

FOŽŪLĪ, MOḤAMMAD

FOŽŪLĪ, MOḤAMMAD, b. Solaymān (ca. 885-936/1480-1556), widely regarded as the greatest lyric poet in Azerbaijani Turkish, who also wrote extensively in Arabic and Persian. He adopted the pen name of Fožūlī (presumptuous) in order to be “unique,” as he reveals in the preface to his Persian *dīvān*.

Fožūlī had his roots in the Bayāt tribe, one of the Oğuz (Turkman) tribes settled in Iraq. He was born somewhere in ‘Erāq-e ‘Arab during the period of Aq Qoyunlu rule, probably in Najaf or Karbalā’, but Baghdad, Ḥella, Kerkūk and other towns have also been proposed as his birthplace. Fožūlī himself refers to his devoted studies of literature and poetry in the preface to his Turkish *dīvān*, and the contemporary biographer Aḥmad ‘Ahdī Bağdādī described him as very learned in mathematics and astronomy as well as languages, able to write with ease and elegance in Turkish, Persian, and Arabic. His poetic idiom had its roots in the work of Ḥasanoğlu, Nasīmī, and Shah Esmā‘īl.

A devout Twelver Shi‘ite, Fožūlī was for years employed at the *mašhad* of Imam ‘Alī at Najaf, but his pecuniary circumstances made him dependent on the bounty of successive patrons. The first recipient of a Persian *qaṣīda* by Fožūlī was Uzun Ḥasan’s grandson, Alvand Beg. When Shah Esmā‘īl I Ṣafawī captured Baghdad and made offerings to the *mašhadayn* of Karbalā and Najaf in 914/1508, the young Fožūlī praised him as the reigning monarch in his first Turkish *maṭnawī*, entitled *Bang o bāda*, without, as sometimes suggested, actually dedicating the work to him. After 920/1514 he enjoyed the patronage of the Safavid governor of Baghdad, Mawṣellū Ebrāhīm Khan, and deplored his loss in a Persian *qaṣīda* presumably addressed to Moḥammad Khan Tekelū, the last Safavid governor of Baghdad.

Fožūlī was in his fifties when, in Jomādā I 941/December 1534, the Ottoman sultan Solaymān the Magnificent entered Baghdad. He welcomed the sovereign’s arrival at the *borj-e awlā’* and wrote laudatory odes to the grand vizier Ebrāhīm Pasha, to

the chief *qāzī* ‘Abd-al-Qāder Čalabī, and to Jalālzāda Moṣṭafā Čalabī. This latter official, who was appointed chancellor while at Baghdad, arranged a stipend for Fożūlī of nine *aqças* a day from the surplus of the endowments of the Shi‘ite sanctuaries. When the administrators withheld payment on the grounds that there was no such surplus, the poet’s disappointment found expression in a *Šekāyat-nāma* in Turkish prose addressed to Jalālzāda Moṣṭafā Čalabī, who had procured him the allowance. While his continued appeals to Sultan Solaymān and an ode he addressed to the grand vizier Rostam Pasha produced no substantial results, Fożūlī’s poetry was appreciated by Bāyazīd b. Solaymān, the Ottoman prince, who was himself a good poet and who had gathered a circle of poets and scholars at his court at Kütahya. They exchanged letters, but Fożūlī’s ambition to attach himself to the prince’s court, or to any other one, remained unfulfilled. After a sojourn at Baghdad he seems to have lived at Karbalā’. Between 1546 and 1553 he wrote an ode to the Indian Shi‘ite sovereign of Ahmadnagar. Fożūlī did not live to see Bāyazīd at war with his brother and father in 966/1559 and finally executed at Qazvīn in 969/1562. The poet died during a plague epidemic in 963/1555-56 and was reportedly buried at Karbalā’. He was survived by his son Fażlī Čalabī.

Fożūlī is credited with some fifteen works in Arabic, Persian, and Turkish, both in verse and prose. Although his greatest significance is undoubtedly as a Turkish poet, he is also of importance to Persian literature thanks to his original works in that language (indeed, Persian was the language he preferred for his Shi‘ite religious poetry); his Turkish adaptations or translations of Persian works; and the inspiration he derived from Persian models for his Turkish works.

While living in Karbalā’, Fożūlī wrote *Ḥadīqat al-so‘adā*, adapted from Ḥosayn Wā‘eẓ-e Kāšefī’s Persian work on the martyrdom of the imams, *Rawẓat al-šohadā*, which he dedicated to Moḥammad Pasha. Another small work by Fożūlī, *Ḥadīṭ-e arba ‘in tarjamasī* (translation of a collection of forty traditions of the Prophet), is drawn from a work by Jāmī.

Fozūlī's works in Persian include: (1) The *Dīvān*, arranged by the poet himself, begins with a prose introduction, in which the poet lauds the virtues of poetry, his lifelong interest in it, and how effective it is for distilling pleasure from pain. Hasibe Mazioğlu (1956) has studied Fozūlī's *ġazals*, comparing them with those of Ḥāfez. (2) *Rend o zāhed*, a debate between an ascetic, who is trying to teach his son, Rend, a few things, and the son, who defends his avoidance of learning them. (3) *Ḥosn o 'Ešq*, inspired by the *Ḥosn o Del* of Fattāḥī Nīšābūrī and also known as the *Safar-nāma-ye rūḥ*, *'Aql o 'ešq*, or *Şeḥḥat o maraḡ*. (4) *Resāla-ye mo 'ammīyāt*. (5) *Anīs al-qalb*, a *qaṣīda* written to be presented to Sultan Solaymān. It was inspired by Kāqānī's *Baḥr al-abrār* and followed the manner of earlier emulations of Kāqānī's poem by Amīr Kōsrow Dehlavī's *Mer 'āt al-ṣafā* and 'Abd-al-Raḥmān Jāmī's *Jalā' al-rūḥ*. (6) *Haft jām*, also known as *Sāqī-nāma*, is a seven-part *maṭnawī* of 327 couplets, each part focussing on a particular musical instrument.

Fozūlī's fame, however, rests above all on two of his Turkish works, the *Dīvān* (containing several panegyrics, *robā'īs*, and three hundred *ġazals*) and especially his *Laylā wa Majnūn*. *Laylā wa Majnūn*, a work in 3096 *bayts*, was dedicated to Oways Pasha, the Ottoman governor of Baghdad. The problem of establishing the date of its composition, 942/1536, can be regarded as solved; as in many other cases, the date had to be reconstructed from internal evidence (the dedication) while those proposed on the basis of chronograms remain doubtful. The poem represents the culmination of the Turkish *maṭnawī* tradition in that it raised the personal and human love-tragedy to the plane of mystical longing and ethereal aspiration. Fozūlī's avowed model for the poem is Neẓāmī's *Laylī o Majnūn*; he picks up the thread of Neẓāmī's narrative at the point where Majnūn makes the pilgrimage to Mecca, and from then on follows Neẓāmī using the same *hazaj* meter. Unlike Neẓāmī, however, Fozūlī inserts several lyric poems (twenty-two *ġazals*, two *morabba's*, and two *monājāts*) which, while integrated harmoniously into the narrative, at the same time take on a life of their own.

Another, undisclosed, model for the poem is the popular narrative on the same theme by ‘Abd-Allāh Hātefī.

Fozūlī’s consummate artistry lies in the way in which he integrates the mystic and the erotic, in the combination of the conventionality of his topics with the sincerity of his style, and in his intense expression of feelings of passionate love, of pity for the unfortunate, and of patience in the face of adversity. The fundamental gesture of Fozūlī’s poetry is inclusiveness. It links Azeri, Turkmen and Ottoman (Rūmī) poetry, east and west; it also bridges the religious divide between Shi‘ism and Sunnism. Generations of Ottoman poets admired and wrote responses to his poetry; no contemporary canon can bypass him.

(Eir)

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ŞĀBER

ŞĀBER, MIRZĀ ‘ALI-AKBAR ṬĀHERZĀDA (b. Šamāki [Shemakha], 30 May 1862; d. Šamāki, 12 July 1911), famous Azerbaijani satirist and poet. He came from a middle-class religious family who seemed reluctant to provide him with a modern education. However, in his early adolescence he found a sympathetic teacher in Ḥājji Sayyed ‘Aẓim Širvāni (1835-88), a poet of some fame, who had started a progressive school where Arabic, Persian, Azeri, Russian and other subjects were taught. Encouraged by Sayyed ‘Aẓim, Şāber began translating Persian poetry and wrote poems in Azeri. His father, a grocer by trade, deemed a few years of schooling sufficient for him and wanted Şāber to work in his shop but the son’s strong resistance and his attempt to run away from home and join a caravan to Mašhad, forced him to relent and he allowed him to follow the literary career that he so coveted. He wrote many *ġazals* in imitations of Persian poets, particularly Neẓāmi and he found many friends among the literary circles of Shirvan. In 1885, he embarked on a tour of some of the cities of Persia and Central Asia. His travels greatly widened the horizon of his intellectual perception and later on inspired him

to depict a vivid picture of the people of these lands. After his return, Şāber married and settled down in Shirvan.

Şāber had eight daughters and one son, and had to work hard to support his large family. For fifteen years he worked as a soap maker and humorously would remark: “I make soap to wash away the external dirt of my countrymen.” He unsuccessfully tried to open a European style school. Also, on account of his criticism of the reactionary and conservative elements, he kept on receiving unsigned and threatening letters. According to some accounts these letters were sent by the journalist Hashem Beik Vezirov (1868-1916), whose *nom de plume* was “bir kas”(a person). Şāber answered him in the journal *Sāda*: “I am a poet, the mirror of my age/ in me everyone sees his own face/ As it happened yesterday, ‘a person’ looked at me /Seeing none other than himself in the mirror.”

The first poem of Şāber appeared in 1903 in *Şarq-e Rus* (East of Russia) in Tbilisi. At the time the poet was not known outside his native city. Three years later and five months after the first issue of *Mollā Naşreddin*, he began to publish in this journal. Within a few years Şāber was known not only in Azerbaijan, but also in Persia, Turkey and Central Asia. He also created many bitter enemies for himself at home and abroad. Some of the conservative mullahs of Tabriz denounced *Mollā Naşreddin* as heretical and called Şāber an unbeliever (Ārianpur, *Az Şabā tā Nimā* II, p. 48). The campaign against him became so intense that he defended his faith in a famous poem addressed to the people of Shirvan:

I am a Shi‘ite, but not in the ways you desire

I am a Sunni, but not like the examples you like. I am a Sufi, but not like the ones you describe. I am a lover of truth, O people of Shirvan.

Not being able to stay in Şamāķi, Şāber left for the more cosmopolitan and progressive Baku, where he was employed as a schoolteacher in 1910. Here he wrote nearly all of his short satirical pieces called “Taziyanaler” (The Whips).

Unfortunately his stay in Baku did not last long and a liver ailment curtailed his activities. Şāber went back to Šamāki for treatment while the weeklies *Guneš* and *Mollā Naşreddin* were publishing his poems. *Mollā Naşreddin* began a publicity drive to collect funds for his operations in Tibilisi, but the poet did not consent to the operation.

The satirical works of Şāber embrace a wide variety of subjects, ranging from the defeat of the Tsarist armies by Japan to scenes of social and domestic life at home. Political satire was an important part of his work, and the butt of his satire ranged from Emperor Wilhelm of Prussia to Moḥammad-‘Ali Shah of Persia, and from the Ottoman Sultan Abdul Hamid to corrupt petty officials and ignorant mullahs. Frequently religious hypocrisy was a subject of his criticism, with superstitious and ignorant women as well as chauvinistic men as targets of his satire.

In the art of poetic satire Şāber surpasses all others in Azerbaijani literature. According to his friend ‘Abbās Şahḡat, himself a writer of some significance, Şāber created a revolution in Azerbaijani literature, and the difference that he created between old and modern poetry was such that after him hardly anyone dared to go back to old ideals and style. Apart from his originality of theme and subject, Şāber’s poetic language was new and well suited to the topics he chose. It was conversational, witty and lively, and in this respect it greatly differed from the formal language of his predecessors. The famous Persian writer and lexicographer ‘Ali-Akbar Dehḡodā, himself a great satirist, writes: “Şāber was a great innovator in Azerbaijani literature. He was a child of one night who traveled the way of one hundred years, and surpassed the thoughts and the writers of his age by centuries. He was incomparable in depicting political and social problems.” (*Loḡat-nāma*, under “Tāherzāda,” p. 101).

In the early years of the twentieth century, Russian Azerbaijan and to a lesser degree Iranian Azerbaijan, enjoyed a remarkable literary revival and particularly in satirical journalism. The period between 1905 and 1920 was the “Golden Age” of Azerbaijani satirical newspapers. Of 405 journals and newspapers published

between 1832 and 1920 in Russian Azerbaijan in Azeri, Persian, Russian and a few other languages, fifteen were satirical papers in Azeri. With two exceptions, the publication of all of them was in the space of these fifteen years. *Mollā Naşreddin* (1906-1932) under the editorship of Jalil Memedqulizadah was an exceptional driving force in Azeri journalism and its influence went as far as Persia, Turkey and Central Asia. Şāber wrote for many journals under different pseudonyms, and from the early issues of *Mollā Naşreddin* until his death he was very closely associated with this journal. This period in Şāber's life coincided with the Persian Constitutional Revolution (1905-11) and his vibrant and biting political satire was recited by the Constitutionals in the trenches of Tabriz. His influence was considerably far-reaching: Sayyed Aşraf Gilāni freely translated or adapted him in his journal *Nasim-e Şemāl* and the poet Mu'jiz of Şabestar was greatly influenced by him. Some of his political satire were commented on in the journal *Azerbaijan* and by Dehḡodā in *Sur-e Esrāfil*. On the occasion of the assassination of Atābak-e A'zam in August 1907 *Azerbaijan* published a poem addressing "Mulla Amu," boasting how one of the enemies of constitution was killed. Şāber answered (*Mollā Naşreddin*, October 2nd, 1907) that "don't be so self-assured. I don't doubt the assassination of Atābak. There are still thousands of other Atābaks left on your way." Such literary disputations (*monāzarar*) between *Azerbaijan*, *Sur-e Esrāfil* and *Mollā Naşreddin* were very common. Abu'l-Qāsem Lāhuti in a letter to the biographer of Şāber, Mir Ahmadov, writes "Şāber's poetry is so simple, fluent, intelligent, brave and well-liked by people and so imbued with a courageous spirit that it leaves a great impression on the minds of people desiring freedom." He went on to say that not only him but most Iranian satirists of this era were indebted to him. Nimā Yuşij believed that Şāber, with his lucid and popular style, enabled common people to enjoy poetry.

Though Şāber was closely associated with *Mollā Naşreddin*, he wrote for many other journals including *Ḥayāt*, *Fiuzāt*, *Rahbar*, *Dabestān*, *Olfa*t, *Erşād*, *Ḥaqiqat*, *Yeni Ḥaqiqat* and *Ma'lumāt*. By publishing in newspapers he was able to reach a much wider audience than earlier poets. The topics that he chose for his satire were

such that appealed to a wide range of people: reforms needed to improve the lives of his countrymen, criticism of superstition, male chauvinism, corruption of the officials, despotism of the rulers and sham piety of the clerics. From the point of view of satirical technique, Şāber uses almost all the forms and techniques employed by satirists before him. He exploits a large arsenal of forms and meters in his works, from *qaṣida* to *ḡazal* and from *maṭnawī* to *robāʿī* and *baḥr-e ṭawīl*. Şāber sometimes parodies a well-known poem, or, to be more precise, he takes the first *bayt* and tags on a pastiche of the poem. He also made a fine verse translation of some passages of Ferdowsi's *Šāh-nāma* into Azeri, including the episode of Siyāvaš. In one poem, imitating the style of the *Šāh-nāma* in a mock-heroic form, Şāber makes a general in Moḥammad-ʿAli Shah's army, who has been sent to fight Sattār Khan and the Constitutionalists in Tabriz, boast of his valor. The poem turns farcical when he is defeated by Sattār Khan, and he tries to defend himself in a letter to the king.

In summing up the achievements of Şāber in the development of Azeri literature in particular and as a poet and satirist in general, one should emphasize the originality of his themes, his versatility in using a wide variety of poetic forms in his satire and in adopting conversational and remarkably witty language. In the words of the Italian scholar Alessio Bombacci: "In Sāber, the anger of Juvenal, the bitter remarks of Béranger, and the infinite humanity of Nekrassov are gathered in one."

(Hasan Javadi)

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SHAHRYAR, MOHAMMAD HOSAYN

SHAHRYAR, MOHAMMAD HOSAYN (Moḥammad Ḥosayn Behjat Tabrizi; b. Tabriz, Šahrivar 1285 Š./August 1906; d. Tehran, 27 Šahrivar 1367 Š./18 September 1988), outstanding, prolific contemporary poet.

LIFE

Shahryar was the son of Sayyed Esmā'il, known as Mir Āqā (d. 1934), a calligrapher and erudite man. His childhood years coincided with the social and political unrest of the Constitutional Revolution that had prompted the family to relocate to rural areas as a preemptive security measure. Thus, Shahryar's education began at a *maktab* and then continued at the Ṭālebiyeh School in Tabriz. He also studied Arabic literature, and French with a private tutor. His school years in Tabriz brought him into contact with friends, classmates, and teachers, many of whom went on to become scholars and poets of note: Yaḥyā Āryanpur, Gholam-'Ali Ra'di Azarakhshi, Reżā Ganja'i, Sayyed Moḥammad Ḥosayn Ṭabāṭabā'i, the celebrated cleric philosopher, and Esmā'il Amir Kizi, the poet and political activist who was his teacher.

In February 1920 Shahryar relocated to Tehran. He completed his education at Dār-al-fonun in 1924 and, following his father's advice, enrolled at the School of Medicine (Madrased-ye 'āli-e ṭebb). In Tehran he made close acquaintance with the musician Abu'l-Ḥasan Šabā and the young poet Amiri Firuzkuhi. His elegiac *mathnavi* (rhymed couplets) in memory of the noted singer, Parvāneh ("Ruḥ-e Parvāneh," *Kolliyāt-e Divān-e Šahryār*, Tabriz, 1967, pp. 451-59), and his *ghazal* in praise of the pioneering singer Qamar-al-Moluk Vaziri, whose first name means "moon" in Arabic, earned him instant recognition:

Az kuri-e čašm-e falak emšab Qamar injāst
Āri Qamar emšab, be kodā, tā saḥar injāst

Spitting in heaven's eye, tonight is the 'moon' here
Yes, by God, tonight till dawn, the 'moon' is here

His first poetry collection, entitled *Divān-e Šahryār* was published in Tehran in 1931, with introductions by such celebrated poets and scholars as Sa'īd Nafisi, Ḥosayn Pežmān-e Baḳtiārī, as well as Malek-al-Šo'arā' Bahār, who praised his eloquent language, and his innovative and well-crafted imagery. The collection included some of Shahryar's most celebrated ghazals, strongly tinted by the reverberations of his ill-fated love for a girl whose parents disallowed their marriage and instead married her off to another man. Emotionally distraught, Shahryar left the School of Medicine in his final year in 1929 and never resumed his medical education.

In 1931, Shahryar began work at the State Office for the Registration of Deeds and Properties, and he was commissioned to Nishapur the following year, where he met the painter Kamāl-al-Molk and praised him in a long poem, entitled "Ziārat-e Kamāl-al-Molk". During his stay in Nishapur, Shahryar was a valued presence in literary circles and was among those who participated in Ferdowsi's millennial celebration ("Yādgār-e jašn-e Ferdowsi," *Kolliyāt-e Divān-e Šahryār*, Tabriz, 1967, pp. 725-28; see also Puršadri, p. 323). A year after his father's death in 1934, Shahryar returned to Tehran and was employed by the Ministry of Health as an inspector. He was later transferred to the Bank of Agriculture, where he worked as an accountant. His poems in glorification of Iran's national unity during the ascendancy of the Democrat Party of Azerbaijan, earned him an exemption from showing up in the bank by the order of 'Alī Maṣṣūr (Maṣṣūr al-Molk), the then prime minister of Iran.

Following his mother's death in 1953, Shahryar returned to Tabriz and continued to live there for the rest of his life. In Tabriz he married 'Azizeh 'Abd-al-Ḳāleqi, a distant relative and a primary school teacher. They had three children: Šahrzād, Maryam, and Hādī. He retired from the bank in 1965. In appreciation of his achievements as a poet, Tabriz University awarded him an honorary professorship

in 1967, and the day 16 of the month Esfand was announced as “Ruz-e Šahryar” in the cultural calendar of the province. Shahryar was a competent calligrapher and wrote his own copy of the Qor’an. He had a keen interest in music, had many friends among musicians, and, for a time, used to play the *tār* and the *setār*.

Following a period of hospitalization in Tabriz, Shahryar was transferred to a hospital in Tehran, where he died on 18 September 1988. He was buried in the Poets’ Graveyard (Maqbarat-al-Šo‘arā’) of Tabriz, where Kāqāni Šervāni is also interred. His house was transformed into a museum.

POETRY

Shahryar’s passion for poetry was recognized at an early age. While still in high school in Tabriz, his first poems appeared at *Adab*, the school’s journal, under the pen name Behjat. Although his verse has taken diverse forms throughout his life, he composed some of his most appreciated poems in the traditional genre of ghazal:

Nālad be ḥāl-e zār-e man emšab setār-e man
Ān māyeh-ye tasalli-e šabhā-ye tār-e man

My setar weeps for my sorrows tonight
That source of solace in my dark and dismal nights

Emšab ey māh be dard-e del-e man taskini
Āker ey māh tow hamdard-e man-e meskini
Kāheš-e jān-e tow man dānam o man midānam
Ke tow az duri-e Koršid čehā mibini

Oh moon, you comfort my aching heart tonight
After all, oh moon, in my anguish you share
The slow waning of your life, I know, and only I know
How, in separation from the sun, you suffer

Shahryar's lyrical poems that earned him the applause of such poets as 'Āref Qazvini, among many others, could be roughly divided into three broad categories of religious, panegyric, and love poems, although the lines between the three is often blurred. His poetical sensibilities, combined with his understanding of Persian music, is echoed in his skillful employment of internal rhyme and alliteration, which, by extension, has made his ghazals rewarding choices for some of the great composers and vocalists of his time. "Ĥālā čerā" (Why so late), one of his love poems in which letter "ā" is repeated in various arrangements, was set to music by Ruḥ-Allāh Kāleqi, and sung by Ġolām-Ḥosayn Banān, the renowned singer, who paid careful attention to his choice of lyrics:

*Āmadi jānam be qorbānat vali ḥālā čerā
 Bi-vafā ḥālā ke man oftādeh-am az pā čerā
 Nušdāru 'i o ba 'd az marg-e Sohrāb āmadi
 Sang-del in zudtar miḵ'āsti ḥālā čerā*

You have come at last, my dearest, but why so late?
 Oh faithless, now that I have so fallen, why so late?
 A panacea, and you have arrived after Sohrab's death
 Oh stone-hearted, you might have come sooner, why so late

Shahryar's poetry is characterized by his skillful placing of non-literary words in his poems, bringing the genre of ghazal close to unadorned colloquial idiom and slang language. His intimate, idiomatic mode of expression and almost conversational tone initiates a new trend in the Persian ghazal and enriches the genre's lexical repertoire by drawing on popular culture and expressions. The sincerity of his language makes his poems readily comprehensible by a broad segment of the public.

Although his effortless use of slang and colloquial language has contributed to the appearance of some grammatical or lexical lapses in his poetry, he is generally

admired for the elegance of his language, and his fame has surpassed almost all the poets of his time (Zarrinkub, p. 153).

Shahryar's familiarity with music, along with his fascination with the musical harmony and the intricate aesthetics of the poetry of Hafez is well manifested in his conscious attempts to employ phonetic patterning, particularly consonance and assonance, not too often stipulated as stylistic objectives in modern poetry (Šafi'i-Kadkani, p. 475).

As noted by other critics, however, Shahryar's ghazals occasionally betray his attempts to imitate the lyrical mood and typical expressions of the classical lyricists and often fail to conjure up the elegant language of a poet like Sa'di, or the resourceful ambiguity by which the lyrics of a poet like Hafez is recognized and appreciated (Yusofi, pp. 636-37).

Shahryar's poems in rhymed couplets (mathnavi), most noted among them "Afsāneh-ye šab" (The tale of night) in 1,624 lines, has further earned him popular recognition and critical eminence. The poem consists of 40 sections, which follow the same meter. In 1946 Shahryar recited an unpublished section of the poem, subtitled "Nāmzad-bāzi-e rustā'i" (The rural love affair) at the First Iranian Writers Congress, sponsored by the Perso-Soviet Society of Cultural Relations (Anjoman-e ravābeṭ-e farhangi-e Iran va Etteḥād-e Jamāhir-e Šowravi). It was met with high acclaim and earned a special mention by Eḥsān Ṭabari, who praised the poem's modern outlook and thematic novelty (Šams-e Langarudi, I, p. 305).

"Taḳt-e Jamšid," a poem related to "Afsāneh-ye šab" in 571 lines, also in the genre of mathnavi, sets forth in an emotional and archaic language a glimpse into the turbulent history of Persepolis. Although his early poems were mostly composed in classical meters, he also experimented with the modernist trends in literature:

Gāh bā sāz-e ġazal Ḥāfez be Širāzam barad
Gāh bā Afsāneh-aš Nimā be Yuš ārad marā

There are times that Hafez leads me to Shiraz with the song of his ghazals
And times that Nima takes me to Yush with his *Afsaneh*

Influenced by Nimā's *Afsāneh*, he composed such poems as "Do morġ-e behest" (Two birds of Paradise), and "Hadyān-e del" (Delirium of the heart). These poems, although modern in both vision and language, stay within the confines of the classical genre of *mosammaṭ* (stanzaic verse), which was used by Nimā in *Afsāneh*. Regarded by Shahryar as the Persian original of *Heydar Bābā-ye salām*, his most noted poem in Azeri Turkish, "Hadyān-e del" earned the praise of Nimā for its romantic mood and novel imagery. After the 1950s, however, Shahryar composed several poems in free verse, including "Ey vāy mādaram", "Payām be Anštan", and "Mumiā'i". In these poems, hemistiches do not contain the same number of syllables, and the rhymes do not follow a regular pattern. Nevertheless, Shahryar considered the free verse as being only modestly different from *baḥr-e ṭawil*, a genre of Persian poetry in which the same foot is repeated throughout.

Shahryar speaks of his notion of poetry as a medium to express love and passion in various contexts, including the epilogues of his poetry collections and interviews. His conviction that poetry should epitomize the poet's affections and moods is well manifested in his turning the rhythms and language of everyday speech into a medium for rendering a wide range of emotions. Quite a number of his ghazals and most of his *qeṭ'as* (topical verse) seem to have been composed as his spontaneous reflection on incidents he had witnessed and are marked by his insertion of references to actual circumstances. Throughout the years, Shahryar's poetry inched closer and closer toward mysticism, and was increasingly colored by his religious convictions. He composed highly passionate and extremely popular poems in praise of 'Ali b. Abi Ṭāleb, the first Shi'ite Imam:

'Ali ey homā-ye raḥmat, tow ĉe āyati, kodā rā
Ke be māsevā fekandi hameh sāyeh-ye kodā rā

Ali, oh angel of mercy, which verse are you from God,
that have cast the shadow of God upon all but God

Shahryar, in contrast to many of his contemporaries, demonstrated little engagement with political issues and ideologies, and praised political figures diametrically different in their political stance or religious conviction. He was, however, a man of intense nationalistic sensitivity. Imageries in praise of Persepolis, Zoroaster, and Ferdowsi are recurring motifs in his poetry.

Heydar Bābā-ye salām (Tabriz, 1953), a long poem in two parts addressed to Heydar Bābā, a mountain near Tabriz, is Shahryar's most acclaimed poem in his mother tongue, a colloquial Azeri Turkish idiom. The poem was first published in 1951 in *Erādeh-ye Ādārbāijān*, a journal founded by Raḥim Zehtāb-e Fard, who was noted for his vigorous opposition to the dominance of the Democrat Party in Azerbaijan. *Heydar Bābā-ye salām*, in which Shahryar reflects on and speaks about his years of childhood spent near this mountain, quickly became famous, not only in Azerbaijan but across the rest of the Turkic world. Shahryar "turned the Azeri Turkish into a masterful literary language." (Javadi and Burrill, p. 254; see also Barāheni, 1995b, p. 358).

Written in a lively, stanzaic form, *Heydar Bābā-ye salām* contains a wealth of local tales, songs, proverbs, sayings, aphorisms, references to festive and funeral rites, historical and religious beliefs, and food and clothing, as well as descriptions of nature. *Heydar Bābā-ye salām* is written in two parts and consists of 76 segments, each of five hemistiches with eleven syllables. The first three hemistiches end in the same rhyme, while the other two are rhymed differently. The prosodic meter of this poem is well known in Azerbaijan and frequently used in the composition of love songs. The widespread success of the poem is mainly due to its folkloric charm and pleasant popular language. As contended by Mohammad-Ali Jamalzadeh, Shahryar's Azeri poems have also contributed considerably to the flourishing of Persian language beyond the boundaries of Iran, as far as the Republic of Azerbaijan and Turkey. *Heydar Bābā-ye salām* has earned the immense affection

of the both Turkic and Persian speakers. It has been translated into many languages and has been adapted into a few plays. The text, as commented by Shahryar himself, is his adaptation of the two translations of the poem into Persian by Pari Jahānšāhi and Nāhid Hādi. The poem is also available in Persian translation by Ḥosayn Monzavi, Moḥammad ‘Ali Sajjādieh, Mir Šāleḥ Ḥosayni, Bahman Forsi, Karim Mašruṭehči, Behruz Tervatiān, and Fereydun Nowbahār.

Shahryar’s “Sahandieh,” is his patriotic response to a versified letter by Bolud Qaračorli Sahand (1926-1979), another poet from Azerbaijan, who denigrates Shahryar for rendering his poems in Persian, rather than Azeri Turkish. Sahandieh begins by Shahryar’s romanticized depiction of Sahand Mountain and ends with his portrayal of himself as a poet who narrates the sufferings of his birthplace in Persian language.

Shahryar has been regarded as “amongst the very last guardians of classical poetry (Mortazavi, p. 634), and “a remarkable finale to the long tradition of classical Persian poetry, (Barāheni, 1995a, p. 74). He has also earned the praise of a literary scholar as the most noted representative of the short-lived Persian romanticism, whose poems are romantic and lyrical in imagery and tone, and are often composed in intense moments of epiphany. Shahryar’s poetry has influenced many of his traditionalist and neo-traditionalists contemporary poets, noted among them Fereydun Moshiri, Nader Naderpur, and above all, Hušang Ebtehāj (Sāyeh), who has praised Shahryar in several poems, including in “Be Šahryār,” a poem he has dedicated to Shahryar following the death of Nimā Yušij).

*Bā man-e bi-kas-e tanhā šodeh, yārā tow bemān
Hameh raftand az in kāneh, Kodā rā tow bemān
Man-e bi-barg-e kazān-dideh degar raftaniyam
Tow hameh bār o bari, tazeh Bahārā tow bemān*

Now that I am forlorn and alone, dear companion, you stay
All have forsaken this house, by God, you stay

Me, the leafless autumn tree, shall soon depart
You, so full of bound and promise, fresh as spring, you stay

(Kamyār 'Ābedi and EIr)

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BEHRANGĪ, ŞAMAD

BEHRANGĪ, ŞAMAD, teacher, social critic, folklorist, translator, and short story writer. Born in mid-1939 into a lower-class Turkish-speaking family in Tabrīz, Behrangī completed elementary school and three years of secondary school and then attended the local teacher training school for grade schools, from which he received a certificate in 1957. Later, in the course of eleven years of teaching Persian in village and town schools in Azerbaijan, he obtained a B.A. degree in English from Tabrīz University.

Behrangī began writing short stories and translating from Turkish into Persian in the late 1950s. He published his first story, "Talkūn," in the spring of 1964. In the spring of 1965, he and Behrūz Dehqānī published the first volume of *Afsānahā-ye Āḡarbāyyjān* (Tales of Azerbaijan). The second volume of these Persian versions of Turkish tales appeared in the spring of 1968.

The appearance in the summer of 1965 of Behrangī's severe critique of educational methods and textbooks called *Kand o kāv dar masā'el-e tarbiātī-e Īrān* established the author as a social critic and brought his name to the attention of Jalāl Āl-e Aḥmad (1923-69), a leading literary figure of the day among anti-establishment writers. Āl-e Aḥmad subsequently endeavored without success to arrange for the publication by the Ministry of Education of Behrangī's *Alefbā barā-ye kūdakān-e Āḡarbāyyjān* (Alphabet for the children of Azerbaijan).

In 1966 Behrangī's "Ūldūz wa kalāghā" (Ūldūz and the crows), his first published children's story, was discussed in the popular weekly *Ferdowsī*, which brought the young author's name to the attention of readers of Persian fiction. During the next two years, numerous stories by Behrangī appeared in pamphlet form, some of them distributed surreptitiously as he developed a reputation as a dissident writer. In the summer of 1968 his best known work appeared, the folktale called *Māhī-e sīāh-e kūčūlū* (The little black fish), which many readers have construed as an anti-establishment allegory.

In early September of 1968, on one of his wonted field trips to gather folklore and stories, this time to the *Ḳodā Āfarīn* area near the Iran-USSR border, Behrangī, who could not swim, reportedly went wading in the Aras river and drowned. This bizarre death in a faraway region combined with his growing reputation as a social critic and the presumed concern on the part of government authorities with his writing convinced some like-minded people that his death was not accidental. The Association of Writers of Iran (*Kānūn-e nevīsandagān-e Īrān*) immediately compiled a commemorative issue of *Āraṣ* magazine in Behrangī's memory. In the spring of 1969 twelve of his children's stories were published in a volume called *Qeṣṣahā-ye Behrang*. That summer all of Behrangī's articles, including several previously unpublished pieces, were compiled by Dehqānī in *Majmū'ahā-ye maqālahā*. Dehqānī (who was later executed during the Pahlavi regime as a terrorist) published another compilation of Behrangī stories and fables in 1970 called *Talkūn wa qeṣṣahā-ye dīgar*. The appearance in 1978 of *Nāmahā-ye Ṣamad Behrangī*, compiled by the author's brother Asad, practically completes the corpus of Behrangī's writings.

During the 1970s, Behrangī became a hero and martyr figure for anti-Pahlavī groups, and during the 1979 Revolution he received considerable attention. A dedicated and indefatigable advocate of radical reforms, Behrangī is said to have been a model teacher. His antipatriarchal and anticlerical encouragement of the youth of Azerbaijan to educate themselves into equality with Persian-speaking Iranians, his passionate criticism of the wholesale adoption of American

educational ideas and values, and his courageous willingness to confront the governmental power structure through his writing and teaching guarantee Behrangī a place in Iranian intellectual and social history, despite the fact that his fiction is not likely to endure for its literary merits.

(Michael C. Hillmann)
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‘ĀŠEQ

‘ĀŠEQ, in Azerbaijan (both in Iran and Azerbaijan SSR) a poet and minstrel who accompanies his singing on a long-necked, fretted, plucked chordophone known as a *sāz*. These poet-minstrels have lived and performed among Turkic peoples since before the advent of Islam. Each group has its own name for the musician, and the musical instrument changes from region to region as well. ‘Āšeq comes from Arabic and means “in love.” The term ‘āšeq referring to the poet-minstrel appears in literature for the first time in the fifteenth century. Before that time similar minstrels were called *ozān*.

Suggestions have been made as to why the name *āšeq* has been given to these musicians. According to Chodzko (*Popular Poetry of Persia*, pp. 12-13), the term referred to a musician who traveled with acrobats and jugglers to nomad encampments and to weddings. Slobin reports (*Instrumental Music in Northern Afghanistan*, p. 199) that the terms ‘āšeq, *majnūn* (mad), and *mast* (drunk) were all used to describe musicians. He feels that such terms indicate definite cultural attitudes about the personality of the professional musician.

In the years before the Islamic Revolution in Iran, ‘āšeqs frequently performed in coffee houses in all the major cities of east and west Azerbaijan in Iran. Tabrīz was the eastern center for the ‘āšeqs and Urmia the western center. In Tabrīz ‘āšeqs most often performed with two other musicians, a *bālābān* player and a *gāvāl* player; in Urmia the ‘āšeq was always a solo performer.

In eastern Azerbaijan, the ‘*āšeq* and his troupe usually performed a genre of lyrical poem which they called ‘*āšeqhawāsī*. These poems were cast in quatrain form, usually eleven syllables per line and three to five stanzas a poem. In Iranian Azerbaijan, ‘*āšeqs* perform other short poems as well. The *bayātī* is one of these and is often improvised.

In western Azerbaijan, while the ‘*āšeqs* do perform ‘*āšeqhawāsī* and other short poem forms, their genre of preference is the *dāstān*. The *dāstāns* can be divided roughly into two main types: the heroic epic, such as *Kuroḡlū*, and the romantic tale, such as *Aṣlī o Karam*. The *dāstāns* are lengthy, some running up to fifteen hours, and are recited serially over a period of several days. The performer tells the story in a speaking voice, but when the main characters speak, their parts are sung.

In addition to performances in coffee houses, the ‘*āšeq* also performs at weddings and on other festive occasions. Before the revolution, these men appeared regularly on radio and television in the provinces of Azerbaijan as well.

The ‘*āšeqs* seem to continue the tradition of the *gōsāns*, the minstrels of pre-Islamic times.

(C. F. Albright)

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