Heaven and its artistic appearance in Rahi Moayyeri’s poems

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Abstract

Divine figures like moon sun clouds stars and etc. especially the sky itself and its constellations had a unique place in Persians literature and poems, from ancient time till now. There aren’t more than a few poets that wouldn’t use divine elements while expressing their feelings. Between the contemporary Persian poets Rahi Moayyeri is one of the distinguished poets whom shown a great deal of passion to use heavenly elements. His flourishing emotions and feelings are rising to stars and caused to see extraordinary delineation on images of divine in each verse of his poems. The writers have tried to pay visit to its mythology basis, restate the religious beliefs of ancestors and to study part of their beliefs about the divine figures, in order to establish a connection between them and their usage in Moayyeri’s poem. It is inevitable in this study to reveal the poets thoughts without using his own poems as reference.

Keywords: sky, Rahi Moayyeri, expression, language.
Introduction
From old times till now, Iran was the home of many unique poets that each of them left us a great deal of beauty and cognition. Sa’di, Hafiz, Attar, Molavi, Nezami and so many shining stars that would shine brighter than anyone in Persian literature’s sky.

The usage of divine elements such as moon, star, planets has an old history. From the ancient times sky and its existence was one of the important subject of people’s mind so that Gnostic and poet with their imagination create beautiful scenes about divine domain.

Sky and luminary were hold great position in all of the Persian poems and between them sun and moon have more effect on their creativity. But according to the great influence of divine elements in Moayyeri’s mind and language, the necessity of this research felt deeply. Therefore in this paper we have tried to consider every visible and hidden aspects of the sky in divine figures format.

We believe that Moayyeri was trying to mimic the great poets of the past by using these vast imagination and creativity in his work and not only create beautiful and artistic images but also creating a spiritual region in his work. We hope that in this short paper, readers would be able to grasp a little of the magical aspect of this imaginative poet's mind.

Discussion and Conclusion
The word sky in literature means: divine, all of each seven floors of sky, one of the ancient gods. Our intention of using divine figures, constellations and other figures including the sky was all the things that we could witness with bare eyes or not in the sky.

Most of the divine figures that used in Moayyeri’s poems are:
1- Sun
2- Moon
3- Clouds
4- Lightening
5- Planets
6- Stars
7- Sky, divine, heaven
And etc.

In the past planets and other divine figures were worshiped. The most important gods of Aryan were sun, moon, planets, fire-bolts, and tornado and with using the phrase of Diva and Ahoura were worshiped.

Sun is a star that because of its gravity, planets in the solar system are kept in their orbits. (Dehkhoda dictionary)

Sun is the name of one of the gods of Zoroastrianism that was talked about him a lot in different part of Avesta.
Winged sphere sun is one of the oldest symbols of the sun in Egypt and seen on top of the entrance of many tombs and shrines and said that it’s a reminder of victory of life against the darkness. (Barivar17-29) and also that sun is unreachable and also untouchable.
In Persian and global myth especially the east it has divine position and known as one of the gods and being unreachable.

Moon was known as the symbol of feminine power, the mother goddess and the sun was known as a male god. In some of the African tribes and Indians, the Teutonic, Maoris, Japanese, the moon is the symbol of male and fertility. (Cooper 339)

These mythical symbolic believes are usually correct about the moon.

In most of Iran especially in folklore the sun and the moon are female and male and they are lovers. (Dehkhoda dictionary)

Birooni in his book said that moon is made from female and cold and sun is made from male and warmth. Rahi Moayyeri used many fabulous synonym of these concepts and the figures of the same category that we would point some of them out below.

In these verses that was written to show the glory of Imam Ali the Stature of the lover was resembled to a plant that was caused by the lovers shine and one of the most beautiful similarity that he used was to resemble the lovers hair that soaked in perfume to solar radiation that is quite unique:

If the tree bread a false flower your stature's seedling will brought the sun back (Moayyeri 35)
Because of the scent of your hair, my sun because of your face the sun of all spring idols (same, 36)

The beautiful mind of the poet indicates the beauty of many figures such as clouds and sun in combine such as the sun behind the clouds as a metaphor to a face behind a black silk sheet.

When the blurry clouds appear in the January a black curtain would appear on the sun's face(same, 57)

In Rahi’s poems the words sun and moon were mostly seen together. In this verse the poet used the contrast of day and night and the inability to have them together at the same time to shows a lover which has both of the qualities of sun and moon and his lovers beauty is beyond them.

Have you ever seen a sun with the moon in her hand have you ever seen the moon selling suns (same, 59)

The total pun between these two indicates the contrast with kindness shows masterfully in this verse

If my lover has no affection, it's alright lover and affection were always away from each other(same, 60)

Rahi in in one of his most beautiful poems, by worshiping the tear of love and the sun light and the moonlit, the pureness of the morning can be seen in the tear of love.

This beautiful resemblance would have shown his brilliant power of imagination and the unique texture of his poems.

The light of the sun and the moon shining through the tears
Even the early morning rain has no joy compare to tears(same, 137)

The sight of the moon in the waving sea and lovers picture seen in the mirror of tears of Moayyeri known as one of the most great quality of his work. This verse is one of the examples of deep effect of Hindi style on his poems:

Her image was fabulous in my tearsthe silvery moon has wonderful effect in wavering sea
Thing that mentioned the most in Persian poets work is on the first place the luck and unluckiness of each planet and their collision with constellation which has a close relation with ancient astronomy and in another word the science of fortune telling and it also indicating symbols to them such as god of war to Mars. Bewitching to Vesper and Mercury is known as the thinker. Jupiter is one of the biggest planets of the solar system. This largeness, brilliance and visibility from earth is certainly one of the reasons of these attraction toward Jupiter. (Nezam dictionary). Vesper has been a propitious and beautiful planet and according to the introduction in Nezam dictionary.” Vesper is the 3rd star of the planets which its Persian name is Nahid and for that cause this star was the instructor of mutribs in astronomy has become the toy to Persian poets. Mars which was known as god of war since ancient times was pictured as a warrior with shield, sword, bow and arrow. The Persian poets talk about Mars with phrases such as: the warrior, bloody bird and talk about his bravery and his wrath. (the dictionary of astronomy idiom) and in another dictionary it was introduced as this: “Mars is the name of the star of 5th sky, known as a bad omen and Persian calls it Bahram and known as the executioner of the sky, unlucky and cause of the war” (Anendar dictionary)Vesper and Jupiter were usually used near together in Moayyeri’s as a symbol of luck and prosperity. The use of these two planets in his poem of the messenger eulogy is shown to be for the purpose of showing the prophets greatness and prosperity.

The frequency of the usage of word Vesper in Moayyeri’s poems is more than other planets. In the verses below we could see the beauty that pointed to Vesper. In fact Vesper is the symbol of feminine in the constellations.

Be tabandegi zohre roshani che san parde bar zohre miafkani?(Same, 280)
To ey atashin zohre kaz tabnak frozen koni bazm charkh kohan ra(same, 360)
And after that it’s pointing to ancestor’s believes. In the past Vesper was known as a female mutrib, a tempting and bewitching that poets use it frequently in their works.
Yeki bazm aflakio khosravani ke dar khor bovad zohre chang zan ra(same, 360)
And in another place they use its other name Nahid
Na hark e nazm dahad daftari nazire man ast na hark e saz konad naghmei bovad nahid (same, 200)
Another planet that been used less than others is Mars or the god of war that he used it to show bad omen in his verse
Khasm agar bar aseman yabad gozar merikhvar rah cho mehre tighzan bar aseman bayad gereft(same, 364)

And in another poem that was written for martyrs in reverse of the previous verse we would read about chivalrous and how great he was in battles
Faraze charkh nahadand pay cho bahram agra che daman az in khakdan fro chidand(same, 112)

Sky was used in Moayyeri’s poems with different names but we would be witnessed a great deal of challenge toward the sky, as we could see in this poem the poets make fun of the whole sky and the divine.
Be jan sharmande lotf toyim ey charkha bazigarke ba azar khod bizar az donya koni ma ra (same, 61)
In the verse below he resembled the sky to mighty Karun that was very miser and crazy.
Sefle gar karun shaved chashm tama az vey madar rasm mardi charkha don hemat nemidand ke chist(same, 87)
Ta napendari falak rozi be kas arzan dahadjan setanad dar baha gardon be harkas nan dahad (same, 240)
In another verse he resembled sky to a lover who try trick her love in addition to that we could see beautiful adjectival compound and metaphors
Falak ke lotf nahan ba raghibe man darad neshane yar sarapa faribe man darad(same, 434)
Begzaram zin kabood kheyume rahi tir ah shabane ra manam(same, 106)
Sokohe gonbade nilufari az an sabab ast ke dast khalgh be daman aseman naresad (same, 336)
Omri az jor charkha mina rang ranje bodam ze ranje bimari(same, 338)
Crepuscule which is a little light before sun rise or sets in Rahi’s work is the symbol of the sky violence and the symbol of the evilness of the time. The similarity of those verses is in using the blood element is explained with some examples below:
Az bas ke khon fro chekad az tighe aseman manad shafagh be damane dar khon keshidei (same, 224)
Az saghare khonin shafagh bade nanoshim vaz sofre rangine falak loghme nagirim (same, 146)
Basa shaba ke hamikard chon shafagh rangin ze khone dideo del astin o daman ra(same, 331)
Canopus is the brightest star in the southern constellation of Carina, and the second brightest star in the night-time sky, after Sirius and we can’t always see it in Iran in most of the night period. Rahi uses the odd of witnessing Canopus and also the aspect of its shininess in talking about beauty and the luck to see the lover’s face.
Padid amad az damane shab soheil be yek so shod az aareze mah sahib (same, 57)
In the verse below the meaning of morning star is Vesper that would be bright a little around the morning and wrongfully taught as a star and the poet compares his own short life to the little time seeing Vesper in the morning.

Ba ma shabi az mehr daramiz ke ma kam mortar az setareye sobghahim (same, 388)

One of the other divine elements who wasn’t used so much in Rahi’s work is Pleiades which the name was later mythologized as the name of seven divine sisters, whose name was imagined to derive from that of their mother Pleione, effectively meaning ‘daughters of Pleione’s. In reality, the name of the star-cluster almost certainly came first, and Pleione was invented to explain it and Rahi married these sisters to the sky, it shouldn’t left untold that Pleiades is also called the Sorayya’s marriage

Che nazad be aghde soraya sepehr? Be nazdike mahe del araye man (same, 259)

Lightening is another shiny figures which is famous for its spontaneity and sudden and works as a calamity. In Rahi’s poem he emphasize the cold heart and unreliability of his lover:

Dele man az negahe garme o naparhizad ze bargh sar nakeshad haseli ke man daram (same, 147)

Ey kharmane banashe o ey todeye abir ma ra be jan godazi chon barghe kharmani (same, 64)

And at the end in a beautiful poem a collection of divine pictures that were compared to the lovers behavior and figure such as meteor lights, stars, sun, moon, lightening, clouds and etc.

Nazok Andam

Ze jam ayene gon parto sharab damid khiyale khab che dari ke aftan damid
Daroon ashke man oftad naghshe andamash be khande goft ke nilufari az ab damid
Ze jame gasht padidar goye sineye o setarie ze garibane mahtab david
Keshid dane omid ma sari az khak ke barghe khandeye zanan az dele sahib damid
Bebad raft omdii ke dashtam az khalgh farib bod froghi kea z sarab damid
Rahi cho barghe shetabande khandei zad o raft dami namand cho noori kea z shahab damid

(same, 154)

Result

Divine figures have a great role and impact in Rahi’s work, he masterfully worshiped them and sometimes discontent them, sometimes fill them with imagination and sometime ridicule
them. Maybe we could say that in contemporary poets there aren't many like him that would use the divine elements in such large scale. By reviewing his work we would understand that there are only a few of his work which hadn't seen many divine elements in them and we could say that by his smooth imagination he takes our subconscious to a tour in constellations.
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