

**THE CHALLENGE OF TRADITION AND MODERNITY
IN PERSIAN LITERATURE (1950-1975)**

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DECLARATION

Certified that the dissertation entitled
'The Challenge of Tradition and Modernity in Persian
Literature', submitted by Mahmood Kamali Hasanabadi
is in partial fulfilment of the requirements for the
award of the Master of Philosophy degree of this
University. We recommend that this dissertation may
be forwarded to the examiners for evaluation.


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FOREWORD

I. This dissertation attempts to present a sociological perspective on literature in general and the challenge of Tradition and Modernity in Persian literature in particular.

The focus of the first chapter is on the introduction of relationship between literature and society; it also highlights the methodology and hypotheses which are being adopted. The emphasis is placed on the cognitive, ideological and educational function of literature.

A crucial social problem of Iranian society today is the modernization of our tradition. With hope to give an ideological solution to this problem, I have chosen the topic: "The Challenge of Tradition and Modernity", as the sociological theme for analysis. The major concern in the second chapter is to have a bird's eye view of our national and Islamic tradition. There will be a socio-historical background of contemporary Persian literature.

The purpose of the third chapter is to understand the process of modernization. We will review the approaches to the study of this process and how our intellectual people faced modernity to develop their perspective. I will point out my understanding about the meaning and pattern of modernization.

For the sociological study of Persian literature
in the period (1950-1975), I have selected one writer,
Jalal-Al-Ahmad and one poet, Mohammad Reza Shafiei Kadkani
(M. Sereshk). The last two chapters are on analysis of
their selected works to indicate the beginnings which
might be useful for further sociological study of our
literature.

II. My real teachers in India have been the social
life of the Indian people and their great cultural
heritage and civilization.

Through visiting and travelling in this country;
from Rameshwaram to the Pine jungles of Kashmir, from
Hindu temples of Gujarat to Shantiniketan University in
Bengal, from Khajurao to Ajanta and Ellora, I learnt as
to how the theoretical perspectives of sociology are
related to social life of the people and how this
knowledge should serve to build a better tomorrow for
them.

I heartily thank my Supervisor, Professor Yogendra
Singh, whose kindness taught me more than his guidance.
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I would like to dedicate this dissertation to
Kashmiri villagers whose group folk songs are in harmony
with their practical work.

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INTRODUCTION

A Sociological Approach to Literature

The social origin of the artistic creations and their function in our social life is the main reason for the study of art of literature in its social setting. In this study we want to answer two questions:

- 1) What is the social origin of art?
- 2) What is the social function of art?

In the first question, we want to know how art is created. What are the theories about the origin and development of art, what is the relation of literature to a given social situation, to an economic, social and political system.

In the second question, attempts are made to describe and define the influence of literature on society, its purpose and function in the social life of the people.

In the first part of our study, we have emphasised on the structural approach to literature and in the second part on the functional approach to it.

I. The Socio-Structural Approach to Literature¹

Man from the beginning, along with searching for food, shelter and making tools, thought of artistic work. He danced and clapped, sang folksong and made statues. Poetry, music, dance, painting and sculpture are among the first phenomena of human life.

There can and do exist different approaches to the structure of social phenomena. In a work of literature, taking into account its unique and specific nature, structural relations concern not only form, but also content. We are studying the structure of works of literature from the socio-historical point of view.

Structure is not something complete in itself, cut off from the real world, but it carries a vital connection with the reality and other world artistic and literary phenomena.

The structure of a literary movement is not something frozen and set; it changes, reflecting changes in the artists' perception and their way of generalising reality.

The structure of literature is linked organically with the transformation into art of those social problems, conflicts and contradictions to which a given period of historical development gives birth. When these problems and conflicts enter man's spiritual world, this is a stimulus for them to be assimilated into his art.

Since literature is the child of its age and the artist's consciousness is formed and determined by social relations, there can be only a scientific study of literature if we take it as a social phenomenon.

For the study of arts and every rooted social phenomenon, we should know its origin and historical development. Art is not static; it moves and marches along with new world developments. In every period of the history we can find the complete reflection of the social life in literature and art. Art is a historic record of our cultural heritage.

In our sociological study, we have laid emphasis on the theory of art which says that art was from the beginning for solving the practical problems of human life.

In the study of primitive art, we see that the primitive man never created art for hobby; it was the expression of his hopes and aspirations. It comes from his practical social life and is a part of his activity for challenging the reality.

For getting rain, the primitive man had a special rain dance. He used to jump and believe that the corn would grow up as high as he had jumped. The young girls used to gather in potato-farms, dancing, clapping and jumping, calling the potato-plants to come out and grow up.

De Bonald says that literature is an expression of society. When an author expresses the life of his own time fully, he will be representative of his age and society.

Literature represents 'life' and life is a social reality. For the study of the social content of the work, we should answer the question, how far is literature determined by its social setting?

When we study literature as a social creation, we should know that this art is not simply a reflection of social process, but the essence and summary of all history.

The scholarly study of works of literature involves analysis of their structure, a combination of artistic method, themes and ideas in all their uniqueness, determined by the artist's world-view and the social realities of his age.

The artistic structure embraces the idea of man and his place in the world and his relationships with society.

In this structural approach, we will study literature in regard to its fundamental principles regarding the representation of people and life. We will consider the common approach to the relations of literature and society as social documents assuming the pictures of social reality.

Another important point in the structural analysis of literature is looking at it as a form of social consciousness. Here literature is a specific type of thinking, as artistic cognition of the world, as a distinctive form of social consciousness.

Social consciousness embraces widely various forms of society's intellectual and spiritual life or to be more precise, political ideas, concepts of justice, morals, science, art, philosophy and religion. Therefore in this aspect literature is to be studied as a form of ideological and emotional production. To explain the essence of literature as a manifestation of social consciousness, we see it as a form of man's active practical and energetic relationship to the world around him.

To conclude, we will mention the various rules which hold good throughout literary history.

- (1) Progressive development in the world of art and literature is connected with social progress.
- (2) There is the social basis of what is individual in a writer's work.
- (3) There is the recurrent appearance of the same movements in the literatures of different nations.
- (4) The social essence of literature is determined by socio-historical circumstances.
- (5) Literary process develops as a web of inter-connected schools and movements.

II. The Socio-Functional Approach to Literature²

Leon Schiller, a leading figure in the Polish theatre in 1928, wrote :

"Where are you heading?"

"Forward and left."

"Destination?"

"The life of today with its needs and aspirations."

"Helping to shape the moral and social climate of tomorrow."

He was calling for artists to develop a sense of responsibility in relation to contemporary society which art is called upon to enhance.

In this part of our introduction, we want to study the social function of literature, its place in the society and its role and significance in the cultural life of the age.

Here we will emphasize on three functional aspects of literature :

- (1) The cognitive function
- (2) The ideological function
- (3) The educational function

1. The Cognitive Significance of Literature

Art by its very nature is philosophical, since it always communicates with man about the meaning of life. Through its shaping of men's ideals, art provides the

philosophy of the age. In the links between art and philosophy, and between art and science, the cognitive function of art finds expression.

Science and art are equally concerned with reality and with man. The knowledge of life which we can obtain from art of literature is of an emotional and intellectual kind.

Art telescopes the experience of life and broadens man's horizons.

Cognitive aspect of literature shows the creative and active relation of the individual to the world. Giving him varied knowledge of man's lives at different periods and in different countries, shedding light on the essence of phenomena taken from real life and singling out in the latter such aspects as remain beyond man's grasp in the ordinary circumstances of his life experience, all is the cognitive function of literature.

It can spotlight facets of life which enable us to see the familiar in the unfamiliar and unfamiliar in the familiar.

The artist is not only influenced by society, he influences it. Art does not merely reproduce life but also shapes it. It presupposes a far-reaching and active influence exerted by literature on various spheres of

material and cultural life. The participation of literature in the process of transforming the real world, the influence of art on men's minds, emotions, their knowledge and practical activity, shows the growing importance of cognitive aspect of literature and art in the life of society.

The artist fulfils his social function only when he forces us to look at life anew, to see and feel things that we did not see and feel before.

The real art calls us to the light for human progress which will enable us to build a new society.

At the beginning of the century Romain Rolland wrote: "So you want to create an art of the people, you must start by creating a people, a people free enough in mind, unoppressed by all kinds of fanaticism, a people that is master of its own fate and victor in his struggle. This should be the function of art itself."

2. The Ideological Function of Literature

Spiritual values are mirrored in men's goals and ideals. Art expresses spiritual values of the people. Realist art is democratic not only in spirit and orientation, but also in view of the fact that it is addressed not to a narrow elite but to the masses of the people. Therefore it reflects the interests of the people and therein lies its ideological function.

The social nature of art is bound up with its ideological functions. "Art is a vehicle of ideology," is the cornerstone of the realist conception of art.

While studying ideological function, we are concerned with epistemological concept in literature. The contribution of literature to the realization of the fundamental problems of our age will help the people to wage a struggle in the name of victory for the ideas of humanism and social justice.

A significant relationship takes shape between literature and other forms of ideology. Literature would not be able to fulfil its social vocation in isolation from other forms of ideology. An artist helps us to probe the inner essence of being and influence the formation of our world outlook.

The artist's ideas whether he would wish it or not, are linked to specific social goals, and therefore with the interests of concrete social forces. All realist art is closely connected with the people. It is deeply rooted in the life of the society and belongs to the whole people.

When man is no longer satisfied by merely an explanation of the world around him, when he has already started to transform it and so demands, as is quite natural, of the art of our time to be a part of that transformation, then the art joins the struggle to transform

the world. Beautiful expression is worthless without thought. The functional study of literature means the study of its influence upon the formation of the man of our age and his social humanist ideals.

The ideological position of the writer, and the emotional effectiveness of his work are all part of what we call ideological impact.

The task of creating a new society and ideological values are a powerful stimulus to the development of contemporary democratic literature.

3. The Educative Function of Literature

Plato wrote: "Art can be the basis of education." The cognitive and ideological functions of literature are realised hand in hand with its educative function. The relationship between art on the one hand and politics or morality on the other reflects art's ideological and educational function. Realist literature is a force for the moral education of the people. The artists provide us with food for thought with regard to life as it should be. In this underlying message are focussed the social ideals of tomorrow.

Aristotle stressed: "The poet's function is to describe not only the things that have happened, but a kind of thing that might happen."

The artists are not only students of society but prophets of the future. Literature teaches man to apprehend

beauty, to make that beauty a part of life.

The socio-aesthetic ideal of humanism does not merely belong to a specific time or specific social formation; its development involves eternal humanist principles, which shape the symbolic form of continuity in human culture. This educative message of literature looks at the world of tomorrow.

The noble principles of morality improve the aesthetic tastes of the people. An ancient proverb says: "The fate of a reader is shaped according to the kind of books he reads."

The aesthetic demands of time and society are that aspect of reality which provokes the growth and development of art in any given period.

Literature enriches man's emotional world and the cultural heritage of the nation. It is one of the ways in which people communicate. In practice the author often writes not only for the existing, but also for a potential ideal reader.

Literature can project in symbolic form, certain universal truths. Literature is essentially a means of communication, and its educative importance derives largely from this fact.

According to Herbert Read, art is an instrument of education in which the child finds a perfect freedom.

We educate the people in the cultural pattern, with the help of art objects that symbolize ideas and values. Literature can be an educational model and a major form of institutionalization.

Educationists believe that education is a process of growth and development directed toward self-realization and freedom. In this way literature plays a vital role in education. Creative thinking is one aspect of educational process of art. According to Iower Feld, "To teach toward creativity is to teach toward the future of society."

Through art we want to educate the people and help them to build up a finer tomorrow. Realist literature is not only the messenger of happiness and freedom, but also the messenger of beauty and truth.

NOTES

1. The degree of acceptance and the use of the structural method varying from one field of study to another.

The modern structuralist movement suggests that this method should explain the hidden logic of relationships, not the visible ones.

Webster dictionary defines the word structure like this: The arrangement of social stratification into a hierarchical class system, emphasizing the systematic formal relations rather than history.

The method was introduced into sociology by Herbert Spencer.

According to Michael Lane and Hillix, we can summarize the distinctive features of this method as follows :

- a) Emphasis on totality.
- b) An analytical concept to break down sets into atomistic exercise.
- c) The study of relations that exist between the parts.
- d) Seeking the structure of phenomena, not on the surface, but in essence.
- e) It is constituted and determined, not by any historical process, but the network of existing structural relations.
- f) The language of structuralist analysis makes no use of the notions of cause and effect.

It is the study of complex relationships that link and unite the elements.

In our analysis of this dissertation, we have used this method as described in Introductory Chapter.

2. The term function suggested by Comte and Spencer. Emile Durkheim says: We use the word function in preference to end or purpose, precisely because social relationships and institutions persist, because they have some social function.

Brown says: In human society, the social structure as a whole can only be observed in its functioning. In twentieth century, functionalism developed and reoriented by Malinowski and others.

What do men do? Why they do it?, is called functional system.

Historically speaking, functional analysis is an explanation not by reference to causes, but by reference to ends which determine its causes.

This approach has a goal-directed behaviour. It directs our attention to the consequences rather than the causes of social phenomena.

Talcott Parsons changed the concept of functional to structural-functionalism. Our understanding of this method is explained in Chapter I.

CHAPTER II

PERSIAN TRADITION

For the study of Iranian literature it is necessary to understand the socio-historical background of the society. Broadly speaking, our tradition and cultural heritage has two characteristics :

- 1) Islamic character
- 2) National character

In the first part we have a glance to the social history of Islam. Then we will discuss some aspects of Islamic tradition which have influenced on our history and literature. In the second part we study the Persian character of Islam and the development of Perso-Islamic literature in our society.

1. The Islamic Character of our Tradition

(1) Theories on the Origin of Islam

There are several approaches to analyse the origin of Islam and among them are :

- a) Originally, Islam developed in a nomadic socio-cultural basis and its social structure had a tribal character and nomadic outlook.
- b) The motive force of Islam was supplied by the merchantile section of Macca and Madina.

- c) Islam arose among the impoverished peasantry of the Hejaz.
- d) Islam was a social-religious movement originating in the slave owning form of Arab society.
- e) Mohammad brought about a feudal revolution.

Islam like other great religions is a vast complex of phenomena. There is not one single idea about the origin of this religion. One theory explains that Islam was the religion of the poor and depressed people. Another theory says, Islam was a defence of the ruling elite of the society. The other theory believes that the starting point of religion is the economic situation of the Arab tribes of the seventh century.

According to Watt, the religion of Islam originated in Mecca about 610 A.D. by Mohammad, a native of that city. In 622 A.D., he migrated to Medina. By his death in 632 A.D., he was a ruler throughout Arabia. A hundred years after his death, the empire of his successors extended from France to India.

The change from nomadism to Arabian Caravan trade was the economic basis of life at the time of Mohammad. The rich merchants were increasing their personal wealth. They were also more and more disregarding their obligations towards the less fortunate members of their society. Those in a socially weak position were cheated and oppressed.

The movement under Mohammad was in response to the social and economic changes at Mecca and Madina. It was a religious solution of the problem of the time, and meant to the people save from the social trouble. The society was given a new foundation of religion instead of the kinship and the social problems could be solved by the tenets of religion.

Mohammad promised to bring about the most satisfactory adjustment to the existing situation. When a social change has taken place and there is disequilibrium and disharmony a new ideological system is necessary. Some conscious co-operation is possible, only where there is a common ideology among individuals. At the time of Mohammad, on the basis of existing ideas it would have been difficult to develop a real harmony in the society. The unsuitability of previous ideas as a basis for Arab unity was removed by the new Islamic ideation. Without this ideational scheme, the area of influence of Arabia over the surrounding lands could not have been expanded.

After an economic change, the existing social structure is found to be inadequate in certain respects. Mohammad's religion was the struggle for social adjustments to a new economic situation. The ideological type of social adjustment to a novel situation can be studied in Mannheim's terminology. According to him, the new ideas arise from satisfaction with existing conditions and the

desire to maintain them. The utopias arise from dissatisfaction with existing conditions and the desire to change them. In the case of Islam, both the concepts are relevant. The basic function of Islamic idea was to clarify and express the ends with which the society is concerned. Its second function was to guide and direct subsequent activities.

In the seventh century Islam was introduced in Persia. Before having a specific study in the Moslem country of Persia, it would be good to mention some social ideas and educative aspects of the religion. Generally the normative values of Islam are codified in two parts :

- 1) The well-defined document called Koran, God's word as conveyed to the Prophet Mohammad.
- 2) The totality of the traditions which recorded what the Prophet is supposed to have said or done.

The rationalistic character of Koran and Moslem culture is notable.

Three economic points of Koran are as follows :

- a) It looks with favour upon commercial activities.
- b) It is opposed to the usury.
- c) It is opposed to private ownership of land as the land belongs to Allah.

^{economic}
The justice was suggested by Koran in devoting part of the profit which is collected by the head of the community to help the poor.



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The basis of Koran a life of Prophet is teaching the idea of social justice and equality. The ideal of social justice in Islam could be seen in new form Karmation movement which came to power in Bahrayn, establishing a system of co-operation. It was a sort of welfare state. This ideal of justice treated all believers as equal before the Divine Law. This was the cause of reforming and revolutionary movements in Moslem history. In this way the Moslem community has been defined as a classless society. Some other positive aspects of Islamic educational ideas are the following :

- a) Prophet encouraged Moslems to acquire knowledge regardless of where it might be found.
- b) Imam Ali says, "Bring up your children for other times than yours, for they are born for another epoch than yours."
- c) Imam Sadeq says : "My followers will acquire knowledge, even if they should creep through snow on their chests."

2. The National Character of our Tradition

In Persia, the national heritage and religion are link-woven. Each country has its own characteristics, it is pointless to expect an uniform model. In Iran, the Islamic attitudes came under influence of national movements. Here, our religion, politics and social structure are inter-connected into one single principle.

With the expansion of Islamic influence in Iran, the social codes of Islam had to be adapted and attuned to the local customs and institutions.

In Iran as well as other Islamic societies, according to Y. Singh, the politico-economic nature of Islam and its democratic structure was soon transformed into a feudal authoritarian pattern. The social movements in Persia after Islam are the historical experiences which show how the Persian culture has brought Islam under its influence. Of a series of great risings directed against the Arab domination, the following are worth mentioning :

- 1) Bafarid movement in 750 A. D.
- 2) Sanbad movement in 756 A. D.
- 3) Ustadsis movement in 765 A. D.
- 4) Al-Noqana movement in 780 A. D.
- 5) Babak movement in 790 A. D.
- 6) Hasan Sabbah movement in 1000 A. D.
- 7) Bab movement in 1800 A. D.

All these movements had a religious character, for their leaders are considered as founders of new sects in Islam attempting to reform the religious life.

Through our art and literature, we can study the process of Iranization of Islamic culture and Islamization of Iranian culture.

Iranians are the founder of Shiism. Shiism, in Iran with its arena of opposition and revolt is matched quite well with the Persian character. The symbolic idea of justice became a living force crystalizing in the name of Mahdi, the twelfth Imam of Persian Shiism.

The Iranian spirit really drew upon its own resources and created absolutely original works in our Perso-Islamic literature. We can find the brilliant originality of the Persian creative mind in the poetic blooms of :

Ferdowsi,	in 1020
Nezami,	in 1203
Attar,	in 1230
Jalaladdin,	in 1273
Saadi,	in 1291
Hafez,	in 1390

3. Development of Perso-Islamic Literature in its Socio-Historical Background

In the history of Persian literature, one could locate three styles :

- 1) The style of Khorasani. This style emerged in tenth century. The artists of this style are Roodaki and Ferdowsi. We can compare this with the classical style in Europe.
- 2) The style of Araqi. This style developed in thirteenth century. The artists of this style are Saadi and Hafez. We can compare this style to Critical Romanticism in Europe.

3. The style of Hindi. This style emerged in sixteenth century. The artists of this style are Sa-Eb, Kalim and Bidel. We may say this style was a declined Romanticism in Iranian literature.

For the explanation of this development in our literature, it is necessary to have a bird's eye view of the social history of Iran.

The Persian society at the era of Ashkani, about first century, changed from a simple primitive system to the stage of Feudalism. This system in the period of Moghal was highly developed. But it could continue its life upto nineteenth century. Iran from Ashkani, upto nineteenth century has had not a regular social progress, a kind of social stagnation for about two thousand years.

This slow evolution of Iranian society has some reasons. The main reason is continued invasions of other nations. Their attack shook the foundation of the social life and has following consequences :

- a) The regression of the society.
- b) The breakdown of social evolution.
- c) Unstability of aristocracy and its rituals.
- d) The dictatorship of Iranian Kings.
- e) Not a firm situation for industry and trading.

The non-stop crisis in Iranian society gave different ways to the people. They had different reactions. Sometimes they chose a negative individual way and sometimes the way of protesting against the set oppressive rule of the feudal chiefs.

With this socio-historical background in our society, we have different consequences in our art and literature.

- 1) Dependence of our literature on the royal courts.
- 2) The weakness of Realism in Persian poetry.
- 3) The consequence of Sofism in Iranian literature.

In the beginning, Sofism was basically literary and ideological but later on, in the thirteenth century it became an instrument for social change. For example, Attar and Jalaladdin Balkhi were the social Sofist-Poets of their time. After Moghal attack, the positive social aspect of Sofism changed into the negative one inviting the people to search an individual satisfaction. One can also compare the Islamic Sofism to European Romanticism. Likewise, it does not have rationality and logic. The artists of this movement in literature create a beautiful world which is far from the reality, but at the same time indirectly show the ugliness of the society, suggesting the elimination of existing situation and struggle for its change.

In the beginning of twentieth century, we had a social movement in Iran. In the second half of this century we are

having contemporary revolutionary movement. Under the influence of these two movements and progressive trends in the world art, we have started a new trend in poetry, providing a realist background for the humanist literature of tomorrow.

CHAPTER III

PERSIAN MODERNIZATION

The very fact that in Cairo, camels compete with buses; in Jakarta, trucks drive back and forth, while a few miles away, religious instructors teach children the ancient method of reciting Koran in classical Arabic; in Macca, we see airplanes bringing Moslems to the heart of Islam; shows the invasion of new technology on the world of traditional Islamic societies.

In India also, we see jets fly overhead, while beggars sleep in the streets; snake-charmers practise their art in front of air-conditioned hotels; Bars flourish while men fast to protest the slaughter of sacred cows! What does it all show? It shows disharmony and imbalance. As William McCord says: "This is a vital question for the emerging nations of third world countries." Despair or hope? Frustration or belief in progress? Tolerance or confusion? Stability or change?

Through the study of Persian modernization, we want to answer these questions and find a scientific solution to the problem. In this Chapter we are going first to examine the theories and approaches of modernization as propounded by Indian as well as western sociologists. In the second part we will study the process of modernization in our traditional society.

I. Approaches to the Study of Modernization

The last fifty years have been marked by great social upheavals. This period has rightly been described as the epoch of world wars, national liberation movements, revolutions and counter-revolutions. The newly liberated countries, most of which took the path of Mixed Economy are described as the 'third world'. They are characterized as 'Under-developed Societies', and have been recently acquiring the more respectable title of 'Developing Societies'. Many scholars have referred to them as 'Traditional Societies' in the process of transition to modernity. These societies constituting more than half of the world population. These colonial and semi-colonial countries are trying to reshape their backward economy, feudal and semi-feudal social structure and traditional authoritarian culture. They are coming on the stage of world history not as passive objects of change, but as active subjects, deliberately desiring to overcome poverty and backwardness. Our society is also in the same category.

Here we want to discuss the relationship between tradition and modernity. Our question is whether we should take the content of traditional heritage and use it in a new form or take the form of tradition for explaining new conditions. We will try to find our answer through the study of the basic characteristics of modernization.

The process called modernization is not restricted to one domain of social reality, but envelops all the basic aspects of social life. The term is seeking to evaluate the qualitative and quantitative changes that have been taking place in human society from the sixteenth century onwards. A.R. Desai is of the view that concepts like westernization, urbanization, evolution, economic development and industrialization are either being replaced by modernization or are being fitted into the matrix of this concept. It wants to describe the period of transition of human society during which man enters a modern-rational phase of acquiring skills and makes a new level of mastery over nature to construct his own social environment based on affluence and rationality. He says that the concept is useful in describing certain core process of transformation that have been taking place during the last three hundred years. It seeks a rational explanation of physical and social phenomena.

S.C. Dube says that in the process of modernization, harmonization in the cultural, personality and social system is essential.

Edita Vajas believes that modernization is a better harmonization of scientific and technological achievements with the ideological patterns of human factor. It offers a better framework for further advance of science and technology.

The traditional nations must be prepared to bring about necessary changes in their social structure.

M. N. Srinivas writes that a popular term for the changes brought about in a non-western country by contact, direct or indirect with a western society is modernization.

Robert Sinai says that modernization is sooner or later inevitably going to engulf the world. This is a universal transformation which no society is able to resist.

Yogendra Singh writes that modernization, as a form of cultural response, involves attributes, which are basically universalistic and evolutionary. It symbolizes a rational attitude towards issues, and their evolution from a universalistic view-point. It has a deeper and positive association with levels of diffusion of scientific knowledge.

We can therefore say that modernization is a movement from traditional order to the new types of value orientation.

Aiyar is of the view that the concept has received the attention of scholars over the past two decades, and every analyst brings to it new dimensions and emphasis. The word has enriched our understanding of the change now taking place in traditional societies. According to him, traditional societies have been exposed to the currents of modernization in the contemporary world and it is impossible for them to continue rooted in their old-world moorings. Modernization like science is an open-ended process. It is evolutionary in nature.

Thinking of integration in the process of modernization, we have a harmonious unity of horizontal (historically oriented)

and vertical phenomenon (logically oriented). Our aim is to bring to balance different aspects of social life. In the process, the belief in social equality, popular democracy and representative government are the three major aspects of liberal thought.

As Edward Shils puts it, all existing things have a past. Nothing which happens escapes completely from the grip of the past. Every novel characteristic is determined in part by what existed previously.

Modernization is a many-sided and complex process. We can study the basic characteristic of modernization in four broad aspects of social life. These are political, social, economic (technological) and intellectual.

Emphasizing on intellectual aspect, Desai writes that in this sphere, the rational attitude is the core process of modernization. This presumes that physical, social and psychological phenomena are law-governed; have regularities, uniformities and causal relationship. Therefore, they can be understood or regulated by human reason. According to him the first stage in the history of the growth of this attitude was symbolized by Bacon, Halbach and Hiderot. The second stage is three major intellectual currents namely, positivism, empiricism and rationalism started from Descartes and culminating with Hegel-Neo-Hegelianism and Neo-Kantianism. The third stage is dialectical rationalism shaped by Marx.

Desai summarizes the characteristics of intellectual modernization in the following points :

- 1) The development of secularism and spread of literacy.
- 2) A 'this worldly' attitude.
- 3) Development and betterment on the earth as a reason and aim of human norms.
- 4) Humanism.
- 5) Everything subjected to critical and rational explanation.
- 6) Social mobilization and ego-flexibility.
- 7) A change-oriented and forward-looking attitude.
- 8) The emergence of a new cultural and scientific outlook emphasizing on progress and happiness.
- 9) A new personality orientation and awareness of the dignity of others, leading to a belief in the capacity of the individual to control and direct the course of events.
- 10) Finally, modernization implies the ability of society to develop an institutional structure capable of adjusting to continually changing problems and demands.

As Professor Eisenstadt points out, such a flexibility in the societies constitutes the central challenge of modernization. In the words of Mannheim, 'we are in an age of permanent reconstruction'. And we should be prepared to solve our new problems through a correct and scientific process of modernization.

II. The Process of Modernization in the Islamic Society of Persia

Our society along with a vast area of traditional countries is under the influence of Islam. Here we want to know the impact of this tradition on scientific and technological innovations on one hand and the influence of science and technology on Islamic tradition on the other.

Generally, we face the following questions :

- 1) Has the Moslem religion hindered or favoured the development of science and technology and to what extent?
- 2) Has contemporary process of industrialization taken a specific road in our Moslem country?
- 3) How is the position of Islam in challenging the changing situation of science and technology?

Technology as the motive force of modernization was introduced in our country by western developed societies. In this respect our relationship with the west was not based on harmony and co-operation. In a process of westernization, we became their neo-colonial dependents. This is the core of our social problems and the reaction of our society against west.

Ali Shariati, an Islamic sociologist of our society whose writings have influenced our educated youths in recent Islamic Revolution, has discussed the problem in his article, 'Civilization and Modernization'. He says that modernity

has been imposed upon us under the name of civilization. He believes that western technology and buresucracy has brought alienation to our society. The man who works with machine, only serves as a unit in a complex hierarchy of machinery. This means forgetting or becoming unfamiliar to one's own self. This is a kind of a grave social and spiritual illness for our people. He has mentioned the example of a worker as given by Charlie Chaplin in his film Modern Times. The worker meets his mother and friend who come to see him in the factory. He leaves his job behind and goes to say 'hello, how are you? Sit down, let us have a cup of tea....' Suddenly he realizes that policemen are rushing in, lights are on, alarm bells are ringing, inspectors are coming in. What has happened? The control system of the factory has reported that one single nut has skipped without being twisted. He is arrested and punished for his negligence. A very simple and natural humanistic sentiment in him causes a disorder in the whole system of machinery. It shows that there is no room for human emotions. This worker who was a small world for himself, has now been reduced to an extension of the machine. He really thinks of himself only as a part of machine. According to Shondel, the man became a circular man, who produced for the sake of consumption and consumed for the sake of production. This is the horrible alienation which is affecting us, the

Irenians, the Moslems, the Asians and the Africans. Shariate comes to the conclusion that we have been alienated not only by machine but also by western culture.

As Ained Yope, the great black intellectual puts it, our societies became the Mosaic Societies. We started putting together different parts and tools and elements imported from the west and some deformed parts of the past, to build a modern formless society with no aim and goal. Why is this the situation in third world countries? Shariate answers: Because the western countries did not want to civilize non-western societies, but their capitalists and producers wanted to make our people the consumers of western products. In this way, they tried to change our way of thinking, our sense of beauty, our tradition, our social relations and our religion. How did they do this? By presenting a new cultural pattern to the whole world in the name of modernization. In the light of all this, modernized in our society means modernized in consumption. Thus we see a new culture built on the basis of west superiority. We put ourselves readily into the hands of westerners to determine our fate. Our sophisticated intellectuals have become the mouth pieces of westerners shouting western slogans, without any knowledge about our own problems and tradition. Modernisation for us has become a way of neo-colonization and exploitation. This is the idea of an Iranian sociologist with the background of Islamic ideology.

How is an Islamic society challenging modernity? Rodinson, in his book *Islam and Capitalism*, came to the conclusion that Islamic ideology shows itself to be less powerful in the long run than the requirements of the social situation. Also that the restrictions on the right of ownership and the practice of mutual aid within the Moslem community are the tendencies which according to some Islamic intellectuals may serve to guide the Moslem world along the road to socialism.

In our society, Islam became an ideology of the nationalist type. It mobilized the people for defence against the non-Moslems. The idea of social justice was a powerful factor in the name of which, Islam mobilized the poor people, who were inaccessible to any other ideology. This tendency brought ultimately an Islamic Revolution in our society which was anti-west.

The historical experience encourage us to see the Moslem religion in the present period as a factor to mobilize the masses, but not equal to the task of economic construction. Islam will not be able to escape from future crisis, though it can play a role as a national symbol against foreign domination. When there is an organic synthesis between traditional religious values and the humanist values, then Islam can give reason for its continued existence. The future of Islam depends on its struggle for a mankind free from exploitation and oppression.

After a comparative study of the challenge of modernity and tradition in the two biggest Asian countries, China and India, we reach to the following conclusions :

- a) The practical experience of China shows that the distinctive feature of modernization in this country is its revolutionary form.
- b) The new approach in the field of educational system is re-education, self-criticism and discussion.
- c) Modern education puts the new theories in Chinese dress steeped in literature, folk lore and its philosophical tradition.
- d) The past is used to serve the present and the future.

The experience of India in this respect can be summarized as follows :

- a) This old society cannot go two steps ahead without looking back at least once.
- b) Modernism for Indian sociologists, is not to adopt, but to participate; not to have, but to do; not to borrow, but to be.
- c) The real difficulty is to discover the right kind of approach in the process of modernization.
- d) Indian sociologists believe that modernization does not involve a break with the past which is neither possible nor desirable. We should ourselves, not be the carbon copy of some one else.

e) Modernization has played a significant role to mobilize people for liberalism, nationalism and freedom. It has been responsible for the growth of an enlightened intelligentsia which carried forward not only a movement for independence but also a revolutionary struggle for social and cultural reforms.

In our Islamic society of Persia, we have two types of intellectuals whose role in the process of modernization is significant :

- 1) Intellectuals of the traditional Islamic type.
- 2) Intellectuals whose thinking is based on western ideology.

The Persian society has been changed since the introduction of new science and technology. These changes can come under the following heads :

- 1) A partial adoption of religious intellectual outlook.
- 2) The birth of religious revival movements.
- 3) The anti-Islamic movements.

Two normative principles of Islamic tradition are responsible for social movements :

- 1) Ejtahad, or rational interpretation of the religion which allows the introduction of modernization in Islamic society. Its function is to adapt the ideation of Islam to changing circumstances.

2) Jihad, or the expanding of effort for bringing the social justice to the society. It can play a crucial role in the revolutionary process of social adjustment. The social problem of Islamic society is to be solved by bringing them to balance and integration. I think the role of a scientific modernization is to bring 'unity' to the opposite aspects of social life, and in an Islamic society, this means 'social justice'.

CHAPTER IV

JALAL AND HIS SOCIETY (1950-1975)

Jalal-E-Al-E Ahmad is an intellectual and social writer of our age. The contemporary significance of his works is not only in its national character, but lies in his presenting the universal pictures and aspects of human problems. Jalal's art is realist in content and national in form. We have a sociological analysis of his book on Westernization. The main points are as follows :

- a) Modernization as a western shock.
- b) The machine as a magical evil.
- c) The society of oppositions.
- d) The westernized Iran and alienation.
- e) A chaotic circus.
- f) Machinism and western artists
- g) The way out.

I. Jalal and Social Problems

The artistic and ideological heritage of Jalal sheds light on some of the complex problems of contemporary Iran. He believes that the process of modernization was like an electric shock for us. Our society became like a Caravan and the people like the old man who is guiding the Carvan, westerners wanted to put him to sleep for robbing the Caravan.¹ Our culture, economy, literature and the fate of

society came under the influence of the west. He says that the discovery of oil in our country was the main source of the problems.

II. Jalal and Rural Life

In showing the tragic fate of the people, Jalal reached a profound understanding of the conflicts emerging in different aspects of social life. He writes that in our villages we have a kind of primitive way of life, the feudalist relationships are still strong, our villagers are traditional. In this situation, the only thing introduced to the villages by west is the radio transistor and a tractor. After some time we shall see in our villages the graveyard of these tractors. Our cities are the markets for western products. Here we face the contradiction between the local handicrafts and the machine. This is only the first step. Exodus from the village to the cities and lack of agricultural production is yet another contradiction.

III. Jalal and Urban Life

Jalal in his critical realist approach reflects the sharpest contradictions inherent in society. He co-ordinates the world of contemporary ideas and subordinates them to a single, vital and dominant thought. For him this thought is focussed on the world of contradictions. He displays the conflicts of different aspects of social life pointing out that our traditional people suddenly faced the machine

for which they were not trained. Freedom of women is one characteristic of westernization, but it is important to know as to how we have given them this freedom. We have changed their dress, allowing them to come to the streets for showing-off. At the same time, according to our religious traditions, a woman cannot become a judge; she cannot be a member of Parliament.

The decision of divorce is still the right of the man; work of men and women is not valued equally. There is no common responsibility in material and spiritual affairs. The result of this kind of freedom is this that our women who were the traditional noble housewives have become the consumers of western cosmetics!

IV. Jalal and Political Life

Another social contradiction is between the religion and the government. The two are going in their own separate and opposite ways. The government is backed by the western powers and is based on their way of life; the religion is based on superstitions and negative and old-fashioned philosophy. In this way says Jalal, we have a chaotic society in which nothing is in its own right and we do not know where we are.

Jalal writes that about 90 per cent of our people live with a religious outlook. They can afford their miserable life only with the help of religious beliefs. They search for their happiness in the sky and the heaven.²

For the explanation of the religious ideas, he brings the example of the people of Agajari, a city in south-west of Iran. In 1960, every woman took a small goat in her hand and went out praying for rain. All of them faced towards the sky saying : "Oh God, if we are sinners what is the fault of these small goats?"³

Alongside the profound ideological crisis and decay, the search was developing in art and literature to find new ways of depicting man and his world. Jalal was directly linked with the life of his time. The social situation was clearly reflected in the inner structure of his works. His writings become an integral part of the spiritual life of persian society of the times.

V. Jalal and Industrial Alienation

A significant place in Jalal's books is occupied by the study of human alienation as one of the widespread processes of life. He writes that machine for the eastern people was like a magical evil. It was not only the source of social conflicts and contradictions, but also the fountain head of cultural alienation. We are living in a period of social crisis. One social characteristic of this period is alienation. He says that our westernized intellectual is an alienated person. The world is alien to him and he is alienated within his world.

He enumerates the characteristics of such a man as follows :

- 1) He has no connection with the past and no perception of the future.
- 2) He does not believe in anything, no God, no humanity.
- 3) He can talk a lot about everything in a sophisticated way.
- 4) He wants to be comfortable and enjoy his time.
- 5) He does not want any headache for himself; he thinks only of himself, and is not bothered about others.⁴
- 6) His knowledge and judgement is based on western ideas and not on his own feeling and perception.⁵
- 7) He is like a donkey in lion's skin.

VI. Jalal and Western Societies

Jalal says that this is not only for the westernized people, but the west itself is facing the problem of alienation. The realist artists of west have already recognized the danger of this social phenomena. He makes a special mention of Charles Chaplin,⁶ Eugene Ionesco,⁷ and Albert Camus.⁸

The conflict in the society is created by the power of money, by the system of buying and selling. Individualism is the dominant feature of the bourgeois spiritual and moral make-up. Nothing in the world has any value to him except his own self and his personal interests. A

culturally alienated man - either from west or from east - says : "let the world come to an end, but I'll go on drinking tea." This kind of man rejects the possibility of changing the society and creating a new life. The alienation of man is one of the basic characteristics of capitalist society.

According to Ionesco and Camus, man lies in an inhuman world that is alien to him, that man is isolated and helpless. These western writers have a sincere sense of pain and revulsion at the inhumanity of the bourgeois world. These western writers present in their works a powerful picture of the dehumanization of life under capitalism, but they do not apprehend the forces capable of transforming the world in keeping with humanist principles.

We can see in the work of these artists, reflections of inhuman reality, but it is presented in distorted form as a result of their mistaken view of the world.

A comparative study of these writers and Jalal, all of them as the realist artists in their respective societies leads us to the following conclusions :

The false view of the world left its mark on those western writers. They had neither knowledge of nor faith in the possibility of overcoming those inhuman conditions. Their ideas and images left man to face unaided world which, supposedly cannot but crush him. This is not the case with

Jalal. He tried to disclose the sources of alienation and worked out the ways for overcoming it by bringing about a historical and social balance. Why are we alienated? He answers: Because we have been enforced to work for the economic interests of machine producers; because our fate has been in the hand of machine and westernized intellectuals, and because the western capitalists wanted to bring up a man who should be sacrificed under the foot of holy machine.

VII. Jalal and Intellectual Life

Jalal tries to find the sources of social problems and inhuman realities in a society based on exploitation.

The living source which feeds writer's search and discoveries is a changing society, the new quality and revolutionary thought which starts taking a practical shape through struggle of the people.⁹ Jalal himself joined the struggle. The very essence of his humanism made him uncompromising with those for whom man's inhumanity to man was one of the basic principles of existence, and who defend social injustice and spread misery among millions.

His strong personality rejected the theory of the all-powerful background which is often used to justify indifference to manifestations of evil or to various faults and weaknesses.

Jalal's criticism is of the evil which is inherent in both patriarchal and civilized capitalism. His work is lit with the flame of his inspired and strong feelings.

He says that the duty of our real intellectual and our education is to highlight the social contradictions, the differences and conflicts between generations, between classes and between ideologies. We should know the difficulties and the solutions. We should think about the originality and the beauty of the east.¹⁰

Jalal's new literary movement arose when significant changes had already taken place in the life of Iranian society and when the progressives of the age had begun to be clearly aware of the need of such changes. Changes and conflicts in life demand to be understood and illuminated through art of writers. This orientation was reflected truly in the works of Jalal. The artistic value and significance of the work of Jalal are determined by the depth and social philosophy of the central idea in it. His era gave birth to ideas of its own.

He went out of his way to actively involve his audience, and to stimulate their capacity for political and philosophical analysis of the burning issues of the day.

The emotional power of his art of critical realism lies in its negation of the contemporary world and above all in its condemnation of social injustice.

The last important point propounded by Jalal is his answer to the question: what is the way out? How should we solve the problem of tradition and modernity? He writes

that we people of developing countries are facing the machine and new technology. The first way is to be only the consumers. This is an easy way, but we will be the westernized alienated nation with all social problems. The second way is to shut the doors on machine and technology, escaping back towards ancient religious rituals. In this dogmatic way, we should sit by the side of road looking at the changing world passively. Both of these solutions are impossible. There is a third way characterized by the following aspects :

- 1) We should make the machine and then have it.
- 2) We should be the masters of machine, because machine and technology is a means for a better life, not the aim.
- 3) We should have our own independent economy and skilled workers.
- 4) We should have our own original industries and a proper education suitable for the process of industrialization.
- 5) We should have a true democracy without the influence of local powers and military forces.

VIII. Jalal and Traditional Societies

Jalal suggests that now we should send our students to India and Japan to learn the solution for our social problems, the problems of tradition and modernity.

The art of Jalal attains international significance, because it is closely connected with those problems of people from other nations. He was a living link with what is essential to the whole of humanity. This is the vital spring which feeds the national artistic tradition of his writings. Jalal is linked with the life of the people and seeks to contribute something active to the transformation of society and to the development of a new man.

He wrote greatly under the influence of the liberation movement that was developing in Iran, while at the same time his work was itself one of the essential moving forces of the movement. He was instrumental in forming the social consciousness, helping to overcome prejudices and false views of reality and contributory to the struggle against social evil. We are left in no doubt at all that the basic mood behind his work is the desire to liberate men from the grip of his individualistic illusions and the grasp of the anti-humanist desires that flourish in capitalist society and the way of life based on profit. The critical realist art of Jalal was a natural and progressive phenomenon that played a positive role in the exposure of those features of social life that time has overtaken, in the disclosure of their spiritual and moral emptiness. Jalal by his realist method could not confine himself to passive reflection of life. He involved himself actively in life, helped his people through his art to

build the new society. The influence of Jalal's work on the younger generation and his role in the ripening and the diffusion of the atmosphere of protest and the revolutionary mood is considerable. He had a tangible influence on the spiritual life of contemporary society. He was not for himself. He lived entirely for others, for the eradication of social injustice, and protested against the forces that threaten humanity. He depicted the turmoil of the society, but at the same time, he believed that innovation cannot be divorced from tradition. Jalal fully agreed with Samiul Marshak that, innovation without the tradition is like the minute hand without the little one.

For bridging the gap between the past and the present, Jalal falls back on religious traditions, especially those positive aspects of Islam which can be the answer to new spiritual demands of new generations.

He wrote that Islam was the answer to Iranian invitation towards freedom from the kingdom of darkness. The struggle for freedom had been already started in Persia under the leadership of Mani and Mazdak. This movement had been crushed by Shahansha of Sasaki.¹¹

Jalal says that the people of Tisfoon, the capital city of Persian Empire with bread and date were receiving the Moslems, who were coming for destruction of Shahansha's Palace.¹²

Of our great civilization, he says: now the skin of snake has remained for us.¹³ We could not preserve our historic cultural personality. We have been crushed. There is need for restudy and rethinking on our traditional heritage.

He believes that in this manner we will be able to solve the social problems of our society, because we have never been a dogmatic nation.¹⁴

IX. Jalal and Mannheim

According to Mannheim, a group of intellectuals in changing societies takes refuge in the past. They seek to spiritualize the present, through romantic reconstruction. They want to revive religious feeling.

The concept of Utopia, as Mannheim puts it, reflects the political struggle of the intellectual groups who are interested in the destruction and transformation of a given condition of society.

Mannheim writes: wishful thinking has always figured in human spiritual life. When the imagination finds no satisfaction in existing reality, it seeks refuge in wishfully constructed places and periods.

I think Jalal was partly in Mannheim's category of Utopian intellectual writers, but he had his own scheme for a society without exploitation.

Persian Quotations

1. همه این احساسات ما همپون انسون است در گوش پیر مرد راهوار خست ای
که از ازم بتواید با دیگران لاله را بنهند *

2. ۱۰٪ از اهلان ملکت با همیارها و ملاک های ذهنی زندگی می کنند *
طیقات به نسبت قهری که دارند لفظ با تکره به معتقدات ذهنی قادر
به عمل زندگانی خویشند * خوشبختی امروزیتالسه را در آستان می چویند *

3. در ۱۲۴۰ در آنگا جاری دویطاز بازاران خریده از تنها بظالمه ای یا پرو ای را
سردست گرفته بویه آستان می گفته اند: خدایا اگر با گنا شکارم این
زبان به ما چه گناهی داراند؟

4. هر آندی هست نشسته در حماری از بد پیش می اندیشی - بی اعتمادی و
تک پوی *

5. اگر یک وقتی بود که باید آینه قران یا خبر مری همه دهانها به می شد
حالا نقل به جبه از تلان فرنگی همه دهانها را می بندد *

6. چارلی چاپلین ژود هر ام از به خطر گوسفند وار به صلاح خانه باخون رفتن بود *

7. کرگدن از نظر اوون پروسکو غرب زندگی و یا زندگی است *

8. طایون از نظر آهر کاهو شویسم است این کشنده زیبای ها و شعر و بهشت و آستان *

9. با این حساب رستخیز نزدیک است *

10. زیبای ها و بکارت های شمالی را در باید *

11. اسلام لیونگی بوده است به دیوی که از سه تیرن پهنی از برآندن ندای
اسلام در این دست برهوت سلطنت ها در دهان طای و مزدک به ضرب
سرب داغ کرده خفته شد .

12. اهل هداین تهنون نان و خربا بدست در کویچه ها به پوشواز اعرایی
ایستاده بوداید که به غارت کاخ شاهی و غرنی بهارستان می رفتند .

13. پوسه ای از مار پیما صانده است

14. تا هرگز طوق در بند کعب و خامی پندوده ایسم .

CHAPTER V

SERESHK'S POETRY IN ITS SOCIAL SETTING (1950-1976)

Sereshk as a contemporary Persian poet has introduced a harmony and balance to our literature. His poetry itself is a synthesis and a solution to the conflicting problem of tradition and modernity in the spiritual life of the people. He has combined the musical harmony of traditional style in Persian poetry with the new social content of his era. Through his art, Sereshk is capable of showing us a way for the solution of our ideological problems. The social relevance of his work is analysed on the basis of his book, 'In the Paths and Gardens of Neshaboar'.

I. Sereshk and Tradition

In search of a synthesis between tradition and artistic innovation, one could decipher the progressive evolution of Sereshk's art. About Hallaj, who was a revolutionary sofist in his time, the poet has remarked :

"Again he appeared in the mirror,
 With the cloud of his hair in the wind
 The people of Neshaboar repeat your name
 They sing your red songs
 Wherever, the ashes of your body has been taken
 by the wind, a man grew up."¹

Here, Sereshk from the traditional ashes of Hallaj, has located new generation emerging and singing his revolutionary songs. Their new thoughts and ideas have links with the historical experience of Hallaj. The national features of poet's art have correspondence with the nation's historical experience.

II. Sereshk and Social Reality

As an artist, Sereshk discovered new ways to study the social realities. Being inspired by the nature and society, he expresses his views on life :

Do you know why, like a wave
I am escaping from myself?
Because on this dark curtain, this near silence.
What I want, don't see; and what I see, don't
want."²

The conflict is between spiritual oppression and aspirations for a conscious and free life. This idea has also been reflected in another poem. There is a dialogue between the wind and a flower. The flower asks the wind: "where are you going so fast?" The wind answers: "I'm fed up of this dusty desert, don't you wish to travel?" The flower says: "I wish, but I'm not free to move."³

The artist's relationship with the society, a particular social environment, and his own time is to be seen only in the facts of that society he lives in. The

poet describes his society as follows :

The deserted night - the blood-soaked rest and the dom
silent dome. The way in which he generalizes the world
around him in images, is his basic artistic principles.
Stagnation and ignorance of the society came to the conflict
with the ideals and norms of healthy, creative living and
with the growth of culture and learning. He says:

"They have built many dams: not in front
of water, but as barrier to the light music
and passion...."⁴

The poet's mind is attracted by what is new and to
create spiritual and aesthetic values unknown before.

III. Sereshk and His Social Basis

The changes of society itself stimulated the evolution
of artist's creation :

"The waves of Khazar are dressed black for mourning
The trees of forest are all silent,
The red flowers of the spring are all unconscious,
but oh, spring, all jungles have come together to
welcome you."⁵

The style of Sereshk has an ideal mix of contents and
form. His artistic generalization of life gives us symbolic
projections. The subjective factor in the poet's work
represents the fruit of the age, the social structure of his
immediate world and his particular ideology. Generally it

is shaped by his world outlook. He says :

"I am a sea, not afraid of storm;
The sea, is always stormy."⁶

Here his image is a subjective picture of the objective world and is a healthy and specific mental and emotional photograph. Being a sea, is an artistic and symbolic expression of the reality living and the constant and life long struggle and movement.

Sereshek is a unique but he maintains live contacts with other Persian Poets which one could establish on the basis of his musical harmony comparable to that of Chazals of Hafiz,⁷ the famous poet of fourteenth century. The traditional heritage of Persian poetry is in essence the basis of his thoughts. When he talks about the lotus like a mirror, he sees the blood of Slavosh in that.⁸ Slavosh is the hero of Persian epic story who was killed for the cause of his humanist ideas. There is an everlasting interaction between the experience of the past and that of the present. This one can see in his poems when he writes:

"Oh, the birds of storm, be your flight high,
be your history glorious, like your ancient friend,
whose idea was yours.

I want to ask the wind, without the movement of
your heart.

how can the sea have movement today?"⁹

Traditions, for the poet are not dead dogmas. In his true art the faithfulness to tradition always goes hand in hand with innovation. Sereshk's artistic innovation is rooted in the contemporary social character and social ideology. Therefore, tradition is not canonized by him, but he tries to develop and enrich it by the new experiences. About the historical bird of Persian literature Qo Qnoos,¹⁰ he says :

"I can hear the sound of the wings of Qoqnoos,
in this desert of night. It is flaking to death,
but with the wish rebirth."¹¹

IV. Sereshk and Social Progress

The artistic tradition, for Sereshk, has a significant effect for making fruitful use of the historical experience. The classic literature is for finding the ideas that are close to some present day philosophical trend. In our time artistic progress is more closely and directly linked to the social progress than other periods.

Sereshk believes that the interaction of tradition and innovation shapes not only the historical evolution of art but it shows clearly how man and society does not stop at what has already been achieved. One should not confuse tradition with stagnation. Tolerance and stagnation are negative aspects of social life and thus he rejects them. He sends a message to the poets of style of termite

"The sound sleep of your poem, is suitable for those salons in which the spring is also artificial."¹²

In another poem, he writes :

"Oh, my silent city, where is the spirit of your spring?"

"There is darkness, and taverns are silent"¹³

"Where is your ancient wine, with which was destruction and then construction."¹⁴

The specific nature of the art of each nation is marked deeply with the unique qualities of the national character, while at the same, they serve to enrich the culture of the world as a whole.

The history of our nation mapped out a new path for Sereshk. His realist art makes wide use of the progressive cultural traditions of the people and also of those of other nations. For instance, in medieval time, some foreign countries attacked Iran. Among them were 'Moghul' and 'Tatar'. The result of their attack in our history is described by the sentence: "They came-killed-burned and went."¹⁵ This tragic experience of our history has been used in Sereshk's poetry as the symbol of colonialism and western influence in our society. He sings :

"Oh, my city, how are you under the chain of Tatar? where is your ironic braveness, which can hunt the lion?"¹⁶

In another part he recites :

"When the fifth season of this year starts,
with thunder-storm and flood, and the tent
of Tatar got fired and burnt, the garden's path
of Neshaboer will be full of happy songs sung by
the free people without the chain and yoke of
slavery."¹⁷

The historical development of the art of Sereshk and its specific distinctive features should be seen in the historical perspective of our national history. Diffused with humanism, the poetry of Sereshk is dear both to the hearts and to the intellect of readers from different sections of the society. The poet enriches those fine traditions of the past to meet the needs of the present. It embraces the progressive traditions inherent in the artistic trends.

V. Sereshk and Social Consciousness

The popular quality of the work of Sereshk is his school of democratic realism. He has demonstrated the contradictions in the life of the society of his own time, showing the true situation of those at the bottom of the social ladder, reflecting their feelings, mood and aspirations. In the following poem, he paints a vivid picture of the sufferings of the people brought upon them by social injustice :

"Inside the sleeping village, the sad trees
and those small children, hungry under pressure
of work, and those men who are building the high

walls in front of themselves, by their own hand, and higher and higher, on the other side of the pregnant wall, over there watch, what do see?"¹⁸

Another significant aspect of social life which has been reflected in Sereshk's poem is the tragic clashes in the society which have given rise to human suffering, bloodshed and disaster, misfortune and death.

"Oh God, what is this kind of spring!?"

In this sad desert, the lotus flowers are the mirror of Slavoosh's blood, and the flowers have fallen unconscious."¹⁹

VI. Sereshk and Social Conflict

Through these tragic note, the artist shed light upon clashes of interests and conflicts in the life of society. His tragic work provides a model for analysis of the conflict situation in real life.

The source of tragic clashes lay in the structural imbalances of the social life. In the imbalance of hierarchical ordering of the life, it is linked with the domination of aristocracy and with the existence of a kingdom darkness. The poet writes :

"See those dark clouds of the sky, they are the soul of the garden which is dressed black."²⁰

Iranians dress black for the mourning. The source of his tragedy is rooted in social conditions. The nature of the social circumstances and conditions gives rise to life's tragedies.

"Oh, the birds of storm, be high your flight,
You have accepted the metal bullet in your blood,
with love, be high your song."²¹

The flight has been on the way of freedom and beauty. It has been the revolutionary struggle for solving the fundamental contradictions found in the historical development of the modern world.

In the world of art, it is the role of tragedy to sing the inevitable victory of the positive principles, of the progressive force in society. The poet while mentioning the tragic points of the society, is remembering the hope for change.

"Oh, my silent city, your paths and gardens
are full of enemies,
Where are your horses and fighters?
In the vein of your leaves, there is the autumn
blood, where is the light of dawn and your
beautiful spring?
All features are sad and isolated, where is the day
of friendship and co-operation?"²²

Tragedy is the most powerful instrument, capable of forcing its way into man's emotions so forcefully that it can be a source of emotional and moral strength. Sereshk in his artistic generalizations upholds the revolutionary ideals as an inspiration to action and the purpose of life. He protests against the contemporary society, but at the same time, the poet wants to put an end to the tragic dilemma, and antagonistic contradiction between the ideal and real life.

"Oh, let me be the throat of that small lark,
which at the end of the winter, calls the spring.
Or that bird that makes purple the color of
repeated snow, with the drops of his blood."²³

His creative principle is the focus on the fighting to build a new social order. The emotional power of his art lies in its optimistic, and positive approach to the life. In Sereshk's poetry tragic is linked with man's most noble sentiments and philosophical ideas.

VII. Sereshk and Social Justice

Poet has special emphasis on the power of the people which can be creative as well as the main vehicle for the social progress. The social achievement of artist is closely linked with his social and artistic outlook, his attitude to the forces that shape the future of humanity and to those which arrest the movement of history towards progress.

"When the fifth season of this year starts, and the heavy shower of rain washes off the color of old stagnation and sleepy mood from all paths, then in that season, the blossoms will not die. And we will sing happy songs on the roads."²⁴

One of the main points of humanist idea of Sersshk is his faith in the Man. He believes that the true brotherhood of the peoples of the world is to be realized only through the creation of a social order based upon the realization of the principle of "everything for Man".

He demonstrates this idea using the traditional philosophy of great Iranian Sufist Hallaj, who claimed: "I am god." When his enemies hanged him and on the cross also he repeated the same sentence, believing the value of Man equal to that of god.

"He appeared again in the mirror, and that red song of "I am god" in his mouth."²⁵

The free conscious and self-sacrifice for the good of all is the mark of the individual's highest development, highest self-control and the freedom of the will. This humanist revolutionary character of the Man has been experienced in our history as well as being reflected in Persian literature. This literary tradition of the society is used positively by Sersshk. The birth place of Hallaj is Meshaboor, which is also the birth place of the poet.

VIII. Sereshk and Social Change

The poet dreams passionately of the unity of all mankind and the sense of brotherhood among nations. All this led to his interest in the ideas of a revolutionary struggle. The word 'Man', in his poetry, rings proud. The poet believes that it is people themselves who change circumstances in life. Without them and apart from them, this process would be impossible. He invites the people to be ready and alert for the cause of freedom and beauty.

*Break the sleepy windows, with stones, open
the gates of the night towards the dawn.

Sing happy songs, break the wall of prison
of the words, and bring to the paths and roads,
the songs of lovers."²⁶

Sereshk's words teach the people to have faith in themselves and in the future. The movement of life in relation to human action was the constant focus of poet's attention. In his poetic outlook, he echoed the world. Sereshk's poem helps for preparing a struggle aiming to create a better Iran for the future. His attitude is towards the welfare of society, his devotion to justice and his spiritual honesty for the eradication of evil. He does not believe in the theory of the all-powerful background which is often used to justify indifference to manifestations of evil or to the various faults and weaknesses. We cannot ignore the individual's social duties.

"Oh, let me be a drop of rain, in this desert
who welcomes the spring."²⁷

Blaming the circumstances, is often used as a
justification for spiritual lethargy and low moral standards.
Through his work, he advocated a just social order. His
poetry is called to raise the curtain upon the world of
tomorrow for a better and finer tomorrow.

"It will come, it will come, like the spring,
from all sides, it will come.

It doesn't know the wall or fence, it will come,
it will not be exhausted of struggle."²⁸

To be a man means to be fully aware of the
responsibilities. By adding your stone you are helping to
build the world.

"The morning has come, get up, the cock sings,
and leave this sleep and tiredness in the river
of the night. Read with me the awake of time,
and if you are sleepy, go and sleep,
leave me alone."²⁹

Sereshk, according to Virgilio Pinera, has set the
hands of his watch by the clock of revolution, and calling
everybody to listen to it.

"Read in the name of red flower, in the
deserts of night, till the gardens be awoken
and fruitful. Read, again read, till the white

pegeons fly back to the bloodshed nest.

You are silent, who will sing?

You are going, who will remain? Read in the
name of red flower with love, talk about love
in any language you know."³⁰

Sereshk's poetry shows that the realist literature can teach the nation and direct the social change of the society to a proper harmonious order and justice. This is one way of solving the contemporary social problems.

NOTES

Persian Quotations

1.

حسلاج

در آینه دوباره نظایان شد
 با هر گسوانش دربار
 نام مرا به رمز زندان سینا چاک نشاپور
 آهسته ز لیب تکرار می کند
 مستان بيشب به عزم آرزهای سرخ سرا
 خاکسرها باد سحر گمان سرجا که برود

مردی ز خاک روئید

2.

پایسته

هیچ می دانی چرا چون فرج
 در گریز از خویشتن پیوسته می گامم ؟
 زانکه بر این پرده تاریک این غلغله نزدیک
 آنچه می خواهم می بینم و آنچه می بینم می خواهم

3.

طسریخسور

به کجا چنین شطایان ؟ کون از نسیم بر سید
 دل من گرفته زنجیرا عوس سفسر نادنداری

ز غبار این بیابان ؟

— همه آرزویم اما چه کم که بشه پایم ...

4.

ز خشکسال چه ترسی ؟ که شد پس می بستند
 نه در برابر آب که در برابر نسور

و در برابر آواز و در برابر شور ...

5. سوکسانه

سوخ سوخ خضر از سوک چه پوشانند
 پیشه دلگیر و گیاهان همه ناموشانند
 سوخ گنای بیاری همه بپوشانند
 باز در کدام خویشتن تو ای روح بیچار

پیشه در پیشه درخشان همه آفرینانند

6. در پسیا

دیارم و نیست باکم از توستان

دیار همه صبر خواهر آتشه است

7. از بودن و نبودن

• بدان نقشه لب را	مستان بخت را
در کویه ما سندان	بار دیگر به نهاد
دیوار و باره بشکن	زدان را و ما را
بیمان کویه ما کن	و آواز مانتان را
پایان بخوان به نهاد	بیداری زمان را
	در مرد خواب و خلسی
همه مرا رضا کن	رو سر پیشه به پالین

8. سوکسانه

چند بیماری است خدا را که در این دشت ممال
لایه خدا آینه خون سیا پوشانند

9. زاسوی خواب سرداب

ای سرخای دستان
مت خوابم از نسیم بزم
بروازان باشد
بی جز وعده کتب شما
آء

دیرا چگونه بی عهد امروز ؟
تاریختان باشد و سراسر از
آستان که گشت نام سردار
زان بار باستانی همرازان باشد

10. صدای پال کورمان

Qoqnoos in Persian Literature
starts a new life every
thousand years.

11. صدای پال کورمان
صدای پال کورمان صبرهای دیگر است
که پال افغان برگ دیگر اندر آرزوی زادی دیگر
خوبی دور تا آنکه در این شب تاریک

12. پوشا

لا لای غوغت اوزان سلطنتی
که بهاران را نیز از گل کاغذی آگین دارم

13. خمرشانه

شهر خاوشن کین آن روح بهار است کو ؟
سوت و کور است شب و رنگه ما خاوشنند
آستان همه جا ملک یکی زندان است
روشنان صبر این شب تاریک کو ؟

14. بیماری دیوار

من گفتم کام ماسخ آن پاره ام
کز جرعه ای بران کند دیوار پنازه

15. آمدند - گنجهت - خواندند و رفتند از طریق بیابان

خصوصیات

16. زیر سر تیره تار چه حالتی داری ؟
دل پر لادوشی شهر نگارایت کسو ؟

17. فصل پنجم

وئی که فصل پنجم این سال
با آذر خن و تند و توفان
و انگیزار ما طغنه سیلاب سرفراز
آنگز شد

و خیمه تپال تار
تا فله بلند آلا چوبی شب
آمنی گروت و سوخت ...
کوچه باغهای نیشاب
سرفراز از ترم مجنون خواهد شد
مجنون بی قلاده و زنجیر

18. نکسر آنچه از بی بی

درون روزگای خراب
دیوگان طغ بیچار و آن طفلان غرد پستک
گرسنه زیر بار کار و مردای که پادستان خود سازند
پوشه چشم خود دیسوار

و بالاخر دیوار سر تو در ایستوی دیوار آینه
نگر آنجا چه می بینی ؟

19.

سنگسار

آن سر ریخته گیسای پرخشان در یاد
گزاشی جام نجات همه دشمنانست

20.

بنگر آن جامه کودان آن صیحه مان
روح باغ اند کنکونه همه پرماسند *

21.

زائسوی غراب مرداب

ای مرطبان توان برآزبان بلنسد
آراض گسولنه سون را در خون خا پشمن
اینگونه شاعفتابه پذیرفتهست
این گونه همسرای زائسوی غراب مرداب آوازبان بلنسد

22.

خوشنماست

شجر خوبون حسن
گوی و بازار تو میدان شاه دشمن
خیمه اسب و میاموی سوارانست کسوا
هن غزل در رگ هر برگ تو غراب خوان
تکلیت بخدم و پوی بهارایت کیستوا ؟
چیز دردم و دلها همه برآید زهم
روز برونسد و نمای دل یارایت کیستوا ؟

23.

سوره

یا حسیبه چکاره خردی که راه دی
از پسته بهار سخن گویند
وکی که کزان گزیده سوز با دانه قطره قطره خوشی
سویلی تکسیر و بگریز بر ف را فرجهش از جوانی می پخشند

24.

فصل پنجم

وکی که فصل پنجم این سال
آغاز شد
پاران استوائی بی راحم است از تمام کویچه و بازار
رنگ در رنگ کینگی خواب و خاک را
فصلی که در فتابش
عمر از جوان شکست نتوانند بزدرد
عشق بی و تو زنده کویچه پائین خواهد بود

25.

حیلاج

در آینه دوازده نمایان شد
باز آن سود شرح " انا الحق " رود زبان اوست

26.

از بودن و نبودن

خواب درجه ها را با حضور سنگ بنگین
باردگر به تسادی
دیواره های شب را رو بر سیده واکن
بانگ غروب گوییند
فرهاد عشق بنگین

خوردن

27.

آه بگذار من چو قطره باران باغم در این کهر
که خاک را به خشم او مرده من دهم *

28.

من آیم من آیم
ظن بهار از غصه سو من آیم
دیوار یا سیم خاردار من دانم
من آیم از پای و پوسه باز من دانم

29.

از بودن و نبودن

صبح آمده است بر خیز
بانگ خروس گویند
هن خواب و غمگی را در شب رها کن
بیداری زبان را با من بخوان به فریاد
در مرد خواب و غمگی
در سر پسته به بالین تنها مرا رها کن

30.

حدیث عشق

بخوان به نام گل سرخ در سعاری شب
که باغها همه بیدار و بارور گردند
بخوان دیوار بخوان تا کیوتران سید
به آینه خورشید دیوار برگردانند
و خاموشی که بخوانند؟ نوی روی که بنامند؟
بخوان به نام گل سرخ و طالعانه بخوان

* حدیث عشق بیان کن بدان زبان که بدانی *

CONCLUSIONS

To popularize the art of literature and have a systematic study of our cultural heritage with a sociological background in view, we will summarize our points propounding some suggestions for further research.

1. Literature as a social phenomena is for solving the practical problems of human life.
2. Literature can be an educational model of institutionalization to form a man with his social humanist ideals.
3. Our national and Islamic character have influenced widely Persian literature.
4. In an Islamic society, social justice (Adalat) is the key solution of modernization.
5. The dynamic nature of the reality leads us to the dialectical approach in sociological analysis of literature.
6. Serezhk has used the positive aspects of our tradition for contemporary themes in his poetry.
7. For the study of Jalal's literary work, we can keep in mind the methodology of Karl Mannheim as adopted in sociology of knowledge and ideology and utopia.

8. To learn the good points of others, we should promote cultural exchanges with progressive literary and art circles of other nations.

9. By systematically translating and introducing good literary works from other countries, we will learn and absorb their humanist features to enrich our literature.

10. Reevaluation and sociological study of Persian literature can give beauty and truth to the world art and literature.

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