

## Mahmood Tarzi the Founder of Modern Dari Persian Poetry

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**Abstract:** Having its old and rich tradition, Dari literature has been affected by Western world literature which has had a great effect on enrichment of Dari literature. The Enlightenment's period poems in second decade of the first 20<sup>th</sup> century in term of content and sometimes selection of format were new. Mahmood Tarzi was the first one who introduced the content poem in Afghanistan and by doing a variety of tasks in political, cultural, social, civil, legal and militaries that resulted in people's awareness in Afghan society. It formed literature creativity, new theories and established modern poem that very soon drew Iran and Tajikistan's attention. In 1921, the first contemporary poem was written in Iran - "Nima's Fiction" which has been affected by Mahmood Tarzi's "Maina Elegy" that was created one decade before. Therefore, it is significant to introduce Mahmood Tarzi as the founder of contemporary Dari poem in Afghanistan, Iran, and Tajikistan.

**Key Words:** poem, contemporary poem, Tarzi.

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### I. Introduction

The late 19<sup>th</sup> century and early 20<sup>th</sup> century is known as the beginning of Afghanistan's contemporary literature. Dari literature in addition to its richness from ancient tradition and productiveness has been affected by world and western culture. Translation of European Literary Works, visiting foreign states, and the appearances and arrival of spiritual and materialistic elements are the approaches that Dari literature has been affected. These circumstances have contributed to the enrichment of Dari literature. The effectiveness and excellent contribution of Sayed Jamaluddin Afghan- known as Genius of East- should not be ignored. He was thinking on how to get the residents of this state rid of ignorance with modern education and enlightenment. He wanted to eliminate the dominance of old fashion traditions and superstitious believes.

The overarching goal of this study is to shade light on the contribution of Mahmood Tarzi in the growth and formation of Dari literature and culture which forms the culture and literature of Afghanistan. In addition, this research concentrates, writes, and publishes the hard work and great contribution of Mahmood Tarzi in evolution and transition of Dari poems in term of time and first new poem in 1911 which is not only the protagonist in Afghanistan, but also in Iran and Tajikistan.

The importance and significant of this study is that Mahmood Tarzi has plenty of experiences for bringing changes in which the "Maina Elegy" has been under the consideration and attention of Afghan literature context, but up to now, no one has introduced it as New Dari Poem. In Iran and Tajikistan also "Maina Elegy" and its role is new poem experience that has not been discussed. The new poem in Dari literature starts after the introduction of "Maina Elegy". Moreover, many literary works are produced within and out of the country. Furthermore, the publication sequence of new poems has been in progress in term of form and content. With the translation of European poems, the opportunity for new poem is paved in Dari language. Mahmood Tarzi is considered as the pioneer of the modern poem in European Prospective-Word- not only in Afghanistan, but also in Iran, Tajikistan and other Dari speakers of the region.

This is a qualitative study and also in an analytical and descriptive style. The references that have been used in this study are the historical, cultural, and literary works of the first half of twentieth and works of recent years.

### Mahmood Tarzi the Founder of Modern poem in Dari Persian

Mahmood Tarzi by writing articles and publishing content poems, wanted to familiarize people with modern things, become interested, understand the benefits and welcome them.



Along the history, the poet's attention more focused on variation of form and template that we can find it through a short glance in literature history. As much the relationship gets deeper between nature and mankind, mankind with mankind and mankind with God at the same balance words of expression in form and template are increasing. These changes in form and template are the outstanding issues in our literature. The examples of these structural changes are sonnet, segment, lyric, five some poem, multiple poem, strophe poem, complemented/ echo verse, quatrain and distich express the structural changes. Variation in styles (Khurasanian, Eraqhian, Indian/ Classism, Romantics, Realism, symbolism and socialism show the viewpoints of poets. Form variation and template show poet's creativity in a high level. From this point of view "Maina Elegy" is a movement toward variation and structural change. This variation is sensitive in three levels.

1. Structure: "Maina Elegy" is a prose in the sea of subject, object and verb. This prose with the stanza of "Be quiet my birds be quiet" takes a new structure and gets out of prose form and joins strophe, complemented and multiple poem's family. Therefore, it is a movement and new format along the creation of multiple poems.
2. Thoughts and Continuation of Couplets: This song contains four lines. First line has four couplets, the second five couplets, the third three couplets and fourth line has five couplets. According to stylists' viewpoints, this variation is called soft turn. It means it is the opposite of known literary' rules. This turn in the field of Nima Yoshig's works is surrounded in rhythm repetition and variation. It means the length of couplet is in coordination with the length of thought. The poet thoughts in stanza continue with two subjects and in the next stanza with three, four and five rhythms. In "Maina Elegy" the length of the poet's thought is in balance with the length of the couplets. The stanza of strophe poem "Be quiet my birds be quiet" the rhythm of poem has horizontal structure.
3. Mentally Change: Tarzi has grown in a family that (Bidel Science) was common there and the success style was the Indian style. Mahmood Tarz who was the leader of constitutional movement and the responsible of social development found that, he cannot assert it by Indian style. Therefore, by announcing (the time of poem and poetry has gone) ignored the successful literary rule and said goodbye with Romantism, Symbolism, and surrealism. In this way Social Realism appeared in literature. Therefore, the academic and literal words did not have any value to him and he could express his thoughts and beliefs through common local words of the society, means the local culture overcame on the special literal words. In this way, the poet built his rapport with the local people who are his audiences. For example, the words of birds'sound (Cher, Cher), the local pronunciation of mirror (Aina), the sound of burning (Gez -o- pez), be (shen) replaced showed the braking of literal rules. According to this idea, poem is not abstract any more. However, the poet has tried to clarify the dominant despotism through picture expression; the movement that after year extended in Nima.

"Maina Elegy" is a literal rule in different levels which turns from time overcoming rule and according to the writer, it expresses new literary time in three levels a movement that is continuing by Eqbal Lahory and other poets.

"Tajik literature specialists accepted Sadruddin Aini's poem under the title of Marsh-i- Huriat (Freedom Marsh) as the beginning of new poem in Farsi literature which was written three years before "Afsana-e-"Nima in 1918. According to Sadruddin Aini it was a poem which was taken from French revolutionist's song (Mercy) in 18<sup>th</sup> century" (Wahab Nia, 2012, p.21-50).

On that time, the poem of (Marsh-e- Huriat) in term of content and poem format was counted as a new work. According to Sadruddin Aini, the rhythm of this poem was equal as the rhythm that Nima Yoshig used five years later of writing Marsh-e-Huriat in 1921. Nima has established the new poem by programming for creating the literary revolution in Farsi Poem. Aini has shown another establishment in that poem that ignored the traditional equity of the poems rhythm.

"Rustam Wahab Nia says: However, Nima Yoshig was the founder of New Poem School in Iran but some of Sudruddin Aini's poems are considered as an introduction to Farsi new poem" (Waha Nia, 2012, p. 21-50).

"Mahmood Tarzi, the father of Dari literature in Afghanistan, created a great and new change in Farsi literature. He took part in different activities and struggled by joining the Regional Intellectual Movement and Islam world" (Saham, 1347, p.47).

Mahmood Tarzi affected the society by doing variety of actions and activities in political, legal, cultural, civil, and military areas in a way that resulted Afghanistan freedom and regional awareness and formed the new contemporary' theory and literature creation that very soon drew Iran and Tajikistan's attention. However, literature does not have any border and kingdom but the literary works are studied and assessed in the border framework. He is the starter of modern literature in Afghanistan.

Tarzi says to poets and writers of the country and literal society to develop and bring changes in literature together with other fields of their life. This change should focus on subject, rhythm, pictures, format and poem language. Mahmood Tarzi for the first time, in Dari language mentioned using new life issues, folk poem, spoken language, pictures based on modern life; such as: print, paper, post, train, car, education, submarine and many more and did not say only in Afghanistan also in Iran and Tajikistan. Therefore, in Dari language society, he has the right of being the first man in this area also he convinced Mustaghni one of the great poet of his time, to create new changes by his new view. Beside of these, Tarzi used from rhythmic presentation for people awareness with new phenomena and demonstration of new civilization that this presentation should be investigated in the format of methods of introducing new cultural and civil values.

## II. Conclusion

Mahmood Tarzi has lots of experiences in the field of bringing new variation and changes in the poetry world than any other else. As "Maina Elegy" was the focused attention by Afghanistan literal society. But no one has focused on it as a modern poetry. In addition, his poem "Maina Elegy" has not been discussed among the literary personalities of Iran and Tajikistan as a new modern poetry in Dari language and the role of this poem as the first experience of new poem has not been discussed. One of the reasons is lack of new historical critique to be at national level based on racist's prejudice that focused on finding new points in national, regional and world benefit in the area of artistic, political and strategic studies. The new history shows, the original subject of last five centuries of freedom that has been established and has been defended opposite school of thought (freedoms of Renaissance against Renaissance).

After "Maina Elegy" the use of new poem became well known and a great number of works were created by people in this area inside and outside the country that continued the publishing process of contemporary poem based on content and format. By translating European poems, it created the opportunity of interest for new Dari poem.

In Western concept, Mahmood Tarzi is the starter of Modern literature not only in Afghanistan, but also the starter of modern literature in Iran and Tajikistan and other Dari speakers of the region. In 1921, the first new poem was sung in Iran (Afsana-e- Nima) which was affected from "Marsia-e-Mina" created one decade before by Mahmood Tarzi. Finally, we can introduce Tarsi as the founder of contemporary poem in Afghanistan, Iran and Tajikistan.

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