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ASPECTS OF TRADITIONALISM IN MODERNIST POEMS OF SHAFIEI KADKANI

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ABSTRACT

Creativity and innovation of modernist poems does not mean complete ignorance of tradition and traditional principles. A review on works of modernist poets indicates a kind of dynamic and creative traditionalism in their poems, which is seen in form and meaning field as linguistic antiquity, poetic imaginations, interpretive and thematic adaptations used to create new images, meanings and interpretations in the poem. This study aimed at examining traditional aspects in modernist poems of Shafiei Kadkani in order to find poetic evidences existing in modern and untraditional poems; the obtained results showed that his modern poem is associated with Iranian and Islamic history and culture so he has used ancient tradition of Persian language and literature to make his poems modern and enlightening. The obtained results can be seen at the end of this paper.

INTRODUCTION

Critique of tradition and traditionalism is rooted in consequences caused by extensive changes on 17th and 18th centuries and two industrial and social revolutions in Britain and France that led to modernism in literature at late 19th and early 20th centuries. Modernism is the name of a great and inclusive revolution, which has been started by separation from traditional teachings in different philosophical, political, social, art and literal fields. Modernists have tried to be far from old rules and principles and begun a new way. The west world was facing a modern world by leaving traditions behind, while Iranian community was loyal to past traditions considering any change or modernism as an unnecessary innovation. After a long time, followed by the west world,

Iran's community began its gradual way toward modernism and breaking traditions but it was a resistant against breaking past traditions owing to improper historical-social field. Iranian modernism changed to a debatable issue entitled modernization, modernity and or westernization among elites so that several approaches to tradition-modernity interaction were born in Iran.

Approach of Taghzadeh who believed in adaptation of civilization from the West without any interference of ancient culture and tradition of Islamic Iran. Approach of Mirza Melkom Khan who tried to find some examples of modernity in accepted traditions by the public in order to make peace between tradition and modernity. Approach of Sheikh Fazlollah Noori who denied all of modern phenomena and did not accept any rule except for divine rule and fourth approach was belonged to Nima Yooshij who finds modernity as a result after surveying and criticizing tradition (Mahrooyan, 2006, 70-76).

Nima believes that innovation in poetry is actualized only by recognizing traditions as any work in art is rooted in previous ones. As Nima says, he has started from Gathas, which are the main roles in poem and has a specific originality in Persian poetry (Akhavan-Sales, 1997, 84). This was the attitude, which was continued by Nima's students and other modernist poets who chose a specific genre and style.

An Introduction to Entrance of Modernism into The Contemporary Poetry

The destructive war between Iran and Russia at the reign of Fath-Ali Shah Qajar that led to defeat of Iran and losing a big part of Iran was the starting point of Iranian awakening. Abbas Mirza was the first government official who found the main problem and reason so looked for a solution. He sent talented young people to abroad for education and the first positive outcome of cultural movement of Abbas Mirza after his death (1837) was appeared when printing house was established and newspaper was published; this was the beginning of an instant and successful step to modernity in Iran. Amir Kabir who established Dar-Al-Fonoon School took the next step. This movement was a step toward localization of modern knowledge as this school used to teach military technics, geometry, medicine, surgery, pharmacy, and mine science. The emergence and expansion of the translation skill was another way in which, Iranian people became familiar with modern world.

There was not any sign of poet's awakening until the Constitutional Revolution arose. The most popular poets (from Neshat Isfahani to Gaani), from the Agha Mohammad Khan Qajar' reign to Constitutional Revolution, tried to enlighten return school so modernity could not find any way to the form or content of Iranian poetry. The first door of hope was opened to Persian poetry at the time of Constitutional Revolution and some steps were taken toward evolution and modernism. Some poets like Bahar, Iraj Mirza and Aref Ghazvini ignored the royal court and joined to folk poets such as Ashraf-Aldin Gilani and Mirzade Esghghi. They put the language toughness aside and composed folk poems. Such tendency created a modern style in poetry gradually, which was a combination of common aesthetic and static of traditional poetry that became popular as constitutional poetry that was

fundamentally different from taboo, traditional, holy and old poetry in past (Langeroodi, 1998, Vol. 2, 37).

After this period, some poets named Abolqasem Lahouti, Taqi Rafat, Sems Kesmai, and Jafar Khamenei who were known as modernist poets before Nima took important steps and became as modernist poets during Constitution Era. The common trait of these 4 poets was their familiarity with foreign language and all of them lived overseas and had political-revolutionary activities. As these poets were familiar with literature overseas particularly affected by French literature, Russian formalists and the October Revolution of the Russian Socialists and involved in political activities of constitutionalism, they had revolutionary ideas about literal evolutions so they looked for fundamental changes in literature and Persian poetry. Although each of the mentioned poets proposed the bold initiatives and presented some samples, they failed and could not improve this method by theorizing or institutionalizing their beliefs (Arianpour, 1993, 458).

Modernism in work of these poets can be seen in the form of their poems, in particular the rhyme type. The nature and system of their poetry was similar to traditional poetry with the same expressions, similarities, metaphors, and ironies except for a minor difference in broken form and transposed rhyme (Langeroodi, 1998, Vol.1, 107).

Finally, Nima could overcome the tradition and modernity crisis and opened a new door for Persian literature and poetry. Nima's approach criticized the tradition then reached to a modernity that was rooted in precious traditions (Mahrouyan, 2006, 76). Although he criticized the tradition, did not ignore literal and cultural traditions of classic poem but used many of precious ancient traditions in his poems and works.

The modern flow in contemporary poetry is somewhat linked to traditionalism in terms of form and content; this modern flow does imitate or follow great style-owner poets, but it is a kind of dynamic traditionalism that use traditional principles as innovative factors leading to individual creativities in poetry. In this case, the poet employs classic poetry and ancient literal and cultural traditions in order to compose his/her poems based on them and to draw attention of readers and audiences who are interested in ancient cultural heritage and traditional literal works. Such modernist poets consider the tradition as a platform to jump to the top of innovation and a field prepared for talents and creativities as well as individual originality in poetry. Contemporary modernist poet, Mohammad-Reza Shafiei Kadkani could enrich his poems by relying on traditionalism and literal, cultural and mystical concepts.

RESEARCH BACKGROUND

There are two valuable books about traditionalism and modernism in contemporary Iranian poetry entitled "innovation samples in contemporary Iranian poetry" written by Kavous Hasanli and "tradition and modernism in Contemporary poetry" by Qeysar Aminpour. Mohammadreza Rouzbeh has

named different kinds of modernism in contemporary poetry in his book entitled “contemporary literature of Iran (Poetry)”.

Shafiei Kadkani is a poet considered in many of studies and there are valuable papers to analyze and criticize his poems; for instance, Nafise Moradi (2010) conducted a dissertation entitled “tradition and modernism in Shafiei Kadkani’s poetry” to study linguistic and thematic elements of his poetry. Moradi studied the traditionalism and modernism signs in Shafiei Kadkani’s poetry and found that his poetry is the dialectic of escaping from and depending on the tradition. Moreover, Masoud Rouhani and Enayati Ghadikolaee (2009) carried out a study entitled “Norm evasion in Shafiei Kadkani’s poetry (M. Sereshk)” to address defamiliarization and norm evasion in Shafiei’s poetry assuming that time norm avoidance or traditionalism can be seen in his poetry frequently. However, there was not any comprehensive study on traditional aspects in modern poems of Shafiei Kadkani among books, journals and dissertations.

RESEARCH METHODOLOGY

This was a descriptive-analytical study in which, library resources were used; statistical society of this study comprised poetry collections of “a mirror for voices” and “second millennium of deer”.

The analytical approach of this study not only considered historical discussions and periods of Shafiei Kadkani’s poetry but also studied different aspects of traditionalism in his modern poems by presenting evidences in content analysis in different headlines.

RESEARCH AND INVESTIGATION

Archaism is defined as using intentional use of old words or uncommon methods in today’s language. Sometimes, poets employ uncommon expressions of current language in their poems or follow previous syntax rules in order to make more effectiveness and word specificity to create traditional and old sense in the poetry; this action is called archaism (Mirsadeghi, 1974, 31-32).

Shafiei Kadkani states, “Revival of unavailable words leads to language specificity and old syntax creation of language leads to language specificity if ordinary and daily syntax construction is replaced with it” (Shafiei Kadkani, 1989, 24). Therefore, traditionalism can be studied in terms of words and syntax.

Phonetic Transcription of Words

There are some indicators in language, which indicate syntactic or lexical archaism in any literal text or work. Some transcriptions such as long vowels conversion to short ones, removal of some consonants or vowels from words are considered as phonetic transcription.

Shifting long vowel “A” to short vowel “æ”

In following poems, the word “gah” (time) has been used instead of “gaah” and “Kutah” instead of “kutaah” (short) by converting long vowel of “A” to short vowel of “æ”.

Thistle root and granite vain on it/ does not close the way at searching time
(Shafiei Kadkani, A, 1997, 248)

Look at Sweetbriers/ on the short walls (Shafiei Kadkani, B, 1997, 316)

Shifting long vowel of “u” to short vowel of “ɔ”

In following poems, long vowel of “u” in words “bihoodeh and andooh” (in vain and grief) has been converted to short vowel of “ɔ” “bihude and anduh”.

A tilted dry tree like a disabled hand/ has come out of a stream’ sleeve in vain
(Shafiei Kadkani, B, 1997, 132)

He is alone and alone/ with a deep grief (Shafiei Kadkani, A, 1997, 170)

Removal Of Some Vowels and Consonants from Words

The poet makes his poems specified by removing vowel “I” from the words “Beyafkanam and Joybaran” (throw and rivulets) (jobaran and beafkanam).

Now seeing a great rangeland/ with trees and rivulets “Jobaran”/ he does not leave there (Shafiei Kadkani, B, 1997, 171)

I will come out from home in the rain/ to throw (forget) “Befkanam” my impatience (Shafiei Kadkani, B, 1997, 354)

Making Voiced Words as Voiceless Ones

Making voiced words voiceless is another phonetic capture in specification of Shafiei’ poetry. In following poems, vowels of “e”, “æ” and “ɔ” have been removed from words “Pedaran man” (our fathers), “Karansh” (ending) and “Berbayad” (steal), respectively.

And, Alas our fathers became derived from this memory (Shafiei Kadkani, B, 1997, 156)

He replied laughing that unexpected time should occur, as you want an endless desire (Shafiei Kadkani, B, 1997, 156)

And steals you (Shafiei Kadkani, B, 1997, 401)

Using Unusual Arabic Words Instead of Persian Words

The words Konnas (sweeper), Zuzanb (comet), Nakhas (slaveholder or slave seller), Mazahek (funny words) and Majareh (the galaxy) can be named as unusual Arabic words.

You saw when Konnas of the city/ unintentionally threw something on my head (Shafiei Kadkani, A, 1997, 26)

My neighbor hanged his watch from the tale of Zuzanb not scorpion so no pray or grief can stop him (Shafiei Kadkani, B, 1997, 38)

At the era of Khaje Tashi, Nakhas live and at the business era brokers and the clown says Mazahek for kings (Shafiei Kadkani, B, 1997, 118-119)

Color of clouds is like Majareh, they are free to fly (Shafiei Kadkani, B, 1997, 360)

Using Old Form of Persian Words

It is common in poetry of Shafiei to use ancient Persian words or old but usual Persian expression instead of common words. For instance, the word “Mazgat” is used for mosque, Sharsan for province, Chenank instead of “Chenanke” (such) and usual words of khsate (exhausted) instead of “wounded”, setigh instead of mountaintop (top) and hengame instead of war.

Oh, I saw the wall of this old Masgat and wanted to pray the God (Shafiei Kadkani, A, 1997, 21)

Is there any other Sharsan after Belasaghon and Jabolgha cities (Shafiei Kadkani, A, 1997, 146)

There is such grief here that the entire world feels stormy whether (Shafiei Kadkani, A, 1997, 44)

The deer horn became exhausted by the stone (Shafiei Kadkani, A, 1997, 240)

From the sky setigh of foggy Alborz or the gold cloth of old stories, come and leave your home (Shafiei Kadkani, B, 1997, 114)

Red rose fire hengame (war) sparkled the fire (Shafiei Kadkani, A, 1997, 283)

Using Prefixes

Used prefixes in Shafiei’s poetry make his style similar to Khorasani poetry. Some prefixes such as “Bar, Dar, Baz, Foru, and Va” (to, in, into, and re) in different tense of verbs are used by Shafiei.

The time in which, Sweet-Brier’ horn is a conspiracy if is in bloom (Bar shekofad) (Shafiei Kadkani, A, 1997, 115)

As if I am hanged on (Dar Avikhtan) the wings of angel (Shafiei Kadkani, A, 1997, 21)

He recited that this is the last evil of east (Shafiei Kadkani, A, 1997, 401)

Eat the fire and victims until the God’s anger is not swallowed (foru nayavarde) (Shafiei Kadkani, A, 1997, 401)

They opened (Va mionand) the windows to you (Shafiei Kadkani, A, 1997, 451)

Using Verbs in Specific Meanings

Use of verbs in specific meanings is one Khorasani style’ methods that has been employed by Shafiei in his poems. In following verses, saz kardan (tuning) means playing music, praying, obeying and Bar Shodan means going up.

The Cicada has tuned the Komuz and sings at night (Shafiei Kadkani, A, 1997, 428)

I pray you when see flower, water and grass and I pray you when going up (Shafiei Kadkani, A, 1997, 48)

A smoke was going up from there (Shafiei Kadkani, A, 1997, 454)

Synthetic Archaism

Old synthetic structure appears particularly in Khorasani Style of Shafiei’ poetry and this can be a traditionalism factor in his poetic forms (Fotoohi, 2000, 28).

Using The Anastrophe Adjectives and Nouns

These literary compositions are linguistic structures that are common in language with different forms. Skilled writers in past used to combine words and create various compositions to generate new meanings and to develop the language. New compositions contribute to new poetry language (Hasanli, 2007, 163). Shafiei also used to employ new adjective clauses by using new adjectives and nouns in exchange of each other (called anastrophe).

When bloomed and said what she asked and was/ red flowers on green leaves (leaves green) (Shafiei Kadkani, A, 1997, 373)

The wind glory showed the sweet moment (Shafiei Kadkani, A, 1997, 235)

Slaves of yours are like a Herd without a shepherd left in dream valley (Shafiei Kadkani, B, 1997, 140-141)

Using Dependent Verb as Infinitive Form

Some verbs require another verb to complete their meaning; these verbs are called dependent verbs (Natel Khanlari, 1987, Vol. 2, 261). These verbs were used as infinitive forms in past. This case was more common for verbs with the basic form of khastan, bayestan, yarestan, tavanestan, and shayestan (want, shall, can, ask, and worth). Moreover, this infinitive form sometimes was used as facilitator. This application of dependent verb is considered as infinitive form by some authors (Shamisa, 2005, 355).

And fishes can be counted like chain loops (Shafiei Kadkani, A, 1997, 39)

A great morning in moon, a morning among shadows and lights, if you could separate the sparrow music from the crying women (Shafiei Kadkani, A, 1997, 340)

Hesitate for a moment beside a river and can be relaxed, listen to a life music in divine moments (Shafiei Kadkani, B, 1997, 103). The breath of deer, what we can do with cold weather at night (Shafiei Kadkani, B, 1997, 194).

Changing The Meaning of Words

Another type of syntactic archaism in Shafiei Kadkani's poetry is changing the meaning of words. For instance, using ra (of) instead of "for", "to", "from", and "on".

Bring a new word for God sake (Shafiei Kadkani, A, 1997, 93)

They did not allow us to cry (Shafiei Kadkani, B, 1997, 185)

I asked you (Shafiei Kadkani, A, 1997, 118)

Is there anyone to draw a line on the sea from the horizon line? (Shafiei Kadkani, A, 1997, 220)

Using Preposition "At" Instead of In

The proud history of you is repeated in ear of nature to each spring (Shafiei Kadkani, A, 1997, 433)

Using No Separated from The Verb

This is no lantern light at nights, this is the light of teeth of magical evil (Shafiei Kadkani, A, 1997, 119).

If this is no miracle thus what is this? (Shafiei Kadkani, A, 1997, 482).

Rhetoric Traditionalism

Number of words used as their second meanings is considered at rhetoric level. Speech issues such as simile, metaphor, irony, and innovative spiritual devices such as alliteration, allusion, and allusion analogy as well as literal language of the work, art deviations and literal creativity are addressed in the language study (Shamisa, 2005, 157).

Simile

Simile is defined as the similarity between two things with specific meaning; in other words, it is participation of two expressions in describing some adjectives using specific words (Rajaei, 1993, 246). Shafiei has paid more attention to simile among various initiative and expressive devices and used this device more than other ones. He shows his tendency toward simplicity compared to extravagance in his poems. Simile clauses are highly seen in his poems compared to classic poets.

There should be your heartbeat on the sheets of day calendar (Shafiei Kadkani, A, 1997, 148). Beyond the night tent of cloud, these blue skies, and the napkin filled with pears on the galaxies and a mass of sadness (Shafiei Kadkani, A, 1997, 406) Form the sweet lucky state, at this happy night, viva your eyes' sunny treaty (Shafiei Kadkani, B, 1997, 128) In innocence shade of my dream gardens, your poetry glance exists as the light and fragrance (Shafiei Kadkani, B, 1997, 127)

Poisoning beam of her twit shown in her eyes (Shafiei Kadkani, B, 1997, 113) The night is black but never mind! As the morning will come with breeze and flower lights (Shafiei Kadkani, B, 1997, 180)

Metaphor

Metaphor means using a word in exchange of another one due to show their similarities by mentioning just the similarity trait (Shamisa, 2004, 59). There are numerous common Persian metaphors in poems of Shafiei. There are also unusual metaphors such as Rustam's bow (rainbow), smoke (great sadness and grief), flower (beloved), pearls (raindrops), firewater (wine), Sahba or grape wine (glance of beloved) in poems of Shafiei.

At this celebration night, like Rustam's bow on the sky bridge, stands on what, the Khaju Bride under the sky (Shafiei Kadkani, A, 1997, 77)

There is smoke coming out of my shirt (Shafiei Kadkani, A, 1997, 245)

How can I pray you oh flower! You are the sun dream that came true (Shafiei Kadkani, A, 1997, 206)

That pearl messenger of spring passed through the city (Shafiei Kadkani, B, 1997, 100)

He sang this song: except for drunkenness and honesty moments when power of firewater motivates your blood (Shafiei Kadkani, B, 1997, 404)

I became drunk when saw you and how exciting is your Sahba (Shafiei Kadkani, B, 1997, 34)

Irony

Irony is a sentence or composition in which, the author does not mean the apparent meaning but there is not any contrary word to indicate literal meaning based on the apparent meaning. Hence, irony device mentions a subject but means another concept. Such concept is given by transferring the meaning between two words so it can be stated that irony device is used to convey a concept by showing a different expression (Shamisa, 2005, 93).

Irony expressions of breaking testis in the hat (defeating or decrying), furnace extinction (poverty and deprivation), putting soil in the mouth (regret), chicken-hearted (timid), sour face (grumpy and unhappy), upside-down horseshoe (deception and misleading tool) and tearing the drum up are examples of irony expressions that have been used by many classic poets like Shafiei.

You saw, the days went and there was not any breaking testis in the hat (Shafiei Kadkani, B, 1997, 286)

Is there any horse hinny in stable? Is there any fire in the furnace? (Shafiei Kadkani, B, 1997, 143)

Stormy words of you today if does not put soil in the mouth of evil thus what is the poem, tribe magic (Shafiei Kadkani, B, 1997, 148)

See! Such a chicken-hearted, fearing from a small grief (Shafiei Kadkani, B, 1997, 129)

Dark source-face cloud at the square, rain drops in the broken gutter (Shafiei Kadkani, B, 1997, 132)

See that early riser crow! See his upside-down horseshoe (Shafiei Kadkani, B, 1997, 100)

You will see the torn drum at the end of alley (Shafiei Kadkani, B, 1997, 333)

Alliteration

One of the most precious musical aspect of Shafiei' poem is the words' music so that repetition of the letters and their sound harmony make relation with the meaning of the word making a specific harmony in the poem.

General Alliteration

The moj (wave) and ouj (top) of the voice passes through plains (Shafiei Kadkani, B, 1997, 239)

Rain on our garden (bagh), rain on our grief (dagh) (Shafiei Kadkani, B, 1997, 115)

Complete Alliteration

By down with (bad) of fire and viva of the wind (bad) (Shafiei Kadkani, B, 1997, 287)

Show your claw (Chang) on another trombone (Chang) (Shafiei Kadkani, B, 1997, 359)

That moment of our live had no reason (chera and chera) (Shafiei Kadkani, B, 1997, 109)

Incomplete Alliteration

Although we became familiar (shohre) in city (shahr) as Majnun (Shafiei Kadkani, B, 1997, 59)

Extra Alliteration

Calm (aram) and tame (ram) I asked the almond blossom (Shafiei Kadkani, B, 1997, 347)

The desert became full of gazelle (ghazal) and sonnets (Ghazal) (Shafiei Kadkani, B, 1997, 237)

Separate Alliteration

Like the image (tasvir) of that old imagination (tazavor), pure moments of me and you are empty in the room (Shafiei Kadkani, B, 1997, 133)

Allusion

Allusion is used when the author expresses a word with two close meanings so that the apparent meaning is not conveyed by the author while the second meaning is out of the mind and expression indicates the meaning that is not considered by the author (Hashemi, 2002, 362). Shafiei has used beautiful allusions that are common in Iranian literal tradition.

I said oh breeze! Viva the tree (Shafiei Kadkani, A, 1997, 373)

Frankly (openly) tell that I love you like crazy men (Shafiei Kadkani, B, 1997, 195)

I have escaped from the feeling wholly (completely) (Shafiei Kadkani, B, 1997, 326)

Do not pull curtains and change the way oh Gipsy (Shafiei Kadkani, B, 1997, 232)

Shafiei also used allusion analogy in order to benefit from rhetorical traditions of classic literature. One of two meanings of the words should exist in allusion analogy, while the far meaning should be connected to some words of the expression (Shamisa, 1992, 102).

Behind that window, there is a woman in Abyane singing about freedom, she does not change her instrument' tuner and the voice remains at the sweet curtain (music device) (Shafiei Kadkani, A, 1997, 64)

Dark nights when I do not know which star turns your darkness by sun (kindly) (Shafiei Kadkani, B, 1997, 177)

Sometimes, I weave the texture (play a guitar) of red silk by song of Thunder, the song of rain (Shafiei Kadkani, B, 1997, 468)

Eager to pass through the storm bridge and anything happens (winds) (Shafiei Kadkani, B, 1997, 453)

Semantic Traditionalism

Religious And Historical Elements

Contrary to many of contemporary poets who do not know to what extent use Iranian culture in their works, Shafiei likes Iranian-Islamic culture and its aspects reflecting them in his poetry. Such influence or attachment is seen as allusion to mythology and religious stories or as narrating statements of Iranian poets and their poetic concepts (Abbassi, 2008, 269-270).

Islamic Tales and Myths

Shafiei points to historical and religious in his poems indicating his interest in tradition.

Ibrahim's birds come again, birds without heads and gizzard, wounded crow and cock, featherless peacock and headless duck, come from distress world as God has decided (Shafiei Kadkani, A, 1997, 35)

Before you, Khezrs (a prophet) and Sekandars (a legend) have disturbed this sea (Shafiei Kadkani, A, 1997, 194-195)

Pourya-ye Vali (an Iranian champion) a poet in kharazm reflects my face in the mirror (Shafiei Kadkani, A, 1997, 19)

This time suddenly, many Grasshoppers came not against Ayub (prophet) but against worms along the way (Shafiei Kadkani, B, 1997, 368)

It is early morning of Dajjal (an evil figure) exit and freezes water to dry flowers and hides light in a box and you go with Dajjal, be aware (Shafiei Kadkani, B, 1997, 202)

Heroic Myths' Elements

Shafieie Kadkani has used mythology as one of linguistic properties of poem in order to make his poetic language archaic.

Captured, like Kavus (a mythological shah) and his companions, we are enchanted now (Shafiei Kadkani, B, 1997, 117)

Blood of young Siyavash (a legendary Iranian prince) is boiling in wine of old Afrasiab (a mythical king) (Shafiei Kadkani, B, 1997, 125)

Tahamton (Rostam) was thrown in a well with his horse, and now are a picture on the wall (Shafiei Kadkani, B, 1997, 117)

With victories eternal Derafsh Kaviani (legendary royal standard), their sword tear up the clouds (Shafiei Kadkani, B, 1997, 110)

Smell of Simurgh (mythical bird) feather in thinking of morning birds, reached from the Ghaf (mythical mountain) to the streets and squares (Shafiei Kadkani, B, 1997, 156)

The evil ruined the beauty and wise of Soleyman (mythical prophet) (Shafiei Kadkani, B, 1997, 350)

Is there any other Sharsan after Belasaghon and Jabolgha cities (Shafiei Kadkani, A, 1997, 146)

Ancient Literature and Its Effect

The prominent feature of Shafieie's poetry is rooted in literal history of Iran indicating his interest in Iran and its ancient literature. He has adapted many of poetic concepts and fields from poets before his time then made them emotional. Some of the mentioned poets are Hanzala Badghisi (Shafiei Kadkani, A, 1997, 20), Rudaki (Shafiei Kadkani, A, 1997, 19), Shahid Balkhi (Shafiei Kadkani, A, 1997, 308), Farrokhi (Shafiei Kadkani, A, 1997, 157), Khayyam (Shafiei Kadkani, A, 1997, 325), Anvari (Shafiei Kadkani, A, 1997, 349), Khaqani (Shafiei Kadkani, A, 1997, 21), Molavi Rumi (Shafiei Kadkani, A, 1997, 19), and Hafez (Shafiei Kadkani, A, 350, 159).

CONCLUSION

Shafiei Kadkani has dominance over the intellectual evolutions and historical events of Iran so he has been connected with Iran's culture and history. Review of traditionalism aspects in poems of Shafiei Kadkani indicates that there are high number of linguistic archaism either is expressions or in sentences. Rhetoric traditionalism is more seen in similes adapted from the tradition compared with metaphor expressions and traditional ironies; however, there are many literal devices such as alliteration, allusions, etc. in his poetry. As poetry of Shafiei Kadkani at meaning level is based on the intellectual, cultural, Iranian and Islamic fields as well as high literal knowledge, it can be seen as a precious intellectual and spiritual heritage. His poems are enriched in terms of mythical, national and legendary elements, valuable concepts, meanings, and religious characters. Moreover, he has been highly inspired by popular Iranian and Islamic Sufis and poets.

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