

The Position of Politics in the Metamorphosis of Persian Poetry and Literature

La posición de la política en la metamorfosis de la poesía y la literatura persas

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Abstract

The position of politics in the metamorphosis of Persian poetry and literature is the main subject of this research. In this study, politics is considered as a general term. Biographies and the history of literature each from their own view express the reasons for the growth and decline of Persian language and literature. This study aims to prove what is said so far about the causes of change and metamorphosis of Persian poetry and literature is a mere cause but can be considered as one of the reasons for the metamorphosis of poetry style. The authors of this article believe that the political, social, religious, cultural, economic, historical, regional and environmental factors and other reasons have affected the metamorphosis of Persian poetry and literature. The authors consider the results of the past review of Persian literature as a necessity to draw a future map and to encourage the scholars and thinkers for innovative, attractive, creative and compatible planning with the new conditions of the today world. Considering the cyberspace and social networks is another point in this study which emphasized the importance of applying these kinds of inclusive technologies in Persian language and literature promotion.

Keywords: Politics, Poetry, Literature, Poetry Styles

Resumen

La posición de la política en la metamorfosis de la poesía y la literatura persa es el tema principal de esta investigación. En este estudio, la política se considera como un término general. Las biografías y la historia de la literatura, desde su propio punto de vista, expresan las razones del crecimiento y el declive de la lengua y la literatura persa. Este estudio tiene como objetivo demostrar lo que se dice hasta ahora sobre las causas del cambio y la metamorfosis de la poesía y la literatura persa es una mera causa, pero puede considerarse como una de las razones de la metamorfosis del estilo de poesía. Los autores de este artículo creen que los factores políticos, sociales, religiosos, culturales, económicos, históricos, regionales y ambientales y otras razones han afectado la metamorfosis de la poesía y la literatura persa. Los autores consideran los resultados de la revisión anterior de la literatura persa como una necesidad para dibujar un mapa futuro y alentar a los académicos y pensadores para una planificación innovadora, atractiva, creativa y compatible con las nuevas condiciones del mundo de hoy. Considerar el ciberespacio y las redes sociales es otro punto en este estudio que enfatizó la importancia de aplicar este tipo de tecnologías inclusivas en la promoción del idioma y la literatura persa.

Palabras clave: política, poesía, literatura, estilos de poesía



Introduction

More than a thousand and two hundred years has elapsed since the birth of Persian poetry. Bibliographers and the writers of literature's history have proposed different and various discussions in response to the question that who composed the first Persian poem? The same way that numerous and contradictory discussions have been made regarding the question that who composed the first poem in the world, there are numerous debates similarly about the first Persian poem. It can be understood from the study of the historical works and bibliographies and the history of literature that nobody has reached an agreement about the first poem and the first poet. The best idea might have been possibly presented by Abd Al-Hussein Zarrinkoub who states that "this is a non-resolvable issue in the history of Iran's poetry and the discussions and the continuation of the conversations about this issue are neither correct nor affording a scientific usefulness ... the first person who has opened tongue to the composing of poem and exercising poetry cannot be identified, as well, in the history of no ethnicity and tribe" (see also, a journey in the Persian poetry: 1).

However, many of the bibliographers in the history of Persian language and literature have narrated the event that when Ya'aghoub Laith Saffari was presented with an Arabic poem for extoling him by a Persian-speaking poet, he said "why should one say a thing I do not understand?" After that, composition of poems in Persian language was begun. The other poets, as well, started composing poetry since then. However, the reason for the emergence and changes of the styles and the amount of effect and role of the governors and owners of power in the corroboration and promotion and expansion and/or decline and decadence of the Persian literature and language can be investigated and researched since the beginning and in the course of various historical epochs.

Statement of the Problem:

There is witnessed negligence and ignorance of Persian language and literature in the society in the era of information explosion and modernity. The modern instruments and the novel technologies, as well, have not deservingly

contributed to the promotion and development of the Persian poetry and literature. Moreover, the current conditions of the world and the various and diverse businesses of the today's time have made us take no portion of the huge treasure of Persian language and literature. Thinkers, scientific and literary elites, media and government are rightly expected to think of a solution for this important problem and make a new plan so that the today's generation can become acquainted with the famous national figures and simultaneously take more advantage of the magnificent works in Persian language and literature.

There are so far written many books on stylistics of the prosaic and poetical works. During the 200-year age of the Persian poetry and literature, various theories have been offered by the bibliographers and writers of the Persian literature's history regarding the evolutions of poetry and prose. There are still questions that have not been either answered or completely analyzed and evaluated even with the existence of a large number of diverse books, dissertations, articles and researches. In this regard, many questions can be put forth; the present study has been carried out based on a descriptive-analytical method and reference to the credible resources and seeks investigating and analyzing these questions: how much have the governors and fellows of power been effective in the growth and decline or evolution and metamorphosis of the Persian language and literature? What are the cases considered influential by the thinkers, researchers and the bibliographers of Persian language and literature in the evolution and change of the Persian prose and poetry's styles? And, what measures should be taken for the growth and pervasive development of the Persian language and literature in a prospective research methodology?

Study Background:

The first group of the present study's research background resources is composed of the books of literature history. A total of ten works have been used regarding Iran's history of literature in the present article as briefly explained in (Table 1):

Table 1. the historical works used in this article regarding the history of Iran's literature

Row	Work's name	Author	Date of publication
1	The history of literature in Iran	Zabihollah Safa	1992
2	The history of Iran's literature	Edward Brown	2003
3	The history of Iran's literature	ZezaZadeh Shafagh	1991



4	The history of Iran's literature	Gholam Reza Rahimian	2016
5	The history of Iran's literature from ancient Iran era to Qajar era	Yan Ripka	1976
6	The history of Persian literature from Ferdowsi's period till the end of Seleucids era	Eugene Edward Vich Bertles	1997
7	The brief history of Iran's literature from the oldest historical epochs to the emergence of Qaznavis	Abbas Eghbal Ashtiani	1998
8	The history of Persian literature	Ehsan Yarshater	2015
9	The history of Iran's literature	Jalal Al-Din Homa'ei	1997
10	She'er Al-Ajam or the history of Iran's poets and literature	Shebelli No'an	1990

The stylistics books from various authors constitute the second set of the present study's research background. (Table 2) presents a list of these books.

Table 2. the stylistics books by various authors

Row	Work's name	Author	Year of publication
1	Stylistics	Muhammad Taghi Bahar	1997
2	Stylistics of poetry	Sirus Shamisa	2010
3	Stylistics	Mahmoud Fotuhi Rud Mo'jani	2012

The third set of the books that have been studied in this article includes the resources investigating the Persian poetry and literature from the beginning till now. The books used in this section have been summarized in (Table 3)

Table 3. the books investigating the Persian poetry and literature from the beginning till now

Row	Work's name	Author	Year of publication
1	A journey in Persian poetry	Abd Al-Hussein Zarrinkoub	1985
2	Persian literature from Jami's period to our time	Muhammad Reza Shafi'ei Kadkani	2004
3	The history of Persian poetry and prose evolutions	Zabihollah Safa	1985
4	The history of prose and poetry in Iran and Persian language	Saeed Nafisi	1966
5	From Rudaki to Bahar	Muhammad Ali Eslami Nadushan	2005
6	Persian poetry from the beginning till now	Parvin Shakiba	1992
7	Persian prose in the atmosphere of politics	Maryam Sadeghi	2016

The fourth group of the books used in this study is comprised of the Persian bibliographies. Labab Al-Albab by Muhammad Awfi, Poets' biographies by Dowlatshah Samarghandi and the History of Sistan by an anonymous author have been used as the oldest Persian bibliographies left for us up to now for forming the basis of research in the current study. These resources have been outlined in (Table 4).

Table 4. Persian bibliographies

Row	Work's name	Author	Year of publication
1	Labab Al-Albab	Muhammad Awfi	13 th century
2	Tazkerah Al-Sho'ara'a	Dowlatshah Samarghandi	15 th century
3	History of Sistan	Bahar's revision	1988

The last set of the present study’s research background is consisted of the scientific and research articles authored during the recent years. The list of some of the studied article has been given in (Table 5).

Table 5. scientific and research articles

Row	Work’s name	Author	Year of publication
1	Contemplation over the subject evolution of Persian prose from the beginning to the end of 13 th century	Mahmoud Fazilat	2013
2	Peak and decline of Indian style	Muhammad Hussein Khosravan	2005
3	An introduction to the internal and external evolutions of poetry during the 1200-year period of Persian literature	Sayed Ahmad Husseini Kazeruni	2015
4	Iran’s political literature during constitutionalism	Abd Al-Rahim Zaker Hussein	1999

Study Method:

The present study’s research method is library research and description and analysis. In this study, many of the Persian bibliographies, books of the literature’s history by Iranian thinkers and Iran’s researchers as well as the research articles have been studied and evaluated. Meanwhile respecting the notions of all the researchers, the present article’s authors intend to posit and investigate all the theories and hypotheses and scientifically criticize them through adopting a strategic approach and aiming at an applied goal thereby to draw a roadmap for the future. It is evident that the research on this issue is vast and in need of extensive research; it is hoped that the present study can set the ground for the other researchers to deal with this issue and offer scientific and executive solutions for the growth and development of Persian literature amongst the people, particularly the young generations, and present a research first of its type.

Discussion and Analysis:

Beginning of Persian Poetry:

There are a lot of discrepancies as to who has composed the first Persian poem. Rezazadeh Shafagh has the following words in this regard: “in fact, it is problematic to figure out who has been the first poet after Islam in a country like Iran which is the homeland of poetry and music with composition of poetry and singing being a common habit in the kings’ court; because it can be imagined even with the dominance of Arabs and the exclusive prevalence of Arabic language and literature that there have been anonymous persons composing balanced words in that period. However, there are barely seen works and news regarding this issue in the ancient books. So, nobody can be realized as the inventor and/or enactor of poetry in this case”. (Rezazadeh Shafagh, 1991, p.40)

In this regard, Zarrinkoub writes that “the history of poetry in Iran begins with a non-resolvable and difficult problem about which many discussions have been made since long ago with all of them having been in vain: who was the first person who composed a poem in Dari Persian language after Islam? This is the question proposed by our bibliographers and literary men and nobody has been able to find a correct answer thereto. In an answer to this problem, some of the bibliographers have mentioned a poet named Abu Hafas Saqadi and some others have mentioned the name of Abu Al-Abbas Marvazi. There are also other narrations obtained from the historical works and bibliographies. The anonymous author of Sistan’s history explicitly mentions that nobody had composed a poem in Persian before Ya’aghoub Laith’s period and the first person who did so was Muhammad Ibn Vasif Sagzi who composed an ode for extoling Ya’aghoub. There is no doubt that the statement of such a problem is not true at least in this form and it does not also have a scientific use. Therefore, the same way that nobody can be mentioned in the history of any nation and ethnicity as the first one who has started speaking or shouting and crying out of zeal or pain, nobody can be also determined as the first person who has opened tongue to express poem and exercise poetry in the history of any nation” (Zarrinkoub, 1985, p.1).

In “Labab Al-Albab” which is one of the oldest Persian bibliographies, Muhammad Awfi believes that Bahram Gur was the first person who composed a poem in Persian (see also Tazkerah Labab Al-Albab, p.19).

Dowlatshah Samarghandi, as well, highlights the same saying by Awfi and adds explanations thereto; in his bibliography, he has the following words about the first person who composed a poem in Persian: “it was spread mouth-to-mouth that Bahram Gur is the first person who composed a poem in Persian; this happened for the reason that he had a beloved known as Delaram Changi who was delicate, wise and good-tempered and



harmonic in movement; Bahram loved her and asked her presence when he went on hunting to enjoy her beauty; one day, Bahram engaged in a fight with a lion in the thicket; he defeated the lion and carried it on his shoulder and the following words were improvised by him out of the utmost pride for such a chivalrous action: "I am that furious elephant and I am that unleashed lion".

Every sentence made by Bahram was properly responded by Delaram; Bahram said what do you have as an answer to this statement of mine? Delaram appropriately answered: 'Bahram is your name and Bu Jabaleh is your father's name'. So, according to what was mentioned, it becomes clear that Persian poems were being told before Islam" (Dowlatshah Samarghandi, 2004, p.28).

In his book of poetical stylistics and meanwhile disapproving the attribution of the preliminary Persian poems to certain individuals, Shamisa, as well, adds that this issue is not of so much importance in the stylistics. He continues that "in the books of literature's history, there are discussions presented regarding the first Persian poem as well as about several poets from Taherian and Saffarian Times but they do not matter so much to stylistics; especially because the authenticity of some of these poems' ascriptions is doubted" (Shamisa, 2010, p.22).

A Journey in the Various Theories regarding the Reasons of the Persian Poetry and Literature's Change and Evolution:

As for the reasons of the changes and evolutions in the Persian literature and poetry, various materials have been offered by the bibliographers and authors of the domestic and foreign literature histories. The study of the works by the Persian language and literature's thinkers and researchers shows that everyone has expressed a theory for the reason of the Persian poetry's changes and evolutions based on his or her own suspicions. Before expressing any idea in this regard, it is better to seminally and succinctly review these theories:

1) Governors and Fellows of Power:

Some researchers have only emphasized on the role of the governors and owners of power for the changes and evolutions of the Persian poetry and literature. Edward Brown believes that "Persian poetry composition was commenced more than a thousand years ago under the support of the first autonomous and semi-autonomous Iranian rulers who had founded governments following the decline and decadence of Baghdad's caliphate" (Brown, v.2, 2003, p.27).

Arberry realizes literature as having always been related to and dependent on the rulers and kings and gives the following account in this regard: in order to perceive and understand the properties of literature and its notable limitations, it is

necessary to get aware of the political history; because literature has always been related to the kings and commanders and it has been nearly entirely in debt to their supports" (Arberry, 1993, p.42). Bertles underlines the role of the governors in the booming of the Persian poetry and introduces some of the kings and rulers' times as the brilliant blossoming era of the Persian poetry. In this regard, he writes: "the tenth century in Gregorian calendar is the brilliant era of Persian poetry's blooming" (Ibid, p.25). Zabihollah Safa, as well, speaks about the role of Samanid governors in the composition of Kelileh and Demneh: "upon finding out that Pahlavi Kelileh and Demneh has become obsolete and the Iranian people may use its Arabic version that had been translated by Abdullah, son of Moqaffa'a, due to their reluctance for the Pahlavi version, the kings of this dynasty commanded the translation of this work into Persian prose and this task was accomplished in the era of Nasr Ibn Ahmad Samani's sultanate; then, Rudaki transformed it from prose to poem by the efforts made by his minister, Abolfazl Bal'ami" (Safa, 1985, p.22).

Furthermore, Yan Ripka has the following words regarding the role of the poet kings and their culture-adoring ministers: "at least three of Al-e-Buyeh kings used to compose poems in Arabic with the most famous of them having been Azd Al-Dowleh, the last supporter of Motanabbi. His relationship with Persian poetry had its own special style. He loved poems that were composed in the form of stanzas in Arabic language. However, his literary endeavors made the poetry find its way to Khorasan, especially Ray, which were in the closest distance thereto. The author of Razi, i.e. Ismail Ibn Ebad Taleghani, minister of Mo'ayyed Al-Dowleh and Fakhr Al-dowleh Dailami, was a scientist with an enlightened mind and, in the meanwhile, very generous; he had a library the carriage of the contents of which needed four hundred camels as popularly stated in that time if he had accepted the invitation by the second Samanid Nuh for entry into his service" (Ripka, 1976, pp.238-239).

Like other bibliographers and the authors of literature histories, Shebelli No'mani Hendi realizes the role of Samanid Dynasty in promoting Persian language as very effective and writes that "Samanid was the first dynasty that took major steps in promoting Persian language; it expanded and developed Iran's literature that was nothing but just a name till that time and helped it reach peak of perfection" (No'mani, 1990, p.21). Muhammad Taghi Bahar, as well, believes that Iran's scientific and literary movement began since the advent of Ya'aghoub Laith Saffari's dynasty and, according to the author of Sistan's history, he underlines that Ya'aghoub made

Muhammad Ibn Vasif Sistani compose Persian poems. Bahar goes on with stating his belief in the idea that the Dari language's literary movement was also initiated from this ruler's time (see also Bahar's stylistics, v.1, p.234).

It is stated in a research conducted by Mr. Vahida regarding the literature's sociology that "Ya'aghoub's severe interest in Iranian language and culture and his unfamiliarity with Arabic language or, as it was commonly opined, his pretention to unfamiliarity caused the Persian language and literature to become again prevalent. It was with the freeing of vast parts of Iran by his hands and by the language of his sword and following the establishment of an autonomous Saffari government and also by the force of his interest in the language and due to the non-prevalence and commonality of Arabic language in his court that Iranian nation could revitalize the largest excuse of their independence, i.e. national language; and, after several years that Arabic had become the formal and political language of Iranians, Dari accent was replaced for it and, as it is known, this same trend was robustly and incessantly followed during the Samanid Dynasty's Era as a result of which a vast literature came about and Iran's nation became indeed separate from the other Islamic nations" (Vahida, 2010, p.108). Gholam Reza Rahimian writes in his book of literature's history that "the originally Iranian Samanid government made a lot of efforts in promoting science and literature and encouraging the speakers and writers. Samanid government established its capital in Bokhara and started building assemblies and shelters for the scientists and poets therein. During Samanid era, Neishabour became of the important centers of education and schooling and great and large schools and libraries were established in there. Composition of epical poems and creation of national pride was commenced during Samanid Period and Nuh Ibn Mansour, Samanid's king, assigned Abu Mansour Muhammad Daghghi to composing poems and Shah Nameh. Samanid kings and local governors' encouragement caused the emergence of famous poets" (Rahimian, 2016, p.33). in the end, Ehsan Yarshater states the following words regarding the role of power in the 13th century's Persian literature: "in the first decades of the 13th century, Timurid prince, Baber, who was very well acquainted with Persian literature's tradition escaped from Central Asia to India and established Mongol Dynasty therein. One of the things Baber took with himself was the tradition of supporting poets that was exercised by his ancestors; he generously encouraged both literature and visual arts. Previously, Persian literature had been fostered and developed for several centuries in Indian Peninsula and, especially during the period of Delhi's sultans

who largely sponsored the great Indian-Iranian poet, Amir Khosrow Dehlavi. The establishment of a vast Islamic empire by the Mongols that eventually incorporated a large part of the peninsula strongly motivated the India's Iranized culture. The Islamic courts had become important centers in many of the various regions wherein Persian was spoken and Persian literature was developed and prevalent" (Yarshater, 2015, v.1, p.39).

Historical Events:

Some of the other Persian literature's researchers and thinkers have pointed to the role of the historical events as the essential reason for the change of the styles and evolution of the Persian poetry and prose. These historians are of the belief that the historical events and incidents can influence all the scientific and social aspects of life. Yan Ripka realizes the downfall of Baghdad's government as effective in the growth and validation of Persian language and writes: "the validation of Dary Persian language as the real literary language signifies the decline of Baghdad caliphate's decline and the diminishment of the aristocrats' fascination by Iran" (Ripka, 1976, p.241).

In regard of the irreparable loss caused by Mongols' invasion, Edward Brown writes that "in my mind, there is a large gap between the history before this horrible incident and the history of the later times. Mongols' invasion caused such a decline in the Islamic civilization and Islamic sciences and literature that it was never compensated completely afterwards" (Brown, 2003, v.2, p.25). Arthur John Arberry has the following words about the outcomes of Mongols' attack: "this large incident influenced the entire social and intellectual and scientific and literary aspects of Iran even Persian language and made all of them sink into a dreadful decline. It is true that Iranians from the 13th century made a lot of efforts even with huge difficulty for protecting their culture, it was from the 14th century on that the decline revealed itself with a higher intensity and became more acute day in day out" (Safa, 1969, p.5).

Shafi'ei Kadkani realizes the growth in the number of scientific and literary figures and the emergence of apices of Persian poetry a result of the historical conditions and believes that the historical events are also effective in the literature type of every era. In this regard, he writes that "we generally know that the emergence and development of genius is to a large extent a product of the historical events ... justification of such a phenomenon is very complicate and I do not think that the literature trends can respond to the justifications that seek relating the emergence



and growth of genius to the support of the courts and economic welfare (and vice versa)" (Shafi'ei Kadkani, 2004, p.13). Shafi'ei Kadkani knows the era of riddle and puzzle as stemming from the relative peace and security in the period after the Mongols' assault and adds that "it is as if the security that came about within a short while after the invasion by Mongols and Teymur helped the people enjoy a relative comfort and peace and resultantly spend hours of their leisure time on solving riddles" (Ibid, p.23). He continues his words with pointing to the evolutions of poetry and literature during Safavid period: "in the entire periods of Safavids' governance (1499-1723), social and intellectual metamorphoses came about in Iran that influenced the religion, knowledge and literature arenas. Safavids authenticated Shiism. Naturally, at the same time with the adaptation of the formal officials with Shiism, not only poetry and literature but also many of the other cultural and intellectual factors underwent changes and alterations" (Ibid, p.26). Arberry believes that the wars cause imposition of the culture of the victorious tribe onto the defeated one. He reasons that "conquerors used to impose their lingual and literary pacts on the defeated. The people proved their consent of the reconciliation under the domination and accelerated their learning and many of the prominent scientists who spoke Arabic during the early Islam era were individuals who had been born in Iran and had Iranian blood flowing in their veins" (Arberry, 1993, p.42). The holy defense and the eight-year war between Iran and Iraq caused the witnessing of abundant effects on all of the political, social, cultural and literary sections. Mr. Muhammad Reza Turki states in this regard that "during the years of holy defense, many of the poets and authors who were committed to the Islamic Revolution's ideals proved presence in the battlefields and could create valuable artworks about the holy defense by the assistance of what they had heard and seen; these works are enumerated without any exaggeration amongst the most fascinating and most readable creations in the contemporary era" (Turki et al, 2017, p.15). The war between Iran and Iraq and the chronology of the incidents during the Iranian nation's resistance and solidarity as well as the emphases by the supreme leadership of Islamic Revolution caused the production and publication of more than 2500 book titles about the holy defense. The holy defense period was the locus of the emergence of devoted men and women who can be recalled as the myths of sacrifice and resistance. This historical incident left a novel evolution in literature in the aftermath of the war. Resistance literature, presently taught as a headline of the academic courses in the university, is the product

of a historical incident in the contemporary century.

Political Power and Independence:

The study of the past history shows that the political authority has been effective in the nations' literature. Arberry realizes political power as having been influential in the literature and states that "only when the political harness of Iranian states was loosened as a result of the central government's weakness, Persian language could rise up once again to show off as a means of the Iranian genius demonstration even with all the moderations that had happened in its words and terms" (Arberry, 1993, p.42). Saeed Nafisi realizes the political power and independence as having been effective in the emergence of the Persian literature and states that "the third century is the onset of Persian literature's showoff and that has been for the reason that the Iranian kings' dynasties have autocratically governed some parts of Iran" (Nafisi, 1966, p.18). The sociological researches in the Persian literature, as well, underline the effect of the political power and independence on the Persian literature. Fereyduun Vahida states that "the presence of the cavalier spirit and epical zeal as the properties of the literature during the independence-seeking times can be tangibly discerned in the following poetical segment:

"If greatness is in the mouth of the lion; go and take a risk and seek it from the mouth of the lion"
 "You will either find greatness, magnificence, blessing and high rank or you will face the death like the magnanimous men"

These are the properties retelling the relationship between the literature and the sociopolitical setting of the preliminary formation periods of the governing Iranian dynasties" (Vahida, 2010, p.139).

One of the historical personalities exemplifying the symbol of power and political independence is Khajeh Nasir Al-Din Tusi. The genius of his political and scientific personality during the times of the most superstitious governors of history caused the founding of the most important infrastructural installations of knowledge and science. In the recent period, as well, we are bearing witness to a historical experience that the political independence and power, in its golden period, has always caused the blowing of the spirit of epic in the literature and poetry. Such a situation has been completely recrystallized in the poetry and literature after the victory of Islamic Revolution. Poetry and literature that showcase the stupidity and weakness and inferiority and abjectness of the nation and the state during the suppression period of constitutionalism and

colonialism are transformed into the literature of resistance and persistence and epic and chivalrousness during the Islamic Revolution and war. Therefore, the political power and independence can be also considered as the reasons of the evolution and change in the Persian literature and poetry; however, it is not the radical reason of such a change rather there have been numerous factors giving rise to such a change.

Cultural Background:

Some of the other researchers have underlined the effective role of the cultural background in the growth of the Persian language and literature. Abbas Eghbal Ashtiani knows the cultural history and past as the background of the Persian language and literature's growth and blossoming. He has the following words in this regard: "Iranians' paying of attention to Persian language and literature was the result of a continuous history this nation had in literary affairs, especially during the Sassanid era that there was such a vast literature as Pahlavi and procured the means of work for Iranians in the Islamic era. And, Iranians, as well, were insisting due to their national bigotry on the creation and invention of Persian poetry and prose as compared to Arabic poetry and prose" (Eghbal Ashtiani, 1998, p.30). Many of the scientists and researchers of literature history believe that literary and political policymaking and others of the like usually occur in the later periods. Dabirsiaghi cites the annotations by Foruzanfar in this regard in the following words: "the reason that the Saffari era's literature has been repeated during the Samanid era is that the literature advances slowly and the literature quality and even the politics of the governments from every era are not vivid in their contemporary periods but they surface in the later periods" (Dabirsiaghi, 2009, p.24). The history of the various nations' cultural studies shows that the growth and progress of the culture and literature area is at least rooted in the past one hundred years' investment. The cultural past of a tribe is manifested and emerged and stabilized and rendered persistent within four generations after a historical period. And, the more centuries elapse since such fundamental movements, the more they become more rooted and more subtle. Now, after the passage of a thousand and four hundred years since the emergence of Islam, the influential role of the holy Quran and NAHJ AL-BALAQA is perfectly tangible in the global society. The western thinkers and Islam's researchers have currently asserted that the rituals of Islam are the most perfect version for the mankind's perfection. The speeches by Bernard Shaw, the English thinker, and Will Durant, the American historian, in their works and writings point to the influential

role of Islam.

Peacefulness of the Environment and Society:

The peacefulness of the environment and security of the society has a large deal of effect in the Persian poetical and prose styles. Dealing with the reasons of the literary retrogression in his book, Ahmad Khatami has the following words in this regard: "the period of time that is recalled as literary retrogression and encompasses the turbulent Afsharids' era and the sleepiness and apparently peaceful period of Zandiyeh and the colonialism and repeated borrowing period of Qajar and led to the awakening of the Iranians differs from all of the other historical periods in Iran. In political and social terms, the retrogression period that begins with the emergence of Nader has been a period of time intermixed with anxiety with the ominous shadow of fear and dread having been spread over the Iranian society, literary assemblies and scientific circles included, during the entire 12-year period of his reign; after his death, as well, the intensity of anxiety was not decreased and anxiousness continued its striving during the governance of his successors. The Iranian art's status that unfortunately shows descending trends in the retrogression period except in a few cases has been briefly investigated in this system due to the close relationship between literary and art" (Khatami, 1995, pp.10-11).

Reference has been made in religious resources to two blessings known as uncertain gifts. These two gifts are health and security. "Ne'ematān Majhulatān Al-Sehha wa Al-Amān". (Ibn Babuyeh, 1999, p.70) During the crises and murders and plunders, there is not a possibility for literature to grow and develop. The study of the history shows that the authors and thinkers' pens have begun writing things at any time that the wars and disputes have reached their termination. Many of the historical and literary books of the world have been written in the periods after the WWI and WWII. During the unrest, distress and anxiety times, literature has no change to grow and progress. Peace and residence of the society cause the dispositions to become delicate, poems to be composed and minds to be blossomed and temperaments to be beautified. Red flowers and spring anemones are associated during the war time with murder and blood and catastrophes; they symbolize peace and tranquility of the society during peace time and become the destination locus of the wishes and signal happiness and freshness. Therefore, the tranquility of the environment are considered as factors contributing to the evolution and change in literature and poetry.

The book "peak and decline of Indian style" that



deals with the growth and decline of Persian poetry and literature has the following words about the results of the performance of the governors and rulers during the Mongols and Timurids' eras: "the reason that the poetry began declining has undoubtedly been the ominous outcome of the Mongols and Timurids' actions. That was because there was nobody to support the poets and authors; in addition, the people had been so entangled with the calamities that they did not have any interest and zeal for artistic demonstrations. The composed poems, if any, were the whispers of the poets and others' pains. Most of the speakers had their heads sunken into their collars" (Khosrowan, 2005, p.21).

Literary Associations:

Some of the historians have pointed to the role of the people-driven groups and literary associations in the renovation and revitalization of Persian literature and realize their functions as having been largely effective. Zabihollah Safa writes in this regard that "since the mid-17th century on, renovation and modernization started appearing in Persian literature. Such a renewal of the status that is usually interpreted as literary retrogression and has been the result of the zeal and interests of a literary association in Isfahan effectively succeeded in the returning of the literary language and Persian poetry and prose to their booming periods, i.e. 11th, 12th and 13th centuries, and following which a movement was founded for the reviving of masterly prose and poetry which are still in progress and have resulted in good results and instigated the emergence of several authors, writers and linguists" (Safa, 1969, p.6).

The activists of the cultural era in the present century have well perceived the idea in the today's world that institutionalization and establishment of the people-driven organization can play an unprecedented role in the cultural development of the society. The establishment of the media, satellite networks, social networks, people-driven organizations the number of which has undergone huge increase and expansion in the whole world shows that the institutions and systems and associations can have a considerable role and effect in the transferring of the political, literary, scientific and cultural intentions. The incremental growth of the establishment and activity of the people-driven associations and groups in the various subjects in the present era is the distinct sample of such an unexampled effect. This way, the literary associations can be realized as one of the factors influencing the evolution and metamorphosis of Persian poetry and literature.

Political, Social, Geographical and Religious

Factors:

Some researchers have not insisted on the role of a single factor in the evolution of Persian style rather they have dealt with the effect of various factors. Maryam Sadeghi who has written a book under the title of Persian prose in the atmosphere of politics realizes the political, social, geographical and religious factors as having been effective in the evolution of Persian prose and believes that "in order to investigate the literature, particularly Persian prose and poetry, one should deal with the investigation of the political and social and geographical and religious history of the Iranian society because Persian language's history has become complicated as a result of the intervention of the extra-lingual factors, especially cultural and political factors that have played roles in its formation and metamorphosis. The effect of the holy Quran and Arabic language was clearly vivid in all the cultural, social, political and religious dimensions" (Sadeghi, 2016, p.10). Additionally, in a book called poetry stylistics, Shamisa believes that the social and political changes and evolutions bring about style variations. In this regard, he writes: "the primary factors or the so-called propellers of the style variation are the social (political and economic) changes that cause changes in the lifestyles and behaviors and consequently changes in the mindsets and attitudes and perceptions with the latter per se somehow influencing the language, both words and sentences as well as the expressions and phrases and also imagery, simile, metaphor and irony" (Shamisa, 2010, p.39). Climate and land, religion and politics, social factors and economic matters directly influence literature. The individuals living in the deserts have different attitudes and viewpoints towards the nature in comparison to the ones living on the seaside. In Nima's poem, local words and images of the sea and forest are seen. This is while the images portrayed by a desert-dwelling poet are replete with words like wind and sand and vast fields and thirst so a completely tangible difference can be observed in the illustrations by these two personalities of the individuals residing different climates. The inmate of the trachea that composes the most grievous of the heart's captivities completely differs from the inmate of a feast who just expresses the image of an inmate and has not per se experienced pain and suffering and hardship. Although some of the researchers, as well, have not just pointed to a factor as the reason for the Persian poetry and literature's evolution and change and realize political, social, geographical and religious factors as having been effective in the change and metamorphosis of the poetry and literature style, one cannot solely

suffice to these four factors in regard of the changes but should know that there are various other factors that have influenced this metamorphosis.

Society's Expediencies and Corruptions:

Some of the researchers believe that the society's expediencies and corruptions exert a large deal of effect in the language and literature of every nation and territory. In the book "the discourse of Iran's political literature", Amini writes: "when a society becomes corrupted, language would be its first victim. Thus, the social criticism begins with the grammar and revitalization of the significations" (Amini, 2012, p.50). He continues with referring to the political corruption and believes that the literature has a serious effect on the finishing of the right and wrong-doing path. He also adds that "the most important outcome and result of the discourse distortion is the political corruption. Therefore, the literary discourse finds an entirely political use; the society becomes inflicted with faults in distinguishing the right from the wrong path and loses the direction and goal". (Ibid, p.58) "A famous statement reads 'Ezā Fasada Al-Ālem Fasada Al-Ālam'" meaning "when a scholar becomes corrupted, the society will become corrupted". (Amedi, 1989, p.269) he underlines the effect of scholars and scientists on the society's becoming righteous or corrupt. Letter 53 of NAHJ AL-BALAQA that has been written to Malek Ashtar at the time of his installation to the governorship of Egypt, as well, points to the correction of the society as one of the most important duties of the Islamic governor. When the society stays away from corruption and when soundness and honesty are ruling the environment, the human thoughts begin growing and developing. The study of the Persian literature, as well, shows that when the expediencies and corruptions of the society are unclear, literature and knowledge cannot grow the way it deserves; poetry and literature become inclined towards burlesque and satire and protest. This way, although corruptions and expediencies of the society have been effective in the change of the poetical style, they cannot be considered as the sole reasons for the evolution and change of the Persian literature, expressing discontent about the corrupted status of the society, Naser Khosrow complains in his well-known ode and protests and shouts that he would never exchange Dari Language for any price offered by the lustful governors and that he would protect and guard the clean and pure words of the Persian language:

"I am the person who would not throw down this precious pearl of Dari language at the foot of the pigs"

The constitutionalism era's poetry is also another example of the effect of society's corruption on the change in the style of Persian poetry. The poets of this period have criticized a lot of the examples of the society's depravities within the format of burlesque, satire and protest and such a type of literature has paved the way for the emergence of a new style in the periods of Persian poetry.

Social and Political Attitudes and Perspectives of the Speakers:

Another group of the researchers believe that the political attitudes and social perspectives of every poet and writer are usually effective in his artwork creation. Mr. Muhammad Reza Sarshar, a contemporary author, has the following words in this regard: "the political and social attitudes and perspectives of the authors are usually enumerated amongst the important factors involved in the creation of every literary work. And, in the investigation of an artwork, the reference to the assertions and sayings of the authors elsewhere and in the other non-literary works or interviews are usually considered as important factors in addition to the contents of the artworks; or at least, the assertions and beliefs of the authors cannot be placed aside in the investigation of the literary works but sufficiency should not be also solely made to them. Literature is born of special social institutions and, besides being influenced by the society and its evolutions, it also serves political and social and other functions. On the other hand, politics, as well, is present in the entire aspects of the human life and no part of the human can be found that has been left immune of the influence of politics or its effects. Thus, the reflection of the authors and various groups' political attitudes in the literary works is not an unexpected matter and, of course, as it was mentioned, they are usually expressed in a hidden manner and occasionally through a coded and special language" (Sarshar, 1993, p.14).

Naser Khosrow is one of the best examples of the effect of the speakers' political and social attitudes and perspectives. Hojjat Jazireh Khorasan who is a Fatemi religion's promoter is not only constantly busy promoting the Fatemian's religion but he also realizes the promotion of the thoughts and mindsets of that religion as his own duty and assignment. In the entirety of his poems and odes, he, as the best promoter of Fatemian, deals with the promotion of his own thoughts and mindsets in line with his mission. It is evident that every poet may naturally and unconsciously express a thing and compose a poem that has originated from his thoughts, mindsets and beliefs.

The Mutual Effect of Political and Social Evolutions on the Society and Literature:



Political and social evolutions have both exerted effect and received effect on and from literature. Mr. Muhammad Reza Turki has the following words in this regard: "there is always a bilateral relationship between the social evolutions and literature. The literary texts are influenced by their contemporary time in terms of the language, themes and formats as they are formed on the grounds of time and the time's events hence they mutually influence the time. It can be accordingly stated that the social movements and evolutions are always formed on a ground of literary evolutions and influence their contemporary time's culture and literature. so, it can be correspondingly stated that the same way that the social movements and evolutions always form on a ground of literary evolutions, they also influence their contemporary literature and culture ... the effect of the constitutionalism era's literature and the compositions by such individuals as Nasim-e-Shomal and others on the evolutions of these periods has not been surely less accentuated than the canons and guns of the constitutionalist warriors" (Turki et al, 2017, pp.7-8).

Renaissance, WWI and WWII have had tremendous effects on the world's literature, especially the western literature. The new literary schools of Europe have been born out of the recent 200-year political and social evolutions. Romanticism, realism, naturalism, symbolism, Dadaism and surrealism are amongst the literary European schools formed during the past two centuries. The relationship between Iran's poets and literary men and their travels to the western countries caused changes in their poetical styles. These changes can be well tracked and analyzed and evaluated in the poems by the contemporary poets. In a book called "Iran's modern literature" and in the course of analyzing constitutionalism revolution and change in the literature's approach from formal to people-oriented, Ya'aghoub Ajand writes that: "Iran's literature was indeed a sort of formal literature before constitutionalism. Its addressees were mostly from the higher social classes, royal court's attendants and aristocrats. After constitutionalism, literature could find more audience subject to the effect of various political, social, economic and cultural actions". (Ajand, 1985, p.11)

Constitutionalism revolution is amongst the very vivid samples that largely influenced all the scientific, cultural and literary aspects in the history of Iran's literature. Poetry and prose became slang. All of the people were rapidly informed of Iran's daily news and took certain positions. All of the people of Iran had become politicized and literature grew and infiltrated amongst the general public. This way, emphasis

can be made on the mutual relationship and effect of the political and social evolutions on the society and literature.

Political Background:

The background of every individual, nation and tribe is effective in their future. Cultural or political background occasionally emerges and appears after one hundred or more years. Constitutionalism era and contemporary literature are two completely index and clear examples wherein the role of the political background in literature can be substantiated. The political conditions of the constitutionalism drastically influence the form, format, content and theme of the Persian poetry and prose. The communications with the western world are established first during constitutionalism as a result of which changes come about in the type of the attitudes, mindsets and thoughts as well as the imaginations of the poets and writers. The Persian poetry's format and metres are broken down. The themes and contents overcome the form and formats. In the poems by Nima, Sohrab Sepehri, Forugh Farrokhzad and Akhavan Thaleth and many of the other poets are largely influenced. Therefore, the role of every nation and every country's political background in literature of that territory becomes clear.

The contemporary literature, as well, has the same situation. The political past of Iran during the Pahlavi sultanate causes the birth of the Islamic Revolution's poetry. It is with the victory of Islamic Revolution that the Persian poetry undergoes metamorphosis. The young poets compose completely different poems with different themes and contents. The images of the poets' imaginations are bewitched by the novel appearances of the today's world and appear in colorful forms, formats and themes and contents in the literature of Islamic Revolution. Hedayatollah Behboudi underlines the role of Iran's political role in the evolution of literature and believes that the embryo of Iran's modern literature was set before constitutionalism. In a book called Iran's modern literature, he investigates the years from 1834 to 1906 and states that "the embryo of Iran's modern literature was formed before constitutionalism and during the first three decades of the 19th century" (Behboudi, 1997, p.5). He adds that "in the interval between 1834 and 1906 that the embryo of the modern literature was set in the history of Iran's literature, dramas and novels were translated from foreign languages to Persian apart from the authored works in this period and were placed at the side of the first literary or social-political works that had been written based on the modern methods. The prevalence of translation in this period was instructed and assigned before



being spontaneous and zeal-based” (Ibid, p.117).

Summary

A journey in the reasons of the change and evolution in the Persian poetry and literature demonstrated that the boundless sea of Persian poetry and literature is not characterized by just a single domain. Various and diverse indicators and indices have been effective in literature during the 1200-year life of Persian language and literature. The study of the qualitative and quantitative rises and falls of Persian poetry is expressive of this point that social, political, cultural, economic and promotional factors have been effective in the peaking and declining of the literature. The huge capital and treasury of the great scientific, cultural and literary figures of the country makes it more necessary for the officials and authorities to take serious measures.

The opportunities of the present era, modern technologies of the today’s world, cyberspace and access of over fifty percent of the country’s population to the internet and social networks makes it expedient for us to devise new plans and familiarize the society’s individuals, especially the young generation, with the lean literary thoughts. Membership of more than forty million Iranians in the social networks and groups in the cyberspace entails making coherent, effective, smart and

fascinating programs. In order to get the general public, particularly the young and educated generation acquainted with Persian language and literature, Media, especially radio and television, scientific and cultural elites, scientific and educational and academic centers legal and administrative structures and officials are all required to take steps with national determination and pervasive efforts and perform this great mission through delineation of a roadmap for the future. It is evident that paying attention to and programming for Persian language and literature’s expansion and booming are amongst the most essential needs of the map of the country’s scientific community. And, the executive methods of such an important goal should be specified in research and investigation works. It is hoped that there is provided an opportunity in the future research articles for dealing with the modern and creative executive methods. It has to be eventually added that the membership of half of Iran’s population in the social networks of the virtual space is an opportunity that has to be seized by the Persian language and literature’s researchers and thinkers for devising modern, fascinating and creative methods in line with using this modern and influential technology for making most of the people acquainted with and take advantage of the huge Persian literature treasuries (Figure 1).

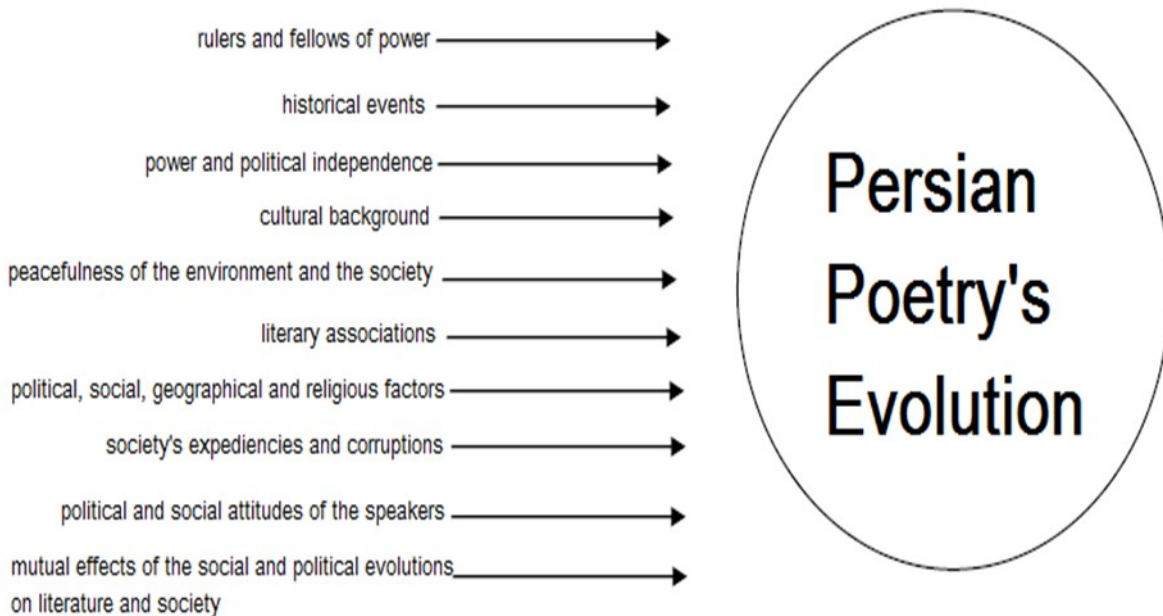


Figure 1. Reasons of the Persian poetical styles’ change and evolution

Conclusions

The present study dealt with the position of politics in the evolution of the Persian poetry. The results of the present study indicated that the bibliographers and the literature histories are at

odd regarding the onset of the Persian poetry as well as concerning the reasons that have given rise to the various styles of Persian poetry. In the meanwhile, discussion about the first poet and the first poem is less useful in regard of the prospective strategies of Persian language and



literature hence it is better to devote the time of the Persian language and poetry's thinkers and researchers to the delineation of a roadmap and future works. The important point is that the rulers, historical events, political and cultural background, religion and ideology, society's expediencies and corruptions, environment and territory, literary associations, political, social and economic factors and other issues have been effective in the change of the Persian poetry's styles. Resultantly, it can be stated that all the theories regarding the quality of the poetical styles' formation is amongst the imperfect reasons

of the style emergence; and, the essential point is that there have been numerous grounds before the style variations could come about and it is these grounds that have led to the emergence of a new style in an epoch of the history. This way, the expressing of just one reason or an event for the changes in the Persian poetry's styles does not seem to be scientifically correct.

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