms of politics and intellectual ideas he is a fully modern politician and poet aware of nowadays. There are much signs of agreement with modernism so that in a paradoxical paraphrase we can say that Bahar is a modernist ode-composer or a modernist traditionalist. Regarding artistic style he has conflicting methods; this means that we can see in his poems not only the signs of obligation to tradition and old customs, but also traces from acceptance of modernism and its manifestations.

Although Bahar is a traditionalist poet about his artistic style and poetic career, and in a precise expression "he is one of bright light of ode composing in our literary history" (Shafi'i Kadkani, 2011, 387), but about other dimensions of his personality also he has unique traits. Apart from politics as main his career, there are some other excellent features in Bahar's life so that we can call him as a double-sided person, so that we can describe him as a litterateur, historian, corrector, professor, scholar, journalist, author, compiler, and so on (Mahjoob, 1999, 195).

It is obvious that these Bahar's sides of personality are under influence of deep developments in Iranian Society at the beginning of twentieth century which is formed in connection with modernity and its extensive effect. Beside his success as a parliament representative in election, which itself is a modernist event, his activity as a journalist also is an important sign that signifies his attention to modernism. He was a journalist and a parliament member simultaneously during 1906-1926 and had a deep understanding of political and social conditions of that time. It is clear that journalism was a new art that is propagated by modernism at the beginning of nineteen center in Iran and Bahar demonstrated his awareness about its importance and necessity by initiation of newspaper and magazine.

Bahar's Patriotism, liberalism, and law-abidingness were product of developments of eastern societies such as Iran in the middle of nineteen century which were intensified and formed in their encounter with modernism's manifestations and growth of some ideas including independence, nationalism, freedom and law. It is worthy to say that "the freedom idea itself was itself law to Iranian reformists. No individual freedom can be realized without legal framework, whether in Europe or in Iran. But because there was no law in this regard in Iran's society, then it was obvious that there is no freedom also" (Katozian, Homayoon; 2012, 114). Freedom idea in Bahar's poem and his thought is a modern concept, and fundamentally it is in agreement or even is equal with Iran's independence. His understanding of freedom and legalism, even when he speaks of social freedom including freedom of speech and parties and so on, is directed mainly towards this essential concept –Iran's independence. According to his poem and understanding, it is impossible to reach to freedom without political independence, and to political independence without a central authoritative government. A government based upon law, because without law there is no guarantee for freedom or independence (Ajoodani, 2003, 24).

The kernel of literary and political manifest of Bahar is modernism and reform. From very beginning of Now-Bahar newspaper, despite the oppositions and harassment of traditionalists, he remained on his reformist ideas and resisted his beliefs. He never, about his literary or political activities, afflicted with extremist acts. He had a deep understanding of modernity in the climax of first world war, and believed that Iran needs a new blood in its veins for revival because it is old and destroyed:

Death or modernism and reform, / there are no other ways before the fatherland.

Iran is old entirely, / its cure is only the two.

Old reason is in young brain, / but there is no young thought in old brain.

If it doesn't become young by reform, / but died no place for mourning and grief. (Bahar, 2011, 233).

While he considered the new phenomena of republican and democratic approaches suspiciously and with prudent, but he defends firmly reforms and modern phenomena such as law, and maintained that "freedom and reform are necessary" (Ibid. 307) and for realization of reforms in the country it is necessary that law to be obeyed, also he believed that freedom and reform will be accomplished through enforcement of law. There is no doubt that during Iranian social developments Bahar was under influence of modernity and its scientific achievements, and he, beside some familiarity with western languages, was also aware about importance of western research literature. For him modernity was radical change in the country's administrative and legal system. He maintained that "behold, it is modernity time" (Ibid. 328) and that all aspects of this six thousand years old must be revived and reformed:

At first must be revived, / through reforms of administrative organs.
Then it must be stabilized and firmed, / through honesty spreading.
And by the light of its revival, / making it new by holy glory thoroughly.
The revival of arts, sciences and writing, / the reformation in beliefs and working (Ibid.).

While he uses old Persian language and gives heed to ancient patterns and myths, he was never neglect the current affairs of his society and his language is full of new words and expressions despite its old structure. While he revives many obsolete avestan and Pahlavi words in his poems, from time to time he gives a Persian form to forgotten Arabic phrases and writes some poems with his indigenous accent (Mashhad accent), and sometimes tests his talent to compose poems like story for children, and also used masterly some everyday and journalistic words to vary his poems (Sepanloo, 2003, 145). Easily we can find many new words in Bahar's poems including gasoil, tar, railway, oil, bomb, motor, generator, oil refinery, truck, motorcycle, and cinema and so on. When he was invited by Iran-Britain Oil Company to visit the oil production region, Masjed Soleyman city, about symbols of modernism, for example oil refinery says:

See this wonderful place which extracts from the black tar, /the flammable kerosene and gasoil.
Oil in cauldrons and goes to Abadan, / through pipes because it is commanded (Bahar, 2011, 348).

Another ode, composed in last decade of life, was about current conditions and improvement in the country. He called it yesterday and today (ibid. 538). Comparing past and current conditions in this ode, and described the effect of modernism:

All the roads were destroyed on day, / now there is railway better than those.
The roads out of cities were full of holes one day, / now they are smooth like straight lines.
There was no factory in the county one day, / now here and there are working many.
There were no sugar and fabric in the country one day, / now they are everywhere in the country.
Camel was carrier in journey one day, / today it is upon motor in our journeys.
Cameleer was walking on earth one day, / now there are pilots in the sky.
There was one small ship in the sea one day, / now several warships navigating (Ibid.)

He demonstrated the world's successive events in the ode of "On the Cinema Scene" by an expressive and influential language. Comparing those figures that are moving continuously on this inventive scene with the actual aims to find out the secret of God, and all of his lessons and wisdom are expresses through firmest words that even in some of them their rhythm is seemingly excessive old (Zarinkoob, 1991, 378). He is aware of language importance and knows the literary and critical structures very well, so that his answer to Abbas Eqbal's critiques in the faculty magazine is one of his brilliant rational answers and scientific critiques which demonstrated his ability for criticism and argumentation (see Bahar, 1976, 223).

Despite his reputation among his contemporary poets as a traditionalist and classic one, but he didn't ignored the necessity of newness in poetry. He understood very well that newness and development in poetical structures and the forms of poem are very important, so to speak he is tired of enduring obligations to old forms and structures, therefore spoke to himself as follows:

You Bahar, make an endeavor for a while in new poem, / because I am upset about poem of Anvari and Orfi and Jami (Bahar, 2001, 420).

The contents of his poems are majorly consisted of the society's events and it seems that "it is hard to find a poem in his works that he didn't think its content before as prose" (Parsi Nejad, 2006, 484). As mentioned before, Bahar makes a bridge between old and new world in his odes, and the prominent example of such ode is "Rostam-Nameh" (Bahar, 2011, 363) and while poet describes the myth of Rostam -who for Bahar is the symbol of old Iran, bravery, pride, and nobility- states an imaginary and irony adventure in which a young and vulgar man from Tehran enters the talk to Rostam and brings out a cigarette from his pocket and smokes it, demands a warming pan from Rostam, takes out an opium pipe from his pocket which astonished Rostam thinks it is a bludgeon. The story of Rostam's fight against the young man's gang is a conflict between myth and modernism also. Bahar, by a wonderful and strong language, shows the domination of modern weapons and tools over old ones. This ode is a symbol of myth-modernity confrontation in the view of Bahar.

Conclusion

Bahar is a classic and old-styled poet who at the beginning of extensive tendencies towards new styles of poetry was obligated to the old styles such as ode. His poems have various subjects and his major interest and attention is towards myths and historical stories, also there are many references to religious stories and prophets in his poems. There are two main tendencies in his mind, old and new ones. Bahar's thought historically is myth-driven and ancient-centered and his style also is on the way of the antecedent masters of Persian classic poetry. Mythical and historical allusions and references, religious stories and folklore are among essential elements of Bahar's poetry.

His language is under influence of his ancient-centered and historical mind, on the other hand he was a politician who his understanding of his society and period is salient and well-known. In the time of modernism emergence and development Bahar was one of defenders of modernism and reformation, and despite his interest in history and ancient time and religious stories he didn't ignored modernity and its manifestations and paid high attention to updating political and social contexts and structures. Politics as a career has an important role in his familiarity with technology and modernism and civil achievements. Beside following old patterns of Persian poetry and the reputation about ode composing according to antecedents' method, he was a brilliant professor, researcher, compiler, corrector, critic, and also an experienced minister and lawyer for a long time. Bahar's thoughts and works have two sides, the old and the new one. He is an ancient-centered and myth-concerned scholar and also a modernist thinker, so it can be said that his thought spreads from myth to modernism and the subjects of his poetry swayed from one side to the other.

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