

## Pseudo-Modernism in Divan of Aref Qazvini

Abdolali Oweisi Keikha<sup>1\*</sup>

<sup>1</sup>Assistant Professor of Persian Language and Literature, University of Sistan and Baluchestan , Zahedan, Iran

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### ABSTRACT

Modern thinking was entered Iran under the interaction by the west. Modernity means to be modern, having today's character and lifestyle, a style of living that is replaced by ancient styles and has negated it. Modernity is in contrast with ancient beliefs and traditions.

Aref Qazvini is among the poets who modern thinking of the west can be seen in his works, not in deep-rooted but in a cursory form, under the influence of intellectualism in the Constitutional Era. Therefore, this article aims to study the indications of pseudo-modernism in divan of Aref Qazvini.

**KEY WORDS:** Aref Qazvini, Constitutional Era, Modernism, Political developments, Constitutional poem.

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### INTRODUCTION

The Constitutional Era was started in 1275, the time of Naser Aldin the king and electing Mozafar Aldin the king- and continued until 1304, which was the start of Rezakhan's reign. Starting the government of Qajar in Iran is concomitant with increasing development of industry in the western world and expanding complex evolutions of capitalism in the west. Due to increasing production of industrial goods, the new Bourgeoisie required new markets to gain and export raw materials in one hand and necessitates itself to create new colonials and gaining influence in other countries in order to achieve to these aims and maintain the markets to be obtained the required political power to realize the its colonial objectives. Due to the bad conditions occurred in Iran, the Qajar era was one of the best eras of political interference and one of the best markets for two colonial power at that time, namely Russia and England. The thinking of social and political independence and anti-colonial and anti-autocratic movement was developed under the influence of national consciousness in Iran by developing the political interference of Russia and England governments and by national capitals being plundered and being dependent of Qajars governments to foreign countries and as a result fundamental evolutions are achieved. These developments were obtained under the influence of making familiar and relationship with western civilization and caused new cultural elements was entered Iranian culture both in social and political sciences and the fields of literature and great transformations are created.

Therefore, classical world-escaping meaning-oriented culture was changed into world-oriented culture that intended to utilize the facilities of this world as much as possible under the influence of being interacted with the west and the modern intellectualism was quickly dominated over Iranian's mind and language with all its goodness and badness and the classical intellectualism was wasted away from Iranian culture (Zarghani, 2008: 78). Modernity means to be modern; most theoreticians are achieved to consensus regarding this point that modernity means current and new character and lifestyle which is replaced by ancient characters and lifestyles and has negated it. Modernity means to being in controversy with ancient beliefs and tradition with what is called as new ways of living, not in its ancient forms, but in current ones which sometimes difficult to recognize them (Ahmadi, 1998: 9). Exactly the time when western modernity was macrocosmic, Iran was away from all these developments. Neither was prepare an appropriate historical context in order these developments be formed within, nor were there any continuous and perpetual condition for the new developments which was created under the influence of being contacted with western civilization. After the problems was recognized, they decisively tried to save their country and not to lag behind of the dominating condition in the time. It is natural that some parts of western modernity and culture e was emphasized in this prioritization (Ajoudani, 2003: 117).

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\*Corresponding Author: Dr. Abdolali Oweisi Keikha, Assistant Professor of Persian Language and Literature, University of Sistan and Baluchestan , Zahedan, Iran . Email: Abdolalioweisi@yahoo.com

Aref Qazvini was also one of the intellectuals who was involved in these western civilization and the western world can be seen in his works not in an institutionalized form, but in a completely cursory and formal. Therefore, this article aims to study the indications of modernism or pseudo-modernism of the west in this poet's divan. Abolghsem, Aref Qazvini, was born in 1300 AH according to some verbal statements, however it seems that the exact date of his birth is 1297 AH (Arianpour, Vol. 2, 2003, 146).

He learnt the elementary sciences in Qazvin and then was involved to panegyric requested by his father. But he had no expertise in panegyric and was attracted to live in Tehran in youth. He was familiar with courtiers and was progressed. When Constitutional era was started, Aref Qazvini was among the first poets who was involved in revolutionists and some of his arts was applied in this work. He was exiled to Hamedan at the end of his life and the rest of his life was passed in a remote location while poor and destitute. He died in 1312 at the age of 52 years old (Zarghani, 2008: 133). Constitutional Revolution was made in 1285 and it was signed by Mozafar Aldin Shah. In each revolution, it is tried that it own specific literature be created. Along with historical evolutions, the specific literature of the Constitutional literature was intended to be created. The autocracy of Qajar in inside part of the country and stranger's colonial in the outside part was aimed, a genre of literature was required to initiate a serious and fundamental struggle with a simple language with the internal autocracy and external colonial sympathetically. The Constitutional poetry was the best form of a sympathetic historical necessity which mainly featured in the field of the content governing anti-autocratic and anti-colonial struggles with its own specific methods. As will be seen later, the poets and thinkers in this period was inevitably dependent on western achievements such as requesting rule, freedom, opposition to veil, etc in their anti-colonial struggles.

Aref Qazvini was also one of the poets in Constitutional era that was affected by the western civilization. Feeling of patriotism, having love to the greatness of Iran, opposition with Iran's enemy are clearly are among the specific elements of the society's culture in this period, although humiliation of other nations (nationalism sometimes referring to chauvinism) in these severe patriotic desires, nationalism in this period was mainly aims at anti-colonial struggles and was a means for arousing people in the way of the country's independence and confronting with foreign aggressions hereby, fatherland was the biggest source of inspirations for the poets, especially Aref Qazvini. This feature has a special manifestation in the divan of Aref, including:

The chicken's moaning is for nothing but for homeland  
 The conduct of the chicken caught in cage is the same as me  
 O fellow men, make a thought about their freedom  
 If not, their conditions will be the same as me  
 The volition I want from the dawn wind  
 To send a news to my close friend who is ignorant (Aref Qazvini: 2005: 214).  
 Those who were zealous in the way of their land  
 Iran was settled again by their blood, viva (Aref Qazvini, 2005: 21)

Aref Qazvini considered all of Iran as his homeland and that's why he never wanted to build a house for himself, because he thought that this is a kind of parochialism and desired to flourish all parts of Iran's extensive land. This homeland was not merely a terrestrial range or a geographic area but the manifestation of his ancestor's history and culture. His ancestor's blood and bone was meddled with it and made it sacrosanct (Doroudian, 2005: 142).

His social and revolutionary concerns was perpetuated from early periods of his life to the time of his death. "Aref was accompanied with those who are inclined to social movement, uprising and transformation which was usually due to their sensationalism and credulity (Arianpour, 356: 1993).

From the early time of constitution, Aref was afced with revolution and freedom  
 For the martyr's blood in the way of freedom  
 Behold how the blood of Siavash was raised by (Aref Qazvini: 2005, 200)  
 He praised the revolutionary ideals in his various poets and ballads.  
 Down with the oppression of a person like Zahak  
 Up with Kaveh and will be (Aref Qazvini: 2005: 205).

After being frustrated from meted the revolutionary ideals of constitution, Aref Qazvini found out that the peers and ancient forces were dominant on conditions again, he was directed towards modern evolutions and he expected a revolutionary hero to take away the peers, conservatives and reactionaries with a revolutionary coercion and violence. That's why he said for example to Sayed Zia, that: (Jafari,

2007: 147). When a reactionary one is stamped and trampled, behold he will be renovated if he gains the world

To think about ancient thoughts will not be lasting

The modern and new thoughts will be perpetuated

In addition, Aref Qazvini wrote a poem named "black cabinet" to adorn Sayed Ziae and mentioned that one of the reasons for this adorning is Sayed Zia negated the bourgeoisies and finally he was disappointed for not meeting the revolutionary ideals.

What happened to Aref that what Sayed Zia desired was not realized.

He took the cane of king, the cane of two bourgeoisie hanged

What I said he made it worse or not (Aref Qazvini, 266: 1384).

As most elites of his time, united with the spirit of the time, Aref was seeking to an autocrat and bloodthirsty to terminate Iran's hardship and misery.

Bleeding like a poison in the course of blood

Pouring it in valleys and markets is my desire (Aref Qazvini, 2005: 300).

In addition, after the governor was inclined to republicanism, Aref came to an agreement with him and adorned the republic and the governor (Aref Qazvini, 2005: 282-284). This attitude of revolution which is based on sensationalism is sometimes transcended from revolutionary views as Eshghi's and is closed to anarchy. As his support of destitute and the poor and his antagonism with bourgeoisies made him close to adorning Mazdak which was associated with anarchistic attitudes at that time (Aref Qazvini, 2005: 228).

In his well-known ballad, "Blood Marsh", he eulogized blood and bloodshed and considered the anarchistic works that (Jafari, 2007: 149).

For blood is the origin of water for living

Each color is opaque against the color of blood (Aref Qazvini, 2005: 414).

Anarchism, according to Aref Qazvini's view, can be clearly seen in distich below:

If only an assassination Adam was made

To eradicate humans for ever (Aref Qazvini, 2005: 220).

Aref's perception of rule governance or freedom is what has been mentioned in French constitution and comprises the concepts such as freedom of pen, freedom of speech, freedom of parties, equity between all classes of people in the country in constitution, the right of the sovereignty of nation and parliamentary in which all these components comprise the Constitution system. For this reason, freedom in all social and political dimensions has been adorned in poetry of the time and it has been indicated that the country's development is possible through freedom of people and "rule".

Another indications of liberalism which again is related to the kind of conception proposed in the western democracy, is the issue of veil and women's freedom which was extensively reflected in the poems of the time. This issue can be considered from several aspects, firstly women education and this belief that women should have the right to be educated and provided with facilities the same as men (Ajvani, 2003: 240).

Aref Qazvini maintained the women's veil is the most cause of their retardation as he said:

O women, you should not cover your face

You should not take into consideration the preaches of preachers (Aref Qazvini, 2005: 524).

Constitutional Revolution evolved the Iran's court and training poems in courts was eradicated. However, Iran's literature, especially poem was affected to a irreparable injury by exiling poems and poets from the court and being prevalent among common people and market segments and low-literate people. Aref Qazvini was also among the poets who was not acquired with deep thought and as Malak Alsharay Bahar mentioned, Aref was the poet of common people. The market and street people pleasures can be clearly seen in the poem of Aref which sometimes are not appropriate as poem. (Zarghani, 2008: 115).

Including:

speak Politely with literate people, O Aref

here is not the place for meaningless speech (Aref Qazvini, 2005: 274).

Along with romantic ideas which is resulted from a specific period of Hafez's life which various romantic ideas were experienced by him, political ideas can also been seen in divan of Aref. Aref believes that poetry is the means for expressing social and political thoughts and making people excited and applied in as a weapon for criticizing disadvantages and corruption (Shakiba, 1991: 255).

I was not concerned of you

The burden of love was not cumbersome on my heart  
I cried of those people who  
Have do nothing but crying and moaning  
There are the shortage of men in Iran as though  
There were no men in this country (Aref Qazvini, 2005: 254).

These characteristics indicates the thoughts governing on the community at that time.

## Conclusion

Starting the reign of Qajar is concomitant with increasing development of industries in the western countries and extending complex evolutions of capitalism in the west. Due to increasing production of industrial goods, the new Bourgeoisie required new markets to gain and export raw materials in one hand and necessitates itself to create new colonials and gaining influence in other countries in order to achieve to these aims and maintain the markets to be obtained the required political power to realize the its colonial objectives on the other hand. The thinking of social and political independence and anti-colonial and anti-autocratic movement was developed under the influence of national consciousness in Iran and it is led to Constitutional Revolution by developing the political interference of Russia and England governments and by national capitals being plundered. The classical meaning-oriented culture was replaced with the worldly-oriented culture of the west under the influence if being interacted with the west. Exactly the time when western modernity was macrocosmic, Iran was away from all these developments. Neither was prepare an appropriate historical context in order these developments be formed within, nor were there any continuous and perpetual condition for the new developments which was created under the influence of being contacted with western civilization

Therefore, modern Iranian thoughts were developed in a cursory way among scientists and pseudo-modernism can be mentioned western modernism instead of western modernism.

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