

Climatic Changes and Its Role in the Formation of Literary Styles of Dari Language and Literature

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ABSTRACT

In this article, reliable explanations have been given about the concept of climate according to the definitions of this term in old and new dictionaries of the Dari language. Also, the extensive verbal and semantic use of this term in the poetry of poets of different styles of Dari Persian has been argued by giving examples of the poems of famous Dari language poets. In the same way, the literary developments of the Dari language that took place in the poetry and prose of this language and its characteristics in terms of form and meaning due to climatic changes were discussed. The formation of literary styles in the Dari language and its nature as a result of accepting more features that have been the result of the impact and necessity of the climate and environment have been reflected according to the views and opinions of researchers and experts.

Keywords: Climate, Dari Language, Literature, Literary Style, Poetry, Prose

INTRODUCTION

The role and impact of climate, which has many meanings in the Persian language, are so important, obvious, and widespread in the literature of this language that hardly anyone can be found who is not familiar with this matter. As clearly seen in the denomination of the literary styles of Persian Dari, despite the scholars different views, doubtless judgments are placed based on climate and environmental changes. As we know, the method and way in which Khurasan and Turkistan poets explained their thoughts, ideas, and beliefs in the poetry form, named Khurasani or Turkistani style, and the way of western Khurasan and Iran's poets and speakers explained the suitability and demand of that climate, called Iraqi Style, and same to literary creations patterns of Indian poets considering India and its district's climate reputed Hindi Style. If we pay attention to poetry essence or its nature as our aim also in this article is to declare poetry style and its evolution as the result of the climate and environment changes. As we notice that, the philosophy of the poetries existential itself has been deeply affecting nature and environment on the poet's soul and his feelings. As Reza Barahani writes in her book *Gold in Copper*: "Poetry is the product of the emergence of a mental state for humans in an environment of nature, it means the poet faces a condition that, as the result of it, constitutes one kind of mental connection to natural things and humans, and this is a complete spiritual and inner connection where things absolutely lose their physical condition and borrow part of the poet's feelings and thoughts. In this situation, the poet is under the impression of substances and natural phenomena and he discovers their existence secrets through his feelings and his blood. At the moment of poetry creation, the poet settles on a condition in which he accepts something of nature and discharges some others temporarily from his mind (Barahani, 1966).

Doubtless, the effects of climate and nature instincts have a main role in the formation of literary styles and their changing, as well as in the structural and intellectual characters of the Persian Dari language, until it became factors of difference between Dari, Arabic, and other language poetries.

Style is an expression of method, manner, way, mode, or pattern and is a specific method that is used in the accomplishment of a work or manufacturing of a thing, and in the literature, particulars of a literary or artistic work or writing related to explanation form, creation method, attractions of contents and forms, et cetera, that characterize one writing more than others (Anwari, 2003). There are four famous and important styles in the Persian Dari language in this manner: Khurasani style, Iraqi style, Hindi style, and Return style.

Beyond these four styles, there could be a new poetry style or a contemporary poetry style. According to Hassan Ahmadi Givi and his associates in the book "Zaban wa Negarushe Farsi," the past division does not have a reliable scientific base and there is only attention to environmental and regional aspects. To tend the temosts and writers of the Khurasani style belong to Khurasan and Turkistan; most of the Iraqi poets and speakers are

related to non-Arab Iraq; and the majority of poets and authors in the Hindi style are from India (Ahmadi Givi, 1996). Style is divided into the different aspects that well-known of these classifications based on Aristotle's view, in which he classified the style into seven outlooks that are described here:

- 1- Based on author and creator's name, like Homer and Hafez style
- 2- Based on book's time and period, like Middle Ages and newstyles
- 3- Used language in Writing, like Persian Dari Language style, French style
- 3- According to the language used in writing, such as Persian Dari, or French,
- 4- Based on subject, like Gnosticism style
- 5- Based on geographic area, Khurasani, Iraqi, and Azerbaijani styles
- 6- By proportion of addressee, like vulgar style or scholarly style
- 7- According to aim or target, like educational style or humorous style (Parsa Nasab, 2012).

Considering the above division, one viewpoint is the style distribution according to the conditions of the environment and climate. Certainly this viewpoint was under consideration and popular in the stylistics of the Persian Dari language, as we saw that the poet laureate Muhammad Taqi Bahar and other Persian Dari literary scholars divided the Persian Dari language's poetry based on its climate and its geographic areas.

In the poetry of the Khurasani-style period, there are a lot of pictures of nature and things. These pictures were generally presented in simple form and the poets, as direct witnesses to nature and its phenomena, were drawing their observations without attention to imaginary or mental causes (Mir Baqeri Fard, 2007). One of the most important properties of Khurasani style was the description of the climate and nature, because many poets in Samani and Gaznavi periods described nature's various sights by embodying natural and physical observations (Qawim, 2016). Description and likening, close and sincere relationship between the poet, nature and environment that resulted from the poet's personal and external experiences. Khurasani style's poetry is full of convivial and epic descriptions and what was in the vision and look of the poet, described with simple and eloquent expression (Mir Baqeri Fard, 2007). Ode form of poetry which was the overruling form in fourth, fifth and sixth century of Hegira also recognized as main poetry form of Khurasani style, and some of its important subjects were descriptions relating to nature and climate such as Vernal (description of spring beauties), Hibernial (description of winter), Autumnal (description of autumn or fall), Discussion (to argue between two things like night and day, earth and sky and other), even satirical and historical of Dari poetry was also full of climate descriptions and its beauties (Hesarian, 1393), a lot of poets were the followers of the Khurasani style but well-known of them such as Rudaki Samarqandi, Daqiqi Balkhi, Shahid Balkhi, Unsuri Balkhi, Farrukhi Sistani, Manuchehri Damghani and Nasir Khusraw Qubadyani Balkhi.

RESEARCH METHODS

The research method of this article is based on the fact that most research and writings in the field of literary and social sciences have a qualitative aspect. Therefore, the research method of this paper is also qualitative and library, and it is presented in a descriptive and narrative way. Of course, it does not mean that the author's opinion and analysis are not involved in it, but by studying many works on the topic of the desired material, it can be recognized from reliable sources; it has been written and arranged after analysis. In this writing, the first-hand sources, valid and important, have been considered; the ideas presented in such sources are preferred and the basis of our judgment is in this work.

RESULTS

Climate Effects in Formation of Dari Language Styles

As mentioned before, the influence and role of climate can be clearly observed in almost all fields of Persian poetry and prose, such as in the poetic forms and its characteristics, poetic themes, and even in the rhythm of poetry, as we can mention the rhythm, rhyme, and bahr-e- hezaj, ramal and motaqareb, which are more common in Dari Persian poetry. Although Dari poetry takes its prosody meter from Arabic poetry, it follows the verve and music of its people and climate in its method of acquisition and transmission, and even has its own characteristics in prosody meter. For example, the rhythm of the quatrain and the old form of the meters of couplets of Fahlaviat are not related to Arabic poetry, and the transformation of Fahlaviat into couplets of Bahr-e- Hezaj may have been done independently and without the influence of Arabic prosody. In the same way, Bahr-e- Motagareb may have come out of the popular song of Khurasan poets such as Abu Shakur and others. Even though the form of Masnavi is common in Arabic, it is most likely taken from Khurasani poetry. Regarding the rhyme, it should be said that although it was taken from Arabic poetry, it has become one of the

characteristics of Dari Persian poetry from the very beginning, but the row in Dari Persian poetry is most likely a reminder of folk ballads or ancient hymns, and in Arabic poetry it has neither history nor importance and success (Zarinkob, 2005)

According to Yan Repka, since ancient times, the artistic verve of the people of Ariana and Khurasan has been manifested in very exquisite works, including in literary writings. The very ancient struggle of the people of this region with the deserts in which they were surrounded forced them to create beauty in their surroundings. It is natural that these dry deserts are terrifying, on the contrary, plants and animals create excitement in nature, which is praiseworthy, and both of these, fear and admiration, have always been reflected in the poems of the poets of this region. But how to understand and describe the nature in this land is different from what is common among Europeans. Here, the poet's relationship with nature is undoubtedly fresh and brilliant; but it is full of verbal, traditional, and solidworks, which of course can be considered as arising from a kind of unrest and confusion of the soul in understanding the beauty of nature. With the condition that we believe in the inner connection between nature and human emotions, which results in the expression and description of nature or at least reflection on it. Or N Repka, quoting Ritter, one of the other western orientalists, says that he found three distinct attributes about Nezami, which the description of nature revolves around: giving life to nature and likening it to humans, the reason for bringing beings into proximity to each other. Selection of metaphors according to human spirit (Repka, 2003).

Among other features of Dari Persian poetry, the role and influence of the Khurasani climate and culture is strongly present in it, and if there is something about this in Turkish and Urdu poetry, it is due to the influence of Dari Persian language. It is a pleasant and surprising fact that some of the poets of the Persian language, from Manochehri and Lamei to Salman Savji and Muezzi, although sometimes they use topics that are characteristic of Arabic poetry, such as describing the ruins left from historical buildings and the landing place of caravans and describing The desert, camels, and the effects of tents have been collected, they have made masterful imitations, but these themes are mostly left as variations and whimsical works due to alienation and incompatibility with the environment, climate, and daily life of our people, and it does not deprive or abandon Dari's poetry the themes that make up its identity.

On the other hand, the formation of Dari Persian poetry during the popularization of the Khurasani style from the Samani period was laid in such a way that the ancient customs and traditions of the Khurasani culture and climate were allowed to emerge and continue as long as they did not contradict or oppose the spirit of Islamic teachings. For this reason, the emirs of Khurasan, although they always showed themselves to be subordinate to the Caliphate of Baghdad, encouraged the legacy of ancient traditions as they remained with the peasants and the survivors of the local families of Khurasan; For example, during the time of Rudaki, when the Bani Abbas caliphate in Baghdad had become a plaything of the Turks according to Zarinkob's writing, returning to the ancient traditions of this land was an idea that motivated the government apparatus of Bukhara and Nishapur. As Rudaki showed interest in translating the poems of Kalila and Demeneh and the story of Sindbad during this period, it was a sign of this motivation to return to the ancient culture of this frontier. Another sign was a careful effort in the order of Ghoshtasnameh, as well as Ferdowsi's effort in the order of narrations of the "Ancient Name" or Shahnameh, which before him, Abu Mansour Abd al-Razzaq Tusi had attempted to compile it during the oldest example of Dari Persian prose. Even Unsuri that apparently did not show interest in what he called the way and customs of Gebrakan (fire worshipers) was so affected by this huge wave of revival of the ancient culture of his homeland that he also wrote stories from Buddhist and Greek traditions that was promoter and popular in Balkh under the name of Khingbut, Surkhbut and Wameq wa Uzra (Zarinkob, 2005).

DISCUSSION

About climate, environment, nature and description of natural phenomena such as weather, gardens and grass, flowers and spring and their beauties, names of places, mountains, seas and animals etc. A lot has been said in Dari poetry and prose. From the very beginning of the formation of Dari Persian language in the first century of Hijri and then with the advent of poetry and prose of this language, its poetry and prose were filled with such topics. The first and greatest poets of the Dari Persian language, such as Rudaki, Manochehri, Farrokhi, and others, paid special attention to the climate and nature, and many poets began their poems by describing the climate and nature.

As the effects of the climate can be deeply felt in all linguistic, literary, poetry and prose aspects of the Dari language, including in terms of form, subject, artistic features, literary arts, weight of poetry, poetic formats, simplicity and fluency of poetic language or understand the complexity of language combinations and expressions. The concept of climate and nature and its beauty in various forms has entered the content of Dari Persian poetry so much that this situation has resulted in naming the literary styles of this language based on climate and geography as a result of the material and spiritual needs of this land. As the Khurasani style, which is known as the first literary style of the Farsi language and Dari literature, based on the climatic and environmental requirements of Khurasan and Fararod, most of the poets of this style, such as Rudaki, Shahid Balkhi, Dakhi Balkhi, Abu Shakur Balkhi, Kasai Marozi, Ferdowsi, Unsuri, Farrokhi, Manochehri and others were from the people of Khurasan.

The selected subjects of this style are mostly related to the climate and nature of this land, and the descriptions are made from the landscapes of different parts of this country, the weather and the beautiful scenery of its nature. Many of the poems related to this style have been written completely describing nature and its characteristics and started with the description of natural phenomena such as wind, flowers, spring, fall, autumn, etc. And then the essence of the subject, which was often praised, has been addressed. We can consider the same factors in Iraqi style and Indian style. As mentioned earlier, most of the poets of the Iraqi style were from Ajam Iraq and West Khurasan, and this style was born and formed in that region, and that is why it is called the Iraqi style. In the same way, most of the poets and speakers of the Indian style were from the land of India and its surrounding areas. This is because the poetic properties of this style are influenced by the climate of India and its subjects are also appropriate to the conditions of the Indian environment and reflect the needs and wants of the people of that country.

CONCLUSION

As a result of studying and analyzing the findings of this research, we come to the conclusion that climate, which in Persian language dictionaries means weather, environment and land, city and one-seventh of the inhabited part of the earth, etc. Undoubtedly, it has a particularly prominent role in the construction of Dari language literature, specifically in the formation of literary styles of this language. As it can be seen, the historical and cultural history of Ariana and Khurasan land in the past and Afghanistan today, along with the social and political conditions of different periods of this country. It has caused the creation of many different features in Dari Persian poetry and prose.

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