REBELLION IN CONTEMPORARY POETRY

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Abstract
Revolt is like the blood flowing in the vein of contemporary poetry. Conducted studies merely considered its religious and political form in some poems in short neglecting other dimensions. The considered time span is from first and second Pahlavi kingdom in 1921-1971 which is a milestone in Iran history making many political and social rebellions in that time society and also poetry. This research tried to study some verses in contemporary poetry containing rebellion concepts and to reply the questions how and in what parts of contemporary poetry has been manifested.

Introduction
There are several confinements enclosing human being and its rebels are individually different. This research tried to study contemporary poets’ intellectualization, almost neglected by scholars, in the mirror of poems so that reflect the contemporary poets’ beauty of thought and art to addresses, benefits contemporary literature researchers and encourages those looking for enjoyment.

Research history can be observed in “Adam rebellion” by Sharif Razi A.M and “Philosophical despair and revolt In Attar attitude” by Shams, M.R. Salimi, A. A studied social rebellion characters such as Mir Nourozi which was a tradition related to Nourouz.

Rebellion in Philology means “insubordination, absence of subordination, disobedience, irregularity (Moein, 2008). Sin is referred as rebel rebellion since it hardens the heart. In the past, most complaints were given to heaven (destiny) so that the poor human was mostly remembered with wretched title (Falak zadeh).

“Let’s celebrate and Cheers
Let’s throw away the old ceiling opening new window”
Hafez

The notion of “rebellion” term implies that insubordination is along with authority. It has been heard that human being is the only creature with authority and right of choice; whereas, the story
of human creation shows the authority and choice of Devil resisted and disobeyed prostrating human being (Adam).

Human being rebellion against itself manifests in the form of self-accusation, confession, feeling guilty before god and sometimes protesting and recalcitrance to some values of society which are inconsistent with human nature or limit its freedom. This change in thought and reflection will emerge when the poet recognizes the in accordance between what should be and what is.

Rebellion and recalcitrance are more frequently seen in wider scope in contemporary poetry as the particular characteristic of human of this era and its escape from truth.

According to creation philosophy and referring to its religious nature, devil was created preceding human being, as if there was a regular order which was disorganized with this sudden and rebellious existence. Emerging of human being is two dimensional. One side is divinity and the other is evil which can ruin this perfect creation (human being).

Rebellion is considered by philosophy and particular sciences including literature and psychology: rebellion of devil and Adam disobedient initiates other revolts; the disobedient must pay the price of its rebellion in accordance with reward and punishment system. Sanaie, in a sonnet, firstly described devil status in Farsi literature with some signs of rebellion answering the aforementioned questions as follows:

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\begin{align*}
\text{بای دلم به مهر و مودت یگانه بود} & \quad \text{سیمرغ عشق را دل من آشیانه بود} \\
\text{بر درگه ز جمع فرشته سیاه بود} & \quad \text{عکش میلجد جاه مرا آستانه بود} \\
\end{align*}
\]

The love bird was nested in my heart along with his mercy

There were angel courtiers standing before me at the summit…

(Sanaie, 2006: 2)

Rebellion in contemporary poetry

It can be studied from several aspects: in terms of the themes indicating the poets’ rebellion, name of poetry collection and poetic names or pseudonyms.

Freedom is the most critical rebellious issue on the way of contemporary literary works engaging the poet: ongoing battle with love, faith and blasphemy; there were seen motifs of both negative and positive rebellion in all these battles. Of the issues concerning the contemporary suffered poet the common and controversial subject of freedom can be mentioned.

Presence of “freedom” is frustrating and anxious as it is never where it should. Nima Youshij is one of the contemporary rebellious poets which according to Ariyan Pour, Y. he was significantly characterized by “its rebellion and courageous in penetrating within the old enclosure of Iranian literature”. (Ariyan Pour, 2003: 601) Nima was far away from its desired homeland, Yoush; he was like a patient leaning to a wall; a mental delusion exiled to the city observing “unseen”; he has witnessed those drowning in the sea of problems while no one trying to help; this rebellious is shouting:

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\begin{align*}
\text{آی آدم ها که بر ساحل نشسته شد و خند اند/ یک نفر در آب دارد می‌پارد جان.} \\
\text{O, You! Happy people lying on the beach} \\
\text{Look, someone is drowning in the sea!}
\end{align*}
\]

Indifference time also makes Farrokhzad, F. a female rebellious to yell at. Overviewing Farrokhzad poem collections including “Captive”, “Wall”, “Rebellion” and “Another birth” demonstrates her train of thoughts toward rebellion initiates from understanding captivity in
patriarchal system continuing with rebellion and finally ends into another birth. (Farokhzad, 2010: 307-308)

Ebtehaj, H. also writes:

Galiya!
It has been a long time with no love kiss and poet
Everything is colored and burned by pain and blood
It is the time of lips and hands emancipation
It is the time of rebellion.

Furthermore, Moshiri, F said that: “I wish death was far from our hope/ I wish God would have stopped these sudden disasters / in this origin-less and endless world/ in this deserted land that nothing lasts unless dust…” (Moshiri, 1997: 4)

He followed, in this poem, a tear on the history road stemming back from ancient brother killing. He complained about the human performance during history by emphasizing on the concept of “no humanity” regarding human death correspondent with love and affection disappearance and rebels against. Sorrow, failure, frustration, and ruining can cause rebellious poem. The rebellious and suffered poet yet attracted into human dignity, can realize and present the existed contradictions and tensions; once in the costume of objection and once in confession place. There exists the rebellion spirits within its humbleness and humanity; the poet is once either Abel or Cain like Adam who was the father of one Abel and Cain. These two inconsistent faces are mostly manifested in contemporary poetry and the poet much more recognizes loneliness of the contemporary human being. As Hoghoughi, M. stated in “The present poetry”, Akhavan Sales “does not see the world black; however, he determines the history as the blackness”. (Hoghoughi, 1999: 14)

Rebellious characters in contemporary poetry
The contemporary poet has been fought next to people. The most critical rebellious characters are the contemporary poets itself. It is the time of sin; in an age that this recalcitrance is present in various political, social and individual scenes. However, the protest season, is the “fifth season” of human history present beside all seasons and ages; rebellion, in current age, is manifested in different forms of life arena and subsequently in poetry. Rebellious characters in contemporary poetry areas can be divided into two parts: first, the rebellious poets; and then, the poetic characters made by. The poets shouted by the poems in which human being is manifesting by all its historical pains like loneliness, nostalgia, complaints, regret, pity, …

Literary characters
Displaying rebellious characters were existed in some traditions like Eide Nourouz (New Year). Characters such as Mir Nourouzi, Mobarak, court clowns that pronounced untold stories of public opening king’s ears to hear untold from these hidden rebellions. Rebellion was a desired spice for poets crossing the great wall of traditional poetry like a rouge storm, changing the prevalent genera, forms and methods of narrations, and even transforming the audience aesthetic taste; it considered commitment to world ideals such as freedom and
equality and internally necessitates protesting its deficiency; by which it connected all contemporary literary masterpieces; a protest which was also both ontological and social. The poetic characters created by poets are the human beings such as “Darvag” (frog) in Youshij’s poem. There are some indications of rebellion against human being current status and the world. They are often poor people suffering from pains and difficulties caused by politics and society; and or a fighter human being suffering from devil fighting, in particular politicians, which caused them rebelliously shouted. They are hidden against tyranny, savagery, inequality, oppression, despair and bondage in contrast with victory, hope, humanity, freedom, especially internal and spiritual freedom. The poet expresses forbidden words covered by these masks. More repression may lead to representing more rebellious literary characters. Poets are classified, in utilizing rebellion, into two groups as follows:

1. Those whose works are overcome by despair and death. 
2. Those whose works are full of hope and life while depression and despair.

Akhavan Sales, M. is the pioneer of the first category situated at the center of despair. He illustrated the humanity destruction and the dark, cruelty night. Shamlou and Rahmani, N. are ranked next. In the second category, Youshij, N., Moshiri, F., and often Farrokhzad, F., are the prominents always concerning the little, lightless hope in the dark, oppressed nights as the shining moon. Iranian contemporary poets defamiliarize “rebellion” in poetry to create a reformation and earthquake in human essence; creating a new attitude and encouraging to reflection and uprising against evil.

Rebellious names
The other important point about rebellion in contemporary poetry is the issue of rebellious names which can be considered from two aspects: the titles and pseudonyms.

Rebellion in the title of contemporary poems and collections
The names selected by the contemporary poets hold implicit, hidden mutiny indicating the anger, protest and hate of the poet. For instance, consider the titles of Moshiri, F., collections: Thirsty for the storm, the Sin of sea, the cloud, from silence, the song of that sad bird, and… This outburst is much obvious in Farrokhzad, F. collections including the Wall, the Captive, Rebellion, and Another birth. These collections, in the mentioned orders, introduce the poet’s train of thought and indeed indicate the process of her rebellion. As Farrokhzad, F was the representative of the neo-minded women. The woman, first, is enclosed by the walls of patriarchal history limited her ideas and reflections and inhibited her achieving its dreams. Next, she recognized her captivity and rebelled against not to obey this rule; she revolted and gave birth a new life and mind through this rebellion and uprising; since another birth requires rebellion.

Titles of Rahmani, N poetry collections also indicate the poet mutiny; names such as “the sword of pen lover”, “wineglass next cheers”, “Cashmere” (Termeh) and etc. The story of choosing the title of “Cashmere” (Termeh) is interesting by his own words. “This title is selected like an inscription carved on the vertex of an epigraph representing the national color inspired by cashmere (Termeh) which means the color and tradition of our ancestors... or probably he was more interested, private interest, in the poem under this title. Does Termeh conceal a message meaning the clothing covered dead bodies...” (Rahmani, 1995: 139-140)
Contemporary poets’ rebellious pseudonyms

Reviewing pseudonyms of contemporary poets like “H.A. Sayeh (Shadow) (pen name for Ebtehaj, H), A. Bamdad (Shamlou, A), M. Omid (Akhavan Sales, M)” also directs us toward this concept that they believed the contemporary human being is caught by the shadows of hopeless and anxiety expecting a “blaze” (Forough) from “hope” (Omid) in “Dawn” (Bamdad) of humanity friendship in order to be free from the “shadow” s (Sayeh) of despair, night and darkness and “winter” to arrive at “nowhere land” (Hichestan) and the real existence.

However, a short, quick look over the pseudonyms of the contemporary poets represents the inside storm. A poet like Ebtehaj, H with the pen name “H.A. Sayeh” appeared; the following poem demonstrates the reason behind this name selection:

“The troubled, confused shadow (sayeh)
Dazely sings a turbulent song
Like a dull and senseless spirit
Rounding around at night with no destination”
(Ebtehaj, 1999: 55)

He, in selecting this term, introduces its poem as a fully mourned, dark garment:

“What a strong, dark cloud overwhelmed
This is not only me, the all universe is blue
Just take a look! It is the hope of millions gone with the wind…”
(Ebtehaj, 1999: 55)

These verses, explicitly, express the poet’s rebellion against the suffering mourning. The following poem clearly shows the reason of choosing this name:

“Rest under the wall like a shadow (Sayeh)
There is no welcoming of happiness”
(Ebtehaj, 1999: 55)

He illustrated itself as a canopy for those who seeking for a shelter to rest.

Akhavan Sales, M narrated hope in the curtains of despair and delightedness in the form of bitterness. Behbahani, S, described following “M. Omid” death that:

“Oh, You! The chess champion loser
Made a courageous epic by your lost
The one who cares purity, is not afraid of losing
The man who courageously lost the game; though maintains its honesty
Esfandiyari, A, with the pen name of Nima, also explained an interesting story of its pseudonym. It seems that Nima was the name of an abandoned butterfly or he regards himself as a deserted butterfly exiled from its loved homeland “Yoush”. He, in this poem, describes its loneliness under the name of “Nima”:

“The abandoned butterfly is named Nima
Isolated from the spring
Resident in the yellow fall
Sitting around the withered flowers
Facing with agonizing, strong hands
Hitting wicked and nefarious”
(Nima, 2009: 458-459)