International Journal of Biology, Pharmacy and Allied Sciences (IJBPAS)

'A Bridge Between Laboratory and Reader'

www.ijbpas.com

NIMA'S LITERARY EXPOSURE TO ELEMENTS OF MODERNITY

[1]SEYEDALIHA SHEMIANFAR,[2] SHAABAN BOZORGI,[3]ALI HEJA ZIFAR, [4]SOMAYEH BOZORGI

1: Faculty member, Esfahan University, Iran

2, 3: PhD student of cultural sociology, Islamic Azad University, Dehaghan Branch,

Dehaghan, Iran

4: Cultural expert in youth organization, Noor, Iran

ABSTRACT

Nima as a literary modernist has had significant effects on modernization of the literary-social context of Iran during the recent century. The changes and upheavals of Nima's age has caused that identification and explication of his social-political works and thoughts in exposure to modernity and also the study of the effects of these thoughts and upheavals of the society of his time be considered the objective of different investigations. The theoretical framework of the present study is Lucien Goldmann's Genetic Structuralism which was introduced at the beginning of the second half of 20th century in France and influenced the investigation of artistic and cultural qualitative works. Nima started a methodological process in contemporary literature by which the vicinity of words and new concepts became possible. This method in its transformation caused that the form and content, in spite of non-contemporariness of some of the words, have the capability of producing social concepts. The more Nima advances in the field of poetry, the more humanist he becomes and considers the axis of all social programs and issues as human and represents "love" in literature as a social issue in literary texts. The results of the present study indicate that the advent of Nimaist poetry and also the revolution of Nima in the field of political and social literature are the consequences of modernity and social and political conditions of his age, i.e. Reza Khan Era.

Keywords: Modernity, Poetry, Genetic Structuralism, Literary Revolution

INTRODUCTION

Modernity refers to the modes of social life and social institutions and organizations and also refers to a historical period from 1630 to 1940 including Multiculturalism and Rationalism.

Modernism refers to an intellectual and behavioral trend of new cultural phenomena and putting aside some of traditional methods, it refers to the process of expanding rationalism in societies and its realization in the context of modernity.

NimaYushij is the cultural and literary criterion of Iranians in the contemporary world. He is considered the representative of modern literature and poetry among the literary movements of the contemporary world. Nima divided this movement into more social sections by his revolution and this revolution in the society took other shapes by other poetic movements such as Shamlou, Forough, Akhavan and Royaee. These intellectual thoughts are the results of Nima's literary revolution.

In addition, Nima lived in a socially and politically turbulent period which was the period of passing form traditional cultural institutions to modern ones. In such an environment, NimaYushij who is form a critical period, appears and links the hidden and turbulent points of freedom and justice in the geography of literature to make the world stop and question: can modernity in the form be observable in the content? If this concurrency can be observable, why are industry and technology modernized in the social domain of Iran, while in cultural domain, the same experience has not been realized?

Theoretical framework

In the sociology of novel, Goldmann is to explain the temporal gap between subject and object, knowledge and the world in a sociological context. Based on Marx's criticism of political economy which takes the capitalist society dependent on exchange value, tries to indicate that the protagonist of a novel is explained regarding ruined reality.Goldmann attains this important conclusion that a novel as a creation of individualism cannot be connected to no collective ideology or social group. A novel is the personal search of true but absent ultra-personal values. According to Goldmann, passing from person to public has a very important consequence for identifying the novel[9].Therefore, in Goldmann'ssociology, novel is a literary genre originating from the conflict between its values and the negation of values. In genetic structuralism, Goldmann links the structure of literary genre to the structures of social groups, which determines that effect in a certain historical moment.

Therefore, in this viewpoint sociology of literature is sociology of literary creation; the objective is that it is identified what has made possible the emergence of a work in a certain moment.

In Iran, literature is based on poetry for centuries and by the changes in social, economic and political situations of Europe, another form of literature was shaped called novel [6].

It is observed that Goldmann views genetic structuralism as a method and proposes this equivalence against the psychological projects in sociology of literature stating that artistic creation has a collective characteristics and for confirming it, a collection of concepts such as consistency between the knowledge structure of social groups and the structure of the world of a work is presented.

Goldmann's method in implementing this project is based on understanding and describing the basic constructive relations of meaningful structures.

For Goldmann, the meaningful structure is the world of a literary work created for answering a particular situation and the researcher understands it by introspecting. This analysis includes two levels of understanding and explaining. Understanding or perceiving in this stage, contrary to what was imagined, is not an emotional or intuitive process, but it is a deeply moral process and refers to the description of basic constructive relations of a meaningful structure and first of all, the work should be understood in that structure [4].

The consequence of this process is the access to the most comprehensive and the most hindered structural model of a literary work which in the explanation stage, its evolution is determined as well. Explaining the real search is outside the literary work which with its structure, at least a kind of relation of symmetry variation or a kind of consistent relation or functional linkage, the structure of the work should be located in its social and economic structure.

According to Goldmann, genetic structuralism, briefly, is to investigate the historical and social approach of objective implications influenced by social groups in emotional and rational life of the creator of the effect. Therefore, the main processor of a work is a group that an ideology has been prepared inside it, not the writer who is only the agent of the work.

To Goldmann, the body of fables is the literary stance of writers' social lives. Then, every fable retells the events of its time. Goldmann, who contrary to Lukács considers a great value for the creator of a work, knows fable not the reflection of a simple social space, but the artistic shape of social issue. Therefore, it is clear that

Goldmann does not consider psychological criticism. According to him, every outstanding work has four clear and equivalent features to which every critic should pay attention: 1. the exactly consistent stance of the work which is equivalent to the social issues of the time. 2. Its richness which is related to the possible maximum of the writer's knowledge. 3. The real or possible stance of a set of elements which constructs the work; therefore, if the writer's world is not similar to the reality of the time, the group's desire describes it. 4. The non-philosophical stance of the work, because every outstanding work shows practical solutions and are not in the form of philosophical concepts [4].

The main lines of Goldmann's genetic structuralism indicate that the true creators of cultural products are social groups, not individual souls.

Research questions

Regarding the mentioned basics, Nima's political and social thoughts in encountering the elements of modernity and the effects of modernity on him and his works are identified and explicated.

Reza Shah; the cause of the advent of Tudeh Party of Iran

Iranians wanted the national governance and since their proclaiming neutrality, they were involved in the war, they presented their demands to the Versailles Peace Conference. Not identifying Iran's demands by The Allied and the expansion of rebellion and turbulent in provinces exacerbated nationalist feelings among Iranians. Many people desired that a strong central government seize the throne to stand against foreign powers and quell riots.

Iranians, particularly the educated class, hated the weak central government which did not enjoy the tools of power practicing. They considered this government responsible of foreign dominance and domestic turbulences. The worse the situations got, the more people wanted the complete change in the government. They hoped a coup d'état [5].

Other challenges had a more traditional forms towards the public discipline such as robbery and prevailing chaos as well as insecurity which damaged the economy. Many Iranians wanted a strong government and national unity. They wanted the end of localism and the expansion of public education in such a way that all Iranians should speak in one language and have a common identity. Most people wanted democracy, but many of them thought that only a clairvoyant dictatorship with modernizing their thoughts and reestablishing order and discipline and

economic development can prepare Iranians for democracy.

In such a conditions, many Iranians wanted a government that sufficient power to create centralization, efficient governance and executing main reformation. Such a government was established due to a coup d'état in February 1921 more tyrannous than what they had thought. The leadership of the coup d'état was burdened on two persons: Reza Khan who was the commander of the army and Seyyed Ziauddin Tabatabaei, a nationalist journalist advocate of Britain who became the prime minister.

In the second period of Reza Shah's government, started since 1338, individuals who had established underground organizations or were opposites of Reza Shah, were arrested.

The most important arrests occurred in May 1941. In this year, the police arrested 53 individuals accused of establishing an underground communist organization, publishing a declaration in May (Labor Day), organizing strikes in Technical College and textile mills in Isfahan as well as translating "atheistic books" such as Marx's *Capital* and *Communist Manifest*. However, five of them set free immediately, these group became known as "fifty three individuals". These individuals established the primary core of Tudeh Party

of Iran. The less dangerous Tudeh Party was established after overthrowing Reza Shah. This group had four The primary and temporary purpose: the freedom of the rest members of fifty-three individuals group; identification of Tudeh Party as an official organization; publishing newspaper, and preparing and developing a program which contrary to the previous unreligious plans and without agitating religious scholars' opposition, provided the possibility of attracting democrats, socialists and older communists and younger ones or even radical non-Marxists.

In the next six months, these objectives were realized. Tudeh Party published its temporary plans and programs in early March. In these plans, the necessity of removing the "consequences of Reza Shah's dictatorship", protection of the constitution, civil freedoms and human rights, supporting the rights of all citizens particularly the mass, and collaborating in the global fight of democracy against the brutality of Fascism were emphasized.

Tudeh Party, to prevent the criticisms of religious scholars, eliminated Marxism from its plans, and fro Arani's anniversary of the demise religiously and in Arani's, Modarres's-the priest who was opposite of Reza Shah- and Farrokhi's memories who was a radical religious poet killed in 1943, held a great gathering.

Tudeh Party, after the codification of its temporary plans, was organized and started its activity from Tehran. This party was ready to hold the first temporary conferencein 1946. This conference took more than one week and developed attentive plans to be replaced with the temporary ones. These new plans went beyond calling all citizens to unite against Fascism and to attract the mass, particularly "workers, farmers, women and layers of the middle class such as intellectuals, sub-owners and employees" proposed particular suggestions.

According to Britishofficials, in the summer 1946 when the elections of the fourteenth Parliament were held, Tudeh Party was the only party which enjoyed afirm and clear policy, an integrated stricture and comprehensive organization.

It was for the first time that a radical and non-religious organization enjoyed the public support, according to the statements of British officials, election campaigns indicated that Tudeh Party with its "integrated and dangerous" structure could motivate the dissatisfaction of lower classes and change the necessity of social reformations into an important issue. It should be noted that the success of Tudeh Party depended on organizing workers.

Tudeh Party started its activities in 1945 by calling people, without considering their class dependency to create a mass movement against Reza Shah's dictatorship. But, during 3 years later, more limited parts of people were called; therefore, the party at the end of the first congress, it presented wants of workers, farmers, intellectuals, traders, and businessmen more than public rights of citizens.

Although Tudeh Party had a great influence on all salaried members of middle class, its influence among engineers, university professors and students, intellectuals particularly writers, women with modern education and most surprising among officers of the army was very obvious (ibid: 407). In the culture which literature and particularly poetry has a great value, the significance effect of these writers on reader people is not surprising.

METHODOLOGY

The method employed in the present article is library/documentary research and the instrument of collecting the data was taking notes. Documentary methods of research are considered as non-intrusive and nonreactive methods or metrics. Using documents and evidence occurs when the research is either historical or it is related to available phenomena but the researcher is to identify previous researches regarding those phenomena or the research needs using documents.

Analyzing the data

In spite of the fact that some concepts have been observed in the past and traditional communities, the same concepts, in a transformed manner are investigated in a society, in the modern form as elements of modernity:

1. Politics

Politics which per se is a modern issue, in the recent century entered Persian poetry and the way of its presenting in Nimaist poetry has been given a unique social image. It should be noted that this word in far past periods has had functions, but concurrent to establishing modern societies- it along with words such as state and nation and bureaucratic organizations has taken new senses.

The poets prior or contemporary to Nima had not deep understanding of politics and their style in composing poetical poets was more ideological and superficial. But Nima, as a social-political poet, viewed politics from a superior and deeper vision. In his poet, political enthusiasm is replaced by evolutionary efforts, the evolution of images which prior to him, Persian poetry lacked it.

Successful examples of Nima's political poems are Ray Ra, the Bell,Woe to me!, Cold Laugh, Darwag (Hyla), all Night and etc.

Some verses of the poet "Woe to me!" which indicates the closed space of Reza Shah's period:

"Pass my way with no hesitation
Enemy comes, strikes the door
And asks the other name and family
Woe to me!
Where I should hang my ragged cloak
To draw from my painful heart out
Poisonous arrows filled with blood
Woe to me!"

The main concern of Nima in his political poems was the issue of justice and people; almost in all Nima's poems, the trace of politics can be identified well and it is interesting that this political thoughts or in another word, politicization is like a gene transferred from Nima and its followers in such a way that a brief view to modernist poems indicates that most of Nima's contemporary poets were politicized [1].

Simin Daneshvar in some parts of her memoir, regarding the common frontline which was available between Nima and Jalal Al Ahmad, declares that:

The word "politics" is among the elements of modernity and Nima states it in an utterly modern and updated manner. Politics principally during history could include the perspective of dogmatic beliefs because the basis of classical discourse was founded on war and conflict, but the concept of politics in the modern world has

worn modern cloth called **dialogue**. In a strategic situation, Nima does not define himself in a particular frontline or at least he does not want to be considered as a theorist. To Nima, politics is relying on a particular governmental situation; however in everyday life which affairs influence all people he asks imperatively main principles and commitment to politics, he considers himself free form every political groups and confesses that he should not sell his social status to lower status.

Tudeh Party is the objective product of Reza Shah's governance. This party is one of the most primary and comprehensive organizations composed of intellectuals of Iranian society.

In the poem "poetry is the time …" this foundation that this opening motivates as cheerfully as possible can be represented:

"So many tired hands which hug each other
And the world holds another enthusiasm all about…"

Which in the year 1945 and after the overthrowing of Reza Shah, Tudeh Party felta wareness raising in a more real sense.

The poem "Tidings" which was composed in 1930, was the beginning of a freedom which in the political and social geography of Iran occurred and threw the light of authority over the synergy of Iran of those days and made it aware of affairs.

In the verses of

"The omen of these times broke
And gave tidings to beggars all".

Making privileges for groups as an integrated congregation indicates organizing Iranians' for passing to modernity and welcomes people.

And in the verses of

"Either we die all
Or own free lives…"

Indicate attentively imperative upheavals and transformation in the society which indicates an either-or situation.

2. Love

The starting point and process of movement and basic issue of poetry and literature is love. In Persian poetry and literature, no poems can be find without traces of love because love is the absolute reason of creating all literary works.

Nima himself states that it is inappropriate that human beings only love women and all their poems are limited to women. Nima knows this issue as a stigma for poetry and considers these humans as alone not having social nature.

The reality is that Nima's beloved in his first poetic periods and in his Rubayyiat is the charming, disloyal and tricky beloved which is common in the tradition of Iran's literature, but when he enters the land of modernity, his love and beloved take modernist shapes [1].

It is this love and beloved that in poems such as Afsaneh (the Myth), Every Night, Memoir and the Bird of Sorrow are represented. It is this love that is the origin of all of his pains and sorrows because Nima in all moments of his life pursued truth, justice, freedom and respect of human beings and, but he did not attain them.

In the poem "Every Night", the modern love of Nima can be observed:

"In one of these nights

One terrifying night

In which every sorrow

Is present

And that prostitute

Had met me

Her long hair-as duckweed on water-

Wrapped around my head

Degrade me

And

I remind everything I had seen

From that night"[1].

3. **Humanism**

Among the elements of modernity, the humanist thought or humanism which considers the originality and identity for human beings not seen in traditional thoughts of any work. In the Persian contemporary poems, the representative of this approach is NimaYushij.

Nima's humanism can be investigated from two aspects: one is its formal dimension including loving humans, empathy with them, sense of responsibility for their personal and social problems and challenges. This dimension has a traditional nature [1].

Another more important dimension of Nima's humanism is his approach towards the issue of human being. Nima's philosophical view toward humans is an utterly new one based on metaphysical principles of modernism. Therefore, unsurprisingly, Nima's humanism has differences from traditional humanism of his prior poets.

The more Nima goes through the field of poetry, the more humanist he gets and the axis of all of his plans and social issues is human; the human who has value and originality and does not want to make human being as the slave of his products. In this arena, the mass of people who are the population structure of the lower classes of the society of Iran in those days is the subject of poetry. Human beings who had never been seen in old literature changed into generalizable subjects. These human beings can even be a simple farmer for whom not only national identity but global one can be imagined.

These modern human beings are active and creative in modern Nima's modern poetry and give not their fates at the hand of others even metaphysical forces.

He gives so much importance to humanism that somewhere states: one cannot be a poet but being human is a duty.

4. Urbanization

City us one of the other words in which Nima's thoughts can be framed; in cities, close and intimate links reduce and are replaced by competition and personal benefit. In such environments, deception, imitations and devilry has appropriate ground for growth.

Nima flees from cities and their luxuries and deceptions:

"I like my home\ where is immune from all people of this city

In which there is no majesty or luxury/no imitation, deception or deceit"

In addition, he in one of his letters (1301 AH) writes:" journeying in jungles and watching the peak of mountains and diverse landscapes in plains and sea waves, and the simple rustic living trained me in such a way that I hate cities and people of cities[10].Principally the content culture of Nima's poetry is far from urbanization and is along with rustic descriptions and he did not like cities and the relations dominating it.

Nima's pessimistic attitudes towards human beings maximize in cities. No trustful person had not met him; he protects his home like a mother protecting her child to not let it be in line with deceitful people of

cities. Nima trusts a mule but he is trustless of an organizational writer living in cities!

"My cries if broken in my throat,

And if they are loud

I cry for the freedom of myself and you

I cry!"

Urbanization and cities are issues which are objective grounds of many features of modernity and even the gradual sediment of these criteria in modernism. Investigating word-by-word Nima's works takes gradually the readers away from historical reality of his symbolic view because Nima himself, by taking away from a cold and traditional rural region and social dynamicity and entering a close and warm modern urban region which sees the modern reality in different urban criteria and it is this social change which causes a reformative intellectualism in Nima; however Nima always considers cities as the home of dull, deceitful and untruthful persons and even after a hard disease, he considers saving his life in fleeing from this shambles.

Nima in the long poem "Towards the Silent City" considers this situation as a volatile and uncertain concern or their owners. This work was composed in 1953 when was the peak of a movement towards the passage of modernity and urbanization in Iran. He sees the citt as "in the sad heart of the light" in which he takes the possibility of attaining a

clear and optimistic song as difficult and states:

"The city's doors are all closed

In vanity they are closed

Their watches on the walls in vanity

Watch those who sleep

Bored with fear and cries."

In Engasi which he composed in 2009, anonymity which is a basically urban and modern phenomenon, faces a real exposure in the poem. Nima hated this urbanization in spite of all virtues which he attained from this urbanization.

The innocence of Engasi in the city has been banished. Nima does not consider the lack of relation of Engasi with the city due to Engasi's retardation, but takes it as the consequence of his situations, conditions and time which in fact can be considered as belonging to the conflict of tradition and modernity in another context.

5. Individualism

In Nima's poetry, representations of solidarity and values such as justice, respect to others' rights, call for observing one's own rights, call for oneself, elimination of egoism, freedom and liberty and etc. can be observable. Those who state all these values of social criteria will never be caught in their egos.

Nima's individualistic views are observable in his other works such as "my home is cloudy" and "Darwag". Individualism in

Nima's works is as extensible as a community in most of the times. His individualistic view is connected to his age and lifetime. These modern structural upheavals built individuals and intellectuals who practically their field features as part of a whole were the products of whole modernist period.

Nima, in his individualism, such as a lot of intellectuals of Iran and the world, recorded investigable and serious thoughts. In the pluralistic structure of today's society, Nima selected the life-sustaining symbols of human society which can find symbolic equivalents with the functions in non-human societies in the traditional society approaching pluralism- which was in interaction with the world such as a path- and see it as a cry when he could see soldier, Darwag, and many lone words which were the symbol of individualism and confidence with the power of today's civilization. In the society he imagines, all of these issues take away the productive sense of individualism from monopoly and dictatorship. Among other concepts and features of modernity in Nima's poetry one can refer to army, women, school, railway, parties, publishing houses and etc.

CONCLUSION

The West had been transformed for a long time, and the necessity of these transformations, as usual, after some

decades were transformed into poetic part of literature by intellectuals in Iran. The worn-out criteria of aesthetics did not motivate the joys of the past anymore, taking of new world demanded new forms, thoughts and tools. The poetry could not be limited to bars and female beloved; poetry had been familiarized with new relations. Through his books, friends and relatives as well as his school Saint Louis",Nimagot familiar with these changes and upheavals in literary joy. He came to familiarize us with the taste of the new world little by little, it was not the issue of the nature of the beauty, but the changes in tastes should result in a definition of aesthetics from new perspectives which he had attained for enjoying, otherwise the word was changing. Nima was selected to give good tidings of these newness and naturally like every selected person had his own privileged features, i.e. he knew the prior traditional literature well, and French contemporary literature as well as literary revolution. He enjoyed the position of literary innovator and critic with a high level of IQ which are represented uniquely in his literary devices.

The main feature of modern poetry is its high sensitivity towards the fate of human being as an utterly social creature having authority and liberty.

Poets' views toward life, society, and human being influenced by the literature of the West, are focused to its materialistic and sensible dimensions and poetry is totally at the service of sensible and social needs of humans and gets very far from the metaphysical world. The most concern of the poets of this age is paying attention to the issues of the society.

Modernity with its all negative and positive aspects attracts the attentions of the poets of this age. Then, the main voices which come to ears in modern poetry are as follows: contemporary human, modernism, politics, freedom, westernization, women's rights, tyranny, dogmatism andirreligion.

The structure of literary language takesuch a shape in the cultural roots of the society that it is able to attain the most consequences in line with political and social upheavals.

After "Afsaneh" (the Myth), Nima gives his poetry historical codes for the first time and registers the time of their compositions. Therefore, the investigation of historical and sociological analysis in the poems of classical poets was difficult, but in Nima's poems, this is a positive revolution.

Accordingly, Nima, the lustrous son ofConstitutionalism, adopts modernity as his father as well, but by the discipline of his own way, modernity takes the local and native shape Iranian literary society in such

a way that it can be the lighthouse of other fields.

Nima, hating cities, after his demise too cannot stay in cities and prepares the collective movement to return to himself and goes to Yush (his hometown). His hatred of cities like Max Weber's "Iron Cage" is so big that distances him from himself.

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