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The Romantic-Classic Duality of Nature Images in the Elegies of the Holy Defense (Case Study: The Poems of 1980 to 1984)

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Abstract

One of the stylistic features of the elegies of the first period of the Holy Defense (1980-1984) is the imagination of nature, which goes beyond traditional rhetoric due to the subject of mourning of the martyr, and is connected with the literary schools of the world. By collecting all the elegies of the first years of the war that have been published in the collection of poets' poems and studying the function of nature in images, a combined nature was revealed that can be called a romantic-classical duality. Among the romantic functions of nature in elegies are "nature as a mourner", "nature as a creditor to the martyr", "nature as a credited by the martyr" and "nature as a part of setting". Among the classicism components, "imitation of nature", "imitation of the ancients", "instructiveness and pleasantness", "clarity", and "decorum" are noteworthy. This duality is the result of linking the traditionalist and truth-seeking approach with the emotional approach that the poets of the Holy Defense have faced in mourning the martyrs of the war, and have chosen it to express and effectively convey their mourning states to the reader.

Keywords: *elegy, holy defense poetry, romanticism, classicism, nature.*

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Extended Abstract

1. Introduction

Holy defense poem is one of the streams of contemporary poetry that emerged with Iraq's war against Iran (1980-1988/1359-1367 AH), and although its starting point was the official beginning of Iraq's invasion of Iran, it did not end with the end of the war. This cycle of poems includes a variety of themes, including mourning and lamentation, with mourning being considered one of the most important types of holy defense poetry. These poems are best suited to the study of the emotional element because of the nature of the subject matter. In other words, in these elegies, the poet establishes an emotional connection with the space of holy defense and, in particular, with the martyr at the center, through an inner and mental process. A very important point in these works is the abundant and remarkable use of the elements of nature, which can be studied and analyzed from different points of view. This has been given the most attention in this paper.

Research Question

The question this study seeks to answer is that of the representation of nature and its function in the representations of the elegies of the holy defense: What functions of nature have the poets used, employing the elements of nature for the purposes of the elegy, and what literary schools have they approached? We also show how the poets have represented the world of meaning and their intellectual attitudes through the use of these images.

2. Literature Review

There are many research about the poem of holy defense, the most relevant and important ones are presented here. Fatemeh Moin Aldini, in her study of "The Effects of Romanticism in Seyyed Hasan Hosseini's Poetry of Resistance" (2013), examined the components of romanticism in the poems of this poet and pointed out the three aspects of revolutionary romanticism, mystical romanticism, and critical romanticism in his poetry. According to the results, the most important areas of romantic thoughts in Seyyed Hasan Hosseini's poetry are: patriotism, naturalism, sadness and loneliness, idealism, memory of death, hadith of self and return to self and finally love. Abbas Ganj Ali and Sakineh Sarmi Garvi in "Investigation and Application of the Components of romanticism in the Works of Badr Shaker Siyab and Qaisar Aminpour" (2013) pointed out the components of naturalism,

depiction of village atmosphere, emigration, sadness, love and freedom in the poems of these two.

Mahdi Dahrami and Ali Akbar Kamali Nahad, in their article “Poetic Sense in Mousavi Garmaroudi’s Elegies” (2014), have pointed out the five elements of music, lexical ability, imagery, individuality, and emotion in his poems, mixing subjects other than elegies in the poem and even bringing together different literary types. In one of them, the dirge is considered as one of the weaknesses of his poetry. They have also concluded that the use of heavy and difficult words and combinations and the insistence on keeping the structure of the ode sometimes had a negative effect on the transmission of his feelings.

Another article is “Review and Comparison of Elegies of Three Generations of Contemporary Poets” (2018), written by Dariush Qobadi Qala, Sirous Shamisa, and Abdolreza Modareszadeh briefly reviewed and focused on the thematic description of the holy defense works.

Sepideh Yeganeh, Mahin Panahi and Mahdi Nikmanesh in “Reflection of the historical metatext in the dirges of the holy defense (from 1980 to the end of 1984 AH)” (2013) have studied the structuralism of mourning songs and the analysis of its corresponding relationship with the hypertext of war history.

In addition to the mentioned articles, there are books on the analysis of the holy defense poem, which are briefly summarized:

Criticism and Analysis of the Poem Defense of the Holy (1998) by Manouchehr Akbari, which examines the works written and published in collections and the press between September 1980 and April 1985. “Imam and Revolution”, “Mourning Songs in the Martyrdom of Iranian Pilgrims” and “Departure of the Imam” are the three themes according to which the poems are classified, criticized and analyzed. The methodical and principled review is one of the strengths of the book.

Glory of Daffodils: Criticism of Holy Defence Poems (2002) by Ziauddin Torabi; Critique and Review of the Literature of the Poems of Holy Defense (2006) and Literature of Holy Defense: Theoretical Discussions and Survey of Literary Genres (2011) by Mohammad Reza Sangari; Familiarity with the Literature of Holy Defense (2010) by Mohammad Hossein Santi and Poetry of Resistance and Holy Defense (1390) by Afshane Shirshahi can also be sources that deserve attention.

Going through the background of the current research, it becomes clear that there has been no independent research on the function of nature from the perspective of literary schools with a historical perspective on all the mourning poems of the first years of the war. On

this basis, this research can be useful in the process of stylistics and flow of holy defense poetry as a dynamic flow in contemporary poetry.

3. Methodology

The statistical population of this work includes the elegies written and published as works of art between 1980 and 1984. These works include a total of 39 poems (in the form of sonnet, blank verse, mathnavi, quartet, ode, quatrain, and Nimaiei) and belong in order of frequency to: Simindokht Vahidi, Parviz Beigi Habibabadi, Mousavi Garmaroudi, Hamid Sabzevari, Qaisar Aminpour, Zakaria Akhlaqi, Saed Bagheri, Seyed Hassan Hosseini, Mohammad Reza Abdul Malikian, Sepideh Kashani, Mushfeq Kashani, Yusuf Ali Mirshkak and Mirhashem Miri, which are presented in detail in Table 1 at the end of the article.

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Results

The imagination of nature is one of the stylistic features of the holy defense poem, which is evaluated as a suitable platform for the expression of the components of both schools of romanticism and classicism, especially in elegies. On this basis, the function of nature representation goes beyond traditional rhetoric and is connected with the approaches of the literary schools of the world.

The archetype of purity, innocence and sanctity of nature, due to its absence from the technological effects of urban life, is one of the elements of Romanticism that finds significant expression in songs of mourning. Also, the emotional attitude in the school of romanticism, and even more, the collective emotion in social romanticism, had a different effect during the period of imposed war. The collective solidarity, the strong Islamic faith, especially the religious attitude towards martyrdom, and common archetypes such as the bird and the sky created a special literary tendency in the poetry of this period, which is more prominent in the mourning songs due to their thematic nature.

On the other hand, the traditional tendency of the mourners, their retrospection and adherence to past values, which has its roots and center during the Islamic Revolution, is the basis for the proximity of the poems to the school of classicism. This affinity is evident in the language, the choice of format, and the poet's worldview. One of the examples of these traditions in literature is the frequent use of natural imagery to describe a lost person - in this case, a martyr. By imitating nature, and even more by imitating the ancients, the poets studied in this research have tried to express their innermost feelings with noble language. Such an attitude towards the past has taken the language of these songs far away from contemporary language and closer to the works of the past. This similarity is so great that even a group of poets adopted the poems of famous poets such as Rudaki, Saadi, Ferdowsi, etc., and tried to take up the theme of mourning for the martyrs of the Holy Defense in these formats and with the same language.

Although the combination of romanticism and classicism in these poems has led to the creation of mediocre or even weak works in some cases, it has also given brilliant works to the stable literature whose development in later periods has produced the names of prominent poets such as Qaiser Aminpour, Seyyed Hasan Hosseini, Zakaria Akhlaqi, Saed Bagheri, Mohammad Reza Abdul Malikian, etc., who are remembered in the field of this literary genre.

Table 1. Introduction of the elegies of the holy defense (first period)

Number	Poet	Form	Title	Number of verses	Reference	Date
1	Z.Akhalghi	Classic sonnet	The blade of martyrdom kissed his thirsty throat	7	Metatext oriented "For martyr Sadouqi"	May 1983
2	Z.Akhalghi	Classic sonnet	Pray the Noor prayer on the corpse of the candle	6	Context-oriented	February 1982
3	Q.Aminpour	couplet	Bud's smile	2	Metatext-oriented: Testimony of people (martyr Fahmideh)	First stream time interval
4	Q.Aminpour	Blank verse	Who is this red green?	31	Metatext-oriented: "To my brother Rahman Atwan"	First stream time interval

Number	Poet	Form	Title	Number of verses	Reference	Date
5	Q.Aminpour	Nimaei	The school minus four	19	Context-oriented	October 1964
6	S. Baqeri	Classic sonnet	Interpretation of blood	6	Metatext-oriented: "To martyr Delshad"	August 1983
7	P. Beigi Habibabadi	Mathnavi	The sound of son! Son!	10	Context-oriented	Fall 1981
8	P. Beigi Habibabadi	Mathnavi	Farewell	14	Context-oriented	Fall 1981
9	P. Beigi Habibabadi	Classic sonnet	Courier of the dawn	6	Context-oriented	Winter 1983
10	P. Beigi Habibabadi	Classic sonnet	The heart's mood	6	Context-oriented	First stream time interval
11	P. Beigi Habibabadi	Classic sonnet	Spark	7	Context-oriented	Fall 1983
12	P. Beigi Habibabadi	Mathnavi	Passing from Karbala	8	Context-oriented	Fall 1981
13	P. Beigi Habibabadi	Classic sonnet	Strangely	8	Context-oriented	Winter 1981
14	P. Beigi Habibabadi	Mathnavi	Appointment	13	Context-oriented	Spring 1982
15	S. H. Hosseini	Blank verse	Five hymns	120	Metatext-oriented: "In memory of Martyr Jamshid Boroujardian, the brave watchman of Station 7"	First stream time interval
16	H.Sabzevari	Castanets	For the Martyr of the Qur'an, Mustafa Chamran	46	Metatext-oriented: Testimony of people (Chamran)	July 1981
17	H. Sabzevari	Classic sonnet	Where the sonnet takes the twilight's color	12	Context-oriented	1985-01-19
18	H. Sabzevari	Classic sonnet	The grief for the blood of quails	11	Context-oriented: Bani Sadr: "It was written when Bani-Sadr was determined to destroy the Islamic Republic with his poisonous words and treacherous actions"	1980-09-26
19	H. Sabzevari	Classic sonnet	Another sheet, on the Ashura book	12	Context-oriented	October 1980

Number	Poet	Form	Title	Number of verses	Reference	Date
20	H. Sabzevari	Ode	The man of epics left	44	Metatext-oriented: Testimony of people (Chamran)	1981-06-24
21	M. R. Abdul Malikian	Blank verse	Fourteen-year epic	89	Context-oriented	November 22, 1982
22	S. Kashani	Blank verse	Chamran, a candle in the altar and a sword in the trench	103	Metatext-oriented: Testimony of people (Chamran)	First stream time interval
23	M. Kashani	Ode	Tears and iron	10	Metatext-oriented: "To the pure soul of martyr Dr. Chamran"	First stream time interval
24	A. Mousavi Garmaroudi	Blank verse	Chamran	17	Metatext-oriented: Testimony of people (Chamran)	1981-06-22
25	A. Mousavi Garmaroudi	Ode	Four men the martyrs	15	Metatext-oriented: Testimony of people (In mourning for the martyr Seyyed Abdullah Burqai Qomi)	May 1982
26	A. Mousavi Garmaroudi	Mathnavi	Khorranshahr	24	Metatext-oriented: The fall of Khorranshahr "Just before the liberation of Khorranshahr"	1982
27	A. Mousavi Garmaroudi	Mathnavi	Our martyred city: Hoveyzeh	24	Metatext-oriented: Hoveyzeh city	1982
28	A. Mousavi Garmaroudi	Mathnavi	The Martyrs are the tulips of the paradise garden	13	Metatext-oriented: Testimony of people (Baqai Behbahani) "Mourning the Martyr Dr. Baghai Behbahani"	1982
29	Y. A. Mirshakak	Blank verse	Tipsiness and shadow	24	Context-oriented	No date
30	M. H. Miri	Blank verse	Meeting the beloved	31	Metatext-oriented: Testimony of people "Mourning	1981-09-09

Number	Poet	Form	Title	Number of verses	Reference	Date
					Hymn for Martyr Jalal Mohaqeq”	
31	S. D. Vahidi	Quartet	The fire of Nimrod	2	Metatext-oriented: Testimony of people (Chamran)	First stream time interval
32	S. D. Vahidi	Quartet	-	2	Metatext-oriented: The fall of Khorramshahr	First stream time interval
33	S. D. Vahidi	Classic sonnet	O sunny man of the east!	11	Metatext-oriented: “To the noble soul of the great commander of goodness, martyr Dr. Mustafa Chamran”	First stream time interval
34	S. D. Vahidi	Classic sonnet	Full of courage and faith	13	Metatext-oriented: “To the noble soul of the great commander of Islam, martyr Dr. Mustafa Chamran”	First stream time interval
35	S. D. Vahidi	Quartet	Chamran I	2	Metatext-oriented: Testimony of people (Chamran)	First stream time interval
36	S. D. Vahidi	Quartet	Chamran II	2	Metatext-oriented: Testimony of people (Chamran)	First stream time interval
37	S. D. Vahidi	Classic sonnet	Mourn for tulips	7	Context-oriented	1984
38	S. D. Vahidi	Classic sonnet	In the mourning of our spring flowers	9	Context-oriented	1984
39	S. D. Vahidi	Ode	The young martyr	16	Context-oriented	1982

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