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An Investigation of Manifestations of Vasoukht School in Vahshi Bafghi's Poetry



Abstract: - Love holds significant prominence in Persian poetry. Romantic poetry revolves around the fundamental themes of love, the lover, and the beloved. The beloved plays a crucial role as the central figure and an indispensable component of the love narrative. In the realm of romantic poetry, the depiction of interactions between the lover and the beloved is grounded in reality. Vahshi Bafghi is a highly esteemed poet known for his exceptional skills in the school of occurrence. This particular school of poetry uniquely portrays the beloved, apart from the traditional and future styles of Persian poetry. Bafghi developed a sub-technique called "Vasoukht" to effectively reduce frequent occurrences and vulgarities. This approach allows individuals to intensify their anger and distance themselves from their loved ones by utilizing their unique characteristics. Particularly in the aforementioned sonnet, Bafghi explicitly conveyed his intention to end his relationship with his beloved. Hence, he has explicitly expressed his independence from his lover and his low regard for her, actively avoiding her. Through his poems, he has demonstrated the impact of the Vasoukhti School.

Keywords: Vahshi Bafghi, Vasoukht School, Occurrence, Sonnet of When I depart from a place, I truly do it

I. INTRODUCTION

An overarching and analytical examination of the occurrences and events within a specific period results in the development of a distinctive artistic style and its unique characteristics, which serve as a means for the poet to convey their thoughts and opinions. The poet either adheres to the scientific knowledge of his era or conforms to the traditions and artistic techniques of previous periods. He can pioneer a unique artistic style that effectively conveys the cultural practices and personal beliefs of his day. The subject has exhibited a multitude of variations and forms since the inception of Persian literature. With each passing era of Persian poetry, its scope and profundity have expanded. The concepts of love, lover, and beloved in Persian poetry have experienced several fluctuations and have manifested in various forms throughout the history of Iran. The lover has a multifaceted and intricate personality. Thus, the beloved cannot be just compared to a particular ideal individual or ascribed to a specific trait. Alternatively, he simply should not convey just the positive and admirable traits of his beloved and found contentment in that, recognizing that like anybody else, the beloved possesses both positive and negative attributes. Beloved possesses her own attributes, however, it is the lover who perceives her the best according to the conventions of love. Vahshi Bafghi, a poet who followed the Baba Fighani's style in the Occurrence School, sought to eliminate the vulgarity and repetitive elements of this school by adopting a sub-style called "Vasoukht". Bafghi can be considered the founder of the Vasoukht School, as he introduced a new approach and a unique range of subjects in Persian literature. He disregarded the themes of romantic love and the dependence between the lover and the beloved, instead focusing on diminishing the importance of the beloved. The present paper provided a brief biography of the poet, discussed his school of thought, and explored the manifestations of this school in one of Vahshi Bafghi's sonnets.

Statement of the Problem

In Vasoukht and Occurrence schools, the beloved is not only a human being but also represents a romantic relationship between two individuals of the same sex. This is influenced by the social context and the significant decline in moral values during that time.

Meanwhile, the poets of the Occurrence School, who regarded repetition and dullness as undesirable and saw them as flaws in the sonnets of that era, started to narrate events.

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Bafghi is the enduring expression of this particular form of love that has resonated from ancient times to the present day. Bafghi's poems depict a significant shift in the portrayal of the beloved. In the past, the beloved held a position of utmost importance in sonnets, fulfilling all the desires of the lover. However, in Bafghi's poems, the beloved's status has been diminished, going from a position of honour to being portrayed as earthly and having a lower rank. Vahshi Bafghi is the enduring expression of this particular form of love that has resonated from ancient times to the present day. Bafghi's poems depict a significant shift in the portrayal of the beloved. In contrast to the past sonnets where the beloved held a position of utmost importance and fulfilled all the desires of the lover, Bafghi's poems show a degradation of the beloved's status from a position of honor to a mere earthly existence.

Statement of the Problem

Beloved, in Vasoukht and Occurrence schools, according to the social situation of the period and also the severe moral fall observed in that period, is not only earthly but even discusses the romantic relationship that is actually established between two same sexes. Meanwhile, the poets belonging to the Occurrence school, who view repetition and vulgarity as undesirable qualities and are aware of the shortcomings of the sonnets from that era, commence narrating tales. Vahshi Bafghi expresses the profound longing associated with this form of love, a sentiment that has resonated from his time till the present day. In Bafghi's poetry, the beloved's status, which was once highly esteemed in traditional sonnets and represented all the lover's desires, has now descended from a position of honor to one of disgrace. Therefore, the lover's status has transitioned to a more mundane state and has been diminished.

Literature Review

Regarding the subject of study, it is important to note that the influence of Vasoukht, particularly in Bafghi's poems, has been utilized to some extent. However, the manifestation of these influences in the analyzed sonnets has gone unnoticed due to the large number of his sonnets and divans. Given the significance of this matter, an endeavor has been undertaken to articulate these impacts in the aforementioned sonnet, whereby Bafghi issues a warning to the lover, asserting his ability to effortlessly abandon her and emphasizing his lack of absolute reliance on her. This topic is evident in his poems and hence possesses a distinct hue.

Vahshi Bafghi and His Poetic Language

Kamal al-Din Mohammad Bafghi, also referred to as the Vahshi, is a highly renowned poet from the 10th century. He was born in Bafgh and had his initial education from his brother Moradi Bafghi, a prominent writer of his era. Subsequently, he relocated to Yazd and later to Kashan. Bafghi established a school in Kashan and eventually returned to Yazd, where he enjoyed his period of renown as a poet. Vahshi's lifespan coincided with the reigns of multiple Safavid monarchs. Vahshi was a man who had a deep passion for his work and possessed the qualities of being open-minded, sensitive, and morally upright. Vahashi resided in seclusion in Yazd, steadfastly refusing to compromise his artistic pursuits for the sake of worldly gains. His designation as a Vahshi and his use of it as his lyrical pseudonym was a direct consequence of his seclusion.

Only a divan and three poems remain extant from Vahshi Bafghi. He utilized his role as a poet as a means to articulate his thoughts and emotions, rather than for the purpose of acquiring money and fortune. As previously said, he dedicated his time as a poet in Yazd. To sustain himself, he only extolled the nobility and esteemed individuals of Yazd and Kerman. Within his divan, there exists an ode extolling the virtues of Shah Tahmasab, along with historical documentation regarding his demise. However, the individual who truly championed him was none other than Mir Maran, the ruler of Yazd.

Vahshi Bafghi is unquestionably one of the distinguished and celebrated poets of the Safavid era, whose significance resides in his unique style of articulation. The poet effectively conveys his subjects, nuances, and emotions using straightforward and eloquent style, occasionally including colloquial expressions. However, at times, the language employed in his poems resembles his ordinary speech, so enhancing the worth and authenticity of his poetic work.

Vahshi endeavored to refrain from the overindulgence of the poet's abilities and instead focused his endeavors on articulating his profound thought and sentiments, which were predominantly imbued with warmth and emotion. He was regarded as the most proficient poet of the Vasoukht School due to his use of a straightforward and sincere

language. Uncommon vocabulary and complex Arabic phrases are seldom found in Vahshi's poems. However, he employed numerous commonplace terms and phrases that were prevalent throughout his era. Vahshi disregarded figures of speech, except for those that were essential for the coherence of his speech. While Vahshi has derived greater advantages from Nizami in his masnavis and has embraced renowned sonnet writers of the past in his own sonnets, he also displayed an inventive disposition, as evidenced by the subsequent appreciation of his sonnets by other poets.

Based on prior sources, Vahshi Bafghi is recognized as a prominent figure and, according to some accounts, he is considered the founder of the Vasoukht School during the 10th century of the Islamic calendar. Vahshi's poetry explores profound and insightful subjects, like the fleeting nature of life, the need to embrace opportunities, and the betrayal inherent in worldly attachments. Furthermore, a notable characteristic of his poem is the distinct impact that love exerts within his poetic compositions. In the realm of love and romance, his oratory is impassioned and filled with intense ardor, as he perceives the entire world as a leech upon the essence of love.

Malik Shah Hossein Sistani states that Vahshi, originally from Bafagh, was raised in Yazd. His being embodies both physical and spiritual excellence. Vahshi, a poet from Yazd, was highly acclaimed by the outstanding individuals of Iraq. He then relocated to Kashan in the early stages of his career. Due to their envy of Maulana Mohtsham's opulence and flamboyance, Mir Haidar Mama'ei (Rafi'i Kashi) and a cohort of specialists, intellectuals, and lords from Kashan conspired to groom and mentor Vahshi. Their aim was to potentially diminish Maulana Mohtsham's status. Although their actions did not do harm to anyone, they succeeded in making Vahshi well-known. Vahshi received high acclaim from the esteemed monarch, Ghiyath al-Din Muhammad Mir Maran Yazdi, and he achieved significant advancements in his duties. He consistently demonstrates his usefulness and is widely regarded as the most exceptional poet in his sonnet compositions, while also exhibiting remarkable beauty in his odes. Many poets, both ancient and modern, have been influenced by the story of Khosrow and Shirin. Similarly, the poet in question has also drawn inspiration from this tale, specifically focussing on the characters of Farhad and Shirin. In his work, he emphasises the significance and eloquence of the Masnavi. Vahshi was reputedly inebriated most of the time and would recite poetry without provocation. The majority of Vahshi's amorous verses were uttered while under the influence of alcohol. ((Khair al-Bayan, p. 250), Occurrence School, Ahmad Golchin, 1995:616.)

Nader Al-Asari described Maulana Vahshi Yazdi as a poet who possesses sobriety and offers vibrant insight. The majority of his poems are characterized by their occurrence-based style. Indeed, he has honed this approach skilfully, and every word he utters profoundly resonates with the listener. (ibid, 1995: 618)

Therefore, it can be concluded that Bafghi was primarily a poet belonging to the Occurrence school and is regarded as a follower of Baba Fighani. However, he demonstrated innovation within the boundaries of his capabilities and within the constraints imposed by cultural norms. He excelled in developing the Vasoukht school and his language in conveying Vasukhti poems was characterized by simplicity and, to some degree, colloquialism.

Vasoukht Poems

The occurrence seemed repetitive and mundane from the very beginning, necessitating the need for innovation. A secondary method emerged in the school, known as "Vasoukht". Vasoukhtan, a term used in the dialect of Persian speakers, signifies distancing oneself and turning away from the beloved. Vasoukht poetry, in contrast to the traditional sonnet form where no bitter words are spoken to the beloved, depicts the lover turning away from the beloved and no longer treating her affectionately. The lover even goes as far as threatening to seek another beloved.

The poetry of the school of occurrence is expressed through the sonnet form, and this school aims to modify the subject matter of the sonnet, which traditionally revolves around love, in order to present factual narratives. According to the poet's perspective, given that the poem's target audience mostly consists of the general population, it is advisable for the poem to be straightforward and employ language that is familiar and conversational. The school of occurrence refers to a certain style of Persian poetry that was employed by several poets during the 10th and 11th centuries in the Islamic calendar. Undoubtedly, Baba Fighani revitalized Persian sonnets and poetry, rescuing them from the aridity and despondency that characterized the post-Hafiz era. Baba

Fighani's poetic approach combines elements from both Indian and Iraqi styles, resulting in what his followers refer to as the School of Occurrence.

The objective of presenting the poetry in this manner was to convey the actual states of love and romance. Kamal al-Din Vahshi Bafghi, influenced by Baba Fighani Shirazi, departed from the conventional approach and introduced a novel style in Persian poetry. This style gained popularity among poets and is now synonymous with the name of Vahshi Bafghi.

The term "Vasoukht School" denotes a poetry that explores the concept of distancing oneself from a loved one. Put simply, it refers to the intense emotions of hatred and guilt that a lover directs toward their unfaithful beloved. The school of Vasoukht is exemplified most prominently in Vahshi Bafghi's poetry, particularly in his sonnets and masnavis. Bafghi employed straightforward and colloquial language, avoiding complex poetic techniques and obscure literary concepts that may be incomprehensible to the reader. The central theme of this style revolves around the emotions of love and romance, and the transformation of these experiences into poetic expression depicting the relationship between the lover and the beloved.

Vasoukht, in the Persian language spoken by Indians, refers to the act of deliberately turning away from something or somebody. In the Persian literature, it signifies when a lover turns away from his beloved, no longer treating her kindly and even threatening to seek affection from another person (Shamisa, 2003: 276). Additionally, it can also refer to a poem in which the poet expresses his grievances or places blame on his beloved (Mirsadeghi, 1997: 253). This complaint pertains to the persecution of an individual who is highly regarded and the detailed account of her contradictions and emotional distress (Mahjoub, 2002:191).

In the Moin Dictionary (Moin, 1985: Vol. 4), the suffix "Va" signifies the concepts of renewal and duality. However, in Dekhoda Dictionary (Dekhoda 1966: Vol. 9), the same suffix has a contrasting connotation. In Dekhoda Dictionary, the act of Vasoukhtan symbolizes being burnt by intense love, often resulting from the lover's betrayal. In certain dictionaries, Vasoukht occurs twice: first, due to the intense love that emerges in the heart of the lover, and second, due to the lover's betrayal, resulting in both cases in a sense of separation and withdrawal.

Allamah Shibli Nomani, a Pakistani literary historian, has attributed the poem of Vasoukht, which expresses disdain for the beloved, only to Vahshi Bafghi. Nomani claimed that Vahshi was the first to use Vasoukht and also brought it to an end (Nomani, 1332). However, Ahmed Golchin Maani has refuted Shibli's viewpoint in a specific section of his book titled "The School of Occurrence" (681-988), which was published in the monthly magazine "Hilal" in Pakistan in 1971. Golchin refuted Shibli's opinion by presenting evidence on the word "Vasoukht" and providing instances of sonnets from 15 Persian poets during the 10th and 11th Islamic calendar centuries. He claimed that Vasoukht possesses a poetic motif and conveys the lover's aversion towards the beloved.

Such a theme is not uncommon in Persian sonnets. In fact, even among the sonnets composed by poets prior to the 10th century, there are occasional instances of single lines or entire sonnets expressing disdain for the beloved. However, this unconventional experience was prominently evident in the sonnet poems of proponents of the school of occurrence, deviating from the established tradition of Persian poetry. "Vasoukht, a distinct style or (anti-style) for 10th century romantic lyric, emerged as a sharp response to the intense burning and humiliating frenzy of the lovers associated with the school of occurrence." (Fotouhi, 2015:274)

Based on the aforementioned cases and precise definitions from dictionaries, it is noteworthy that Dekhoda defined the school of occurrence in his dictionary as follows: "The school of occurrence or the language of occurrence is a literary movement that emerged in Persian poetry during the early 10th century. The written sonnets in this style revitalized the poems, which had previously been dry and lacking in emotion, and this movement continued until the early 11th century." This artistic genre served as an intermediary between Timurid poetry and the Indian style, aiming to convey the emotions of love and romance via real-life events and experiences. (Dekhoda, 1955: 237) The school of occurrence in this context refers to the act of conveying the truth and presenting the unfiltered reality between two individuals who are in a romantic relationship. This institution specializes in the portrayal of genuine and intricate emotional states. It accurately captures the various moods of the beloved, including adorableness, playfulness, rage, and verbal offenses. Furthermore, it accurately

portrays the genuine emotions experienced by the lover, including feelings of wrath, passion, communication, yearning, and observation. (Shamisa, 2003: 198)

The prevalent themes in this school of occurrence revolve around the articulation of words and hadiths, as well as the portrayal of actual behaviors exhibited by lover and beloved. The beloved assumes numerous roles, including displaying cute, bashful, and flirty motions and expressions, using nasty language, making and breaking promises, engaging in various forms of harassment, and paying attention to their rivals.

The lover bears responsibility for engaging in behaviors and experiencing feelings of harassment and jealousy towards the beloved's interactions with others or rivals. One notable feature observed in the school of occurrence is the act of admonishing the beloved. The principle posited that the lover assumes a submissive role while also the beloved is the one in control. However, it appears that this framework has become disordered within the context of the school of occurrence. Otherwise, the lover would not have exhibited such audacity. The beloved in the school of occurrence has a unique characteristic and condition. As the lover becomes more ignorant and preoccupied with superficiality, the intensity of love diminishes and ultimately results in stagnation and depression.

In his Al-Ajam poetry, Shibli Nomani delineated the attributes of the beloved in the following manner: "The beloved's misconduct and waywardness, the beloved's harsh demeanor, the beloved's compelling actions, the beloved's endearing charm" (Shibli, 1984: 88-102).

In the Occurrence school, the beloved has undergone a transformation from its previous generic form in the 8th and 9th centuries and has acquired a tangible individuality on Earth. This is considered one of the notable attributes of this artistic style. However, occurrence school, although exposed to the realities of life, failed to cultivate and produce exceptional poets. At the mentioned school, love is described as being earthly and mostly thrives through interactions with individuals who possess moon-like faces and engaging in inappropriate behavior with children. However, it is important to note that the poets' march towards realism and the eradication of indecencies and redundancies focused mostly on the themes of vulgarity and extramarital affairs. This style revolutionized poetry by emphasizing the portrayal of earthly loves in poems, overshadowing the presence of other types of lovers. The new poems predominantly showcased this earthly beloved and its secondary style. In this instance, the frequency the earthly love in this particular style is exceedingly high. The protagonist in this school is remarkably down-to-earth and palpable, to the extent that the poet occasionally articulates their freckles, eyes, wrinkles, moles, and other physical attributes, expressing delight in vividly portraying them. Vahshi's poem exhibits consistent themes and tones that highlight the lover's deliberate avoidance of the beloved. In contrast to conventional poetic traditions, the poem conveys a sense of complaint, protest, and disengagement from the beloved. In the realm of poetry, the lover is typically exempt from any criticism by the poets. However, some poets of the school of occurrence have challenged this convention and hold the lover accountable for their actions. These poets even perceive lover as equals or even superior to the beloved.

Research on the School of Occurrence has revealed evidence of its historical effects and distinctive features. By examining the historical origins of Persian literature, one may readily discern the significance of Vasoukhti within Persian poetry. During the era of Khorassani style, the poet alternates between speaking in a detached and hesitant manner and expressing strong emotions towards the beloved. The poet also issues threats to stop the relationship and bestow their heart upon another person. In the Iraqi style, a few poets have composed Vasoukhti poetry. However, the quantity of these poems in Persian literature from the early period until the 10th century is somewhat small and inconsequential when compared to the output of poets in the mentioned century. Farkhi Sistani, Qatran Tabrizi, Anuri, and Saadi are renowned poets known for their Vasoukhti poems. Alternatively, Mohtsham Kashani, Vahshi Bafghi, Lesani Shirazi, Ahli Shirazi, Faghani Shirazi, Ashraf Jahan Qazvini, and Helali Joghtaei are poets from the 10th century who belong to the Occurrence school. Vahshi Bafghi is the chief of this group.

The frequent utilization of "Vasoukhti" elements in poetry, particularly among poets of that era and poetic years, along with the distinctiveness of these features, contributed to the emergence of unique expressions and words within that school. These elements include protesting against the beloved, distancing oneself from them, expressing genuine emotions of love and romance, and ultimately parting ways with the beloved. Consequently, the way these concerns are presented has essentially become a kind of deviating from the norm, and genuine grievances have been frequently observed in the School of Occurrence. Hence, the poet of that era regarded this

school as the most effective means and manner to convey his genuine emotions and derived maximum advantage from it.

Social and Cultural Contexts

The rise and prominence of Vasoukht in Persian poetry during the 10th century can be attributed to specific cultural and socioeconomic factors and contexts, which can be summarized as follows:

- 1- The emancipation of poetry from the exclusive control of the royal court and aristocratic estates
- 2 - Enhancing the well-being of the general public
- 3- Discovering uniqueness and responding to the conceptual poetry of the Iraqi style
- 4- The migration of poets to India and their adoption of the local style and cultural influences.

Characteristics of Vasoukhti Poetry

The Vasoukhti poetry, similar to other forms of poetry, possesses distinct literary and semantic coordinates, which are referred to as follows:

1 - Artistic coordinates:

- a) Concentrating on the structure of sonnets
- b) Neglecting the linguistic and spiritual figures of speech
- c) Demonstrating a significant amount of fondness.
- d) Showing objectivity and extroversion

2 - Semantic coordinates:

- A) Complaints and concerns regarding the beloved's infidelity and disloyalty.
- b) Transmission of pessimistic perspective from the beloved to both love and the concept of love.
- c) The lover yearns and feels remorse for the love he paid to the beloved
- d) Having an aversion to the presence of the beloved in the company of others.
- e) Threatening the beloved to be abandoned by the lover and not being loved anymore
- f) Feeling embarrassed of the beloved in front of the beloved.
- g) Projecting of the lover about beloved

Vahshi Bafghi's Poetry and His Poetic Language

Vahshi Bafghi is widely regarded as the preeminent and renowned poet of the Vasoukhti School. Vahshi refined Baba Fighani's poetry by eliminating vulgarity, repetition, and plurality, so creating a distinct and innovative means of conveying his own perceptions of reality. Some regarded this achievement as reaching the highest point of artistic excellence, while others attributed the creation of this style to him. While Vahshi's poems possess a certain simplicity and fluidity that stems from the core of his poetic art, the issues he explores can be so profound that they perplex readers with their intricate and layered nature. His speech stands out from others due to its unique combination of simplicity, delicacy, and passion. The diversity of his poetry is the essence of love that has rendered his poetry delightful.

The secret of Vahshi's impassioned and incendiary words lies in the fact that they originate from a tormented heart and fervent soul (Every heart that fails to ignite is not truly a heart --- A melancholic heart is nothing but a mixture of water and mud). Throughout the arduous life of this tormented poet, love remained steadfastly with him without interruption. Vahshi's poems and books often contain profound and relatable themes engage every individual's mind. However, the use of visual effects and metaphors that are distant from conventional thinking can occasionally pose challenges in comprehending many of his poems. The primary structure utilized in Vahshi's poems was the Sonnet. Vahshi was also intrigued by the idea of emulating the words used by Nizami in Masnavi. Vahseh used different figures of speech and his poems exhibit several literary aspects, such as innovative

structures and vivid imagery, particularly employing elaborate yet captivating and delicate similes. The focus on literary concerns occasionally overshadows the clarity and aesthetic appeal of his poetry, as some of his rhymes, albeit simple, lack any imagery or poetic elegance. Simile can be regarded as the fundamental and primary element of the imagery in his poetry and literature, which is totally derived from his own imagination.

Vahshi exhibits a greater inclination towards visual approaches that feature simpler pictures. Overall, Vahshi likes to employ visual approaches that are straightforward and uncomplicated. Vahshi effectively conveys the truth using straightforward language, deliberately avoiding the use of complex vocabulary and figurative language. The primary genre utilized is sonnet, which enjoys widespread popularity and is characterized by its avoidance of repetition.

The Studied Sonnet of Vahshi Bafghi

When I depart from a place, I truly do it,

When I lose hope in another person, I truly lose it

My heart is not akin to a dove that settles once it ascends from a certain place,

As my heart leapt from the corner of the roof, it truly leapt,

From the very beginning, it was a mistake to allow my prey to flee,

Now that you've compelled me to flee and I've fled, I truly flee,

Your dwelling, a place reminiscent of the mythical Garden of Eram and an everlasting paradise,

I once witnessed its presence, but now it is as if I didn't witness, I truly didn't,

There are countless other enchanting gardens that invite me to pick up fruits,

But if I don't care about picking the fruits, I truly don't,

I'm sending my sincerest prayers your way, but it seems like you're not acknowledging them,

But beware of that moment when I truly capture you, and I mean I truly capture you,

Vahshi! It seems that the root cause of all this distance and complaints lies within me,

According to what everyone says and I heard what people say, I truly heard,

Manifestations of Vasoukht School and its Manifestation in Vahshi's Poems

The sole primary objective of the school of occurrence (Vasoukht) is to articulate the specifics of love on the basis of reality. The lover's reaction to the beloved's ingratitude is one of wrath and reproach, known as Vasoukht. The lover in Vasoukhti poems is required to pay a price, and as a result, the lover ceases to show affection to the beloved. The lover departs from the beloved and pursues another beloved.

The Vasoukht School disrupts the sacred bond between the lover and the beloved. It empowers the lover to express their grievances and criticize the beloved, as well as voice their complaints about her in a broader sense. Vahshi's Vasoukhti's poetry contain explicit warnings to the beloved, treating her to turn away from her and convicting her to misbehavior, while also threatening to abandon her. Vahshi eloquently articulates the lover's grievances with his beloved's negative conduct, skillfully employing language and combinations to convey these characteristics in a straightforward and effortless manner. The initial statement ensures that the reader comprehends the poet's goal effortlessly. In addition, Vahshi employed less literary methods in his other sonnets, much like in the sonnet that was examined. The essence and cornerstone of Vahshi's stylistic characteristic is in his unrestrained manner of speech, devoid of reliance on literary methods such as expression and originality.

In the opening lines of the aforementioned sonnet, Vahshi asserts his intention to abandon his beloved without any apprehension or concern for the emotional distress it may cause. He does not like to back the world, just for the sake of his beloved's misbehavior, and he permits himself to love another person depending on his personal style:

When we depart from a place, we truly do it,

When someone lets us down, we can't help but feel disappointed.

In his earlier stated sonnet, Vahshi skillfully employs similes to compare his beloved's existence and heart to a domesticated pigeon, using a straightforward, clear, and thorough analogy. He communicates with his beloved by articulating his personal justifications and private arguments, using his distinctive manner of expression. Through this, he conveys to her that despite her ability to deeply engage, abduct, and captivate his heart, a single act of disloyalty, breaking a promise or violating an agreement on her part, will lead the lover to abandon the beloved. Determined, he resolves to permanently abstain from visiting his beloved's abode, despite being accustomed to. Instead, he will embark on a new romantic pursuit, only to find himself ensnared once more.

My heart is not akin to a dove that settles once it ascends from a certain place,

As my heart leapt from the corner of the roof, it truly leapt,

In a subsequent verse of the aforementioned sonnet, Vahshi addresses the cunning and dishonesty of the beloved in the presence of the lover, exposing the lover to her hypocritical and deceitful facade, resulting in the lover's fury and rebuke. He reproaches his beloved, stating that he will no longer have affection for her as most lovers had in the past in any situation. He declares that he will not wholeheartedly devote himself to her and will not turn a blind eye to her imperfections and her tendency to flaunt herself, which she has become accustomed to doing. He should refrain from self-sacrifice among the series of seemingly affectionate gestures and deceit from his loves. Indeed, a devotee of Vasoukhti remains immune to the allure of the beloved's deceitful and ostentatious ways. Through a profound understanding of the beloved's true nature and discernment of her actions, the lover swiftly evades her snares.

From the very beginning, it was a mistake to allow my prey to flee,

Now that you've compelled me to flee and I've fled, I truly flee,

The expression and tradition of love are so exquisitely displayed in the view of the lover and the beloved that no amount of natural or worldly beauty can compete with it. Previously, Vahshi held the belief that any place where the beloved is present is inherently exquisite. Nevertheless, it is the physical attractiveness of the beloved, including her facial features, hair, stature, and other bodily attributes, that has captivated the lover and astonished him amongst the arid landscape of his affection. Undoubtedly, these words and attributes are frequently employed by other poets as well, and the poet skillfully employs them to express their love. Upon beholding these exquisite beings and the embodiment of physical beauty in the countenance of the beloved, Vahshi diminished their significance to such an extent that despite their previous intimate connection, his relationship with her underwent a complete transformation. He has asserted his independence from his beloved, despite her being very beautiful, and consequently, he has left her and the place where she resided. Consequently, severing his emotional connection to the beloved will be unrelated to the physical attractiveness and presence of the beloved, and the lover no longer regard her beauty as significant.

There are countless other enchanting gardens that invite me to pick up fruits,

But if I don't care about picking up the fruits, I truly don't,

The defining feature of the Occurrence school is the decline in the beloved's status. Here, the beloved is heavily criticized and admonished to such an extent that it is truly understandable to observe the disparity between the lover's previous need for the beloved and the current situation at the occurrence school. Vasoukhti poet strongly accuses the beloved and has been warned of being abandoned, since the lover does not feel any belonging to the beloved. In this school, the lover has managed to bring the beloved's exalted status down to earth, causing the beloved to become deeply engaged and concerned about the lover's actions regarding their love. It is evident that the beloved frequently experiences feelings of anger and must conceal her secret to prevent the lover from abandoning him due to his actions, opting for a different person and pursuing a new beloved. The beloved endeavors to convince the lover under any circumstances, even when contemplating departure. She approaches the lover without believing that she deserves the reproaches, blames, abandonment, threats, and separation. Her purpose is to sustain the vitality of their affection and prevent his abandonment, ensuring he does not seek out another individual and discover a fresh romantic interest in his mirror.

*Vahshi! It seems that the root cause of all this distance and complaints lies within me,
According to what everyone says and I heard what people say, I truly heard,*

II. CONCLUSION

Beloved is the quintessential character in romantic poetry, with a rich legacy in Persian literature, and it is regarded with a distinct attitude in each era. The beloved experiences both the pinnacle of glory and the depths of shame at different times. In the school of occurrence and its sub-method, Vasoukht School, the beloved is the most distinct and prominent character in the realm of Persian literature, whose features are vividly shown in Bafghi's sonnets. Vahshi's poetry portrays the beloved as an earthly being rather than a heavenly being. The beloved's status is severely diminished in this school, and it is the place where the most intricate expressions of love are found. The lover talks with his beloved with simple and authentic words, occasionally tinged with a love that resembles that of a creditor, wherein the poet reproaches and critiques the object of affection. A Vasoukhti poetry is characterized by the poet's deliberate avoidance of the beloved and her subsequent rejection, while he seeks out a new love interest. Furthermore, these poems convey the sentiments and emotions of the poet, which were initially expressed in a simple, uncomplicated, and innocuous manner. Vahshi's poems vividly depict the manifestations and distinctive features of the Vasoukht School. These include reckless speaking about intimate relationships with the beloved, a lack of emotional reliance between the lover and the beloved, expressions of anger towards the beloved, and the degradation of the beloved's position. These stylistic characteristics of the Vasoukht School are explicitly articulated in the words and poems of Vahshi Bafghi.

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