

**Subject:- PERSIAN**

**B.A.(Hons) Part-III**

**Paper- VI**

**Topic- MD TAQI BAHAR**

**Online Class Materials**

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## MD TAQI BAHAR

In the galaxy of eminent poets and writers of modern Iran whose fame travelled far beyond the border of homeland, the name of Mirza Md Taqi Bahar stands Supreme. He was born in 1886 A.D. at Mashhd. He was the famous son of a famous father, Mirza Md. Kazim Saburi, who held the title of Malikushshuara (King of poets). He acquired elementary knowledge in Arabic and Persian in a local School and mastered in journalism and Epistolography. He received an excellent training for the profession of court poet from his father. He later became a pupil of Adib Nishapuri and Abdur Rahaman Badri a philosopher and mathematician. On the death of his father in 1904 A.D. Bahar was conferred upon the title of Malikush-Shuara by Muzaffaruddin Shah. But he could not keep himself aloof from the patriotic struggle and was carried away by the pathos of the revolutionaries. He left the court career and joined the Nationalist movement in Khurasan in 1906 A.D.

On 23<sup>rd</sup> June 1908, Muhammad Ali Shah suspended the constitutional government and re-established despotism in Iran. This lasted till July 16, 1909 A.D. when the Nationalist forces triumphed over the Shah, who abdicated the throne and took refuge in the Russian Legation. During that period Bahar, with some of his comrades, secretly started the paper "Khorasan" in which were published his early nationalist poems. These poems were highly appreciated by the people.

Hyder Ali Khan Amu-Oghli one of the pioneers of the Nationalist movement, founded the "Democratic party of Persia" in 1910 A.D. and Bahar was elected to its provincial committee. In the same year he started the paper Naw Bahar ( نوبهار ) which voiced the policy of the party But the paper could not continue its regular publication due to government action taken against it. After the abdication of Riza Shah. October 16, 1911 the Naw Bahar reappeared as a daily newspapers and continued for a year.

In 1917 A.D. Bahar founded a literary Association called دانشکده and started a journal by the same title in 1918 A.D, in which Bahar and other prominent poets and writers contributed their valuable poems and articles for the propagations of new trends and themes into Persian Literature. As regards form and structure they upheld the classical tradition against the excess of the

modernists. This journal was the second great literary magazine which was published in Iran.

Bahar was put in charge of the semi official newspaper “Iran” in 1919 A.D. He edited it successfully for who years. Following the Coupd Etat of February 1921 A.D. he was imprisoned for three months. Later the poet in order to avert any harm from the administrative machinery presented to Riza Khan, a collection of four qasidas entitled “Chahar Khitaba”( چهار خطبه )

In 1932 A.D. Bahar’s Divan which was in press, came under the attack of the government and the sheets which already had been printed were seized. Subsequently the poet, himself was put into prison for five months and exiled for one year in Isfahan. During this imprisonment he composed the poem شباهنگ (The morning star).

In 1945 A.D. , he visited the Republic of Soviet Azerbaijan to participate in the 25<sup>th</sup> anniversary of its independence. During the latter part of his life, Bahar became an ardent supporter of the Soviet Union. He associated himself actively with the U.S.S.R. since its inception in 1943 A.D. and worked as the President of its literary section for a considerable period. Towards the end of his life Bahar’s health started declining. He went for his treatment to Switzerland but to little avail. Eventually he died at the age of 65 in 1951 A.D.

## WORKS

Bahar was an accomplished scholar. He critically edited and published several books of significant and merit as Tarikh-i-Saistan, Mujmalut-Tawarikh, Jawameul Hikayat and Tarikh-i-Tabari. His original writing include such important works as احوال – رساله ذندگانی مانی - تاریخ اهداب سیاسی ایران ;سبک شناس Besides these, he produced many articles dea;ing with literary issues. His divan in two volumes consists of 30,000 and some odd couplets.

## POETRY

Bahar was an outstanding representative, of the classical and modern poetry as well. He exhibited a complete mastery of expression. His poems reveal a proper balance between national sentiments, political thoughts and individual reflections. Though a modern poet, he obsolete and archaic word lavishly champonioning the cause of classical verse-form in Persian In the

words of Dr. M.Rahman his acceptance of tradition, however, does not interfere with his responsiveness to contemporary thoughts and problems. The secret of his greatness lies in the fact that he assimilates new ideas and themes with classicism. Most of his important works, including *Damavandiya* and *Jughd-i-Jang* though follow rigidly the classical pattern are closely associated with contemporary events.

Bahar, like many of his noted contemporaries began his career as a nationalist poet. His early poems generally deal with the topical themes and reveal the sentiment of the poet against the existing social condition and its abuses. The poems which were written to arouse feelings of the masses in respect of prevailing social and political issues, vividly reflect the spirit of the period. In his poetry we find the reflect the spirit of the period. In his poetry we find the reflection of contemporary political developments. One such instance is qasida addressed to Sir Edward Grey, which explicitly declares the Anglo-Russian agreement as a diplomatic blunder.

In the poem “*Damavandiya*” which in the form of qasida, the poet protests against tyranny and injustice then prevailing in Iran and exhorts the masses to take revenge.

In his revolutionary poem “*Jughd-i-Jang*” (Owl of war) the poet has highlighted the catastrophe of war and sufferings of mankind. He not expressed his resentment against such anomalies but also denounced the capitalist and imperialist forces all the world over. The poem at the end advocates the need for peace and friendship in a forceful style. It has been regarded as the best poem, on peace in modern Persian poetry.

Though educated in the classical tradition of Persian poetry, Bahar has frequently imitated European style and this applies particularly to the arrangement of the rhymes, affecting only the external form and not the spirit- *شباهنگ* is the finest example of the poetry of such genre of poems produced by him.

Bahar as a *Tasnif* writer stands unrivalled and unchallenged. His *Tasnif مرغ سحر* which is simple and forceful in diction and rich in symbolism ranks amongst the finest contemporary poems of Iran. Thus Bahar, owing to his inborn qualities of a talented writer and extraordinary poetic genius occupies a prominent place among the modern Persian poets of Iran.