

Commitment and People-Centeredness in the Poetic Elements of Ballads (Aref, Bahar, Rahi Mo'ayyeri and Moeini Kermanshahi)

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Abstract

Introduction: Since ballads and songs make the art of music eloquent and expressive, they are considered as the connection ring and junction between these two branches of literature and art. The main objective of songs is transferring message and speech to audience, concentrating and penetrating into emotions and thoughts and imagination in the form of concepts to melody that this study has investigated commitment and people-centeredness in two illustrating elements of thought and imagination of the four poetic forms in the songs by Aref and Bahar from Constitutional Era and Rahi Mo'ayyeri and Moeini Kermanshahi. This study aims at understanding the importance of the type of purposeful and people-centered insight and thought of ballads and the poetry power of sing-writers to compose more original and more creative and more literary songs.

Material and Methods: The descriptive-analytical research method based on comparing ballad works of song-writers with each other and with scientific-poetic standards has been used.

Conclusions: According to scientific-literary measurement among the songs of four ballad-writers; poets had mastery over literary and poetic standards and poetic elements and their function, have composed more emotional and more pleasant songs. As far as melody has not been decorated with speech, is free from the element of thought and doesn't enjoy poetry and literature criteria. The purpose and commitment of poet and song-writer reinforces the cultural and scientific dimensions and literary and emotional soul of ballads. The song of all four song-writers have had commitment and people-centeredness dimensions in the current study.

Keywords: *Ballad and Song, Commitment, People-Centeredness, Poem Elements*

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INTRODUCTION

There are two definitions about song and ballad. First, two branches of poetic literature have considered the colloquial concept of song as the Fahlaviyat and Do-bayti and a specific local part of songs composed by people without any specific composer. Another one is the branch of music which refers to the verbal and written form of ballad. Ballad also considers the process of composing and suspending speech into melody and song and performing it. This study considers the concept of "song" only the musical dimensions and directly the text of ballad or speech and it won't consider literary and poetic concept of "song in the application of Do-bayti and Fahlaviyat". The works of two famous song-writers (Rahi Mo'ayyeri and Moeini Kermanshahi) have significantly served the art and literature society of Iran and their personal prominence and their artistic

masterworks have been closely associated with their familiarity with culture and literature have been artistically measured and criticized to be literarily compared with their counterparts in Constitutional Period (Bahar and Aref). Ballad which had no scientific and formal system until before Sheida and has included vulgar and sometimes unpleasant themes and contents; has been officially entered art by Sheida and after him, it wore the social-political grab for the first time by the soft and clear emotion of patriot Aref. It hosted by official literate and poem by the pen of the sophisticated literary man Bahar and joined philosophical; mystical; obligation and commitment fields; show and drama themes; story and picture' bar and Khayyam and by the magical pen of Rahi and Moeini Kermanshahi. In fact, the development process of song from the public and informal position to

join formal society of art and literature took one hand and several years old. Therefore, the present study has considered song a specific genre and has investigated and measured it by poem measurement criteria like four element's (language, music, thought and imagination and emotion). This study considers song the wedding party of literary man in the white net of the art of melody, song and music.

Considering the importance of song, this study has investigated commitment and people-centeredness in two elements of illustrating thought and imagination from four poetic elements in songs by Aref and Bahar from Constitutional Period and Rahi Mo'ayyeri and Moeini Kermanshahi.

METHODS

Descriptive-analytical research method based on comparing ballad works of song-writers with each other and with scientific-poetic standards has been used.

DISCUSSION

Purposefulness and commitment in the application of illustrating imagination element in the ballads by four poets

Although investigating poem four elements is related to poetry and prose, no study has been conducted so far on the association of this subject with ballads and songs have been composed to perform music; so it is possible to measure the quality of songs by poetic elements criteria based on applied and conceptual meaning of songs and ballad. The element of imagination is the poetic imagination use in phenomena, poet has written them using specific literary styles.

Illustration is an art specific to poet and song-writer and the creation power of a poet is measured by illustration. Poets deal with simile and emotion in classicism and simile got cheap and stereotypical and remained repetitive like a heritage to reach Iraqi Style. As if the basics of simile has become different in new era and poets are escaping from emotional and repetitive similes. New era poets consider that far and strange and unlikely similes seem more artistic and more graceful. Traditional rhetoric doesn't seem efficient anymore and for example, Sohrab Sepehri follows new rhetoric which is a perfectly abstract phenomenon. "I. A. Richards used Revolutionary Theory of French Surrealists to disorder traditional and radicalistic attitude and referred to André Breton that the best duty of poet is to juxtapose two unrelated and unlike things next to each other and mix them with each other in such a way to seem unexpected and surprising" [1].

When using rhetorical elements, Persian classical tradition has aimed at understanding and explaining, explanation and mutual understanding and simile but now the purpose is to make speech more ambiguous as much as it is possible and useless effort to clearly and perfectly explain those common phenomena [2]. Old song-writers like Aref and Sheida were not involved in specialized rhetoric and made their best to send concept to audience. They considered that elementary ballad which is able to immediately transfer concepts to listener's ear is enough. "Ballad, is copying nature. Poet looks at flower, dew and breeze by heart and his primitive mind tries to explore nature realities. This is classicism or even imagism" [1].

Imagination which is considered as an emotional and sensitive element in song and ballad is considered among necessities of art; at least imagism and "image for image" is not an objective for four poets introduced in this study and still they concentrate on that primitive style based on explanation, description and simile. Because the central axis of ballads is audiences and the thought level of listeners and their cultural class is a determining factor when composing ballads.

Aref Qazvini was from the public people, like Seyed Ashrafedin Hosseini (Nasim-e- Shomal, Northern Breeze in English), his poems, his art, his emotions and his thought were to protect people and country. Considering the insight and knowledge popular in those days and the freshness of ballad, sure images and imagistic imaginations and accuracy couldn't be considered.

During Constitutional Period in general and by Aref in particular, it was important to consider the painful condition of people in community and the sorrow of country and political and social evolutions and composition, imaging and song-writing professions happened in the shadow of this type of political thoughts. For this, Ruhollah Khaleqi and others have criticized Aref for not observing specialized and literary notes and points.

It is supposed that like Rumi, Aref also "has thought about rhyme but his sweetheart says him don't think about anything except visiting her", both of these two poets that had the challenge of commitment and morality and have dominated the type of thought over literary principles and criteria; have not abused their poem and profession at all and have also starred in that branch of art and literature. For example in "Spring Song" or "of the Blood of the Youth of Country" ballad, although they have political-native mood and the profession of ballad-writing is perfectly at the service of

non-literary non-musical (political) thought, still so beautiful images and role-playing are seen in the text of song.

The similes are sensory to sensory in “spring court is empty of raven and chough/ Rey Land became Hotan by the cloud of generosity/ like me, the cage bird missed country. There are single and type I metaphors in it. Figurative propositions and verb metonymies and syllepsis have been used in “like me, flower has torn its clothes feeling sorry for them”.

“As well as enjoying traditional styles of Iran written poem, Aref has also enriched these styles” [3]. First, Daffodil leaned on crane when he rose up/ he said I saw those black eyes and I got sick.

Imagination and thinking have been connected to emotion in these hemistiches and this is the peak of beauty and skill in using thinking with poetic emotions. Aref is so adhered to strong patriotic thoughts who doesn't care about appearance and formalism of the song. He also borrowed his images from nature traditionally. “...art has begun imitating nature and finishes in artist's mind reconstructing and creating it differently” [4]. Rahi Mo'ayyeri the giant of ballad-writing and transition style of song-writing has specifically valued the literary and artistic branch of poem and music by creating technical and literary images and improving imagination. We take a look at an example of his living and speaking descriptions and similes in “Spring of Happiness” ballad.

The world got young created dew from flower of bed/ like Farhad crying cloud from sorrow/ like Shirin smiling flower every moment/ ... to the end [5]. In these songs, although images are classical and the axis of simile are sensory to sensory; personification, implicit metaphor, syllepsis and implicit simile appear in ballad. Totally, it has practical creative images but it is still strictly dependent on classical method and style. But nothing more than this must be expected since it is based on audience sensory reception and audio pleasure by making happiness and excitement in the mind and heart of the listeners to radio of those days. It is impossible to hide Bahar's commitment to the society served it by heart. Bahar's ideal is to found a society without discrimination and poverty and injustice and not only as a motto; but also he rises for that.

That fruit name wish/ I contained it in sugar in the spread of desire

That crying child/ I take it as a map of laughter by my eyes

And that sorrowful mother/ I take her by my side from kindness

And this vicious order of society/ I take it by the furnace of wheel [6]

It is different for Malek osh-Sho'ara Bahar whether in poem or in song (ballads text). It is not possible to conceal the cultural depth of Bahar's speech as well as his literary knowledge and learnings in the sophisticated style of his songs and poems. There the following rhetorical elements in “Iran, My Homeland” ballad:

Oh the land of Iran Oh my country/ you that my body and soul are ingrained with your kindness/ I don't like flower and tulip and cedar and jasmine far from you/ Oh my garden of flower and tulip and cedar and jasmine/ alas that you got so leafless/ that you have no shroud of your own/ ... to the end [7]. Also his “of Me My Sweetheart” ballad which is considered a metric ghazal; to where heart has to go where his sweetheart doesn't exit/ to where bird flies that has no wings/ both heads beat his head/ the one has no two-headed edge/ ... to the end [6].

The images are still classical and traditional in these songs although Bahar is among the criticizers, not only a traditionalist but also he is a modernist. The themes of poems and songs have a public style. For example, images are about cage and imprisoned bird and cruel hunter in Constitutional Period. The infidelity of flower and the tolerance of birds and... mean complaining from the separation of sweetheart. These are the signs of independence to old images and imagination. Iham, implicit similes, various puns and... are among popular images and stylistic devise. On the poetry of Malek osh-Sho'ara:

“Imagery... rooted in tradition but it has not completely remained in tradition. Bahar wants to use past culture and literate a cultural support for his poems, so he has used classical imagery... in fact he is going to artistically integrate new themes with ancestors' aesthetic basics and he is willing to provide an ancestral aesthetic device to propose new themes. Therefore, he is the starting point of an open-minded effort to enter poem to a new realm carefully. His poem in the field of language and imagery, has neither extremist traditionalism of Adib al-Mamalek Farahani and Hassan Vahid Dastgerdi nor vulgarism of Seyed Ashrafedin Hosseini” [8].

But Moeini Kermanshahi has a special style and a defined fingerprint in imagination and illustration related to songs has been inherited to Esmail Navab Safa and Bijan Taraghi as a cultural-artistic heritage. He has lot of creative images. In other words, he is a poet in song-writing, a song-writer who borrows his rhetorical images from nature but his songs are the direct result of his experience and the shaving of his nature ax. The artistic

characteristic of Moeini Kermanshahi in including moral and philosophical elements with the color of social phenomena is adorable. Wherever is possible, he involves his original and artistic imagination with people's problems and associates homeland ideals and wishes and utopia to a creative imagination. He is purposeful and moral even in the most artistic moments. I have to travel a lot in Venus and Jupiter/ maybe in those skies/ I find a particle of what humans is looking for/ maybe life there means peace and happiness/ far from these uproars [7].

Come that the dried branch of loyalty became a cage/ in the grass, lover swallows know like me [9]

Comparing loyalty with a dried branch and making cage of loyalty or making cage of dried branch is undoubtedly born from his own mind and has been dedicated to the literature society for the first time. Such creativity and skill is seen in songs by Moeini Kermanshahi. "With the advent of this poet and song-writer to the world of Iran musical literature, new thoughts and special innovations entered song-writing culture. Song which has been dependent on ghazal and romantic expressions so far, expand particularly and other songwriters understand that except making love and mollycoddling sweetheart, some other things may be said to be proposed in song... Moeini Kermanshahi has used the language of allegory in songs for the first time which has been imitated by other songwriters" [10].

Be the candle of others' party/ be the glass in this and that one's hand/ I burn by "I Went and Went" ballad to the morning/ no one understood my secret/ I burn happily and bravely/ that I am burning from head to toe/ fire burns me from "the Secret of Candle" ballad/ the goodness would be that/ ... I am another Majnun looking for my own Leyla/ from "Granit ballad" [7].

Investigating imagination element in Moeini Kermanshahi's songs at first and Rahi Mo'ayyeri's songs at second; there is a creative and innovative consistency among imagism system and verbal system and musical level. These elements got centered and living besides emotions that have promoted these two big giants of ballad-writing. Tendency to symbolic illustration and internalizing image components; using dramatic-narrative techniques in illustration focus on reinforcing vertical axis of song which is among strength points and professional prominence of Moeini Kermanshahi and after him Rahi Mo'ayyeri.

The richness of commitment and obligation themes in the element of thought and thinking in the ballads of four poets

The difference between a text created by a non-poet and by a poet, as well as in poetry and formalism is in their attitude and worldview. The art of music and the art of poetry have one thing in common and have a difference with each other. Both of them are involved in transferring an effective message and concentrating penetration and penetrating message to audience and have this in common. Poem; in a concept dependent on it (song or ballad text) like music is responsible for concentrating emotions and feelings and creating and bearing spiritual and motivational moods. But there must be always a valuable message or a deep thought and effective and motivational attitude in transportation which is possible to increase its beauty using poetry and music and offer it to audience beautifully and decently. The difference between poem and music is renaissance and rebirth and processing it which is the result of thought artistically and musically, it is so valuable and effective and whether it creates a new world or a significant change in the world? Or not? This is discussed in commitment and obligation field and art and literature schools are contradictory in this field that art and literature (poem and consequently song) are obliged and committed or merely they have a formalist position and are free from meaning and human purpose.

Music is responsible for how to say a message. The temporal form of poem like music is responsible for motivating and exciting inner emotions to receive and deposit emotions in audience. But the axial duty and purpose of poet is to bear and produce a specific thought and attitude which is offered in meaning and concepts. So what to say is on poet and poem. When a poet (songwriter) is composing a valuable message or a sublime thought and worldview with human and ideal concepts, he has produced thought.

"The more naked poetic thought be expressed and the more separation exists between thought and other technical elements of poem, the weaker and the closer to motto will be that poem. Poet has to behave thought emotionally, process it inside him, melt it and give it an artistic form and then express it artistically. This is poetic thought [8].

In order to investigate poem and song intellectual evolutions, first the qualitative level of thought must be considered in the contemporary days of these four poets, then their specific attitude must be regarded. And before Aref Qazvini starts transforming the style of ballad and song writing with his patriotic and national thoughts; transformational steps have been taken by Sheida. Song as the written text of ballads was not formal in Qajar Dynasty and sent to people one by one traditionally and

locally based on the taste of public and unknown tellers and was only about comical subjects. But the first songwriter who started composing more literary songs and ballads was Sheida. Aref who was the student of Sheida says: "until me, the whole ballads in Iran were for... (prostitutes) of courts and Babri Khan, the cat of martyred king or from one sinner to another sinner. Ali Akbar Khan Sheida has changed ballad since 20 years ago and most of his ballads had pleasant songs" [3].

With singing and good sound, Aref starts starting from music but political evolutions of those days made him get familiar with open-mindedness world and then he evolved himself and the musical world. The abundant commitment and anthropology in Aref's thought influenced all angles of his life and then he could 'live in peace even for a moment to spend his life on serving thought. The theme of songs which was about love, fancy and disgusting daily affairs until Sheida entered community by able pen and language of Aref and turned into liberalism, nationalism, country in political and social concept, collective justice, removing class discrimination and xenophobia. Even traditional classical sweetheart appeared worldly in ghazals; became a sweetheart like homeland by Aref with a maternal kindness. it is not exaggerating to say that Aref's thought has been interwoven in the angles of his life and in his body and soul who could never live and end by a sweetheart or an official spouse. "... Abolqasem Lahouti and Aref must be mentioned who have provided preparations to evolve the outer form of Persian poem by composing spelling poems by the first one and mixing poem and ballad by the second one" [8].

Why Aref has evolved the formal genre of song (ballad text) like this, was his familiarity with the science of music which was necessary that songs metre and rhythm have to be in prose like poem and when he integrated his thought with specific form and shape of songs and ballads about national and patriotic subjects, a new and innovative and efficient phenomenon founded in art and literature remembered by Aref. Aref composed the link among music and poem and politics called song and ballad. Suitable ballads he composed shows his moods and intellectual discipline. I used cry as an excuse for drunkenness/ I complained the world a lot/ what can I say what gardener did to us/ he disclosed old animosities/ happiness why my heart/... to the end [7]. This song has been composed in 1949, shows his patriotic and political thoughts has read during his time and is now heard by the sound of Abdolvahab Shahidi.

Aref is feeling pity for his homeland and dedicates his art to his homeland. "Despite lacking enough depth in

literature and literary techniques, Aref's poem is simple and painful and when this simplicity used to express social and political issues and especially accompanied with pleasant song and melody of poet, it caused more enthusiasm and people enjoyed it" [11]. The evolution of outer form and frame of constitutional poem changed the type and use style of poem but ballads have been composed and song in this form from the very beginning to expand a field for ballads in tail rhyme and multiple poem frame and Nasim-e-Shomal and others have composed songs in this frames. Constitutional ballads sparked the evolution in traditional forms into new poetic forms and frames. "Aref's ballads have much artistic nature and have not been always criticized by other like his poems... we deal with a poet with multiple layers and it is not possible to consider all his poetic personal dimensions under one title" [8].

Aref's themes are extraterrestrial, they have social dimension and how he behaves with issues is not based on his personal instinct and this is not a little privilege. Aref's inherent commitment and his adherence to removing the problems of his abandoned community shows the depth and originality of his compassion.

I suffer from the absence of bread at framers' home/
dried farms with only some wheats

Who is aware of infortune and loneliness and poverty/
the one who has children and wife and light home [12]

He did something positive and durable in exploring new meaning after Qajar Dynasty. The thoughts of his ballads are not free from emotions and senses and almost no ballad of Aref can be found which doesn't make patriots cry emotionally. He devoted his life to civil salvation but he didn't reach. Aref's ballads spaces wryer not personal and didn't fulfill his instinct desires at all. Considering obligation and purpose, none of the songwriters could overtake Aref. What he has that he didn't devote it for his homeland? If he has passed the way wrongly due to naivety and bad temperedness, but a devotee like him is exemplary. Considering intellectual axis and system, he has a stable vertical axis and follows an intellectual path from the beginning to the end.

Culturally, he was far from his contemporaries and isn't comparable with Iraj and Bahar, but considering the range of audience, he has been the most listened and the most watched musician and singer and songwriter. "Of the Blood of the Youth of Country" ballad is a shout superior to Constitutional Period to the history of Iran forever, therefore, it is "ethereal" like morning bird of Bahar.

Tulips rose of the blood of the youth of country/
cedar is leaning due to the leant cedar of their height/ ...flower

like me has torn her clothes in pain for them/ try and make the days better/ otherwise stand against the gunshot of enemies.

Like constitutional poem, emotional value of constitutional ballads is penetrating and strong but transient as they have been composed for different ceremonies and the durability of their emotion was dependent on a comprehensive space has caused it, for example so much sorrow and grief dominates the space of "Don't Cry" song was born from the murder of Colonel Khan who was dear to Aref. Professor Khaleqi presented at Aref's concert and has talked about the painful memory of that concert. The emotion was so high and influential.

Cry that even flood of blood is useless/ cry isn't heard is ineffective of the shout of heart/ it has no Muhrram and Safar/ if I am not from pain, no matter I lose my body/ a dead man has no other way except dying/ life has not use anymore/ to the end [3].

But Bahar who entered the chaotic world of those days only ten years later than Aref, was so different from him in song and ballad. "Beautiful and artistic ballads of Bahar provided a field for passing poem from the borders of classical prosody to the newfound borders of She'r-e Nimaa'i prosody" [8].

Bahar's ballads contain both classical and traditional outer forma and frame and specific type of songs following musical style of Sheida and also multiple poem and tail-rhyme and consecutive do-bayti which are of modernist type. The themes of Bahar's songs are like other constitutional songwriters' which is educating and complaining the discrimination and crying for freedom like an engaged bird.

Bahar who was a politician, was suffering from the pain of people, the hungry people and orphans and like Aref, he referred to some patriotic things like Aref. "Bahar has saved so many things of Iran history and loved it patriotically. He has talked about the ups and downs of the life of his country in his works" [13].

In "My Sweetheart is Unaware of Me" ballad, with Malek osh-Sho'ara's poem and Darvish Khan's song in Dastgah-e Mahur, the political-social and patriotic contents are obvious. All darkness and destruction/ as if our night has no dawn/ except management and resentment/ country has no other choice [7].

In romantic songs that Bahar is praying and making love with sweetheart, he also mentions homeland wherever is possible. In "Pleasant Spring" ballad he says: pleasant spring has arrived and I can't wait/ that sweetheart doesn't think about us/ oh fairy-like body, silver cedar/ spring idol/ dear sweetheart/ a sweet sweetheart is not

loyal/ I chose my homeland in your soil, don't see in country/what I have tolerated from your competitors and from your friends [7]. Sometimes sweetheart is different from homeland in Bahar's songs, she is sometimes a beautiful sweetheart classically. In Bahar's imaginary images, the unity of image and themes and the association of poetic nature with themes are seen.

The axis is vertical and songs (patriotic and social) enjoy integrity and intellectual and structural unity. A complaint is heard in "Morning Bird" ballad from the beginning to the end and this organic integrity and unity is so beautiful in the context of song. But public theme of constitution and the repetition of themes are obvious.

Poet's obligation and purpose in song is the distinguished intellectual and political characteristic of a man who served his nation and homeland. Protecting Persian language and oil and crises suffered for homeland when he had a position in parliament. These are some examples of purpose and commitment that has been appeared in his songs like a throat-splitting cry and the morning bird has song it. In fact, morning bird song is ethereal like the patriotic ballads by Aref (tulips have rose from the blood of the youth of country" and seems beyond the window of constitutional period and uses imagism completely associated with the components of song. "Spring was involved with a generation that the pain of nationalism has risen in them" [14].

It is spring and the flowers are growing/ the cloud of my eyes is raining/ this cage is as small and dark as my heart/ fire the cage oh the firing oh, is superior to Aref's of the Blood of the Youth ballad emotionally, if it is not similar. "It is impossible to find a poet like Bahar in the depth of thought, thinking diversity and cultural support in poem" [8]. But the depth and originality of his thought in songwriting is not as formal as his poetry. Except morning bird song; songs with worldly love do not enjoy integrity and vertical axis.

Ballad integrates two branches of art and literature. Although Aref is superior in the branch of music in ballads, Bahar is powerful in the poetic branch and its literary aspects. Although Aref has used music and song to serve the national-patriot thought, Bahar has also used his odes to serve political-social themes. The audiences of Bahar's poet and song are both from sophisticated people and politicians and educated men and musicians and from the public people. "The attention of serious readers of poem to their works show that it is still poem in Iranian culture which forms the language of sympathy in society" [15]. Rahi Mo'ayyeri also has some moments to educate morality and report ethics committedly even in the worlds of imagination and receiving spiritual

artistic attractions. Indeed, it is not possible to separate purpose from poem and art. Rahi's mixed poem and art is an integration of the sense of freedom and release from independence constrains. I have no desire in my head, I have no feeling to anyone, I am free/ I am smiling and painful like a glass of wine, I'm free/ I am free from the close of the world [5].

Considering the thought and intellectual element of Rahi Mo'ayyeri's song, it is possible to receive the chaos of the world and the disorganized political-social conditions reflected in his songs. Some Rahi's songs smells personal romanticism softly which is demonstrative of the pandemic of this romanticism among his contemporaries. In "Silent" ballad, he says: "not my heart is in love with sweetheart not my soul is unconscious of a desired person/ not any tears on my eyelashes/ not any sighs on my lips/ my life doesn't get warm/ not from any candle not from any gathering/ who am I, a man who lost his wish alone and wandering/ sometimes silent and confused/ like a look at passage/ ... to the end [7]. This song shows the depression of poet of social disorders in his sad romantic face. The sweetheart of Rahi's songs is still personal and private like other traditionalists and has terrestrial dimensions. The strength aspect of Rahi's songs which is even obvious in his songs with romantic theme is the unity of process and text internal integrity and speech stability from the beginning to the end in his ballads. With every subject he begins song, he continues it and finishes it to the end. That is vertical axis enjoys strength and originality. In fact, this is the feature of powerful poets who are at first poet and then musician and songwriter.

Considering outer from of song and poem, some songs have been composed in Masnavi or ghazal which are probably that group of songs have been composed before joining melody and some of them have been conducted in the traditional form of song (Sheida) after conducting and belonging melody by musician and song has been composed for a special melody.

Rahi transfers his considered message in song in the style of conversation between an engaged bird and a narrator. In a song called "Unfaithful Flower" he says: "I saw a bird in grass/ who cries like me/ every moment enthusiastically/ I asked it why you are so confused/ and you are even more depressed than me/ it said once I fell in love with a flower/ ...to the end [16]. In this ballad which is an educative thought; the informative point is sent at the end of the speech. Depression and infidelity of the world and avoiding from being in love with the world are mentioned.

In another ballad called "Happiness Spring", Khayyami thought is waving and invites human to happiness and pleasure and forgetting the sadness of the transient world.

The dominant message and thought is inviting to happiness and opportunity and appreciation. the world is like a spread/ made dew of the flower of bed/ drink wide happily that sadness is over/ by flower and tree, by the sound of harp and flute/ as far as you have opportunity/ the world has not use, except drunkenness and forgetfulness/ ...to the end [15].

Among the examples of refuging to wine and bar and barman is a song called "of the Alley of the Miserable" by Bijan Taraghi; I've come from the alley of the miserable tell me where you've gone barman/ why you have closed the door of bar that sadness kills me barman/ I've gone to reach my sweetheart but I tolerated loneliness/ now I refuged to you but where you've gone barman/ I have no other way/ I want to shed the blood of jar of wine by you/ ...to the end [7]. Rahi's ballad; barman give a glass of that wine to make me unaware/ makes me more in love with her beautiful face/ it burns me it makes me, it throws me into the fire/ ...to the end.

The social condition of 1960s and 1950s made poetry and poem approximate Khayyam's style and thoughts. "This has become so widespread that if Khayyamism is considered a stylish feature of that period, it isn't wrong... the Khayyamism of this period has two faces; an aspect of it is pessimism and frustration and another one is appreciating opportunities and aesthetic jollifications..." [8].

Those poets were aware of social events and were mostly songwriters, have included that aspect of Khayyami style into their songs.

Another feature of Rahi in his songs is the signature at the end of his songs called "Rahi" which has been signed in most of his songs. Did you see that is the vortex of sadness, from the sedition of the world, Rahi/ fell and got confused like the waves of the sea/ did you see that my heart got disgraced/ my heart got wishful/ ...to the end. The song of Did You See My Heart Got Disgraced [15]. There are mystical themes of Easter Mysticism of in corporeality and leaving the world types are seen in some Rahi's songs and the nature of thought is mystical. The song of "Freeman" composed by Professor Tajvidi; although I have fallen like the tear of sadness/ I am smiling and painful like the glass of wine I am free, until the desire of the world has left me, I am free and free of the chaos of the world/ I am crying happily like Rahi/ ...to the end [15]. Among other features of Rahi's song is

mostly using interjections. The frequency of using interjections is higher than other songwriters.

Oh useless sigh why you are reducing my life/ oh arrow of sadness you finally killed Rahi but he had no other sin except kindness/ ... [15].

“After Bahar and Aref Qazvini, Rahi has had a great share in the evolution and transformation of ballad-writing and song-writing” [16].

Among other characteristics and features of poem and consequently Rahi Mo’ayyeri’s song is the existence of a romantic madness space waves in his songs and is obviously seen in the style of contemporary period of Rahi. This creeping and disappointing space has approximated to seeking for fortune and savior, which maybe the result of boredom inherited from the comprehensive depression after the date 28th august. For example “Oh Sadness What You Want;

Of my face and my heart, without the face of a moon, tear and sigh/ what else you want me sadness? / Wherever I ran I saw no happiness/ I’m the fire of effect and candle of dawn oh/ even than the breeze in madness plain I am more confused/ what is the world, turbulent sleep/ role of a deception, wave of a mirage/ [16].

There is a kind of moral message and inviting to thinking in the philosophical dimensions of life which causes continence and social responsibility. In “Hidden Secret” ballad, the savior cries his wishes from the bottom of his heart: “oh unaware of the poor, come come/ stranger to the people’ pain come come come/ I saw nothing except morning boredom come come come [16].

“Isolation and frustration of social efforts and refuging to nature and loneliness... are all features of romanticism... even a classical poet like Bahar has probably the features of romanticism influenced by Nima” [17].

Philosophical and romantic moods are seen more in Rahi Mo’ayyeri’s songs than in other songwriters. “The Firth Day”, “The Caravan”, “Did You See My Herat Got Discarded” and “Sit by Me” ballads are all composed in personal romanticism and introversion and emotional confusion of poet moods. But Rahi has patriotic thought (but not in chauvinistic and extreme form) and has mentioned them in his song comically.

He has composed “Azerbaijan” song during the revolutionary condition of secessionists in those days and Professor Banan has beautifully performed that.

Singer show happiness to Shahnaz/ sing Azerbaijan song/ shed tears on Tabriz soil, cry of the sedition of the world/ you are the house of lions, you are the soul and head of Iran/ be happy that of your name/ enemies get confused/ wine got blood in the throat of claimers/ [15].

Our thoughts and imaginations are the reflection of the dimensions of our knowledge and culture which are reflected in what we say and do. What is cried in Moeini Kermanshahi and other songwriters in the language of sounds and instruments; are thoughts resulted from the accomplishment of songwriters that despite musical limitations applied on song by metre and rhythm, are demonstrative and symbol of the culture of poet and songwriter. Rahim Moeini Kermanshahi is a powerful painter and poet like Rahi Mo’ayyeri. Painting, music and poem have a same nature and the more original and innovative a poet is, as he is skilled in the art of painting and illustration, the more skillful and more powerful he will be in composing poems. Illustration is hidden in the mind and talent of an individual and poem and painting are only a container carrying their content and there is no difference between a painter and a poet in illustration. Although both of them may be appeared in one person like Sohrab Sepehri. The one who is a painter, creates images in the world of poem and song; which become alive in imagination by fresh and living imagism. Images and imagism full of emotions have accompanied each other in a ghazal called “Desire to Sin”; sometime the fire of a sigh may fire a house/ sometime a cry may break an army/ you burnt my world oh the star of love/ sometime the flash of a sight may fire/ I see tear in your deceitful eyes/ see the face of moon in the heart of wave/ yellow skin isn’t a sin, don’t throw me away/ sometimes a hill of straws may be more beautiful than a city [9].

There are several distinguished intellectual elements in the songs of Moeini Kermanshahi which are uniquely and consistently found in song like stylish characteristic.

CONCLUSION

The current study investigated anthropological thoughts and people-centered view in two elements of illustrating imagination and thought in songs by Aref Qazvini and Mohammad Taghi Bahar from the Constitutional Period; and also Rahi Mo’ayyeri and Rahim Moeini Kermanshahi. This study aimed at investigating committed and public views of these songwriters on the quality of songs and ballads and the research method was descriptive-analytical based on comparison among these poets. Song refers to the literary, poetic and the verbal text of musical ballads and the expressional concept of song (fahlaviyat and do-bayti) is not considered.

The result of these investigations revealed that poets with knowledge and ability in songwriting have been more successful in ballad-writing who have been familiar with the techniques and angles of Dastgah and Radif music of Iran and poets like Aref Qazvini has soul and potential of

music and on the other hand although he has no academic and scientific aspects in poetry; he has been famous as others in songwriting. As public songwriters have been among people; they suffered from the pain of depressed and sorrowful community. Their ballads reflect their hidden social sadness in which they were living and even a poet like Babar who has been a famous politician has reflected the cry of engaged birds -the symbol of people of his time- in his ballads.

Rahim Moeini Kermanshahi and Rahi Mo'ayeri have been powerful in both music and literature and their songs enjoy higher emotional, imaginary and imagism and illustration and thinking richness and Malek osh-Sho'ara Bahar who has been master in poetry and literature and has been among obvious and academic faces of Persian literature, has not enjoyed the effects and abilities of Aref considering musical knowledge. Generally, when a songwriter is both poet and musician his effect and penetration may elevate his works and ballads, like Rahi Mo'ayeri and Moeini Kermanshahi. But Bahar has only mastery over scientific and literary angles of song and doesn't enjoy a high scientific position in music and always needs the supervision of a composer

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in completing the musical space of his song. Considering Aref Qazvini and the literary inefficiency of his songs than other literary men like Rahi and Bahar and Moeini Kermanshahi; since they have been composer, musician and aware of Radif, this deficiency has been always seen in their songs. Aref pays more attention to the thought of song and has no formalist view and has not paid attention to any other poetic elements except extreme emotion, constitution and obligation and patriotic purpose.

Ethical Consideration

Ethical issues (such as plagiarism, conscious satisfaction, misleading, making and or forging data, publishing or sending to two places, redundancy and etc.) have been fully considered by the writers.

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Conflict of Interest

The authors declare that there is no conflict of interests.