

Reflecting the Style of Socio-Political Symbolism in the Poetry of the 1970s and the Statues and Symbols of the Tabriz Constitutional House

Abstract

In the contemporary period, especially since the 1970s, the growth of the style of symbolism in poetry and art in Iran can be witnessed. Social poetry, with a symbolic tendency, is the most extensive and famous current of contemporary poetry; a poetic-thoughtful flow that has an outstanding contribution in the history of contemporary Iranian literature. The most obvious feature of this flow is the meaningful link between poetry and society. Hence, social-critical poetry finds an obvious manifestation at this point in time; based on this, the human and poetic sensitivity of the poets on the one hand and the tyranny of the Iranian society, on the other hand, lead this group of poets to write social-symbolic poems. By using this method, they can indirectly reflect their protest and discuss their issues by using a literary technique that is symbol which has inherent concealment. In this essay, in a descriptive-analytical way, after analyzing the poems of Nima, Shamlou, Akhawan, Farrokhzad and Shafii Kadkani from this point of view, it is clear that social symbolism is widely reflected in the poems of this group of poets and the social-protest poems of the aforementioned poets and it has played a prominent role in awakening the neglected society of Iran. On the other hand, the use of symbolism style in works of art, such as the houses of this period can also be observed.

Research aims:

1. The study of social-political symbolism in the poetry of contemporary poets.
2. Investigating the style of symbolism in the Tabriz Constitutional House.

Research questions:

1. How has the style of symbolism been used in the poems of contemporary poets?
2. What symbols have the contemporary poets used or created to express their protest?

Keywords: protest, social and political symbolism, contemporary poetry, social unrest.

Introduction

Representation of social-political reality and human commitment has always been considered one of the missions of literature; the reality that affects the thoughts and feelings of the poet or writer and gives a specific direction to his artistic life in a mutual action-reaction. A poet who is committed to the community will definitely react to disturbances. The poet's social action from time to time takes place with his tendency to symbolization and his use of various common or innovative symbols. According to Lalande, a French philosopher, a symbol is an objective sign that embodies something absent or invisible with natural means [and] according to Jung, a Swiss philosopher and psychiatrist, a symbol is the best conceivable image to visualize something that remains relatively unknown. In addition, it cannot be expressed in a clearer way (cf. Delasho, ۱۳۸۵); While the symbol constantly goes beyond the surface and appearance of words, it deals with the interior, truth and depth of concepts in society and feelings; the use of symbols undoubtedly arises from contexts and is linked to human needs and poetic symbols are at all times the embodiment and reflection of individual and collective unconscious secrets of every human society and civilization (cf. Zamordi: ۲۰۰۸:۱۶). In the second Pahlavi period, poets, as an educated class, aware and beholding strong emotions, expressed their objections in different ways. Since the poet of the age of tyranny does not have the opportunity to openly, clearly and unambiguously reveal the unfair social relations, he inevitably establishes an emotional and intellectual bond with his audience in a hidden and concealed way; this is also why, according to a researcher, the symbolic poetry of the ۱۹۴۰s was "a means of secret communication and an invisible conversation regarding acute issues that only those who made the land of Mikdeh into the sea of Basr understood" (Lengroudi, ۱۳۸۱: ۲۰۱۱). The protesting and rebellious poet of the political and social situation attempts to raise a cry of protest behind his symbols and allegories and put into practice his ideals and principles which are correspondingly the morals of the people of the society. Based on this, symbolism and symbolization finds a social and revolutionary direction and this study deals with the socio-political symbols of protest in the poems of a number of poets including Nima, Akhawan, Shamlou, Farrokhzad and Shafiei Kadkani.

In the poet's point of view, in every historical period, is influenced by the political and social changes that occur in every period; changes that affect the attitude and style of poets in various ways, evident or non-evident. Symbolic literature in Iran, as a type of committed and responsible literature, is itself a manifestation of this intellectual and social mechanism. A literature in which symbols and signs cannot be recognized without knowledge of the political and social situation. With the constitutional revolution and the occurrence of social, political and economic changes, Persian literature was also transformed under the influence of these developments, and thus, the conversion of the way of life and the change in the type of attitude created a new literature. In this period, the most important conceptual transformation is poets' achievement of social insight; the result of achieving such a vision was to adopt a critical-protest stance towards the situation of the society, and thus, criticism and protest appeared as the main characteristics of the poetry of the constitutional period. After the constitution, Nima, as well as a group of poets including Akhawan, Shamlou, Farrokhzad and Shafii Kadkani, were able to overcome the bottlenecks of personal emotions and turn their poetry into an arena for projecting popular demands and social emotions. The emergence of social symbolism and the tendency of poets to use poetic symbols is a reflection of these social conditions. The upcoming essay will deal with the function of social symbolism in protesting the chaotic situation of the society in the poems of the mentioned poets.

Regarding the topic of the research, scarce studies have been conducted; however, in the field of protest literature, several books, theses and articles have been written including: Nasser Khosrow and Adab Attash (۱۳۸۶), by Ali Mohammad Pushtdar; the author of this book has examined the poems of Nasser Khosrow, the Ismaili poet of the ۱۱th century, from the point of view of protest, and has divided these protests into topics. In another dissertation with the topic of protest poetry in contemporary Persian literature, by Morteza Soltani Fergi under the guidance of Dr. Abolqasem Rahimi at Sabzevar University, presented in eight chapters, has agreeably dealt with various topics and issues including human and social factors that are effective in finding protests; furthermore, it seeks to understand the reason for the lack and absence of protest in classical poetry and the study of various manifestations of protest poetry in the poetry of contemporary poets. Types of protest literature in the poetry of the second period of Pahlavi (۱۳۱۲) by Mino Mohammadi under the guidance of Dr. Kahraman Shiri Mohammadi, by dealing with the literature of defeat and escape and its types, examines and analyzes the literature of struggle and conflict from the point of view of typology. The article "Perspective of freedom and politeness of protest in Persian poetry"

(۲۰۱۰), by Ali Mohammad Pushtdar deals with the poems of a group of poets, this article shows how these poets have praised valuable elements such as justice, courage and chastity and on the other hand, condemned any wrongdoing such as oppression and debauchery. The research method of the present research according to its subject, is descriptive-analytical and based on library data.

Conclusion

Literature, as a socio-cultural institution, is influenced by the surrounding environment and various social, political relations and other features. Social poetry with a symbolic tendency is the most widespread and famous current of contemporary poetry; a poem that, as one of the sub-branches of struggle literature, expresses the poet's protest and rebellion against the ruling situation in an indirect and unobvious way. Social and revolutionary symbolism in Iran was the product of the second period of Pahlavi rule after the coup d'état on August ۲۸, ۱۹۵۳. The peak period of this poetic tendency is within a decade after the coup. There is a solid bond between the contemporary poet's attitude and interpretation on the one hand and social-symbolic poetry on the other hand. Nima, the most prominent contemporary modernist poet, in an outstanding and powerful way, designs various symbols in order to deal with his political and social issues. The rural upbringing and the characteristics arising from this upbringing have been manifested in his symbolism in various ways including the works: The night, Siolishe, the wind, the phoenix, the Amen and the Darug are examples of Nima's socio-political symbols.

Akhawan, as one of the prominent and protruding continuations of Nima's poetic tradition, similar to Nima, occasionally with natural symbols such as garden, sky, wind and rain and sometimes with mythological and national symbols such as Pour Dastan, Rostam, Pour Farrokhzad and finally with creative symbols such as the dandelion has discussed political and social issues. What distinguishes Akhawan in comparison with other poets concerning the field of socio-political symbolism is his strong tendency to use symbols derived from mythological and national contexts. Shamlou, the prominent figure of Sepid poetry, is a humanist poet with strong political and social tendencies. What is worthy of attention in Shamlou's symbolism is the use of religious symbols, particularly Christian symbols, in line with his humanistic thoughts and intellectual tendencies. Forough Farrokhzad, a poet with a language and feeling strongly influenced by urban life, has also used natural and religious symbols in her poems in line with a critical attitude. Shafii Kadkani, compared to other poets under review, besides being capable of composing, beholds many literary,

cultural and historical knowledge. With the combination of these two characteristics (wide literary awareness and poetic ability), Shafi'i's poems have become very powerful and influential, to the extent that his poems are a wide manifestation of various symbols, including natural symbols such as rain, atmosphere, spring, sea, breeze and flower. Also, national-mythological including Jabalsa, Jabalqa and Phoenix; religious and spiritual such as the prophets Solomon and Jesus; creative such as Toqi. Examining the physical and decorative elements in the Qajar constitutional house also indicates the use of natural symbols such as light and human symbols such as statues, which have turned this house into a symbol of the fight against tyranny.

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