

A Study of Social Symbolism in the Poetry of Hamid Mosaddegh

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Hamid Mosaddegh (1940-1998)

Courtesy: http://en.wikichavoshi.org/artist/Hamid_Mosadegh

Abstract

Hamid Mosaddegh is one of Iran's well-known contemporary poets who went along with a fresh look and a new style in composing poems. One of the features of Hamid Mosaddegh's poetry is the acquaintance with contemporary European poets and applying the poetic atmosphere, taking benefit from the literary schools' indicators.

With regard to the overall changes that occur in contemporary Iranian literature and the social issues which are highlighted in the poems, Mosaddegh as a poet hopes the new ethos would stay unaffected by the change. One of the most influential literary schools of Europe is symbolism, especially its social branch. In order to identify the traces of this school in Mosaddegh's poetry, it is necessary to study the prominent elements and parameters of this school in his poetry. These elements encompass both the appearance and structure of the poem and its internal and inner parts. Issues like rhyme and rhythm, the reflection of modern language, symbolic language, epic speech, and so on are related to the appearance of poetry, and themes like commitment to the people, manifestation of mythology and ancient culture, are indicative of the inner aspects of poetry which are studied in this article.

Keywords: Hamid Mossadegh, Social Symbolism, Symbolic Language, Epic Language, Commitment to the People.

Introduction

Symbolism, as the term suggests, is one of the European schools that was formed in Europe in the second half of the nineteenth century after the schools of classicism, realism, romanticism and naturalism. The beginning of one of the literary movements in France in the nineteenth century which was set against realism and naturalism, was symbolism. Symbolism is taken from of the word as a noun and is used in the sense of a mystery, an evidence or indication of something that represents something else. The representative of this new thought that thinks of all of world and its phenomena as a forest full of references and codes is Charles Baudelaire who has supposed and embodied this perspective in "Flowers of Evil". (Zare 36)

Language in India www.languageinindia.com ISSN 1930-2940 16:11 November 2016

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The other founders and eminent giants of this school to be named are Stéphane Mallarmé, Paul Verlaine and Arthur Rimbaud (all from France). Finally, in 1886, Jean Maurer formulated the manifesto of symbolism in France's poetry by inserting an article in the newspaper "Le Figaro" and formalized it. Since then, this school in European and American countries is well founded by other celebrated followers such as T.S. Eliot, Maurice Maeterlinck, Alexander Block, and also William Butler Yeats". (Shamisa 30)

Like all European literary schools it has left its influence upon trends and developments in other nations' literatures.

Persian Poetry and Symbolism

In the meantime, Persian poetry and literature were not left unaffected by the influence and penetration of these schools, one of which was symbolism. Thirties and forties of the present century can be considered as the decades of development, confirmation and consolidation of contemporary Persian poetry. In these two decades various factions and tendencies stepped in to contemporary poetry and in each of these trends several poets published many works and poems. The works some of which are among the most read and most memorable works are in Persian literature and poetry.

Social Symbolism

One of the most important and most famous of these trends is the one which is referred to as "the social symbolism" (social and code-oriented poetry) or "the modern epic and social poetry". In this process, we are faced with poets like Gilani, Fereidoun Tavaloli, Fereydoun Moshiri, Fereidoun kar and Hasan Honarmandi, who, against the romantic and individualistic poetry movement of the twenties and thirties, focus on socio-political issues, problems and aspirations of the people. This issue distinguishes the poetry of the poets of this trend from "community-oriented romantic and revolutionary poets" who by keeping their identity, their lyrical and romantic personality take a look at the social and political issues. Similarly, the belief of these poets in commitment and obligation to society and humanitarian principles, separates the

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poetry of these poets from the non-committed and individualistic poetry, the poetry of the “new wave poetry”.

The followers of Ahmad Reza Ahmadi are followers of "volume-oriented poetry " and the fans of Yadollah Royaie, who had claims for the theory of "art for art's sake" or "pure poetry”.

“After September twenty ... three types of sound can be heard: first, the sound of workers’ literature...the second voice is the continuation of romanticism, but it has become purer... third, the most progressive sound is again the sound of Nima which does not have that romantic aspect and is completely social and political and the movement is more toward social symbolism. The other sound which had begun with “The Night” or “The King of Victory” is in fact the sound of social symbolism that at least can be heard in two or three branches and I can show one of them in “The Winter” by Mehdi Akhavan Saales and the other one is the sound of Shamloo”. (Shafiee Kadkani 36)

Modern Epic and Social Poetry

Hamid Zarrinkoub, in the book *The Modern Persian Poetry’s Perspective*, refers to this trend and its poets. The title and the term that he chooses for naming it is the term “the modern epic and social poetry”; he does it in a way that he first puts the poets like Golchin Gilani, Khanlari, Tavalloli, Naderpour, Moshiri and others in the trend “modern lyrical poetry” and on the other hand calls the poetry of poets like Nima, Akhavan, Shamloo, Kasraie, Shahroudi, Khouie, and others as “modern epic and social poetry”. He writes about the process through which the new epic poem is come to be a kind of poem like that of “Nima modern poetry with social, philosophical and enlightened content: a poem which aims at enhancing the understanding of social and artistic insight and often a social and humanitarian message is restated in it. New epic poetry which is here placed as an opposite to lyrical poetry does not share his personal enjoyment and fake sorrows with the reader in contrast with lyrical poetry. Just as in traditionalistic poetry, we see such types that encourage the reader to enjoy the worldly pleasures, while, it aims to make the reader get familiar with the events of his time...the modern

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epic poetry deals with both the feelings of the reader and his perception and thought and wants the reader to open his eyes and ears to see and feel everything. In this way, the person disappears and whatever is, is the community. In this poem even love which is an individual inclination finds social aspect". (Hossein Pour Chaffee 195-194)

It appears that the term "social symbolism" that Chaffee has applied to that specific trend is more expressive and more comprehensive than the term "modern epic and social poetry". The term "epic" is used in order to distinguish the socialism of the poets like Nima, Akhavan and Shamloo from the socialism of "social romantic and revolutionary poets" like Houshang Ebtehanj, Fereidoun Kar, Mohamed Kalantar and other social revolutionary romantic poets of the thirties. "Nima and his followers' inclination to symbolism is not unaffected by their acquaintance with European symbolism. In particular, Nima as a leader in this movement knew the French well and thus had a close acquaintance with French literature and its literary schools. Aside from that, we know that poetry of famous poets of European symbolism was translated into Farsi during those years. As Dr. Zarrinkoub writes about this "this language and new form that Nima manages to create is not apparently irrelevant to his knowledge of French language, culture, literature, and his familiarity with the ways of romanticism and symbolism, and especially the poetry of Rimbaud, Verlaine and Stéphane Mallarmé and apparently Nima is familiar with the revolution that occurred in French poetry and gives new life to the Persian poetry which tradition and repetition have made withered and barren". (Zarrinkoub 124).

In any case, the term "social symbolism" bespeaks of two central features of content and literary element in the poetry of Nima and his true followers: 1- socialist-oriented; 2- codified-oriented.

The Reflection of the Features of Social Symbolism in Mosaddegh's Poetry

1. Language and Literary Characteristics

. Changes in the use of form, rhythm and rhyme:

The poems of the poets of this movement differ in a tangible way with other traditional formats such as odes and sonnets and quatrains and have their own structure. Poems in this

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movement are composed with different lengths and sizes without prosodic and rhythmic requirements of classical poetry. The poet uses rhyme whenever he wants and delays the rhyme's feedback as he wishes". (See Chaffee 209)

Social symbolist poets are either pioneers in deconstructing the poem or maintaining it. Iranian symbolist poets have tried changing the rhyme of poems even more than Nima and have also tried more to free themselves from the restrictions of rhyme. Of course this point should not be overlooked that "any speech that appeals to the audience as imaginary and wonderful and changes his state of mind for the better is poetry by itself". (Kaboli 36)

As for rhythm we encounter two types of poetry in this movement: either deconstruction refers to the inequality of verses, or by totally deviating from tradition prosody and dealing with music of the consonants and euphony of sounds create a modern kind of poetry. (See Hosseinpour Chaffee 209)

Mosaddegh was not different from this issue. His development is, however, of the first type and he is committed to rhythm and rhyme. In rhythm an incomplete rhyme is at times completed in the next line and consequently the structure of the poem is formed.

The rhythm of the poem in a tangible form is conversational and this feature to some extent keeps the relationship between this kind of poem and the type of epic.

Even though Kaveh's story is of epic type, the poet in order to excite the reader makes use of a merry rhythm which is usually used for songs and merry notes and this has added attractiveness to it. The poet in **Kaveh's Spear** has applied poetic license in order to avoid deviation in rhythm from one syllable to another. The poet because of the opposition of long and short syllables in one part, has followed his will and has changed short syllables into lone syllables. In the poetry, in one instance he has changed the third syllable of a word which is made up of a long syllable and a short one as equal to the second Syllable, because of its confrontation with long syllable and has made use of poetic license. In Mosaddegh's poems in

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which this principle is followed the extent of a poem should be under the control of prosodic rules, it has been performed well even though at times the poet has applied poetic license in order to keep the commitment.

The poet's escape from the traditional molds in the second system lets him soar high. The poet in his second book of poems which is called **Blue, Green and Black** inserts more of intellectual issues. This fact unconsciously affects the poem being emotional and because of that, the rhythm of the poem that is apparent from the tone of the first book of poems appears to be milder and softer.

When the poet complains about the time in the second book of poems, he plays with the rhythm and the syllables and shortens or lengthens them whenever he aims to change and through this he changes the mold of the poem. The best way to escape from the traditional is through this fact that the poet shortens or lengthens his lines of poetry, changes the prosodic bases and this issue is formed mostly under the influence of the poet's expression. It is not that the poet first puts the prosodic bases together and forms his sentences on that basis. This rhyme becomes heavier in **In the Wind's Passage**. The reader should be careful about his emphasis in order to be able to take the rhythm which is hidden there in the core of the work. The basic rhythm of a poem taken from this collection of poems is not that frequently applied and the lines of the poem are set free from the restrictions of prosodic moulds through adding or reducing prosodic bases. The freshness of the mold and its newness is clear and obvious in the whole work. Mosaddegh in the whole collection in **In the Wind's Passage** has dealt well with changing the elements of the basic rhythm. But its being melodic attracts fewer readers in comparison with the previous collection. The poet was also up to the rhyme and whenever he felt the need to avoid damage to the rhyme and meter, it was brought in and it was not done by compulsion. ...!

In some poems Mosaddegh uses a rhyme when as a matter of fact some other words must have been chosen to form a complete rhyme. Mosaddegh goes on and in his two other collection of poems, he inserts rhyme in an almost flawless manner which is also done more beautifully

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than in his first collection of poems. Paying attention to the special form of rhyme has given a particular delicacy to Mosaddegh's poetry.

2. Mosaddegh's Use of Today's Language and Its Modernity

The language of the poetry of the poets whose works have been analyzed in this study is much closer to the language of today. This happening in their poetry is not unaffected by the use of words of modernism of the pioneers of social symbolism. Using the modern terminology, the name of cities, streets, local and climate words (Shafiee Kadkani, and Akhavan) are instances of this.

Modernity of the language is not only about new and Modern words, but the kind of wording that can also be fresh and modern, adding freshness and modernity to the poetry.

In some of Mosaddegh's poems the use of redundant words can also be noticed; their redundancy is due to their adding nothing to the meaning and without them no damage is done to the structure of the sentence. The poet in a way aims to put more importance upon the point he is making and draw the reader's attention toward it. When the reader reads the poem and becomes aware of the redundant words in the poem, he re-reads or might even read it for several times to know the reason why these words are there in the poem. When no answer can be found for this, then this questioning itself becomes the device by which the poet draws the reader's attention to his point.

3. Language and Symbolic Expression in the Words of Mossadegh

Modern readers in order to comprehend what is written in the field of social symbolism, based upon their awareness of the surrounding conditions have re-read these works for several times. There are works in which difficult and somehow least applied symbolic themes have been used and without some knowledge about the poet and the poem's background understanding them would not be possible. Symbolic poetry is based upon symbols and signs. Mosaddegh, like many others who had a complaint at heart and could not speak them out freely and easily, would resort to symbol and sign to write down his thought in the form of symbols. The longest and

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most continuous story that Mosaddegh talks about is the story of Kaveh. This poem is full of symbols about which he talks in a comparative way suggestive of his time. The prolog of this poem also contains symbols that have been used in many other places before this poem with this theme. The themes of these symbols are all related to the oppression governing the time during which the poet lived:

Quiet night like an immobile sea/ Silent stillness solemn cold night/Gets me into the poem of this endless vortex/And sleep get my tired eyed/but I dislike any sort of sleep/Sleep and rest and happiness be forbidden for me/ Comfort be forbidden for me/I am again awake tonight (19)

Night: Symbol of strangulation and suffocation. Immobile Sea emphasizes oppression, repression and the silence of people.

Endless vortex: ignorance.

Sleep and comfort: Slumber. Coldness: monotony, stagnation and oppression.

And the cold wind / like an arrant gypsy / to every home, every shack would step in/ And with a roaring rage /Would kill (the flame of an enlightened thought) (24)

4. Other Symbols

Into the palace that surrounding it fort and rampart/was to the heartt of this pitch-black was the upside down sea/Sitting there the evil-spirited Azhedhak on his throne alert (24)

But he will never satisfy his wish/Arad Visour Anahita/ Good is she/Pure is she/Disgusted with Azhedhak's temper is she. (25)

After this the poet makes use of the words "youths" and "chivalrous men" as symbols for those who are wise and aware of the conditions of their time but not as a symbol for fighters. But the poem "Kaveh's Spear" is based upon a symbol that is at war with resistant to impurity and

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repression; a mythological figure by the name of Kaveh who is referred to commonly in the first collection of poems:

The forge fire was blazing/ And upon Kaveh's face flame's shadows were dancing. (26)

The sunflower would bloom/the sun's ray of light from the east/Would promise of early dawn/The dark night would be traveling away/The world would awake from sleep. (48)

In the piece above, "the east" is a symbol with brevity for people of Iran, "early dawn" is also a symbol for solving problems and victory in a work which has been problematic, and the poet aiming at that, asks for being set free from the situation he is in. The dark night is also a symbol of oppression dominant in the society at the poet's time which is eliminated through people's waking up from slumbering in ignorance. In Blue, Gray, Black also Mosaddegh asks for waking up from slumbering in ignorance and being alert to dogmatic rulers when he states:

Should be a mountain and stay/Should be a river and go/Should be a plain and read (86)

This time this window/With what daring/Do I open to the dawn star?

5. Action and Epic Expression in Mosaddegh's Poetry

Unlike individualistic romanticism and the social romanticism movement and also the contemporary traditional poetry in which the calm, soft and comforting language is used to express emotions, in this movement the sharp, vibrant, exciting and epic language is used in order to express political and social issues and concepts. It is to that extent that some critics of contemporary literature deny the place due to this epic and its social language, while applying the title of "modern epic and social poetry" in naming this movement. At times this movement is referred to as "new epic poetry" in brief. (Hoseinpour Chaffee 219-218) Forough's protesting statement:

I do not know what I want God/ What I am looking for day and night /What is my tired look looking for/ Why is this full of burning heart depressed... /Am running away from this people who with me/Are whole-hearted and honest in appearance. (Siahpoush 1356)

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"It is possible that the epic poet of the most important moments in the history of a people even from civilization, religious, historical, dramatic and revolutionary events have occurred to them, and the events and revolutions big for him to make the same status in the national life begins faced with". (Safa 27)

"New epic poetry" as it differs from lyric in content, also differs in language and expression. It is a very active and exciting language, for the poet wants to take lethargy and drowsiness away from the reader and make him get familiar with social and global realities. In addition to that create a kind of movement and excitement in the reader". (Zarrinkoub 125)

Mixing the language of poetry with an epic tone in order to motivate the audience into an interested reader is an art in itself that Mosaddegh has successfully accomplished. This feature which is one of the features of social symbolism characteristics, gives such passion and excitement to the reader, that his intellectual and mental aspects impel him forward to put himself on the same level and degree with the poet and feel more intimacy with him. For instance when Kaveh turns to his troops and asks them about their commitment to him, his army replies in a vehement and epic tone:

A group their determination resolute: /That this time one should fight/The sword should take the color of a red flower by the devil's blood/Honor's lap must be cleared of any disgrace. (35)

When Kaveh takes an oath for taking Azhydehak's life, he states it in a vehement and epic way:

To the owner of wisdom/Who is unmatched and unparalleled/ To light, the light of heart, soul and the world. It is an oath/That we take with our blood under our commitment/That steps out of the horizon like the blazing sun/To set the world free from tyranny's bondage/From the filth of the old Azhydehak/To cleanse the earth (44)

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This text is filled with epic tone.

In the collection of poems, *Blue, Gray, Black*, though it is devoid of epic tone, action in Mosaddegh's expression is quite obvious throughout the whole collection. The tone is romantic but also rhythmic, but its being rhythmic is not the only feature that has given it credit. Plenty of action in the language and the poet's expression in the poetry gives it a special charm when in short sentences he describes his imaginary beloved as such:

Your tresses more restless than my thoughts/Your tresses the endless night/The fragrant forest/ the twist in the moist tresses/A wave in the sea of fancy... (58)

In a piece of poem the poet has managed in the most excellent manner to give action and vivacity to it by the use of sounds used for pushing the birds away. This can be regarded one of the poet's special capabilities:

We would push the swallows/From the tips of the branches/Out to the embrace of space with a sound of hey, hey/We would release the canaries/From the cold cage (70)

This should be regarded as Mosaddegh's wit and scrutiny that can thus refer to the child inside him; he has the ability at an adult age to convey his childhood sense and emotion to the audience and induce the sense of action, vivacity and vitality upon them. Anzabinezhad and Servat think of "hey, hey" as synonymous with expressions of astonishment, regret, pity. (Anzabinezhad and Servat 962)

At times action can be found in the concepts about which the poet speaks and takes in hand; the concepts whose basis has been based upon love and life. Now a poet must write down these two concepts beautifully and thus energetically:

You have the ability to bestow/Your hand have that ability/To bestow life/On me/Your eyes bestow on me/Vivacity, love and intoxication/And you like a line from a beautiful poem/Are a prominent line of my life .. .! (73)

At times the epic and stirring expression cooperate together to induce a beautiful vivacity on the audience from the poet's expression. This affinity between these two issues are depicted well in the lines of poetry by Mosaddegh:

In me there is now a mountain/Raising head of faith/I at the time of blooming of flowers in the plain/Come back and call out; / "Ay" / Open the window. / Open the window / Open the door! / That spring came ... (81-82)

But the culmination of Mosaddegh's epic tone occurs in the second collection of poems, in **Blue, Gray, Black** when he states:

Don't think that my silence/Is a proof of my forgetfulness/If I stand up/If you stand up/All will stand up (88)

6. Content and Intellectual Characteristics

6.1 Mossadegh's commitment to the people and the community (community orientation)

The issue of commitment in art in which social commitment is often perceived, is from among the discussed issues of the history of art especially in the contemporary period. Since beauty is one of the characteristics of art, at all times, the belief in beauty for beauty or art for art's sake has been regarded as a belief in opposition with commitment to art. For those who think that the issue of commitment in art is a matter of fact, the beauty and art in which no violation in the enhancement of people and improvement of political and social situations is aimed at, and is not applied as a weapon against the oppressors, is a worthless and useless beauty and art". (Poor Namdarian 28)

Shamloo in an answer to the question whether in his opinion poetry is the committed art or a free one states: “Basically, art is not committed and it is the artist who should feel committed. This commitment must be humanitarian and social, a commitment free from the restraint and limitation of sectarianism and partisanship: a commitment regardless of politics and committed to the culture of the society”. (Hosseinpur Chaffee 221)

Mosaddegh has brought with himself traces of his commitment to the society in which he lives. If his poems are viewed with an overview, it would be understood that his collections of poems have been composed for the same commitment that he feels for the people of his day. With a sharp look we come across writings which directly indicate this commitment and sense of responsibility. When he clearly states:

Where you and I / Do not reveal the ignominious’ plot / If I stand up / You will stand up / All will stand up / If I sit down / you will sit down / Who would stand up? (58)

Or in another place where he encourages his fellowmen to talk about their pain and their words:

The word must be said/The pain must be said/It is not about my affection and your cruelty/It is about splintering the friendship/And the futility of the joyful illusion of affection (87)

He states the pain of hypocrisy, the pain of schism between him and those around him as such:

In whom can one trust then?/The wall of confidence collapsed/The long robe of yearning/Looked shorter on your tall stature/The ending of acquaintance /And the beginning of the pain of a hard and painful separation (110_109)

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These poetic samples and several others prove this fact that Mosaddegh did not want freedom and all the good things for himself only; whenever he feels that he can be the tongue of the people of his time, he starts singing on the spot and reveals his conformity with them.

6.2 Thinking and Awareness in Mosaddegh's Poetry

A symbolic poetry is a poetry which is a thoughtful poetry and is taken from the intellectual and philosophical thoughts of the poet, the origin of poetry in this movement is not just affection and imagination, but thought also plays a decisive role in it. For this reason, community-oriented lyrical poetry of this movement are accompanied with some sort of enlightenment and sophistication. (Hosseinpur Chaffee 223) He should be a complete and comprehensive representative of the true effects of the literature of his time, both in form, content and in theme. We call this the literary mission of the poet (Baraheni 211 - 213).

When the poet thought about these four missions (In which period he is living, which land, what social perception, which literary period) and found appropriate answers for them, his poetry would be wise, enlightened and away from any superficiality, restlessness and too much slogans. Thus, in this movement "the intellectual aspect of poetry is one of the most important aspects of poetry". (Atashi, 27)

In Effort Poetry, the poet at first puts a kind of obstacle or dam in front of the process of composing poems and the words must go through this and then be put upon the paper. Due to this the task of the poet has become more difficult to some extent. The extensiveness of vocabulary, the confinement of the poet's thought on a specific subject, puts the composer of the poem in a restrained position. All of Mosaddegh's collections of poems represent the thought which is hidden behind the words and indicate the poetry of this poet's conscious being.

Sometimes this thinking is very deep and comprehending it is very difficult and at times it is an intellectually simple concept which is put in verse. Mosaddegh knows in which period he is living and what the features of this age and his time are. He knows what intellectual gaps the

people of his time are experiencing. So, he tries to fill in the vacant spaces in the thought when he states:

Stand up! / Your palms must take over) the (sword / Your archers must have arrows in their arches / You must now be resolute and consistent ... (33)

Mosaddegh with awareness of the circumstances surrounding him talks to people of his time about their words in a symbolic language. In fact, his aim is not to give sword and arrow to his audience, but to give them awareness and motivate them with symbols which symbolize fighting and defense. This trend of fighting with oppression, tyranny and ruin also proceeds in **Blue, Gray, Black**. The poet with the awareness of the oppression of his times, depicts this and the restraint with the symbol of canaries in bondage and swallows with broken wings:

My heart aches/That they put canaries in bondage/That they broke the pure feather of swallows/And pigeons/Oh pigeons... (72)

He with the awareness of relationships between humans around, writes about the epic content in the form of a mutual love which was between him and another person that has now turned cold and then talks about his thoughts and feelings.

Mosaddegh knows that he lives in a certain period and is in communication with those for whom trust has no place and rage and hatred has replaced affection. The poet attempts to return the audience to that splendid way, that is, a return to affection and friendly communication:

Believe that trust/Has flown away/ From the raw hearts/And affection/ Has forgotten us/We, filled with rage and hatred (183)

6. 3 Effects of Past Literary and Cultural Heritage in Mosaddegh's Poetry

Any poet or composer usually writes some of his poetry under the influence of what he studied before and has formed in his mind. These studies can at times be done on the classical

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works that have been the result of the ancestors' efforts to create a work. But mostly those works influence the works of the future generations that have been known to all. Mosaddegh's poem **Kaveh's Spear** has certainly been composed under the influence of the story of **Kaveh the Blacksmith** and each part of that story has been put in verse by Mosaddegh. In this collection of poems we see the influence of Hafez's poem upon Mosaddegh's words. He makes use of a word of one of Hafez's sonnet with a little change:

You and I/If be made we/They will overthrow its foundation/With the hand of friends from the enemy's body/We will take the head off/And create a new design (Mossadegh, 24)

This part alludes to this well-known sonnet by Hafez:

If sorrow incites a troop to spill the blood of lovers.....The beloved and I will get together and overthrow its foundation

Let us scatter flowers and pour wine in the cup.....let us shatter the firmaments and design a new design (Khatib Rahbar, 510)

Aye, from its simplicity/Like the moon's spilling into the night/ Love comes falling from it (Mossadegh, 65)

Nima has used this "the moon spilling into the night" before Mosaddegh:

The moon beams/the glowworm glows ... (Youshij, 240)

He pays attention to this one:

Sohrab is all dead, heavy sorrow / but / it is not / a grief that hangs one down / Stand up / Saddle/ the unruly Rakhsh / hope panacea for you / Comes from whom ...?

Or when the poet likens himself to a fire bird: "A bird in the ancient stories which is referred to as the Phoenix". (Yahaghi, 651) Nima's first poem is called "The Phoenix" which is his first ground breaking poem and was written in 1922.

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I am the bird of fire / Burning from the flare of this restless love / Fire burned my body ...
(Mosaddegh, 103)

Then, in the same collection of poems he talks about the oldest story in human history, which is, the creation of Adam and Eve and how they were deceived.

Nezami's poetry also contributed to Mosaddegh's poetry and his characterization helped the latter.

The time is not Majnoun's time anymore/Farhad/Is not looking for the satisfaction of his desire in Bistoun ... (196)

Likening the sun to the grail of wine and morning wine can be seen in the traditional works. One of the most beautiful ones can be found in Khaghani's poem:

The sun's gold showering wine, the heaven is its pellucid grail.....fancy The east the hand of its bearer, the west the beloved's lips

Mosaddegh is also influenced by these similes:

When on the Mountain / The sun / Like a grail filled with wine / collapses down (Mossaddegh 229)

6.4 The Audience of Mosaddegh's Poetry being from among the Enlightened and the Educated

Any work is inevitably created for a specific age group or a particular class. There are categories of works whose audience includes a large number of people, big and small, young and old, in every level of their knowledge and awareness that could be among the audience of these works. Also, sometimes authors and editors create works whose audience could be merely those who have academic training, or at least are familiar with specific terms and vocabulary. In a work there might enter themes and terms from different sciences and understanding them would

be difficult for a common group of people; that is the reason why this type of work demands its own particular audience.

Mossadegh is a modernist poet with new ideas and thoughts which have been derived from the issues around him. His audience should also have the minimum of the extent of his awareness and understanding; otherwise, ascertaining the concepts intended by the poet would be difficult and even incomprehensible for them.

The gray cloud is depressing without rain / And your silence behind/ the cold gray curtain, alas /
Is far more depressing (599)

Certainly a well-informed audience is required to visualize and know how the supposition of a gray cloud which is similar to raining clouds, but doesn't bring about rain feels like. Also he should be able to understand this issue that offence is like a lifeless gray curtain behind which the beloved or the imaginary audience has been silent. The poet thinks of this state as more depressing than the visualization of that rainless gray cloud. Although this collection is a romantic collection, hidden epic and political themes lie beyond it. The audience must have been able to reach a level of understanding and awareness of the content and not as the poet's poems before him, but take a much broader look upon the context.

Sleep is the forgetfulness' dream / I find sleep / in which there is the government of silences /
With you in sleep /I have the pure pleasure of embracing (61)

If the audience be common, they understand merely the words put before him and do not think about anything beyond that concept. The aware and educated reader knows that the poet's intention is something beyond and ordinary sleep and embracing in his view is more than mere fleeting embracing. The poet bears freedom in his mind and always has the yearning for embracing it in his heart and for once even in a dream, achieving it. Elsewhere he says:

We would release the canaries/From the cold cage (70)

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Is there really such thing as a cold cage? Or the poet's intention is something else? An ordinary reader may simply pass along these interpretations and without any discrimination continue reading the poem, but an educated audience knows that a cold cage brings stagnation and neglect to the mind. From Mosaddegh's point of view, coldness is miff, neglect, ignorance, to let yourself in forgetfulness, and the audience must know these in order to understand Mosaddegh and his words. Again in the same collection of poems, **Blue, Gray, Black** hints at breaking the pure feathers of swallows and once more his intention is something beyond swallows.

My heart aches/That they put canaries in bondage/That they broke the pure feather of swallows
(72)

Only the well-informed audience knows that breaking the swallow's feathers, in a poem by a contemporary poet and of course aware of his time, could be an allegorical expression of strangulation and oppression. Otherwise, in the viewpoint of a simple and unaware audience it might appear to be just breaking the feather of the swallow and the purity of the feather be just about its being clean and not the innocence of the swallow...!

In the last parts of the collection **Blue, Gray, Black**, Mosaddegh by playing with words, , has written sentences which are considered as some of the most epic in constitutional terms.

In **In the Wind's Passage**, Mosaddegh in two periods complaints of knowledge and awareness.

Curse on the demon of the temptation / curse to the consciousness (16)

By temptation he means temptation of awareness and knowledge that the poet is disgusted with.

Or where he states: "My knowledge added to my disability" (151)

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6.5 Changing the General and Intellectual Worldview to the Narrow and Objective Worldview

Expressing the abstract and intellectual concepts in the contemporary poet's poetry is about to decline and general expression in expressing the poet's intellectual intention is decreased. Descriptions tend to be more precise and objective and there are no longer descriptions of good and evil, naturalism, confrontations of good and evil in the poetry of the poets. Poets describe what they see in detail so that the audience can visualize themselves in the scene and identify with the poet. For instance, in **Kaveh's Spear**, Mosaddegh depicts Kaveh's determination to overthrow Azhedahak as such:

Kaveh's look that like an eagle passed the infinite far/
His heart and soul were with Ahoura at that moment/
raised his hands to the heavens above/
His companions did the same/
Pledged allegiance to Mitra (151)

Mosaddegh's specific look and Kaveh's behavior indicate this change in worldview from general to particular. He continues to describe Kaveh's army:
And strength in their arms/ And fire in their eyes /
All impatient and restless /Went their way (46)

The audience can concretely and tangibly know about the appearance of Kaveh's troops through the poet's descriptions; this is a concrete and tangible description of the poet's intentions.

The contemporary poets mostly avoided the repeated traditional expression of the past poets' stereotyped themes and turn toward modernity. Mosaddegh also, like other poets of his time has been no exception to this rule. In the collection of poems **Blue, Gray, Black** this change in viewpoint can be noticed when the poet states:

Oh my rain / My rain / Washed the window glasses /
But your breath / Who will wash that off my heart? (60)

The poet describes the scene of rain falling on the window glass in-detail and in an implicit simile likens his heart to the glass of the window. This exact and specific simile is scarcely seen in the works of the past poets. In the following lines where the poet likens his description of the freedom of his heart with a beautiful simile in which the poet's heart dreams of being a butterfly, it creates an unmatched vision and after that he sees the sun as a farmer who has got a sickle in his hand cuts the poet's sleep which is like a harvest:

My heart, in the heart of the night / Dreams of being a butterfly / Affection in the morning sickle
in hand / Cuts the harvest of my sleep (62)

In the same collection of poems, the objective and in-detail description comes to culmination when the poet invites the dolls to the wedding of his sister's child, or that depicts hope for life in an specific allegory of life:

One can / On the tree devoid of crop, make a graft/ On can in this dry and empty field sow seed
(68)

Mosaddegh attributes his derangement and his not settling down to himself and expresses his destitution in this way:

I laughed in an adorned way / I the scruffy laughed in an adorned way / A child's stone though
/Would disturb the pigeons' sweet sleep in the nest... (74)

Several lines ahead, he states his wandering thus:
Without you, am more a wanderer, from my reflection / in the mountain (76)

Where the poet describes in detail the coming of spring (Spring Hope and Freedom), a change in the traditional general worldview to a specific world view is noticed:

Open the windows / Open the door / That Spring came / The red rose is blooming / came to orchard / Open the window / That the swallow washes its feathers in the stream of light... (82)

Conclusion

With a look at Mosaddegh's poetry we realize that the poet's desire to use a measure of social symbolism in poetry is clearly visible. These features can be cited in terms of both structure and appearance and the theme and content. The deconstruction in Nima who is himself one of the social symbolist poets proceeds in Mosaddegh's poetry as well. Yet, the application of modern vocabulary and the use of symbolic language, which is one of the most prominent factors of symbolic poetry, can be seen easily in the works of Mosaddegh as well. Also by controlling the epic and passionate language of Mosaddegh and the stirring hints that we read in every part of his poetry, this feature of social symbolist poetry is confirmed.

From the perspective of content as well, the parameters of this literary school of poetry exist in Mosaddegh's poetry. Mosaddegh's poetry is dedicated poetry and is committed to people and is not looked upon as poetry from the angle of art for art's sake. Yet, he presents his poetry with thought and awareness. One of the prominent features of the poetry of this poet is the reflection of Iran's cultural and literary heritage in his works. This heritage includes both the national, ancient and epic aspects and also considers the religious aspect as well. With regard to the type of the poets and the way they are composed and are read, it becomes clear that the poet's audience is an educated one which is aware of the poetic secret and mysteries. At the same time the type of this poet's poetry shows that he turns from the general viewpoint to the specific viewpoint and from the abstract to the concrete. These are all the issues which are emphasized in his social symbolist poetry.

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Language in India www.languageinindia.com ISSN 1930-2940 16:11 November 2016

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Language in India www.languageinindia.com ISSN 1930-2940 **16:11 November 2016**

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