

A Brief Review of Modern Persian Literature Based on the Context of Afghanistan and Iran

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Abstract: *The literature of every age is influenced by the political, social, and economic conditions of that era, and the language of every nation. With the arrival of the Constitutional Revolution, a new literature emerged in Iran, dealing directly with political and social developments and introducing new concepts. That had not been there before or was very pale. This literature, more than anything else, had the colour and smile of politics in it. In the writings of writers and poets, concepts such as freedom, patriotism, the fight against tyranny, the rejection of colonialism, and the rule of law were based on the principle of justice and equality above all else.*

The starting point of literary developments in modern Afghanistan is the constitutional movement. Constitutional poetry, as the first current of modern poetry, brought to a profound change in the content and language of Afghan poetry, which could have paved the way for further developments and the emergence of other currents in Afghan poetry, but the failure of the movement and the return of tyranny prevented this from happening. After the constitution in Afghanistan, the flow of romantic poetry was formed, and in the last years of Al-Yahya's rule, the flow of resistance poetry emerged with the two branches of socialist resistance and Islamic resistance.

The current paper is the result of historical, descriptive, and analytical research, as well as data gathered from magazines, books, articles, and websites. Following a brief examination of constitutional literature dealing with Western civilization, the forms and contents of modern Persian poetry have been studied.

Keywords: Constitutional Revolution, Iranian Literature, Modern Persian Literature, Poetry of Afghanistan

Introduction

By the mid-twentieth century, the signification system of Persian poetry had shifted from a notion of the autonomous imagination to one of the imaginations as shaped by and immersed in the social context. This enabled poetic modernity to reach its full bloom, most notably in the works of Nima Yushij (1887–1961). Ahmad Shamlu (1925–2000), Mehdi Akhavan-Saless (1928–1990), and Forugh Farrokhzad (1935–1967) were among the next generation of poets who could best weave strands of social and political concerns into the texture of their compositions, each in his or her own particularly significant way. Shamlu confronted the social experience directly and imaginatively, appealing primarily to the material, the felt, and the experienced, with little reference to or reverence for traditional conventions. While sharing Shamlu's love of the real and the physical, Akhavan went further than any modernist poet in incorporating Persian poetry classics into his own rich and lush idiom. In many ways, these two poets define the new poetry's boundaries in relation to the millennium-old tradition it aspires to overthrow or replace (Hakkak, 2014).

Farrokhzad, the first female Persian poet to give voice to the feminine, stood apart from all other classical and modern Persian poets. She redefined gender relations in the universe of discourse of Persian poetry by expressing female carnal desires, articulated diverse social and political aspirations, and - in her final work - moved steadily toward a mysterious longing that was both tender and transcendent. Farrokhzad's most specific aesthetic contribution to the Persian modernist tradition, however, has gone largely unnoticed. In her later poetry, the "Actant and the Act" the image and the idea, are wed together in such a way as to move poetry further toward self-referential relations, and ultimately to undermine externality as a signifier of relevance. The poet's allusions to her mortality imply that poetic ideas emerge through the

contemplation of images, in this case from the image of the bird to the act of flying. In her later poetry, the "Actant and the Act" the image and the idea, are wedded together in such a way as to move poetry further toward self-referential relations, and ultimately to undermine externality as a signifier of relevance. The poet's intimations of her mortality suggest that poetic ideas emerge through the contemplation of images, in this case moving from the image of the bird to the act of flying.

"The bird that had died
Taught me to keep flying in mind
Remember the flight
The bird is a dying thing."

According to Marzolph (2010), literary pioneer Mahmud Tarzi (1865–1933) and his biweekly newspaper, *Serâj al-akhbâr* (Lamp of the News; October 1911–December 1918), were the major force behind these developments in Afghanistan. Educated in Turkey and Damascus, and steeped in the spirit of Islamic nationalism and modernism, Tarzi viewed literature as a vehicle of cultural change and urged the adoption of a European genre of expression (through the forum of Tarzi's newspaper, "the first successful news medium in modern Afghan history," the short story, novelette, novel, and literary essay were introduced, and writers were urged to experiment with new literary forms such as prose and drama Tarzi and the enlightened elite who gathered around him became "proselytizers for modernism" and Afghan nationalism.

"The times of poetry are bygone. It is now the time for action and effort. The era is that of motors, rails, and electricity. "The times of camels, oxen, and donkeys are bygone."

Modernity in Persian Poetry

For over a thousand years, Persian creative literature has more broadly and indirectly reflected the culture and orientations of Iranian and Afghan culture than any other medium and has succeeded more than any other domestic phenomenon in defining culture for the Persian cult. Scholars who have frequently referred to this literature (as evidence of their unique place and role in human cultural expression) over the centuries the earliest signs of modernity in Persian poetry emerged with the Constitutional Movement, also referred to as the West, and had begun at a time when cultural relations with the West, and especially France, were being overseen by Dar al-Fonun's foreign professors and by some Iranians who went to Europe for higher education. This was when the translation movement flourished; the translation of fiction and the poems of French and German poets were also circulated in the press.

In Iranian literature, there may be another term for what Hillman (1998) claims is a folklore tradition that developed as a result of the ninth-century emergence of the neo-Persian language. After that, it developed into a more well-known courtship custom that flourished at the time and has continued to this day in the same form, especially in traditionalist poetry, but courtship is no longer encouraged today. According to these traditionalists, the conventions, themes, and meanings of the classical poets—from Rudaki to Jami—remain appropriate prescriptive standards and relevant. The third tradition is actually an Islamic mysticism that grew out of court life and flourished in the difficult times (after the Mongol invasion in the early thirteenth century). The early twentieth century saw the emergence of a modernist movement in Persian literature, which was used to express the nationalism that was developing in Iran.

It was modernist literature in the nineteenth century of Western literature and, in contrast to traditional literature, had a revolutionary advance in the writing style and vocabulary choice, approaching everyday language. It also reflected the themes and rewards of unprecedented profiles, which were frequently palpable concerns of the time. This modernist literature has dominated Persian literature since World War II.

From the outset, modern Persian literature has been committed; for Iranian writers in the 1960s, social commitment became a kind of literary commitment. In fact, these modernist writers, as a group of intellectuals, advocated literary and linguistic forms of expression with similar goals; they opposed the traditionalists (who considered themselves elites); they considered the structure of political power to be oppressive, and the masses of the people were united and in need of guidance. Since the 1920s, this movement has emerged as an important social movement in Iran. Since the first Iranian Writers' Congress was held in Tehran in 1946, this trend has become more conscious. In the late 1960s, many modernist writers formally joined the Iranian Writers' Association to fight for censorship under the Pahlavi regime and freedom of expression, and thus went on to communicate with all classes of people, not just elites and intellectuals. In the middle of the 1940s, the poets finally released their traditional poetry patterns and allowed their subjects to determine the appropriate literary form.

As for the social content, there are several main points of view in recent Persian literature that can be considered social influences of the modernist literary tendency, opposition to the Pahlavi government, criticizing westernization, expressing a sense of cultural impotence or losing roots, and transferring a strong sense of cultural nationalism. Modernist writers (in the post-Mossadiq era) saw themselves as the awakened conscience of Iranian intellectuals and the voice of ethics for the future of Iran.

Another important theme in Iranian modernist literary works was the multidimensional backwardness of Iranian society. Economic poverty and illiteracy were portrayed in most stories. In a note on the story of Bache E Mardam (Children of the People), Jalal AL (1948) narrated an exemplary narration.

“The sentiments, the emotions and the kindness, for these people who only have to think about the bread of their night, is nothing but ornamentation and appearance, and certainly the one who suffers from bone marrow poverty he doesn't think about this ornament, this poverty has been given by society to the people - not just material poverty, but cultural and emotional poverty, the main culprit is perverse society, A society built from the first tilted clay”.

Modernist Persian literature conveys a sense of political nationalism for three reasons: First, modernist Iranian writers, who were the mainstay of Iranian intellectuals in the present century and closely associated with the Western world and Western thought (including political nationalism), were expected to seek nationalist expression in Iran. Second, modernist Persian literature, since its inception more than half a century ago, has been seriously realistic and committed to cultural issues and trends. And reflecting contemporary society (as far as censorship was allowed), it naturally reflected and represented nationalist events and tendencies. Third, it was thought that the emergence of modernist Persian literature in the early years of the twentieth century was directly related to nationalist sentiments and beliefs, as the word "nation," alongside the words "beloved" and "king," was the subject of address. The poets used poems to express new literary styles and meanings in essence, the characteristics of the modernist stream developed because the writers felt that, it was their responsibility to speak to all people (not just literary elites), to educate them, and to lead them to participate in modern society (Hillman,1998).

What is required, according to (Bakhshy, 2013), is that Iranians are familiar with Western civilization. The Othman Empire was the most significant of these bridges, but it was not the direct link between the west and our nation. Dehkhuda¹ recalled the first modern Persian poetry as a result of Iranian poets adapting many of the literary trends that had their beginnings in Western literature through Turkish poets and incorporating them into Persian poetry. Rhymes have their origins in the poetry of Turkish poets, both in terms of ideas and content as well as in terms of poetic structure and organization.

(Mahdi Momtahin, 2011) Who before Nima wrote a poem that was later named the new poem and became the basis for the new poem is a question that every researcher has to answer according to his taste,

¹ Dehkhuda is the title of dictionary in Persian Language

study and extent. According to some historians and critics the first New Poetry composed in 1910, by Abu al-Qasim Lahouti under the title of " Wafa ba Ahd "(fulfilling the covenant). Some also consider Dehkhuda the first poet to write a new poem and his poem "ay Morgh Sahar"(Hey Morning Bird) is the first example of new poetry.

Nima Yushij, Th Father of Modern Iranian Poetry

Nima has attempted several times to break free from the prosody poem and progress to the stage of blank verse poetry. The most famous of these efforts is the poem "The Legend," which was published in 1922. "Legend" is a new, passionate love song with a surrealistic tone and songwriting style. And there are clear echoes of the French romantic poets, particularly Lamartine and Alfred Dormouse (Momtahn, 2011).

Nima, the leader of Modern Persian Poetry, went through several stages before writing Free Poetry. However, before his first new poems, "The Phoenix," reach this stage, Nima strives to achieve new music in poetry, which leads to the creation of "khanwada e sarbaz" (Soldier Family) and "Afsana" (The Legend). Later, we see Nima's efforts to record the human emotions of his generation in the social field, as well as the loneliness and homesickness that characterise his generation's romanticism. Such Nima efforts have been successful in their respective fields, but there must be a poem that combines all of these elements. And "The Phoenix" was examples of such poetry in which emotion, song, and even language share harmonious modernity. And it looks fresh.

Phoenix: (by Nima Yushiji Translated from Persian by Kaveh Bassiri)

“Phoenix, sweet singer, renowned bird,
a refugee from the cold wind’s blast,
sits apart
on a bamboo stalk,
surrounded by other birds on their branches.

From the ragged cords of a thousand distant voices
he composes lost laments
and in clouds like a dim line over the mountain
conceives a wall for an imaginary building.

Since the sun, yellow upon the waves,
grew pallid, and the cry of the jackal
soared over the shores, and the peasant
lit the hidden light of home,
a small flame reflected in his red eyes
draws a shadow line
under the two large eyes of the night.
In the distance, people pass.

That rare song, still hidden,
the phoenix rises from where he settled
and passes through objects
entangled
with the light and dark of this long night.
He sees a flame ahead.

In a place where there are no plants, no air
the stubborn sunlight bursts upon the stones,
where no land or life is special,
he senses that the dreams of birds like him
are black as smoke, even if some of their hopes
like a fire’s harvest

sparkle in the eye and in their white morning.
He senses that if his life
ends like other birds,
sleep or eating
would be a nameless affliction.

That melodious bird,
in a place where fire is revered,
now a hell,
keeps closing his eyes
and shifting his sharp gaze.
Suddenly beating his wings in place,
a cry rises over the hills
from his heart, bitter and burning,
that the birds passing will not understand.
Drunk on his own despair,
he throws himself on the immense fire.

The violent wind blows, the bird is ablaze.
The bird has amassed the ashes of his body.
From the heart of his ashes, his chic” (Nima Yushij, 1940)

Social and Political Concepts in Modern Persian Literature

When the Constitutional Decree was signed by the ruler of the time, Muzaffar-Din Shah, in the year 1906, poetry and literature moved toward their true identities (Hisari, 2010); thus, the revolutionary movement was reflected in the literary life of the country, and a group of poets and writers joined the liberation camp and were given the opportunity to continue their struggle against colonialism and despotism with the constitutional movement and the creation of a regenerative atmosphere. And in this way, they tried to change the thinking of the Iranian people, especially the urban middle classes. By addressing the issues of social life and criticism of authoritarian rule and its manifestations, they undertook a task different from the past. The most important issues reflected in their work were the ideas of libertarianism and the rule of law; the fight against tyranny; and the rejection of colonialism.

According to Rahmiyan (2001), constitutional literature was influenced by various political, social, economic, and cultural interactions, and by the court's and aristocracy's monopoly, it was drawn into the street and market people. In order to communicate with the masses, this literature has chosen people from the alley and market to be more understandable and capable of conveying new concepts to the masses in simple language. As a result, the necessary background for the creation of popular literature and folklore was created. Social orientation emerged in this new literature, something that had never existed before except for a few, and new concepts were introduced into the literature that was not common in previous periods.

The concept of the home country and its related themes is one of the constituent axes of constitutional literature. The concept of homeland has long been a subject of discussion in Persian literature. Ferdowsi mentioned and praised the concept of the homeland, Iran, Iran, and has always emphasized its preservation and patriotism in Shahnameh. (Sayedi, 1973)

“Due to deep connection to the homeland
Wife and child and small and son
To kill everyone, head-to-head
From giving the country to the enemy” (Ferdowsi, 2009)

With the passing of the 19th century and the arrival of the 20th century, patriotic ideals and nationalism became more popular. With the breakup of the Othman Empire as an Islamic empire and the arrival of the colonists into the home of the Muslims, the constitutional poet became more concerned with the concept of home (Tawakali, 2003).

European Literary Influences on Modern Persian Poetry

The discourse of political literature of this period was influenced by the three main ideas of liberalism, nationalism, and socialism. With the constitution and the translation movement from the West by the educated or European, liberal ideas entered Iran. Freedom, law, and justice were among the most important manifestations of this thinking that emerged in the constitution and attracted the attention of many Iranian intellectuals for its fascinating slogans, It can be said that almost all intellectuals, with the exception of a few, were deeply interested in it, and therefore its footprint can be found in the press, books, and poetry collections of this period. Liberalist themes that promoted liberty were abundantly found in the literature of this period, which means that in addition to individual rights and freedoms, they are also socially able to determine their own political and social destiny and their land, which was not the case in our literature and culture. (Hasan, 2004) writes, "The rejection of the old and the acceptance of newcomers from the west have brought a fascination with European culture to Iranian intellectuals." To achieve this progress, everything was measured by Western standards, and intellectuals criticized Iran's backwardness.

The suffocation, dictatorship, and censorship of libertarianism's writers led the constitutional poet to love and embrace freedom rather than his beloved and beloved poetry. On the other hand, the new ideas that gradually infiltrated the subject's body with the foundation of society and its cultural identity had led the constitutional poet to sometimes advocate and propagate ideas that they did not know much about, but they talked about it with great enthusiasm, and allowed them to heal society. For example, Marxist thought at the time had a certain appeal in the eyes of some constitutional poets, so that the content of a portion of constitutional poetry was made up of workers' themes that also had the color of political resistance and were more expressed in Farrokhi Yazdi's and Abol Qasim Lahoti's poems, or atheism can be found in the poetry of some constitutional poets. In his poems, Eshqi says:

"The stories of Adam and Eve are all fantasy

It was a monkey generation and a legend from my soil" (Yaqub,1984)

This kind of atheism school is not something that comes from traditional literary thinking. Although Yaqubi Azhnand made him a Darwinist, even in the works of Bahar and others it is also the material that is the decisive result of intellectual contact with the West (Kadkani, 2001)

Beyond these concepts, many social themes, such as women and hijabs can be found, that are not political in themselves, but at that time it is often found the color of political, and time shows sensitivity to those issues (Zarincob, 1995). In the constitutional era, a kind of freedom was introduced in the sense of Western democracy in Iran, although there is freedom in every human being, some say: "The idea of freedom, which was echoed by the French Revolution, especially spread with the arrival of Napoleon's troops into Egypt.

Modern literature in Afghanistan

Wali Ahmadi says in the book Modern Literature in Afghanistan: "When Amir _Abdul-Rahman's son Amir Habib Allah assumed power in 1901, his principal objective was still, not unlike his father's, "an Afghan monarchy absolute in its authority." Nonetheless, he allowed some degree of reforms to be broadly implemented. It was during this period that Habibiyyah College, the first modern educational institution in the country, was inaugurated. Concomitant with this development, the versatile intellectual

Mahmud Tarzi (1866–1935)—who had returned to Afghanistan after nearly two decades of life in exile in the Ottoman territory—and he launched the bi-weekly journal *Siraj al-Akhbar*. Nowhere was a distinctive trajectory of Afghan modernity, with particular emphasis on the nature and structure of modernity and its mode and fashion of reception, more cogently epitomized in the pages of *Siraj al-Akhbar*. The lasting legacy of this pioneering journal was that it charted the intellectual framework of the subject of modernity and the modern subject throughout the course of twentieth-century Afghanistan” (Ahmadi, 2016)

In addition to playing a crucial role in the dynamics of journalism, *Siraj al-Akhbar* (magazine) consistently worked to foster a fresh, contemporary environment in the field of literature, allowing the nation's poetry and prose to look for new themes and swap out non-social, individualistic ideas for social ones (Hashimi, 2016). Mahmoud Tarzi devoted his journal to introducing such literature as well as copying and imitating European literature. He had been exposed to French and European literature inadvertently through the Turkish literature channel. The translation of the European novel and the familiarization of readers with the new way of storytelling differ markedly from traditional Persian mythology, storytelling, and anecdotes. He translated and self-published Jules Verne's novels into Farsi, allowing the country's writers to become acquainted with Western storytelling.

He did not change the form of his words, but instead incorporated contemporary ideas in the same form and classical form, and raised his voice from the same range of old style with new messages. The poem he referred to as "poetry of necessity" was discovered first in France, then in Turkey, Iran, and Afghanistan. Other literary genres, such as literary texts and prose poetry imitating European literature, became popular at the time, and the plays were published in *Siraj al-Akhbar*.

In the year (1930), the Herat Literary Association was opened by a handful of its speakers, after months of stagnation and literary decline, and a year later, the Kabul literary association was inaugurated. Both published Herat and Kabul literary magazines, but these magazines, especially Kabul Magazine, cannot serve as a base for modern poetry and storytelling. Kabul Literary Magazine is actually changed to a trench for traditional literature and marginalizing the modern poetry, and fiction. In the meantime, the government also identified two-three of the writers of the Kabul literary association as modernists' men and sent them to long prison.

The classical and traditional poets of this era, according to (Abdul Qayum Qawim, 2016), are Qari Abdullah, Abdul Haq Baitab, and Khalilullah Khalili. The younger Khalili, who moved to the "Khorasani School of Poetry" rather than the poetry of the "Indian School of Poetry," has an eye for new poetry and offers sonnets in new forms appropriate to new themes. The first two became Afghanistan's laureates, respectively.

In 1939, after publishing the poems "Gharab" (Hail) and "Phoenix" by Nima Yushij, Khalil writes a poem called "Mountain Song", which was similar to free verse, and sent it to Kabul literary magazine; the traditionalist didn't not publish a poem in which the long equality of the usages was not observed and blame Khalili for doing such action. In spite of the demands of the literary conservatives, the new poetry and the new story slowly emerged and find its way into the chaos of the literary market. The first collection of New Poetry appeared on the print in 1957, and in 1962, a book by several new poets published in Kabul.

The first generation joined the front of modernity in poetry are Mahmoud Farrani, Bariq Shafi'i, Suleiman Layq, Soheil and Yousuf Aiena, and several others. They are followed by Wassef Bakhtiari, Asadullah Habib and the author of this pen, but these poets' contributions to the process of modern poetry are not the same. Our historiographers from 1964 to 1973 are marked by the decade of democracy, the constitutional decade, and the decade of the democratic constitution that has paved the way for the formation of political parties.

The Theme of Poetry in These Eras

Persian literature is undoubtedly one of the most prolific literatures in the world, reflecting various topics such as ethical, educational, epic and other issues that play a role in human society. The poetry of this period is full of patriotism, libertarianism, justice, and the struggle against colonialism, a vivid poetry that invites the reader to struggle for the foundation of a modern, developed and free society. As (Khurasani, 2012) said in his book “Contemporary Poetry of Afghanistan” three decades from 1951 up to 1981 were the years of creativity and imitating in poetry of Afghanistan.

Tarzi has two new themes in poetry: first, the terms of European technology and civilization; the other, social issues and patriotism (Tajlil, 2010). In the sixties (1980), the Soviet occupation of the Soviet Union was marked by a major change in contemporary literature, which had a profound effect on the morale of the country's poets and writers, which the writers divided into two categories. Some of the poets who were in agreement with the ruling system were writing poetry for the purpose of promoting the system and thus trying to propagate and achieve the goals of the system, which became known as party poets.

But some of the poets who disagreed with the ruling system and hated it, through their poems, made people aware of the process of aggression and criticism of the government and condemned it. Most of these poets became known as resistance poets, but the number of poets who opposed the system were more than party poets. Some of them were inside the country and some of them were out of the country. Resistance poets living in Afghanistan were suffering from political distress because their poems and writings were severely censored and later published. Poets and writers outside of Afghanistan were exempt from this and could publish their poems and writings freely and without any censorship or control.

Form of Modern Persian Poetry

The form means the appearance and content of the poems. There are a variety of poetic forms in the literature that is divided into two categories: classic and modern.

1. Nimayee

According to (Maryam sayeedan, 2015) Nimayee poetry or modern poetry is a style of contemporary Persian poetry that is the first example of modern poetry in Persian literature. This form is derived from the literary theory of contemporary Iranian poet NimaYuhij. Nimayee poetry is a poem with short and long hemistich with no rhyme in it. The theme of Nima's poetry is personal emotions and experiences, love, politics, and so on.

“If you come to my house, bring me a light, kind one
And a hatch from that
To look the crowd of the lucky alley”
Or
They don't want to respond to your hello
Heads are in collar
Don't want up the head to respond and meet with friends
Can't see except their legs
That is dark and slippery” (NimaYushij)

In addition to NimaYushej, Mehdi Akhavan Sales, Forough Farrokhzad, Sohrab Sepehri Ahmad Shamloo are the favorite of Nima poetry.

2. Free

It is a poem that is written in accordance with one of the ancient weights of the past, but because of the semantic needs, the hemistiches become short or long. This type of form is not very different from the Nima e and they are only different in content. It is even referred to as Nima's free poetry.

“What's up sunshine?
You've come all the way
To reach this strange land
Did you see my purple on the way?
Is she old like me?
What did you say to him what did he say to you?
No, why I ask
The purple is off
It's been a while since she's off
His language acquaintances are all gone
Purple is ruined
We are both devastated.” (Hoshang Ebtihaj)

Free poets include Hushang Ebtihaj, Nader Naderpour, Parvin Dolatabadi, Sohrab Sepehri and Mehdi Akhavan Sales.

3. White Poetry

This poem, which is frequently referred to as prose poetry, is one of the modern forms of Persian poetry, the founder of which is Ahmad Shamloo. The new poetry in the form of poetry is the main difference. It rhymes and has weight like Nama's poetry, but in this style, the weight is typically ignored. White poetry often explores social, political, philosophical, and romantic themes.

“Slaughter was crying
To a small canary
He was fall in love
Or
I no longer have the motivation to travel
No mood of traveling
The train in the midnight that yell passes through us
The sky does not shrink me
And the road that crosses from the kidney of bridge
Wish me with yourself
It doesn't move to other horizons” (Ahamad Shamloo)

Modern Persian Poets

One of the figures that played an important role in changing Iranian minds during the first period of literary transformation was Etisam Malik. He established an important role in the intellectual

transformation of society by establishing a printing house, establishing a spring newspaper, and translating European literary works.

Modern Persian poetry periodically divided into various periods each period has its own features and poets that has been attempted to bring transformation in the poetry in terms of content, form and them. Here only trying to point out few periods and its representatives.

- **Modern Poetry:** which was introduced in the wake of other political and social changes and periodic constitutional developments and accelerated the evolution of Persian poetry Aref Ghazvini; Taqi Rafat; Mirzadeh Eshghi; are the representatives of this period.
- **Parallels to Nima's Poetry:** These were led by people who were more inspired by European literature. Although they brought changes into Persian poetry, their efforts were not significant. The prominent figures in this period are Tandurkiya, Shin Pertaw and Houshang Irani.
- **Newcomers Traditionalists:** The group believed that everything could change except in appearance. Modernists thought that traditional forms of poetry had no limits. This group accepted Nima's developments and changes just in his poem Afsana (Legend); Mohammad Hossein Shahriar, Mehdi Hamidi, Parviz NathalKhanlari, MajdeddinFakhrai and more recently Simin Behbahani were pioneers of this method.
- **Nima e (Modern poetry and Harmonious)** A poem through which the fate of Persian poetry is deeply intertwined in all dimensions Many poets joined this movement and supported this movement with the poet, Siavash Kessera, Sohrab Sepehri, Mahmoud Kianoush, Jaleh Esfani, Parvin Dolat Abadi, Hamid Mossadeq. And the second group, whose ideas and images are in ambiguous language. These poets include Esmaeil Shahroudi, Ahmad Shamloo, Mehdi Akhavan Sales, Nosrat Rahmani, Forough Farrokhzad, Manouchehr Atashi, Yadollah Roya, Mohammad Ali Sepanloo.(Khurasani)

Conclusion

The purpose of writing these few lines about the contemporary literature of Afghanistan and Iran, especially the poetic features of modern poets, is to introduce the poetic themes, features, forms and obstacles that have been in the modern literature and poetry of the country.

As the article is a small explanation about the beginning of the modern period of literature and the works of poets and writers as well as the atmosphere of the country's literature. In fact, the modern literature of the country is the product of the same political constraints of the aggressors and the promotion of the revolutionary spirit among the people and the determining role of poets and writers in the evolution of society and public awareness by the writings of writers and poets. During this period, in the face of injustices and aggressions, they were able to achieve new literature through the context of words and the publication and dissemination of anti-regime and pro-regime issues, and far from the issue that has a wide dimension.

During the revolution, some people took up arms to overthrow the regime, and some people, who are writers and poets, fought with their pens and informed the people about the subject and the course of the revolution and led the people to the revolution. And they called for the freedom of their country and until they could all together achieve the overthrow of the regime.

The arrival of modernist ideas and the emergence of the Constitutional Revolution paved the way for many changes in the social, political, and cultural spheres. In the meantime, Iranian literature as one of the components of the cultural field underwent profound changes; So that a new form of political literature emerged. In fact, the arrival of nationalist and libertarian ideas distinguished modern literature from ancient literature, including classical and nocturnal literature. In other words, it can be concluded

that the political development resulting from the Constitutional Revolution provided the conditions for cultural development and writers and poets such as Mirzadeh Eshghi, Abolghasem Lahouti, Farrokhi Yazdi and later on Nima Yushij, Akhwan Salis and Ahmad Shamlo. ...were the pioneers of modernism in Iranian political literature. They included their concepts such as the praise of freedom and homeland and condemnation of colonialism and tyranny within the framework of ancient poetry. Hence, not only they did some inspire libertarian ideas by sacrificing their lives, but they also paved the way for a dramatic change in the structure of the literature of political poetry in the form of new and white poetry in an instant.

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