



## Investigating the Impact of Iranian Poetry and Literature on Contemporary Architecture

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### ABSTRACT

Two artistic categories of literature and architecture are among the items that have been able to be combined well with each other in Iran. In various articles, the fields of origin and adaptation of poetry and architecture have been studied many times. Therefore, in this article, we have tried to examine the impact of important events in contemporary Iranian society in these two arts. If there are any similarities, in what areas are the similarities between the two arts? What are the turning points of common social, political, cultural, etc. issues affecting all kinds of arts? What proportions of time have contemporary demarcations in contemporary art been applied to contemporary authors and scholars? In the end and after this adaptation, it can be acknowledged that the events of contemporary Iranian society have a direct impact on both historical architecture and contemporary literature in a direct historical-temporal ratio and a sensitive demarcation between periodicities performed at all times. Time will be debatable and the spirit of the time will be extracted.

**Keywords:** poetry, literature, Iran, architecture

## INTRODUCTION

### 1-Introduction

Despite the passage of a not-so-long period of contemporary Iranian history, many issues and ambiguities have not yet been explored and recognized. Regarding the types of arts, however, the discussion will be a little difficult, because the various consequences mentioned will have profound effects as a network and a subset of the types of arts and their appearance in society. The arts of choice for this writing are the art of literature and the art of architecture. Both of these arts in the contemporary era have faced a huge volume of events of imported modernity. This paradox is very visible when there is a great culture of Iranian-Islamic type, especially in classical Persian literature and traditional Iranian architecture-urban planning in the background of these arts in this land. Facing a world away from Iranian classicism makes the way to modernization very difficult.

The emergence of important and effective social events in the contemporary period from the late thirteenth century AH to recent years is one of the cases that have affected both the art of architecture and literature. The influence of the Qajar dynasty in contemporary developments is not hidden from anyone, but we often know this period as dwarfism and failure. But this is not the case because the main foundation of the fundamental changes of thought and thinking has occurred in this period, as Dr. Sadegh Zibakalam writes in the introduction to the book of tradition and modernity: (...), our idea of Qajar Iran in a closed society, In short, the other part of our conception of society is the influence and domination of the colonial powers with all its harmful consequences, but contrary to the conception, Qajar Iran is as much a society as we think It has not been silent, constant and without change, ..., one of the most important currents

that arose in the Qajar era was the idea of change and the idea of reform .... (Ziba Kalam, 2002, p. 16)

## **2-Theoretical foundations**

### **2-1-What is and definitions of poetry**

Poetry is a term for many literary genres through which man has rhythmically expressed their most imaginative and profound perceptions of himself and his world. In poetry, words are so chosen and adorned that it creates a passionate emotional reaction through the unity of the theme of language, face and weight (Ahmadi, 2004).

Poetry in Western languages has its roots in the Greek word (Poiein) meaning to make and is a writing that turns experience into words in the form of imaginary curves (Ahmadi, 2004). Poetics is derived from a Greek word that personally means to make; Making music, architecture - making poetry - because most people consider it only related to poetry, it involves only one of the forms of making, it is through words (Antoniados, 2002) Poetry or "chameh" in Persian culture Dr. Moin to The concept of rhythmic, often muffled, speech evokes emotion and imagination. The difference between poetry and order is known in the fact that poetry is a rhythmic and imaginative word, and therefore there is prose poetry, and the word order is rhythmic, and therefore there is a non-poetic order (Moein, 1985). Several attempts have been made to define poetry. Are collected in Table 1, which are as follows.

## **3. Research Methods**

The present research is based on the purpose of basic research and based on the nature and method of historical research. The method of data collection has been done in a documentary (library) way. To achieve this purpose, poetry and architecture were first extracted from the Divan of Poets and these verses were interpreted using literary and stylistic analysis in a way that includes answers to research questions. In the meantime, an attempt has been made to use the frequency and diagram method in a theoretical and quantitative way, in order to conclude and the extent and antiquity of the use of the words in question, in the entire poetry collection.

## **4. background research**

To date, architects and literary researchers in order to link literature and poetry with architecture in the works of different poets in different centuries such as Ferdowsi, Rumi, Hafez and even contemporary poets of the present century on architectural methods in different centuries, even the architecture of buildings such as the tombs of research poets. Have been used in the present study. However, in the areas that are specifically related to the relationship between poetry and the composition and literary artistic impact of this art and architectural techniques in Persian poetry, it has not been addressed.

## **5. Historical adaptation of contemporary poetry and architecture**

### **A) Contemporary poetry**

According to the division of the book "Contemporary Persian Poetry Streams by Dr. Ali Hosseinpour", the beginning of contemporary poetry can be expressed with two main views:



The first view: the beginning of contemporary poetry from the Constitutional Revolution, ie from 1285 AH. And the beginning of the age of awakening.

Second view: Contemporary poetry from the first years of the present century and specifically from 1301 A.H. The year of publication of Nima Yoshij's poem (legend) begins. (Hosseinpour, 1390, p. 47)

## **B) Contemporary architecture**

First view: The seeds of the beginning of contemporary Iranian architecture have been mentioned from the Qajar dynasty, that is, from the years of the reign of Nasser al-Din Shah. However, the architectural works of modernity can be searched only in special government-royal buildings and the works of classical Iranian architecture can be seen in other ordinary buildings in Tehran.

The first developments in the direction of urban modernization began in the north of Tehran during the reign of Nasser al-Din Shah. During this period, the city of Tehran expanded rapidly. The old fence of Tahmasebi was dismantled and the new Nasiri fence was built around the city and ... (Ghobadian, 2013)

Second view: From Mirmiran's point of view, the beginning of contemporary Iranian architecture can be imagined from around 1300 AD; Period that due to political and social changes, the course of social and economic life in Iran changed, the appearance of Iranian cities changed and new buildings tailored to the needs of modern life, such as new housing units and complexes, offices, factories, banks, stations Railways, universities, etc., were established in cities. Unlike prehistoric buildings designed and built by traditional architects, these buildings were gradually designed by educated architects, who at first were mostly non-Iranian and then gradually by Iranian architects who studied in architecture schools outside Iran. And after that, with the establishment of the first school of architecture in Iran around 1320 (Tehran Faculty of Fine Arts), educated architects inside Iran were added to them. As can be seen from the historical division of contemporary poetry and architecture, the beginnings of both contemporary arts can be considered almost simultaneously. Hence, both contemporary arts are historically compatible and the beginning of both contemporary arts is almost from the late Qajar dynasty and the early Pahlavi dynasty. A decade-long difference in such comparisons can be quite obvious. Because of the different nature of the art of both disciplines, social, economic and political influences could have penetrated the other with a little delay and reflection and changed the basic principles of that art.



## **6. Index of contemporary art**

### **6-1. Characteristics of contemporary poetry**

- The type of free lyric in which the poet achieves earthly mysticism
- The poet's attention to tangible social, political and ... realities and at the same time an emotional and poetic attitude
- The free journey of the poet's imagination
- Lack of adherence and imitation to the framework of traditional and classical poetry
- Telling the story of the poet's heartlessness and failures
- Not accepting the weight of poetry in the classical way

- The function of rhyme in contemporary poetry, like classical poetry, is not a verse connection
- And ... (Hosseinpour, 1390, first season)

## **2-6- Characteristics of contemporary architecture**

- Transformation of traditional textures of cities and traditional neighborhoods, removal of towers and fortifications of cities, the emergence of street phenomena and...
- The presence of western symbols, initially with effects on the facade of the building
- Remove traditional elements (in order of courses)
- Imitation of the columns of classical European and ancient Iran
- The importance of an element called stairs and terraces in the body of the plan
- Entering wet spaces such as kitchen and bathroom and later toilet into the plan
- And.... (Kiani, 1383, Chapter 6)

### **Necessity of studying the fusion of architecture and poetry during different centuries:**

Iranian literature, especially Persian poetry, in addition to its narrative nature, has always been a means of expressing various concepts and themes, including theological, mystical, praise, praise and description. At the same time, in the architecture of Iranian buildings, the smallest components have special concepts and meanings that connect it with the society of its time. The placement of poems as inscriptions, appropriate to the specific space and place, conveys the concepts and ideas of the artist and architect to the viewer well and with fluent and smooth language. This distinctive feature can be clearly seen in the inscriptions used in the architecture of the Timurid and various periods, including wisdom and mysticism, praise and description of the building in terms of the name of the founder, architect and history; It has been in line with the kind of attitude of thoughts and beliefs in the society of the same day ... (Shayestehfar, 2009(



## **6. Contemporary Persian poetic currents**

The division of this section is taken from the book "Contemporary Persian Poetic Currents" by Dr. Ali Hosseinpour Chafi. Based on this division, contemporary Iranian poetry streams are divided into 6 separate streams in the following order:

- Contemporary traditionalist poetry
- Romantic and individualistic romantic poetry
- Socialist and revolutionary romantic poetry
- Poetry of social symbolism
- New wave and volume-oriented poetry
- Resistance Poetry

### **6-1- Contemporary Iranian architectural styles**

Despite the limited resources available to the architectural community regarding contemporary Iranian architecture, in the book "Heritage of Modern Architecture by Eskandar Mokhtari Taleghani", the different divisions made during the last 30 years are presented in different ways.

A) One of these divisions belongs to Nasser Pakdaman, which was published in 1994 in volumes 4, 5 and 6 of Tehran book. In these studies, Nasser Pakdaman divides contemporary Iranian architecture into four major historical periods. He has used the following divisions regarding contemporary Iranian architecture:

- 1- Qajar
- 2- The first side
  - 2-1-Continuation of late Qajar styles and European neoclassical architecture
  - 2-Early modern architecture and modern art
- 3-National style architecture
- 4- Modern architecture

6-3.The second side

- Continuation of modern architecture (1320s and 1330s)
- International style architecture (1340s and 1350s\_
- Architecture of the transformation stage (1350 to the Islamic Revolution)
- Eclectic Western Architecture (Neo-Classical Style)

#### **6-4.After the revolution (Mokhtari Taleghani, 1390, p. 242)**

B) In other studies prepared by ATEC Consulting Engineers in 1988 for the reorganization plan of Tehran, another type of division of architectural styles of contemporary buildings in Tehran has been done, which is as follows:

- 1.Original Iranian-Islamic architecture
  - 2.The era of mixing and inspiration from the West
  3. Architecture in classical European style
  - 4.National style
  - 5.The new style of European architecture
  6. Neoclassical academic style
  - 7.Modern style
  8. Continuation of modern European style
- (Ibid., P. 241)

C) As for Dr. Eskandar Mokhtari Taleghani, at the end of Chapter 4 of his book, he has considered four distinct periods for modern Iranian architecture, which are as follows:

1. Pre-modern era
2. The era of the modern beginning
3. Modern era
4. The late modern era

He also points out that most of the valuable architectural spaces built in the present century will fall into this category. (Ibid., 535)

However, it is impossible to draw a precise line between the styles in terms of time as well as in terms of location and architectural design. But researchers have always tried to make a relative demarcation of works of art and periods, including architecture. Because in terms of different conditions in each period, different works in the field of architecture have been created and



executed. For this reason, all divisions and demarcations in all the works that have been available so far, as well as works from the future, are limited and absolute. Of course, this is true of all works of art around the world. The cultural transformation of societies, which ultimately leads to the change of works of art, has always followed such an absolute leap in change from one to another. The reason for this is the relative nature of works of art in different periods.

This relativity depends on time, the artist, the community, and other key factors that change the nature of the other options by changing one of these vital options. As a result, the demarcation of the fields of origin and characteristics of a period from the next or previous period may have inseparable similarities in one or more cases. Especially in architecture, other styles or schools cannot be denied in another. Even naming or selecting architectural works as a case study is always questionable. Relying on Mr. Pakdaman's demarcation, 4 major periods have been designed for contemporary Iranian architecture, which include "Qajar", "First Pahlavi", "Second Pahlavi" and "Post-Revolutionary Period", respectively. In this regard, the first and second Pahlavi periods are divided into 4 other sub-categories, which are: "Late Qajar styles and European neoclassical architecture", "Early modern architecture and modern art", "National style architecture" and "Modern architecture."

## **7. Adaptation of contemporary architecture and poetry**

### **7-1. The first set**

Architecture: Qajar and late Qajar + architecture

Neoclassical Europe

-Poetry: traditionalist

In the first collection, we see relatively acceptable proportions in both architecture and poetry. That in terms of time both architectural and poetic options are compatible with each other. Despite the relative influence of Western philosophy and thought in the country, we are still witnessing the strong tradition of the past in both the fields of architecture and poetry. Various measures have been taken for innovation, but the smell of tradition is still much stronger than modernity. Modernism in the field of poetry has led to the beginning of new poetry and in the field of architecture has created new western spaces within the plans. Creating new spaces such as offices, hospitals and railways is one of the new imported spaces. On the other hand, we are witnessing the emergence of the Constitutional Revolution, which in a way affected all aspects of life of all sections of society. According to Dr. Sadegh Ziba Kalam, in Qajar Iran, the main contradiction between feudalism (the aristocracy, the aristocracy, the big landowners and the court (and the bourgeoisie) was the merchants, petty landlords, guilds, clerics, intellectuals and lower-ranking government employees. It was a movement to resolve the class conflict between these two classes ... (Zibakalam, Sadegh; 312)

### **7-2. The second set**

-Architecture: Early modern and modern art

-Poetry: romantic and individualistic romance

In the second collection, despite the appropriate time matching, we see good similarities between the two arts. The most important element in common between the two arts is the European Romantic movement. Amir Bani Massoud in the book of architecture



The West (Roots and Concepts) writes about Romanticism as follows:] ..., Romanticism in its specific and historical sense is essentially a European phenomenon. European culture and civilization in its historical course goes through the Renaissance and Enlightenment period, and reaches a special cultural and social status, ..., Romanticism is a term that refers to any interesting and original subject that either expresses rural purity and simplicity or On the contrary, it refers to the wild and chaotic nature, it implies, ..., from the historical course of Romanticism, it is inferred that this movement first appeared in England not in the field of literature, but in the art of gardening and architecture. This new tendency is the beginning of paying attention to nature and rediscovering it, which enters the field of literature shortly after art and architecture, ... [. Early modern Iran, known as modern art, as well as individualistic romantic poetry, were clearly understood in the works created by each.

### 7-3. Third set

- Architecture: Early modern and modern art
- Poetry: romantic and individualistic romance

The only collection that does not have the right temporal proportions between these six collections is this collection, which may be able to adapt the arts of this period with a little intrusion and careful scrutiny. Another thing that is mentioned that is very important is the occurrence of a kind of architecture called national architecture. With Reza Shah's anti-religious policy, attention was paid to faint Islamic elements and traditions, and instead to the use of Persian and Parthian proportions and motifs that belonged to pre-Islamic times. This approach was called national style architecture and important buildings in the middle of Reza Shah Pahlavi's reign were designed and executed in this style, including the police building, the Museum of Ancient Iran, etc.



### 7-4. The fourth set

- Architecture: Modern (1330-1320 AH)

#### Poetry: Social Symbolism

This set has a good time matching. Also an institution called the University which in 1313 A.H. Founded by Reza Shah, it has been able to nurture graduates and local intellectuals in both literature and architecture, respectively. It is interesting to note that the early professors employed at the University of Tehran were mainly French, British and Russian nationals, who were certainly influenced by the culture and socio-political customs of their country.

Therefore, we can expect the first generation educated at the University of Tehran to enter the society under the banner of the West and with Western ideas. With the emergence of modernism and its intensification, tradition plays a lesser role in literature and architecture. Attention to the material contents of art became so important that in most works no trace of the Iranian tradition can be found in the arts.

### 7-5. Fifth set

- Architecture: International style (1350-1340 AH)
- Poetry: New and volume-oriented wave

Due to the appropriate temporal adaptation in this collection, as well as the 100% dominance of fundamental Western concepts in the heart of society, we can see the removal of meaning and thought from the poetry of Persian literature. The similarity of this phenomenon can be clearly seen in the complete removal of decorations in accordance with the international style of the West from Iranian architecture and the remaining works. Also, following the presence of Dadaism and Surrealism movements in Iranian literature, we can express the style of brutalism in Iranian architecture as a similar and equal example. The sum of the above movements can be clearly seen in the works of the famous modern architect, Le Corbusier. As reflected in the works The poetry of this period can be seen, the imaginative modern architecture of this period such as Freedom Tower, Radio City Cinema, City Theater and other landmark works can be mentioned.

#### 7-6. Sixth set

**-Architecture: the stage of transformation (1350 to the revolution) and eclectic western**

**-Poetry: Resistance**

We encounter a suitable adaptation in this collection. Therefore, considering the flourishing of modernism in contemporary arts in the last decade of the Pahlavi dynasty, we see a kind of symbolic currents in this collection. These symbols in the art of literature include a kind of political poetry opposed to the regime of the time, which tries to enlighten the society with all its might. On the other hand, due to the influence of the Pahlavi dynasty in the construction of flagship collections, the art of architecture has been able to record symbolic works such as the Museum of Contemporary Art in Tehran or the prayer hall of the Carpet Museum in the record of this period. Therefore, this period belongs to symbolic architecture. On the other hand, the poem of resistance is also symbolic and is a kind of symbol and symbol of resistance against the prevailing conditions. This sharing of content can be considered as a feature of the sixth set.

#### 8. Conclusion

Although such a comparison can not pave the way for further studies in the parallel movement of one or more arts over a given time, but this superficial analogy at the end of the article indicates the remarkable similarities between the two arts. After examining and temporally matching the two arts of poetry and architecture and finding common ground between the two arts, the following results can be mentioned: With the influence of Western culture in the late Qajar period, all arts, including architecture and poetry, underwent many changes almost simultaneously. O in form and content. With a little involvement, a common time frame can be expressed for two or more arts. Other commonalities can be found among contemporary arts. There is no direct confrontation between the two arts of architecture and contemporary poetry. Both have been created parallel to each other and without affecting each other and have found a yard. The social, political and economic changes of the society have had a direct and indirect impact on all the arts, including the art of poetry and architecture, and have transformed them in a way. There can definitely be no boundary between the tendencies and currents and schools of poetry and architecture in the contemporary period of Iran. There is a slight time lag in the impact of community events on the art of architecture relative to the art of poetry and literature.



It can be argued that the closer we get to recent years, the closer we can see in the body and soul of the arts to each other.

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