

COMPARISON OF THE STRUCTURE AND METHODS OF CRITICISM IN THE SOCIAL POEMS OF MALEK OSH-SHO'ARA BAHAR AND FEREYDOON MOSHIRI

Gholamreza Chadegani¹, Maryam Zibaeenejad^{2*}, Morteza Jafari³

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

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

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

*Corresponding Author:

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

Abstract

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

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

1. Introduction

There have been many studies on human cultures and civilizations regarding the role, situation, and importance of society and events as the root of the tree of literature. The literature of various societies throughout history has been shaped by each society's cultural, social, and social environment, and Persian literature is no different.

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

The remarkable quantity of complaints, protest, and criticism themes in the treasury of Persian poetry and literature, from the complaints of "Time has changed, and I have changed" by Rudaki to the cry of protest, Oh! Humans by Nima Yooshij and the criticisms of Ferdowsi, Rumi, Hafez, and other great poets alone confirm the importance of criticism and critical literature as relevant topics (Rudaki, 2003) and (Yooshij, 2016).

A significant contribution of the poems of Malek osh-Sho'ara Bahar and Fereydoon Moshiri is criticism in different contexts. This research examines the components and methods of criticism of these two poets in their social poems.

1-1. Criticism Definition

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

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

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

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

1-2. Critical literature or protest literature

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

Protest Literature or Critical Literature is the result of this intellectual approach in that the

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

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

1-3. Types of criticism

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

1-4. Criticism methods

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

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

1-5. Style, its types, and components

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

1-5-1. Norm

Norm is a comparative criterion for literary works. "There is no writing without style, and no style can be identified without comparing the norm and its degree of deviation from the norm" (Shafiei Kadkani, 2006). In other words, norm has been introduced as the standard language or

the common aspects of speech, "now that the exact and complete form of norm of each period is unavailable, it is preferable to place norm in the literary and official language of today's Persian" (Shamisa, 1995, 36-37).

1-5-2. Exploring different styles

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

1-5-3. Exploring style levels

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

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

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

2. Background Research

Regarding Bahar, Moshiri, and each of their works, much study has been done up to this point. The comparison of the works of these two poets, especially from the standpoint of criticism and its components and methods, or a topic related to it, has just been the subject of research. In the case of Moshiri, in a dissertation titled "Review of the protest literature in Fereydoon Moshiri's Poetry" in 2015, Faezeh Firoozpour and Mahboubeh Moslemizadeh at Islamic Azad University, Rasht Branch, investigated the issues of protest and criticism of Moshiri. It examines the themes of protest and the poet's motivations, and an article entitled "Representation of protest themes in Fereydoon Moshiri's poetry" was extracted from the same thesis in the same year, which is limited to the poems "Thirsty for the Storm" collection. Moreover, relating to the criticism of Bahar's poems and comparison with other poets, from the perspective of comparative literature, in 2004, Samira Rahmani, Mohsen Pishvaei Alavi, and Mohammadreza Azizipour, in their master's thesis in the field of Arabic language and literature at the University of Kurdistan, titled "Comparative study of social criticism in the poems of Mahmoud Sami el-Baroudi and Malek osh-Sho'ara Bahar," compared the social issues criticized by Bahar and Mahmoud Sami el-Baroudi, an Egyptian poet. At the same time, only the similarities and differences of the social topics and themes criticized by the two poets and their goals were examined in this research.

3. Discussion and Analysis

The collection of poems by Malek osh-Sho'ara Bahar and Fereydoon Moshiri contains a wide range of criticisms and protests regarding various social issues and issues of society, ranging from the smallest urban issues of the place of habitation to the largest global issues. Accuracy in the components, structure, and style of expression and words of the two poets in expressing the

critical meaning reveals the similarities and differences in the use of various literary industries, the type of criticism, the tone of the words, and the poet's encounter with the subject. In what follows, we will investigate and compare a few selected examples of the works of these two poets in four general categories that have closer instances in their pieces.

The reference to Moshiri's poems in this research is "17th edition, Collected Poems: Reflection of Breath of Sobhdaman, Fereydoon Moshiri," Cheshmeh publication, and the reference to Bahar's poems; The eighth edition, Bahar's Divan, Negah publication.

3-1. Criticism of the government due to weakness in some social services

The poor condition of the urban environment, the lack of fundamental infrastructure, and the unfavorable state of social affairs are among the common issues that have been criticized by Malik osh-Sho'ara Bahar and Fereydoun Moshiri in various instances;

. In one of these criticisms, an ode titled "The Calamity of Mud," Bahar complains about the problems caused by the sludge left by rain in the alleys and passageways of Mashhad. Moshiri also criticizes the delay in the residential street's electrification and the residents' ineffective efforts to solve the problem in the poem "Petition and Effort."

The Calamity of Mud

We have been caught in the calamity of mud, God, don't trap anyone like us in mud;

Mud has become a problem in every passage and alley unless the feet of passers-by clean all this mud;

Even if you go to the street with Khidr the Prophet, you will stumble in all this mud;

At the very first step, mud kisses your feet; then, you inevitably fall to the ground and kiss mud's feet;

I cry about my situation when I look at the toothy smile of mud;

I am ashamed to say some things; otherwise, the problems are more than mud (Bahar, 2016, 141).

This ode is composed with a humorous take on Rumi's (2014) ode with Matla "Today is the day of joy, and this is the year of the flower; we are well because of the beauty of the flower."

Bahar's ode employs a satirical tone and targets the Mashhad municipality. At the same time, Moshiri's poem initially uses satire but transitions to a narrative tone, with an intended audience of individuals and governmental organizations.

Petition and Effort

In this town, the only tree on our street is a pole without a light; The people of the neighborhood, the hard-working and patient people, are waiting for a miracle from morning to evening, and because of the piped water and electricity, they are collecting signatures for the petition;

Babak has sown seeds in a patch of flowerbed soil and has made a stream from the half-water pond to his field;

However, this eight-year-old child's work is against the neighborhood's people; his childish smile teaches that this barren soil that has not seen rain must be cultivated with effort (Moshiri, 2017, 533-536).

Both poets' words in these two poems are implicit, and their criticism is indirect.

By narrating two distinct tales in parallel and depicting the hard work of his young son, Moshiri challenges the optimism of the locals in his administrative letters. Finally, the overall image of his poem conveys his critical message.

However, after implicitly criticizing the issue of mud and the problems it causes at the outset of her speech, Bahar uses stylistic devices to depict and satirically criticize this issue to the audience. His critical message is conveyed till the finish of the ode by constructing a fresh image from a different perspective.

The structure of the satirical words of the two poets in these two poems is based on imagery with the aid of literary devices, particularly a variety of similes. Moshiri uses a simile to create satire at the beginning of the poem, which simultaneously criticizes the lack of verdant space in the neighborhood and the inadequacies of the electricity distribution network through the sardonic simile. "the only tree on our street is a pole without a light." The following poetic line, which employs a mix of allusion and Iham to critique both the blackness of the lane and its muddiness, represents the height of Bahar's use of imagery with the aid of the simile industry:

"Even if you go to the street with Khidr the Prophet, you will stumble in all this mud."

Also, in the following verse, the simile industry has been the infrastructure for depicting satire and creating the tableau "toothy smile of mud" in the form of a personification array and to mock the presence of stones and visible objects in the mud; "I cry about my situation when I look at the toothy smile of mud."

From the perspective of poetic style, despite the differences in the poetic forms of the two poems, the linguistic level of the two poets' words is comparable. By departing from the limitations of literary return, as the style of his era, and Moshiri by approaching the contemporary colloquial language with fluent and straightforward speech, they have utilized the vocabulary, verbs, letters, and common signs of the modern language within the framework of the classical grammatical structure of the Persian language. On a literary level, Bahar's ode features a more considerable diversity of literary arrays, and both poets employ simile and metaphor arrays more frequently than other literary arrays. The similarity between the two works is evident on an intellectual level because they both address a new issue and the current social problem.

In two other examples of the same kind of social criticism, in criticizing the conditions of municipal and government services in the society, Moshiri, in "Advice," criticizes the ineffectiveness of government and civil service and Bahar criticizes the condition of passenger carriages in the city in "Trolley Story".

Advice

O old father, who today is crying because of this excruciating pain, a government job depresses your body and soul. You were full of virtue and honor before, but the governmental job separated your strength and spirit from you. It turned you into a notorious enslaved person for forty years, leaving you tired and annoyed. You learned the knowledge from your father, but it was too late by the time you realized it was useless. Cursing the teacher who showed you the wrong way of life is useless; if you had been an apprentice in a grocery store for forty years, you would not be in this suffering today. Alas! You also dragged me into this abyss; I sought to acquire knowledge like my father. Like him, my life was ruined. My child seeks to accumulate wealth, do

not study; knowledge will not hurt (Moshiri, 2018, 406-408).

In this poem, Moshiri uses implicit complaint and indirect criticism as his method of criticism. On the other hand, Bahar has opted for satire in his ode, a common method used to express indirect criticism on such topics.

Trolley Story

I lost my mind from the trolley story, from the clang clang of the trolley, from the chitty chitty of the trolley;

It is much easier to die under the trolley than to sit on the trolley seats;

It is as if the bones are cut with terrible torment when the trolley moves on the rail;

All the equipment installed in the trolley reminds the atmosphere of a butcher shop;

Trolley passengers arrive home with crippled legs and painful bodies;

In the capital of Iran, it is not strange that we only see trolleys from the knowledge and prosperity of the world (Bahar, 2016, 268).

In these two poems, the intended audience of Bahar and Moshiri is the established government. Bahar's discourse is more visually oriented than Moshiri's. Bahar examines the subject he critiques from various perspectives. In each stanza, he satirically exaggerates another of its flaws, such as commotion, cramped and painful space, the cabin's color, and the trolley's speed, through similes and hyperbole. Moshiri brings up the topic of his criticism (government job) and critiques it in general. Using satire and simile, Bahar compares the anguish of the trolley passenger to that of the individual who perished beneath its wheels and goes further.

"It is much easier to die under the trolley than sit on the seats."

With this instrument, Moshiri compares forty years of government service to an apprenticeship in a grocery store, as well as a position that is even more arduous and fruitless.

"If you had been an apprentice in a grocery store for forty years, you would not be in this suffering today."

Moshiri concludes with a sardonic protest and criticism of promoting the trite belief that "knowledge is superior to wealth" At the poem's conclusion, Bahar satirized the lack of new technologies in the capital.

Both poets utilized fluid, straightforward language at the linguistic level, utilizing the conventional Persian grammatical structure and modern terminology, letters, signs, and ordinary verbs. On a literary level, Bahar's use of literary devices is greater; arrays of simile, metaphor, and irony are most prevalent in his poem. Metaphors and irony are the most frequently employed devices by Moshiri. On an intellectual level, the poems of the two poets jointly addressed the new issue and the critical plan of society's current problem. In this poem, Moshiri cites a verse from Saadi (2019): "If you want your father's legacy, learn his knowledge."

3-2. Criticism of some wrong social behavior of people in the society

Among the other topics criticized by Malek osh-Sho'ara Bahar and Fereydoon Moshiri are the problems caused by people's social misbehavior in society and their interactions with one another. These criticisms represent the poets' relative similarities and differences in manner, style, and expression regarding their social critiques. Bahar implicitly addressed the issue of people's poverty and neglect of those in need in " Beggar Girl" and by Moshiri in a Ghazal titled "Poor" in

the guise of a complaint.

Beggar Girl

They say that God did not give gold and silver to beggars, tell me why?

God passed by us and did not give us anything. The baker didn't give us bread last night either;

I said that my mother was dead and my father was sick; no one gave us a cent for food and medicine;

The neighbor had a homily at home and gave food, so why didn't he feed the poor outside the door? (Bahar, 2016, 329).

In this poem, Bahar uses the language of a beggar girl and expresses his criticism indirectly, similar to Moshiri's approach in "Poor," although Moshiri directly addressed the poor individual.

Poor

O poor man whose poverty is your only sin, die in a corner because this is your only way;
sick and wandering in the frozen streets, you die, and your death is your only refuge;

Don't believe that these bitter stories that are in your tears and sighs affect their hearts;

If you come with fancy clothes and big money, you will see that all eyes are on you (Moshiri, 2018, 437-438).

The audience for both poets' criticism in these two works consists of members of society. Bahar's tone after the first stanza, which uses the Eltefat device to place the destitute girl in her poem in the position of a theologian, is narrative with minimal use of literary devices. Nonetheless, Moshiri has added literary arrays and frequent similes to the text of his verses to enhance their artistic quality. Things like comparing poverty to sin and death to sanctuary in terms of style, the linguistic and intellectual level of the two works; It is similar to and includes the expression of a contemporary issue of the society through the use of vocabulary, verbs, and linguistic components of contemporary speech. Moshiri's work, with its maximal use of simile and metaphor arrays, contains more literary devices than Bahar's poetry does.

In two other poems, the two poets criticize the indifference of people toward one another and the lack of responsibility and cooperation in society. In "In the Period of Satellite Communications," Moshiri complains about people's ignorance of the situation in the neighborhood. In Ghazal No. 68, Bahar openly criticizes people's mutual illiteracy and lack of respect.

In the Period of Satellite Communications

You are at home and see, "In the depths of the Pacific Ocean, a species of fish has become extinct thousands of years before us." You are at home reading, "The light of a planet has passed seven skies hundreds of light years away. You are in your home and see, read, and know many things daily. But, don't you know, your neighbor has been dead for three days, alone, in his room. The sick, lonely neighbor poured his heart medicine into a teacup and brought it close to his lips, but he didn't drink it. A neighbor sadly said today, "I used to see his shadow from behind the window." The other, depressed, added, "I also heard a voice behind the door." (Moshiri, 2018, 1335-1337)

As with Bahar's Ghazal No. 68 from his Divan, Moshiri's expression in this poem is highly

fluent, simple, and close to White Poetry; he also employed the complaint technique to express criticism, as in Ghazal No. 68.

Ghazal 68

No one cares about anyone anymore today; woe to the chicken that stayed in the cage today;
If you can take care of yourself, don't ask for help from anyone who has no help today;
A person who had an outstanding claim in love, look at his condition today;
Try not to fall behind this caravan; you must always be ahead so that you don't pause today;
O Bahar, you should sympathize with yourself because no one cares about anyone today
(Bahar, 2016).

Although written in the traditional Ghazal form, Bahar's lines are generally straightforward and fluid, and unlike Moshiri's "In the Period of Satellite Communications," none of these Ghazals heavily use literary devices.

Direct critique is used to evaluate both works, and the target audience is society's citizens.

These two compositions share similar stylistic elements on all three language, literature, and concept levels. The use of vocabulary, verbs, letters, and symbols of the contemporary common language, the conventional and classical grammatical structure of the Persian language, the brief use of literary arrays limited to irony, metaphor, and contrast, and lastly, the design of the current issue of the society.

Bahar's criticism of people's indifference and irresponsibility towards one another has, regarding content, targeted the callousness and self-interest of contemporary man. Moshiri's criticism of people's apathy and lack of knowledge has ushered in modern information and communication deluge.

3-3. *Criticism of the generally unfavorable situation and disorders of the society*

Among the most frequent social criticism in the poems of the two poets are criticisms of the generally unfavorable state of society and all of the associated deformities, perversions, and disorders. Examples include Moshiri's examination of culture from dawn to dusk in the poem "City" and Bahar's examination of the past to the present in "The Story of a Poet."

City

Isn't the breeze the same spirit of Christ that is filled with every bit of life?
Alas, that pleasant serenity disappears with the sunrise;
It is day and the business of fraudsters is flourishing in fraud and tricks;
It is day, and the clamor of the hypocrites is about their interests;
The market of bargaining about the price of human life is going on;
The variety of deception has become faith, and the variety of lies has become an oath;
This method is the same as robbery; this is not the way of humanity
The same show continues until the night, and the same routine is resumed tomorrow
(Moshiri, 1561-1559).

Moshiri's inner protest and dissatisfaction in this poem can be seen in his resentment and longing for the purity of his spirit of Christ at night and in the morning, as well as the loss of color of that purity due to the depravities of society. Bahar's yearning for a time when this evil did not exist is the source of her discontent.

The Story of a Poet

I remember that happy time when there was no sadness, I only had a glass of wine in my hand, and there was nothing but the thought of love in my head;

My mood was very different then and now, my mind was coherent, and there was no trouble; Enmities were not so intense and terrible; friendships were not so incomplete and short;

Firstly, people's hair was not so long. Secondly, the thoughts of young people were not so shallow;

Slander, insults, and booing were not very common, and if someone said something ugly, no one would believe it;

Disloyalty, hypocrisy, and villainy were not hidden in the clothes of wisdom and knowledge;

I went to Rey to get away from this corruption, but there I saw a country with nothing but curses in it;

Only a few people did not have corruption and lousy character in them, but there was pride and negligence in most of the society (Bahar, 299–302).

The criticism of both poets in these two works is direct; their audience is the people and the government; Moshiri's method of conveying criticism is through a complaint, while Bahar's is through narration and complaint. Moshiri's criticisms are frequently articulated with straightforward words and descriptions, whereas Bahar's criticisms are founded on similes and contain more images. Regarding style, Bahar's ode, looking at the return period's stylistic coordinates, is a response to Farrokh Khorasani's ode (2013) with Matla. "Last night, I attended a party that could not have been more enjoyable; I couldn't even conceive of such delight." On a linguistic level, similar to Moshiri's poetry, it contains themes of the stylistic components of modern Persian. The two works briefly use literary devices at the literary level. At the concept level, there is a similarity in how the two poets have expressed the present issue in society.

3-4. Criticizing the governments and people of the world for violating the social and human rights of people

In the poems of Fereydoon Moshiri and Malek osh-Sho'ara Bahar, the lack or decline of humanity and the cruelty of people towards one another are criticized in various ways.

"A Tear in the History Passage," one of Moshiri's most famous works, and "Edification," one of Bahar's long poems, are examples of criticism of this theme.

A Tear in the History Passage

Since the day that Cain's hand became tainted with Abel's blood, and since the "Adam" children's blood simmered with the acrid poison of enmity, humanity has been erased. While "Adam" was still alive;

The day Joseph's brothers threw him into the well and the day that the Great Wall of China was constructed with blood and lashes, humanity died;

Then, the world was filled with people, and this mill turned and turned; centuries passed after the death of Adam. Alas, humanity has not returned!

Our century is the time of the death of humanity; the world is empty of good things; talking about freedom, purity, and virtue is foolish; Talking about Moses, Jesus, and Muhammad is useless;

It is not about the withering of a leaf. Oops! They make the forest a desert. Do they hide the bloody hand in front of the public? No animal does to another animal what these inhumans do to human life;

In the empty desert, among the patient people, despite these calamities, there is talk of the death of sympathy and love; the talk is about the death of humanity (Moshiri, 2018, 490-490).

In this poem, written with a sensitive poetic perspective and artistic analysis, Moshiri laments instances of cruelty to humans and humanity from the beginning of human history and narrative. With his symbolic language, he critiques the decline of humanity throughout history, the expansion of the human race in the world to the twenty-first century, and, in his interpretation, "the death of humanity" in the contemporary world. Bahar's ode "Edification" describes the path identically and in more detail.

Edification

How long are you proud and stubborn? Take a lesson from the end of the story, be humble;
Don't be a demon; walk on the path of humanity;
The animal bleeds for food, but when it is full, it stops being predatory;
But you shed people's blood for no reason; you never get enough of your cruelty;
Humans were born from a father named Adam, but every day they create a storm of chaos;
Their lust and cruelty take different colors; the universe is filled with evil from these colors;
One tribe became Tatar; one tribe became Hindu; one tribe became Latin; one tribe became German;

God called everyone human, but because of their hatred, it is as if they are from Satan's generation;

One says from Torah, one says from Bible, one says from Pazend, and one says from Quran;
Without knowing the meaning of these books, they are prejudiced against them and resent each other;

You hurt people in the name of religion, but you think you are favored by God (Bahar, 2015, 240-244).

Bahar has pondered and imitated the general structure of Khaqani's (2012) words in his ode "Taq Kasra" in this poem.

The target audience of both poets' criticism in these two works are those in power, governments, and the people of the globe, and both poets have selected explicit language to express their criticism. Moshiri's style is a complaint, whereas Bahar's is advice.

A significant part of Bahar's ode, which employs simple language, a narrative tone, and few visual, verbal, and spiritual literary devices, is devoted to recalling the power and glory of past monarchs and their decline despite their power. Bahar recommends learning from these instances, but the introductory section of "Edification" is the poet's opportunity to demonstrate his knowledge, skill, and mastery in imitation of Khorasani-style odes, which feature more remarkable use of literary arrays. In the first verses of the poem, Bahar's use of simile and metaphor to describe a person far removed from humanity results in the creation of descriptions such as dragon on fire, eagle in flight, whale, leopard, behemoth, and demon.

Mentioning Adam and the neglected participation of the human race in his sonship, the

increase of Adam's children on earth, and addressing cruelty and killing and inhumane behavior, brutality, and the predatory nature of humans are recurring themes in the criticisms of the two poets in these two works.

In the poem's first stanza, Moshiri uses allusion and personification to portray a distraught critique of the decline and lack of humanity at the time of Cain's killing of Abel.

It also refers to the construction of the Great Wall of China by exploiting workers and prisoners and throwing Yusuf into a well by his brothers, which Moshiri has symbolically criticized with an array of allusions as examples of the decline of humanity.

Both poets have used similes to compare humans to animals in criticizing the brutality and inhuman treatment of humans. Bahar in:

"The animal bleeds for food, but when it is full, it stops being predatory;

But you shed people's blood for no reason; you never get enough of your cruelty;

Moreover, Moshiri in, "No animal does to another animal what these inhumans do to human life."

Except for the idea level of the two works, which together critiqued the deterioration of humanity in the globe as a pressing concern of society, there are significant disparities between the two works' artistic structures in the other two levels. Bahar's audacious use of vocabulary, terms, verbs, letters, and common signals can be observed in her Khorasani-style poems, as can Moshiri's use of common components of modern Persian. Bahar's limited use of literary arrays and Moshiri's remarkable use of imagery devices with a greater emphasis on metaphor, personification, and simile are evident in the literature.

Both poets (Bahar in particular) have utilized the allusion array effectively and extensively throughout their poetry.

3-5. Criticism of the phenomenon of war and belligerent governments

In their poems, Malek osh-Sho'ara Bahar and Fereydoon Moshiri also criticize war and violence throughout the globe. Comparing the poems "Immigration" by Moshiri and "War Owl" by Bahar, for instance, reveals the similarities and differences between their use of tools, structure, and methods of expressing criticism. The ode "War Owl" is the last work of Bahar's poetry and one of the most famous works of Malek osh-Sho'ara.

War Owl

May its ominous war owl be destroyed, may its voice be cut off forever;

What is more complex than the scourge of war? No one is safe from its scourge;

Its wine is composed of the blood of a suffering man, and its food is the bones of a worker;

Death sounds, and no one is safe from its injuries;

Like ants around a sugar cube, the hardships of war fall on human lives;

Worse than the giant of war and warmongering is its nature and survival;

I ask God to destroy war because the survival of human beings depends on the destruction of war.

The audiences criticized by Bahar in "War Owl" and Moshiri in "Immigration" are the warmongering superpowers of the world.

Immigration

Will humankind take refuge in the forest again? He will go to the mountains, and you will warmly hold your children and wife on your chest, like gypsies, house to house amid fire and blood. You pull them after you, and terrible explosions open like hell before you. Cities will all burn in smoke and flames, houses will collapse, and dreams will die underground. The sound of gunshots and cries are loud, and the lightning of the gun has put the sun to shame. The sound of the bloody scream of an Eden child comes, and the trembling cry of a Vietnamese mother; It's our turn in a few days... so why are you crying? The killing of the opposite front is for peace and preserving freedom! A bigger sadness is killing me; let's cry for the human being who can't even live next to his own brother.

Both poets' criticism in these two works is forthright, and both have chosen to communicate their criticism through the complaint technique.

The poets use visual devices throughout these two verses to translate their protest and criticism into words. Moshiri has completed the criticized mental landscapes by depicting the battle scene step-by-step, and Bahar has created many more detailed images from multiple angles.

In his critical description of the war event in his ode *Matla*, Bahar uses a simile to compare the conflict to an owl. In other verses, he compares objects such as spiders and giants. In one stanza, with the aid of animism array and the metaphor "Its wine is composed of the blood of a suffering man," he characterizes the war as a killer and an aggressor for the laborers and toilers.

However, with the same intention, Moshiri described the war situation in the first verses of his poem with an exemplary illustration for the audience; "You will warmly hold your children on your chest." During his descriptions, he has used the literary arrays of the illustrator, and by using the simile array in "the lightning of the gun has put the sun to shame," he has described the intensity of war fire and the firing of weapons.

Also, the theme of complaint about the widespread fire of war at the time of occurrence can be seen in the words of two poets. First, by calling the war a calamity in "What is more difficult than the calamity of war," Bahar considers it the most difficult that no one is safe. Also, with the array of personifications and with the help of the metaphor "Death sounds, and no one is safe from its injuries," no one is safe from the injuries of war. By creating the image of "ants gathering around a sugar cube," the severity of the sufferings caused by war is compared.

However, Moshiri, by enumerating the current wars of his time, describes the war most simply; "The sound of the bloody scream of an Eden child comes, and the trembling cry of a Vietnamese mother; It's our turn in a few days." In addition, Moshiri criticizes the thought-provoking pacifist and ideological justifications of warmongers for killing people in a satirical sarcasm; "Why are you crying? The killing of the opposite front is for peace and preserving freedom!"

Lastly, both poets consider the most severe complaint and protest directed at the causes of war; Bahar criticizes superpowers with the term "warmonger," while Moshiri criticizes humanity as "who can't even live next to his brother."

Regarding style, in *War Owl* ode, Bahar utilized works from the literary return period and imitated Manuchehri's ode (2013) by combining *Matla*. "May the ominous raven be destroyed;

may its voice be cut off forever." Malek osh-Sho'ara's style is most evident on the linguistic level of verses containing contemporary social and geographical words and terms within the context and ambiance of Khorasani-style poems.

The linguistic level of "Immigration" by Moshiri encompasses the contemporary Persian language's common words, terms, and verbs and its formal and classical grammatical structure. On a literary level, Bahar's greater use of literary devices and both poets' maximal use of simile, metaphor, and irony arrays are evident in their speeches. Both poems contain criticism of war, warmongering, and superpowers at the concept level.

4. Results

Presented below are the results of comparing the data of social criticism analysis and examination of examples in the poems of Malek osh-Sho'ara Bahar and Fereydoon Moshiri, as well as the differences and similarities of criticism, its methods and structure, and the critical expression of these two poets in the field of social issues.

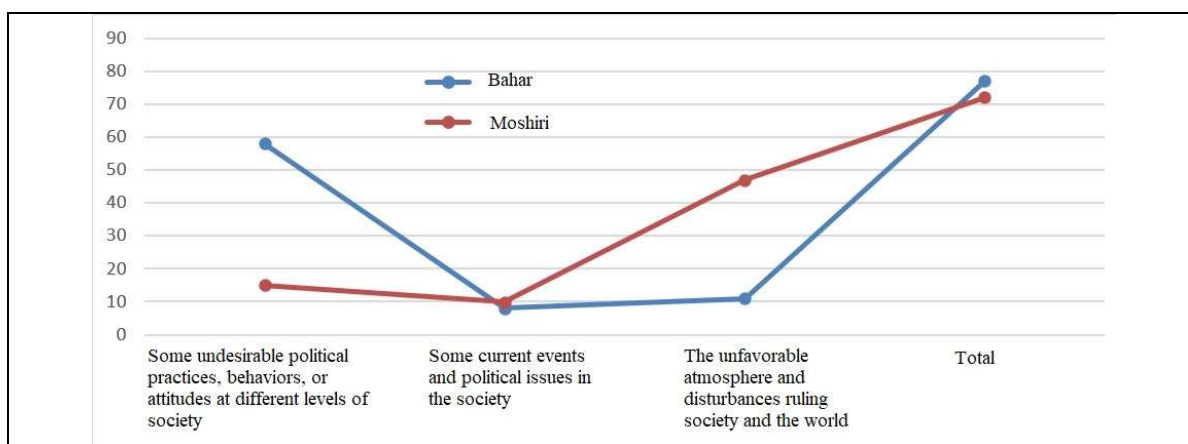
(There are 77 poems in Bahar's Divan with a social criticism theme or 39.9%, and 72 poems by Moshiri with a social criticism theme, or 53.3% of his criticisms.)

4-1. Social criticism is viewed similarly by two poets, whose words are influenced by societal circumstances and humanistic values.

Each of the two poets' criticisms falls into one of the following categories in response to a case of social interaction in society, current events and currents, and the social situation in the world: current events and currents. The theme of 90.90% of Bahar's criticisms and 93.50% of Moshiri's criticisms is a response to the lack or violation of human rights, human dignity, and what is related to humanity (changing the subject and theme of criticism does not significantly alter the literary components and structure of the poets' words).

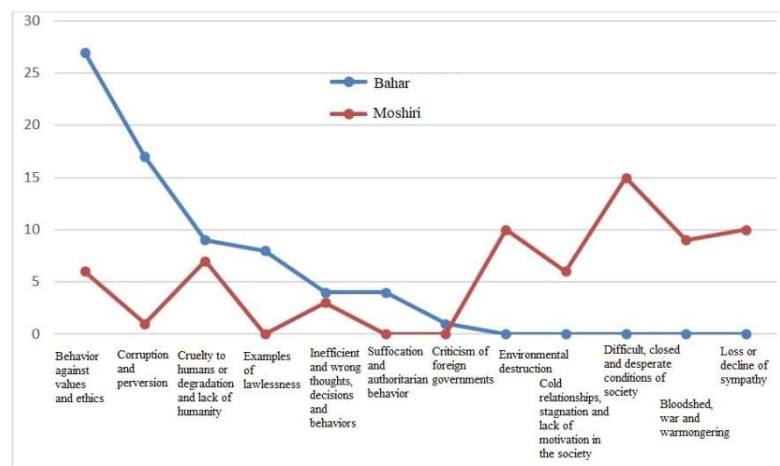
Comparing the social criticisms of two poets by separating the topics

Thematic category	Bahar		Moshiri	
	Number	Percentage	Number	Percentage
Some undesirable social practices, behaviors, or attitudes at different levels of society	58	75.3	15	20.8
Some current events and social issues in the society	8	10.4	10	13.9
The unfavorable atmosphere and disturbances ruling society and the world	11	14.3	47	65.3
Total	77	100	72	100



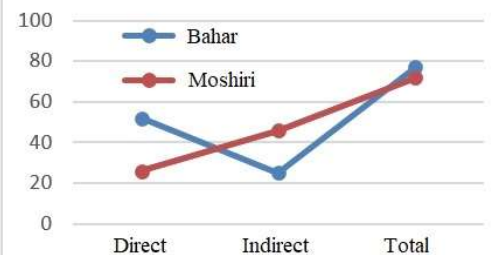
Comparing the content and themes of Bahar and Moshiri's social criticisms

Topic title	Malek osh-Sho'ara Bahar		Fereydoon Moshiri	
	Number	Percentage	Number	Percentage
Behavior against values and ethics	27	35.06	6	8.33
Corruption and perversion	17	22.07	1	1.38
Cruelty to humans or degradation and lack of humanity	9	11.68	7	9.72
Examples of lawlessness	8	10.38	0	0
Inefficient and wrong thoughts, decisions and behaviors	4	5.19	3	4.16
Suffocation and authoritarian behavior	4	5.19	0	0
Criticism of foreign governments	1	1.29	0	0
Environmental destruction	0	0	10	13.88
Cold relationships, stagnation and lack of motivation in the society	0	0	6	8.33
Difficult, closed and desperate conditions of society	0	0	15	20.83
Bloodshed, war and warmongering	0	0	9	12.50
Loss or decline of sympathy	0	0	10	13.88
Total	70	90.86	67	93

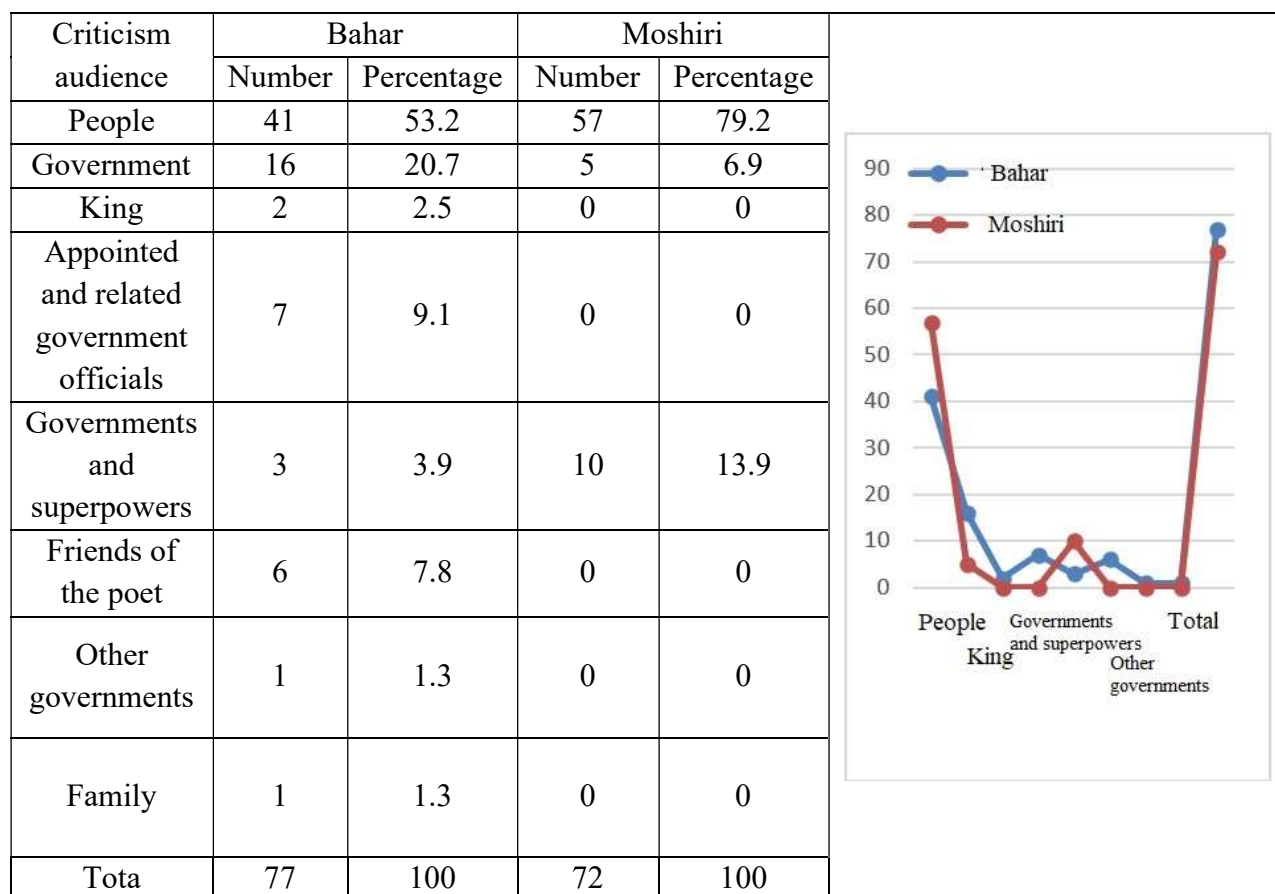


4-2. Most of Bahar's social criticisms are direct, while Moshiri's are indirect.

Comparison of social criticisms of two poets by separating the type of criticisms	Bahar		Moshiri	
	Number	Percentage	Number	Percentage
Direct	52	67.5	26	36.1
Indirect	25	32.5	46	63.9
Total	77	100	72	100

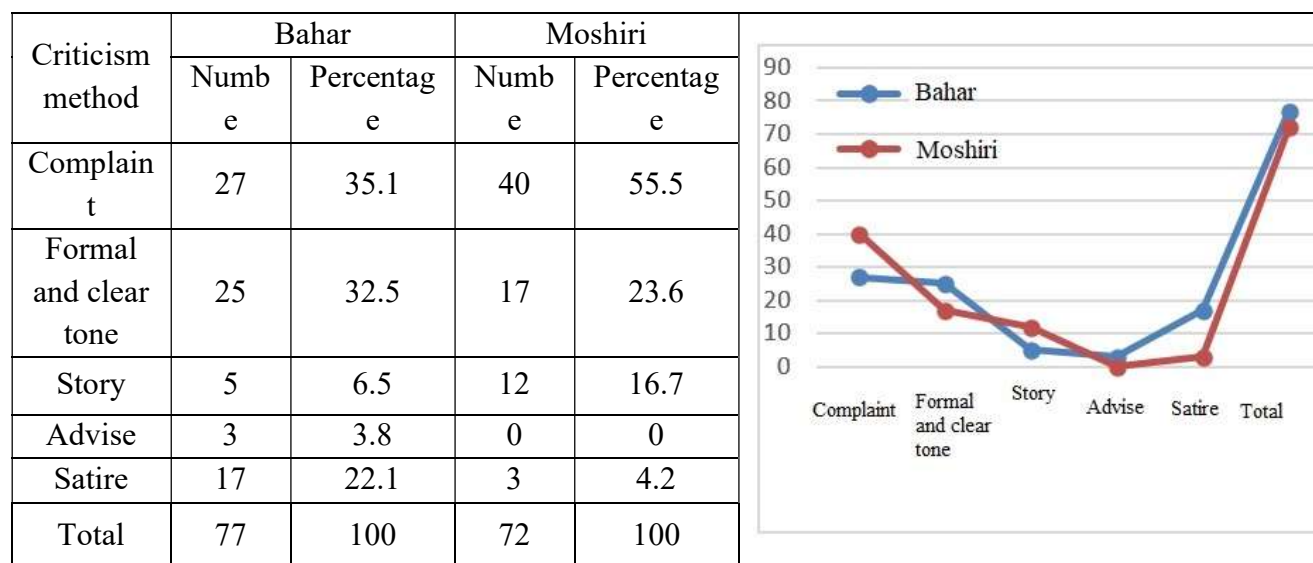


4-3. The most social criticisms of both poets are addressed to the people.

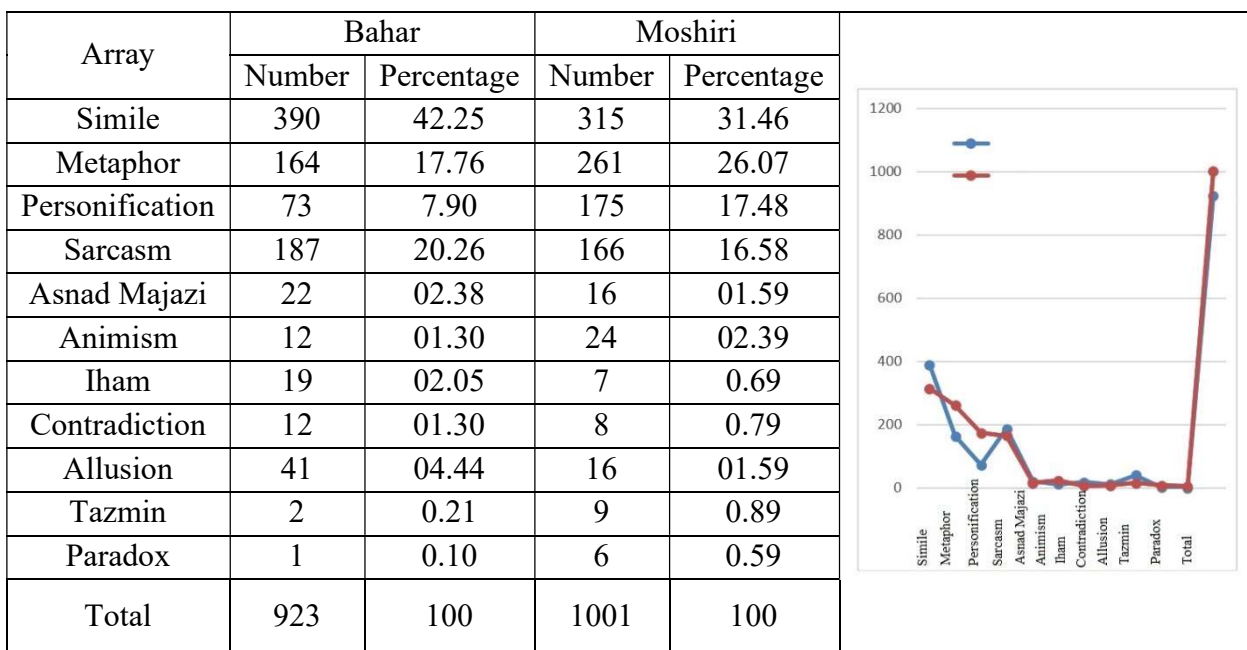
Comparison of Malek osh-Sho'ara and Fereydoon Moshiri's social criticism audience**4-4. Satire, with notable uses in Bahar's social criticism, has little use in Moshiri's words.**

This case is the most apparent difference in the methods of the two poets in social criticism.

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

Comparing the ways of expressing social criticism of two poets**4-5. The two poets frequently employ simile, metaphor, and irony in their social criticism.**

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

Literary arrays used in Bahar and Moshiri's social criticism**4-6. Bahar and Moshiri express their social critiques through their poetic style.**

Both poets' critical poems are influenced by the typical style components of their writing in language, literature, and thought. Bahar's critical compositions showcase the stylistic components

of the literary return period, with the poet's style mainly focused on criticizing old, repetitive, and clichéd issues. Poems dealing with contemporary social issues are expressed in a structure closer to modern speech and language, with more of Bahar's style components being utilized.

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

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

References

- Baba Safari, Ali Asghar and Talebzadeh, Noushin. (Summer 2013). "Research and analysis of social complaint in contemporary poetry." *Contemporary Persian literature*. Number 1: pp. 3-1 .53
- Bahar, Mohammad-Taqi. (2021). *Malek osh-Sho'ara Bahar's Divan*. Eighth edition. Tehran: Negah.
- Daad, Sima. (2004). *Dictionary of literary terms*. Second edition. Tehran: Morvarid.
- Daghighian, Shirin Dokht. (2008). "A speech about the Writing Degree Zero." By Roland Barthes. Third edition. Tehran: Hermes.
- Dehkhoda, Ali-Akbar. (1963). *Dehkhoda Dictionary*. Under the supervision of Mohammad Moin. Tehran: University of Tehran.
- Farrokh Khorasani, Seyyed Mahmoud. (2013). *Mahmoud Farrokh's Divan by Seyyed Jalal Qiami Mirhosseini*. First edition. Mashhad: Ardeshir.
- Halabi, Ali Asghar. (2015). *An introduction to humor in Iran*. Tehran: Peyk Tarjomeh & Nashr.
- Khaqani Shirvani, Badil ibn 'Ali. (2012). *Afzal al-Din Badil ibn Ali Najjar Khaqani Shirvani's Divan*. Edited by Seyyed Ziauddin Sajjadi. Tenth Edition. Tehran: Zavar.
- Manuchehri Damghani, Abu Najm Ahmad ibn Qaus ibn Ahmad. (2013) *Manuchehri Damghani's Divan*. Edited by Habib Yaghmai. With the effort and introduction of Seyyed Ali Al Davoud. Tehran: Dr. Mahmoud Afshar Foundation.
- Moin, Mohammad (2011). *Moin Encyclopedic Dictionary*. Second edition. Tehran: Mansha' Danesh.
- Moshiri, Fereydoon. (2018). *Collected Poems: Reflection of Breath of Sobhdaman*, Fereydoon Moshiri. 17th edition. Tehran: Cheshmeh.
- Mowlavi, Jalal al-Din Muhammad. (2014). *Divan Shams*. Based on Badiozzaman

Forouzanfar's print. Third edition. Tehran: Hermes.

-Pourmomtaz, Alireza. (1993). Dictionary of Printing and Publishing. First volume. Tehran: Farhangi Institute.

-Posht Dar, Ali Mohammad. (2006). Nasir Khusraw and protest literature. First Edition. Tehran: Farhang-e Saba.

-Rahimi Kashani, Mostafa. (2011). Behind this mask of laughter (an examination of the cognitive style of Fereydoon Moshiri's poems and sample poems. First edition. Tehran: Faragoft.

-Ravadrad, Azam. (2010). "Sociology of the artwork." Journal of Iranian Academy of Arts. Number 2: pp. 16–91

- Rudaki, Abu 'Abd Allah Ja'far ibn Muhammad. (2003). Rudaki Samarkandi's Divan. Based on corrections by Saeed Nafisi and Braginsky. Third edition. Tehran: Negah.

- Saadi, Moslehuddin. (2019). Saadi's Gulistan. Edited by Gholamhossein Yousefi. 14th edition. Tehran: Kharazmi.

- Shafiei Kadkani, Mohammadreza. (2006). The poet of mirrors. The seventh edition. Tehran: Agah.

-Shafiei Kadkani, Mohammad-Reza. (2008). Periods of Persian poetry (from the beginning of constitutionalism to the fall of the monarchy). Fourth edition. Tehran: Sokhan.

-Shafiei Kadkani, Mohammad-Reza. (2009). Conduct whips: Criticism and analysis of some odes from Sanai. to print Tehran: Agah.

-Shamisa, Sirus. (1995). Generalities of stylistics. Third edition. Tehran: Ferdows.

-Shamisa, Sirus. (2003). Poetry stylistics. Ninth edition. Tehran: Ferdows.

-Shariati, Ali. (2000). Art. by Mohammadreza Hajbabaie. Tehran: Negah Rooz.

-Yooshij, Nima. (2016). The complete collection of poems: Nima Yooshij. by Sirous Tahbaz. 15th edition. Tehran: Negah.

-Zarrinkoub, Abdolhossein. (1997). The story is still going on. Tehran: Sokhan.

.....