

Reflection of Classic Culture and Literature in Mohammad Reza Shafi'ee Kadkani's Poem

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Abstract

The literary legacy for a nation provides guarantee for its identity and personality; literary tradition appears the basis of modernity in any realm especially literary modernity, for if otherwise, the literary modernity would be transitory and unsustainable. Modernity proves the presence of tradition in our contemporaneity. Though literary tradition looks forlorn in history during the deep and penetrating developments in the society, it, indeed, keeps on its presence in the contemporaneity whether directly or indirectly however it seems occasionally absent. Tradition, as an absent existence however omnipresent is what we require firmly although some may neglect it. The presence of literary legacy and tradition of the past in the poems of contemporary poets, especially those who inherit the legacy to greater extent, is not of an identical share. Undoubtedly the more a poet inherits the legacy, the more the legacy varies in his or her poems. However the poet is not always using the legacy consciously, for his gradual and vast familiarity with the literary legacy little by little becomes his mental treasures and thus acts as the constructive elements of his mental structure. It, through the poet's mental activities, moves to his consciousness on the basis of the process of association of ideas when the poet is actively unaware of its origin or even its relation to literary legacy and tradition.

Among the contemporary poets, Shafi'ee Kadkani has benefitted from the legacy of classic literature to a great extent and it can be explicitly or implicitly understood in various forms in his poetical works whether in the context of thought and semantic or in thematisation, imagery and language combinations. The essay does not investigate exclusively the obvious part of the presence of tradition specifically in the form of classic thoughts and themes in his poems; the part he himself occasionally denotes clearly. But it surveys the implicit combinations, ironies, phrases, images, and themes employed in the context of poems while the poet himself has been unaware of their origin and use altogether during the versification. The count of these varieties mentioned in the essay could rise and they imply Kadkani's conscious or unconscious adaptation from the tradition and refer to the vast and deep influence of the literary legacy in forming his mentality.

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In the pursuit, it is hold the study inquires the combinations that are borrowed from the classic masterminds of Persian literature by M. Sereshk. It should be said these combinations may be employed consciously or unconsciously in the poems of M. Sereshk whereas their great frequency illustrate M. Sereshk's awareness and achievement in the literature of Persian territory. In fact the use of these various combinations however unconscious maintains the conviction that they are found as sediments in the treasure of his mind through ages of investigation and disclosed now and then when versifying his poems.

It is noteworthy saying the reference to the classic poems does not mean M. Sereshk has borrowed a combination from a particular poet; it depicts they had been already employed in the content of Persian poetry centuries before M. Sereshk thus their employment portrays his growing interest and perfect skill in our classic literature. For instance, we do not mean he has borrowed the combination of "*masti va rasti*" – drunkenness and righteousness – from the poet, Amman Samani, but we are supposed to say the combination however once had been applied in the classic texts by a poet named Amman Samani. Of course, another poet may have used the very combination but it seems a tough job to find them all, because on the one hand, it requires a comprehensive knowledge on the poetic and prosaic classic texts and on the other hand it demands a long life.

And then he versified the verse:

"but the moments of drunkenness

drunkenness and righteousness"

The abovementioned adaptation has been borrowed from Samani:

"till I say without a word less

Yeah, yeah, **drunkenness and righteousness"**

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