



From South to South: A Study of Southern Poetry

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Abstract

Even though in Iran an organized research has not been taken on “Southern Poetry”, and it has not been seriously discussed as a literary movement that has brought about particular issues of social movements; in the United States, however, it has been referred to and followed as a serious branch of literature for years. The literary magazine *Southern Literary Journal*, for instance, has been active in this field for more than forty years. This paper intends to take a look at the literature of Latin American, Southern America, Southern African Sahara and Southern Iran and analyze shared and similar attitudes among Southerners in Southern areas across the world.

Keywords: *South; Southern Poetry; Southerners*

1. Introduction

Addressing the poetry and literature of "southern" area in the United States dates back to the nineteenth century. At the beginning of the nineteenth century, after the independence of the United States, the distinction between north-south society and also the defeat of the southern American civil movements by the north led the writers of southern realm to restore and revive their identity and lost opportunities through relying upon their culture, race, history, nationality, religion and family.

Mark Twain (1835-1910) was one of the first who through publishing the influential novel *The Adventures of Huckleberry Finn* in 1884 depicted the pain, injustice and bias caused by the modern man upon humanity. In a way, he introduced a different look and sense filled with uprising, humor and silent protest to American Modern Literature. He was one of America's southern authors.

It is worth mentioning that Southern writers were not merely those who lived in the Southern areas or that they were all black; on the contrary, most of those writers were white. At a general look, their writing was a reflection of the cruelty that had gone upon southern people in history. The protest either

silent or obvious, without humor and parody, was the dominant spirit of most of their works. This group of writers and poets made a revolution in their works either directly or indirectly with anti-racism and anti-slavery themes.

The literary movement of Southern realm had a slow and steady growth until 1920s and 1930s, but it was during this period that with the emergence of great writers like William Faulkner its rebirth and renaissance began. It was at this time that the African American writers also joined the southern literary movement. After the second world war, with the opportunity that was made through social changes, the sound of the pain and suffering of the southern men was turned into a universal voice and took him from the dead margin of the society to its beating body. The southern burden of southern man's pain and suffering that had northern whips on its back was weighing more heavily upon story than poetry.

The situation in Southern Iran was the same. After constitutionalism, this movement began invisibly and unsteadily and after 1920s with the emergence of Atashi, Babachahi, Chalangi, etc this movement found an increasing acceleration. The amount of human pain and suffering observed in the works of Sadeq Choubak, Ahmad Mahmoud, Monirou Ravanipour, Mohammad Reza Safdari, however, could not be found in poetry.

The issue of southern poetry in Iran has never been seriously discussed in literary circles; literary critics and researchers even thought of discussing it as insignificant. The real point though is that southern poetry in Iran provides an invaluable subject for thought and research.

Nowadays Southern poetry might not own the identity and distinction it had twenty years ago, for the cultural mingling with the emergence of the age of media and communication might have made this notion less important. Still, there are some scholars who believe that Southern poetry has not disappeared; in the course of time it needs to be reborn and restored in order to prevent the extinction of protest and revolt from the literary world. This study takes a look at the literature of Latin American, Southern America, Southern African Sahara and Southern Iran and discusses the affinities.

2. Southern Persian Poetry in Perspective

Southern Iran literature with its cultural and social origin especially in the last sixty years has been capable of producing a social-literary movement in Iran's culture and art particularly under the title of Southern Literature or Southern Poetry. This title is not confined to poetry, for it can also be most appropriately applied to prose fiction as well.

It is worth mentioning that Southern literature does not mean southern geography or the poets who live in southern district; if it be considered as such then the principle point would be overlooked. What we get from Southern poetry is the thought that we perceive from the poet's poem with its southern background.

Indeed, why has south drawn the attention of literary circles for some time? Is it the growing movement of Persian poetry from south to north that has added to its enrichment or has it been a movement from north to the east that on the other hand has made Persian poetry take its current form, structure and content? Can southern literature be discussed merely in Iran or has it been talked about further in other parts of the world? Above all, what are the characteristics that have made southern poetry an influential movement in Persian literature?

When we go through Iran's late sixty years' literature (1950-2010), we see that after the Second World War the south of Iran went through drastic changes and transformations. Southern literary figures have achieved noticeable in regional novel (Mirabedini, 1998: p.561). This social and cultural transformation was produced in the confrontation of tradition and modernity. With the boom of the

southern ports of Iran at this time, the link between the people and the Arabian countries, Europeans and people from India and Africa increased. This cultural interconnection affected the everyday life of people as well. In spite of all the positive points brought about by this process, it is also prone to study in terms of pathology.

Three decades before the mentioned period, Nima under the influence of French literature introduced modernity to Persian literature by composing the poem "Afsaneh", i.e. "The Legend". Since his venture and presumption were not welcome at the beginning of 1960s, he had inevitably descended into the well of his mind for twenty years. Gradually with the appearance of poets like Shamlou, Forough, Akhavan, Atashi and Sepehri after 1940 his voice was heard, was regarded as more pleasant and found wide reflection.

Practically, the birth of modern poetry in Iran must be investigated about after 1940s for it was just the time when expressionism in European painting was extensively applied and in the poetry of the war-stricken modern poets diversiticism, diversification and at times even nonsensical poems were prevalent; the poets composing these type of poetry was referred to as "Dadaists". It was during this time that modernism in the Southern African countries emerged and it coincided with anti-colonial struggles. Modernism first started in 1947 in Madagascar (the most eastern African country) and later developed in other African countries.

In Latin and Southern America progressive movements in poetry had started three decades before by Gabriella Mistral (1889-1957) from Chile. She was the first who was awarded Nobel Prize in literature in 1954, even though the Nicaraguan Ruben Dario (1867-1916) under the influence of French literature had begun modern poetry before her.

The vast human and natural resources in southern parts including Southern Iran, South Africa, Latin America and South America were a tempting prey for colonialists. This by itself was reason enough for them to be halfway up to it.

It is worth mentioning that the approach of is mostly the poetry of the poets of southern Iran whose origin of poems dates back sometime between 1950s and 1980s. After that with the development of media and entering the age of communication, and other virtual social networks, Southern literature in Iran and outside somehow lost its prominence. Nowadays, each poet in any part of this world can compose part of a universal-native or native-universal poem and thus play a role in the enhancement of the language of his/her poetry. It is perhaps better to replace native-universal with universal-native poetry. In the age of media, the people of different continents appear to be in constant communication with each other and thus those poets who know beyond their native language are more successful in sharing their attitude and perceptions with other poets.

The south has always got its own air and atmosphere. Even though southern literature is not confined to its geographical location, this point must be considered that those poets who live or has lived in these territories have got experiences quite different from those who have not.

The heat, sultry water, the seaside, the port and the raftsmen cannot escape the sensitive and curious mind of the gifted poet. All these symbols have got cries, rebellion, labor and hidden hard work in their text. So if the poetry of the south is violent, rebellious and bare, it should not be overlooked that it always seeks to emancipate the words that have been imprisoned in the throats of its people.

The word "south", however, has always had its own psychic and semantic meaning, because the South is the manifestation of the forgotten ones. It is also the manifestation of deprived people who have less social means and equipment; most often they work more and gain less than others. The south is the manifestation of mankind's work and the endless riches; it is the epitome of the remnants and the

survivors, which in their essence bring about rebellion and insurrection. It is the rebellion against the existing norms, the insurrection for the birth and the birth of savagery and delusions for rebirth and renovation. It is a rebellion against what it should not be, even falling in with it for what it is not and it should be.

This is the wrath over the grunts mocking him for a century. It's not only in Southern Iran, but also in South America, Latin America and South Africa. But Iran's and Latin America's literature have more in common with each other than Africa's, because Iran has inherited a great civilization such as the Medes, the Assyrians and the Achaemenids, and Latin America is rooted in tremendous ancient kingdoms such as the Mayans, Aztecs and Incas, whose cultural richness has not been overlooked by the historians.

3. Southern Poetry in Latin America

In Latin and South American countries such as Venezuela, Colombia, Nicaragua, Cuba, Chile, Peru and Argentina, popular movements and liberation activities occurred between the 1960s and 1820s, during which we witnessed constitutional movements in Iran.

Similar activities and popular movements in Africa have also been seen to some extent. Madagascar, Congo, Mozambique and South Africa have also been involved in popular movements during these years, especially since the 1940s, they were involved in anti-colonial and anti-apartheid struggles, and the post-World War II years were the starting point for a change in all of these countries. But what is highlighted and prominent among the mentioned regions is literature's being more popular in Latin and South America in comparison with Africa and Iran.

In Latin America, the relationship between the poet-people and the poet-people was closely linked, and perhaps the secret of the poetry's being more successful in this region than in Iran and Africa begins from here. It is not that this connection was not in other places, just that it was relatively more prominent in Latin America than in Africa and more prominent in Africa in comparison with Iran. . This connection between the poet-people and the poet-poet was both an opportunity for the poet and a threat. The opportunity, in the sense that the poet can not be free from the burden of social responsibility and constantly feels this burden weighing on his poems, makes the poet be all the pain of all the people on earth, and the passion and enthusiasm of the poet is the passion of all the suffering people of the world. They are dying for the sake of justice and freedom and equality.

Latin American poets are community-oriented poets who, with a global call, take their native voices to modern cities. The remarkable point is that Latin American poets' social commitment did not make their poetry fall to the masses and eventually settle down in their neighborhood which was the very thing that happened in many parts of the world.

It is also alleged that the social commitment of poetry is a kind of threat as opposed to opportunity. The threat is that if the poet is to portray only the social flow in his poetry, then the world of poetry's imagination and creativity is to be neglected, and if the poet is not alert enough to properly understand the tastes of the world, this will be the beginning of his fall. Since the language of his poetry and the concepts created in his work are rooted in everyday life and get involved with the tumultuous, dull and repetitive currents of the poetry, and thus are kept apart from creativity, innovation and transformation. On the other hand, if one is to be apart from his community and his people composing poems merely in his uncanny and imaginary world without commitment, he will end up in nothing but delusions and illusions. One of the prominent features of Latin American poets is that on one hand the poet through the aid of proper understanding of a need for changing the time in which he lives organizes the form and content of his poem. On the other hand, they base the essence of their global imagination and growth upon the pain and suffering of their people that might be understood beyond the boundaries of the continents and that is their art.

This social commitment of poetry and the relationship of people-poet and the poet-people are also seen in Africa in this period, but it is less than that in Latin America and more than that is in Iran. African poetry is however tougher and Latin American poetry is softer and more flexible. The poetry of Iran fluctuates between these two spectra. Perhaps this is because we do not see a coherent movement in poetry in Iran, and what we can gather are based on sparks that are seen especially after World War II in some parts of the country such as Khuzestan, Bushehr, Hormozgan, Northern Iran, Khorasan and Fars.

In 1960s, we see the peak of poetry in Iran's modern poetry. The evolution of poetry here in comparison with those in Latin America and South Africa is divergent rather than convergent. In Latin America and South Africa, however, due to most poets' being fluent in European languages and composing their poetry in those languages, the poems were more rapidly translated into other languages and would find their way more easily into major European and American literary and academic circles. Thus, their poems' local reputation would turn into a global one and such an incident would not occur very often for Iran's poetry; the contemporary poetry of Iran's being left apart from world poetry in comparison with Latin America and African poetry was partly due to this fact.

In southern Iran, "oil" and "sea" played a major role in the type of living and the formation of social fabric of cities. After World War II, the 50s and 60s saw increasing colonial presence in southern Iranian ports. At this time, we witness the unity of tradition and modernity, and the plunder of the "oil" and their dominance on the seas of the south.

On the other hand, with the prosperity of these southern ports, the poets and writers became more familiar with European culture, and the tyranny that had gone on them was not ineffectual on the poetry and literature of the South. It should be noted that the presence of the "oil," "sea," and "subjugation" of the South appeared more in the stories. The works of Chubak, Ahmad Mahmoud, Mohammad Reza Safdari, Mansour Ranipour, etc are all full of these elements and poetry did less in bearing this southern load. However, the role of this cultural metamorphosis in southern Iran and its impact on southern poetry can by no means be denied.

It does not mean that works that are full of this effect are good or those which lack this are bad because a particular work of art's being good or bad is not related to these things, but to the outbreak of the meaning that comes from within the poet as resultant from external elements and amazes the reader.

The element "oil" in southern Iran has caused the oil companies to be separated from the neighborhoods as first-class citizens in the cities. It would have given a different kind of desire and more benefits for a certain group of people, and others were classified as second-rate citizens.

People's familiarity with English and the presence of numerous English words in the common language of the people made them more familiar with the West. Multiple travels and direct flights to European countries from southern Iran, the "vocabulary" luggage were transferred, and a kind of cultural business or poetry and prowess trade was made.

Change is always the beginning of transformation. A poet who does not change is neither transformed nor is transformative. It was only in 1950s that intelligent poets and those who felt sensitive and understood the times felt this need in their hands. It should be noted that three decades earlier, Nima had written "Afsaneh", i.e., "The Legend" and had received no promising responses. Although poets after Nima did not just like the style and the type of his poetry, they were somehow separated from that style and with the advent of Shamloo Ahmad Reza Ahmadi, Ismail Noori, Alaali, they developed new experiences that quickly spread, and formed a wave of poets after themselves.

4. *Sothorn Poetry in Africa*

The revolution that Nima created in poetry was influenced by the French and Western literature, and he understood his time well and was familiar with French poetry. This point is to be reminded that during this period, the poetry of Africa was influenced by the anti-colonial and anti-apartheid struggles revolving around 1940 and the poets concluded that one of the most important methods of anti-colonial struggles is poetry.

Africa is the land of expensive diamonds and countless underground resources that the powerful could not leave untouched, and was continually attacked by colonists. Blacks worked day and night but did not get a wage. African poets took refuge in poetry to make the world hear the suffering of their people. "The youth and the well-being of African people were the missing illusions that in the words of a poet from Mozambique shined like stars on the neck of urban women" (Hasanzadeh, 1998: 24:86).

African poets however believed that their task was not to cry for lost days and missed opportunities, but to identify and move people's thoughts that could be innovative, modernizing and opting for, and bring love and freedom for the future of their homeland. The colonial pressure on African countries, especially South Africa, grew more and more since the 1950s, for World War II ended, and the colonialists wanted to recreate all the wealth lost in the war and return them to the treasury of their countries. The same trend is taking place in Latin America sooner rather than later. In fact, the South paid for the North.

In fact it must be admitted that the presence of colonialism and the influx of language that replaced the dialects and native tongues of these territories good or bad made the poets convey the thoughts, their feelings of pain and suffering in their own language to other nations. They used this threat as an opportunity to convey the suffering they had gone through to the world and they went to war with them in their own language and this task was handled by poets. They reflected all the suffering that had gone through in their poems and made their tribe's voice global.

If we are to outline the three phrases of African poetry, they can be classified as 1-Native African culture. 2. Arab-Islamic culture. 3- Western culture, which crosses these three elements on the African continent in the art of sculpture, fiction and literature. But noteworthy is that poetry and literature in the north of the sub-Saharan Africa is based on the mixing of native African culture and Arab-Islamic culture providing the basis for sub-Saharan poetry, "Negritude" or blackness to the world. A mixture of native African culture and western culture is born.

Negritude was trying to reconstruct the identity of the blacks and revive the blackened soul that had been crushed under colonial rule. This flow was clearly shaped after the First World War. Although it did not change over time, it was somewhat diverted from its mission, but its global impact on African black poetry echoes should not be ignored. The black poetry of Africa, of which often South Africa, South East and Southwest Africa, were its leaders, through the use of the French, Spanish, English and, to a lesser extent Portuguese components of the literature, made its own language transnational and thus becoming part of the body of world literature. Negritude accepted it with a kind of humanistic attitude (humanism) instead of confronting Western literature, and cultivated the world of black poetry in Africa.

After localization, the origins of Africans' modernization and identity in literature and art began with this point. According to the famous African journalist Lewis Necusey (1936-2010), "they found that they were not only black but also non-white" (Moore, 1989, 63: 427).

This boom began in 1920 and 1930 from Madagascar, especially by Joseph Raebarilo (1901-1937). Even though he was influenced by French literature, through his mastery of it he would escape from its themes, through the native-African approach took readers from other continents and brought

them to his homeland, which would later be followed by the Negritude movement by Leopold Sedar Senghor (1906-2001), who later became the President of Senegal.

One of the important characteristics of these modern writers was that they did not want to oppose the West, but they wisely understood that if they wanted to globalize their voice at the transcontinental level, they would have to reach the black-white or African-European cultural mix. Beyond the contrast of color and race, they would achieve the same color and race. Otherwise, due to the greater linguistic and racial power of the West, they would suffer from literary and cultural degeneration and would be blown up and destroyed by the extensive presence of poetry and literature in the West. This approach is seen with a more powerful and intelligent application in Latin American poets. Pablo Neruda of Chile (1904-1973), the Mexican Octavio Paz (1914-1992) and the Argentinean-Cuban Che Guevara (1928-1967) also gained their voice through understanding this point.

But in Southern Iran, this enlightenment became more visible after World War II, as the poets and writers became familiar with European literature. But the lesser mastery of Southern poets in European languages left them out of the world of poetry.

The African had a firm conviction of the art of magic that gave it some kind of "power and interconnectedness" and believed that they would overcome difficulties. It helped them soothe the sufferings and pain; it also made them hopeful about enhancing their hard times. Although this "supernatural communication" was more in favor of the physical embodiment of art, such as sculpture, it is well detected in poetry and story. This made contemporary African poetry adopt a collective, indigenous, emotional, and mysterious approach rather than having an individual and rational approach.

What is remarkable is that compared with African black poetry, the social outlook in Latin American poetry is also evident, as the poets of Latin and South America are considered poets from the context of the community, and their sources of poems are the suffering of their people. But smarter than the African poets, they are less captured by pure or confined nativism in their community, but they look at the community and the pain and suffering of their people as a power to fly in order to cast their voice as heavenly beyond the earth.

Latin American poets, like Africa, often have a mysterious look and feel, that is why they establish a close relationship with their people and find a lot of social acceptance, as Pablo Neruda moves up the frontier of Chilean presidential candidate, but in favor of Salvador Allende dismisses that. Of course, it does not diminish his popularity, or Octavio Paz acts as his country's high-ranking ambassador for many years in Southern and Southeast Asian countries. This long-standing political affinity can also be noticed in the poets of Black Africa, such as Antonio Jancetto (1924-1991), who came to the presidency of Angola, and Leopold Cedar Senghor (1906-2001), who had been in office for many years in the presidency of Senegal. It is comparable to the fact that some poets in Latin America and Black Africa arrive at their highest political positions in their country, which seems to be the literary flourishing and richness of universal poetry in these areas. While in Iran it does not have much to do with that.

Another remarkable thing that can be seen jointly in Black Africa and Latin America is its close association with music, as far as it is believed, the poetry of Africa, is fully communicating its concepts with the reader, when it is accompanied by music. The same mix of music and poetry in Latin America is also well known. Latin guitar chords today are not hidden from any listener. The affinity of music and poetry in Iran is less than that in those two regions, but there are similarities with it in Southern Iran.

A chorus that is continually accompanied by reed and Fayez's couplets are sung or in Hormozgan Ramie (Ebrahim Monsefi), with a new trend, throws out local instruments and takes up the guitar to imitate Latin music, and accompanies it with his native poems. In this regard, Ramie's work in the south of Iran has its own novelty. Although the poverty and his lack of acquaintance with the world's major

languages make him somewhat aloof and his voice remains native, it should be borne in mind that the people of southern Iran have had a great deal of relation with the people of Black Africa. Some Africans who were living in Southern Iran were known in some regions as "Zangi", and this term is still common in Hormozgan and Bushehr.

Some Southern Iranians have also settled in some South African countries, and this is a natural cultural event that is flowing in the character of the peoples of those regions and giving them similar minds. Secrecy, nativism, fussiness, and a kind of social commitment in the works of Southern poets are remarkable and impressive, comparable to those of African and Latin American literature. Even the postmodern poetry of Iran today has not been distant from the darkness of Black Africa:

Everything began with black skin and my absolutely white thought...
Then I saw that black radish could have a white idea (Baba Chahey, 39: 2012)

Unlike Latin America and South America, African poets, especially in the south, west, and east of Africa, had less linguistic affinities, and despite these linguistic differences, we find remarkable works appearing.

West African countries such as Benin, Senegal and Cameroon were more influenced by the Portuguese and French languages and, conversely, the poets of South Africa and East Africa were more affected by English. Although these languages were also popular in other countries and other parts of Africa, and most Africans, considered England as the as the manifestation of exploitation and colonialism, and perhaps due to this, in contrast to the English language, the West African countries did not regard French and Portuguese languages as a sign of anti-Black, accepted them, and offered their own poetry in these languages on a global level.

Poets such as David Deep (1927-1960) and Jacinto were, of course, not the only ones who chose English to give their poetry a winning weapon and a defensive front to confront the tyranny that they had gone through. Poets such as Kofi Awoonor from Ghana born in 1935 were from this group. In total, African-American poets who mastered English and French succeeded in finding a valid language for their poetry, a poem that, while affiliated with Africa, had a global voice. Angola's Contemporary Poetry Revolutionary Anger (caused by 20 years of civil war), Mozambican poetry, the powerful anti-colonial voice of Senegalese and Nigerian poetry, the frankness and invasiveness of Uganda and Congo created a beautiful and soulful mixture of contemporary African poetry (Hassanzadeh 1998, *Poetry*, No. 24: 86-92).

Southern Iran had, "oil", Africa, had "diamonds and underground resources", and colonial countries were eye-catching, but in Latin America and South America, why does it continually see the yoke of exploitation above its head? With a little contemplation, the answer is not that difficult. Fertile lands, beautiful nature, massive forests, coffee fields, and most importantly the "marijuana and cocaine mafia", decentralized, powerful and invisible mafia, to the extent that the president sometimes was changed with the coup. Once more there were the land of labor, the poor and unpaid people, but the same people did not stop trying and, by relying on linguistic and cultural affinities that were more homogeneous than Africa, were able to produce world-class literary voice.

Modernization in the poetry occurred one or two decades earlier than Africa and Iran, because there was a shortage of exploitation earlier, and on the other hand, with the exception of Brazil that its language is Portuguese, most of those countries spoke Spanish. Their acquaintance with the European languages had made it possible to read the literature there, especially the French literature, to digest it internally and acquire a universal tone. The amazing thing is that, despite the poor knowledge and literacy in these countries in comparison with their own northern neighbors, such as the United States and Canada, they are more populous and more influential in promoting public understanding play an a leading role in and their intellectual and social maturity growth. They are also actively involved with literary

associations and literary platforms. It goes to the extent that people value their poets and most of them reach or are offered political positions in their country, such as the Chilean Neruda as an ambassador in Paris and Mexican Paz in India. Perhaps the first move from the South-North to world poetry began in Latin America, with its impact on the Northern literature, including North America, Canada, and Europe, it was able to draw attention to itself and create a new style in speech, writing and tone of poetry.

The founder of the new poetry in Latin America was Ruben Dario of Nicaragua, but the one who succeeded in creating a new and progressive field in the field of literature was no one but the Chilean Mistral. Using her poetic genius and her indigenous, historical, and socio-political potentials in her land of Chile, she was able to create original lyrics in terms of form and content. In 1954, she was the first to receive the Nobel Prize in Literature in Latin America. She had a great deal of interest in the nature of her land, and for this reason naturalism, along with life experiences full of the suffering of her people, was considered to be her most important poetic features, along with the theme of the struggle between life and death. With the powerful use of these themes, Mistral was able to globalize her poetry and create a lasting voice in the world literature.

Beside Chilean Gabriela Mistral, the most important other poets who created the leading movement of poetry in Latin and South America are the Cuban Nicholas Guillen (1902-1989), the Peruvian Caesar Valcho (1938-1892), the Chilean Pablo Neruda and the Mexican Paz. Latin American poetry has been influenced by French and especially Spanish literature. The Cuban Nicolas Guillen, was the first to combine African songs with the literature of the alley and market of his land and reached a new form in Cuban poetry. This poetic form coincided with the Cuban revolutions. He cleverly intertwined the social and political issues of his people with the change that he had made in poetry, and this was exactly what Leopold Seder made in Senegal in African poetry. They did not fight against what came from the West, but at the same time they did not become part of it either. They did not discard themselves and the culture of their land at once; first, they accepted what had come from the West. Subsequently, they put it on their native culture. After this, it was time for their native populations and their communities to process their western data according to their own history and culture. This data, which was the achievement of the poets of those countries, was capable of having a world-wide echo.

The most important thing is the processing of what comes from "the other". If the nation's literature fights against what is "the other", it will take a fragile approach, whether in the community, or in the field of poetry and literature. Certainly, because of this fragility, their voice is part of voice, their poem part of poem and their poetry part of poetry, and their reader will be part of a reader. Therefore, such a poem does not always go beyond its scope, and even if it be rich and productive, it will be captured in its isolation.

But what first the Latin American poets and writers and after them Black Africa did to Western poetry was not aggressive; they turned into a jelly feature. This was the most important genius they applied. The jelly bends to the side which compresses it, but as soon as the pressure is lifted, it returns to its original form and, despite its preservation, it takes on its own container's form. This is the most important poetic feature of Latin America and black Africa. This jelly state in Latin American poetry is more prominent than African poetry and in African poetry is more prominent than Southern Iran poetry. When the Cuban Nicholas Guillen influenced by his people movements, wanted to create a generally understood language in his poetry without having to become mass-scale and self-destructive, embraced with open arms the African songs as basis of his work and started from this point. With the break he had in his poetry, he readily admitted that nativism in African poetry as stronger than Latin America, and it having a more social and public aspect full of ethnic and climatic traditions, beliefs and attributes. He humbly brought them all into his poetry, but instead of looking up through the woods or mountains of Africa, he stood up and looked at the peaks of the Cuban mountains and forests Perhaps, at the same time as he was thinking of the suffering of his people, he also had African tribes or people in Vietnam and the Middle East on his mind.

Latin American poetry cannot be talked about without mentioning the Chile Pablo Neruda or the Mexican Octavo Paz. Neruda was the first to be renowned throughout the world, and in 1971 won the Nobel Prize. He was also the most social and political poet of Latin America along with Paz. He "under the influence of Western surrealism named poetry direct understanding or 'the physical absorption of the world'" (Taqizadeh, 1990, No. 8: 240). According to Neruda, "the controversy between pure poetry and poetry is in vain, I am a supporter of both. I want to make my poem both from my soul's secrets and from the war with the filthy. Perhaps I have not lived just in myself; perhaps I have lived with the lives of others" (Homayoun Poor, 1981, No. 23: 117).

Neruda is a highly popular and nature-oriented poet. On the one hand, it is believed that pure poetry is necessary for the poet to be captive and not experienced in society since he is strongly committed to poetry. His art is to release a voice that his people can not release from the ring. The word that people have suffered from pain or people who are left - whether rich or poor - can not speak. Frustration and outburst are the most important features of a poetry that is united by nature, love, ambiguity and community, by which some of the poets of Southern Iran have not been uninfluenced:

I have written my two breakfast poems
(In Neruda's style
For breakfast, I have had wolf foremilk and oak bread
Now is the turn of your above short poem
(Atashi, 2005: 173).

Or in the poem "From Salehi to Neruda"
"Someday, somewhere, finally
We will come together."
The Machu Picchu mountains
To Damavand Heights
(Salehi, 2012, vol. 3: 198).

On the one hand, Neruda is heavily involved with the socio-political issues of Chile, on the other hand, he is engaged in revelation in itself and the discovery and intuition of mysteries that can not be solved except by contemplation in the human being. Alongside man, he has the same curious look to nature as his surroundings, and this look at man and nature is full of loneliness. This causes him to create an environment in order to steadfastly avoid "illusion verse" and "nonsense verse." His poetry did not remain merely "single, unobtrusive and audienceless". From his poems:

We together are the greatest wealth
Which is accumulated on the earth (Neruda, 2012: 75-76).

Undoubtedly, Paz is one of the brightest Latin American literary figures of the twentieth century. Paz along with the Chilean Neruda, especially since 1940, created a variety of poetry. In these poems, the words were contrapuntal and simultaneously reflected several places, several times, and several characters. In this type of poetry, multiplicity of units or multiple units on one hand flowed poetry and, on the other hand, duplicated the poet's creativity and at the same time shared the poetry with the reader with based on his power.

From the 1940s onwards, this type of poetry made the readers of poetry more and more vibrant every day, because the more he had the higher capacity to understand, the more he achieved a higher level of achievement. Perhaps it was from this time that Latin America and South America became an independent stream in the poetry of the world, and the voice of native poetry was made universal. This multiplicity of units and multiple units of words created a very high capacity in Latin American poetry

and was almost coincident with the final years of the Second World War and the activation of popular trends and movements of liberation. In the poem "The Moment" says:

No body and no weight
Under my feet it opens its mouth and above my head it is closed
And the pure time is this (Shamloo, 2000: 176-178).

Just when Jean-Joseph Rabearivelo began a renaissance in the black poetry of Africa in Madagascar, Leopold Cedar Sengur from Senegal, Jofer Rocha from Angola, Jorje Reblo from Mozambique, B.W. VilaKazi, and Mazisi Kuene from South Africa also began their own renaissance. In Iran, with a decade delay Shamloo, Esmail Noori Alaa and then Ahmad Reza Ahmadi, and in Southern Iran, Atashi, Nematizadeh and then Baba Chahi in Bushehr, Fereydoon Kar, and Chalangi in Khuzestan, and then Ebrahim Monsefi in Hormozgan, formalized their renaissance in Southern Poetry. The dispersion of time and space and the lack of a coherent literary base of poetry has made the poetry of Southern Iran is less powerful than those of Latin America and Black Africa.

Latin American poetry at this time, while preserving its indigenous values and traditions, has got a universal approach. Unlike the West and South America, poetry here is fluid, emotional and feelings-oriented.

Poetry and poet are born together and in each other; according to Paz, for long "lived on the edge of history and in the western countryside" (Yavari. 2005, 41:20), resonated with a global echo. The same man walked away from "himself" and stared at his "self" and suddenly saw himself with a host of magic, superstition and mystery behind the giant Western technology. It was since the forties that in Latin American poetry, the border between black and white, reality and imagination, possible and impossible, existence and nonexistence that had merged, disappeared. From these contradictions, a voice of rebellion arises and we witness the same rebellion in black African literature and within a decade in the literature of Southern Iran. None of the poets of the Southern Poetry of Iran wanted to become their land's T. S. Eliot, Rambo, Nazim Hikmat or Nizar Qubbani, but they could not conceal this in their poetry that they would not mind being their land's Paz, Neruda, or Lorca. That is the reason why Spanish fiction has unmatched presence in the poems of Hormozgan, Bushehr and Khuzestan. Mansouri, Hasan Murtaji, Musa Banderi and Sa'id Aramat of Hormozgan did not succeed in their work without the thought of Lorca (1898-1936). "At 5 o'clock in the Evening" by Saeed Armat, the poet from Hormozgan, Atashi and Baba Chahi, the poets from Bushehr and Seyyed Ali Salehi, the poet from Khouzestan all point to this hidden reality:

It is finished, the sparrows flew
And went until 5 o'clock in the evening. (Armat, 1996: 85)

Or in the poem "They Are Going to Kill the Songs" we read:

It was right at five o'clock in the evening that made him fall in the blood
The valiant Atniazo, Verza
No! I do not want to see him ... "(It's him! Lorca!)
"Killed his body under the moon in Granada
"(Atashi, 2005: 152)
In the poem "To have a great opportunity to die," it is said:
Come right at 5 o'clock
To Garcia, but do not say anything! (Babachahi, 2012: 118)

Salehi also mentions five o'clock in his poems:
Always at 5 o'clock in the evening

Sentences are cut off
(Salehi, 2012, vol. 3: 153)

"At five o'clock" may be regarded as an icon of the Spanish Literature of the poets of the Southern poetry of Iran, because frivolity, gypsyism and rebellion are common features that link the poets of Southern Iran, South Africa, Latin and South America. This appears to be less poetic among poets of Southern Iran and Arabian poets, Turks or Europeans, and even Southeast of Iran. Therefore, it is not unreasonable to introduce the "Southern Poetry of the World" to a wider perspective instead of "Southern Poetry of Iran". One should look at the South of Iran, the sub-Saharan Africa, Latin and South America, in the guise of a single poetic whole or concept.

What makes the Latin American poetry distinct from 1960s onwards and makes it distinct is the mixing of reality and imagination and interconnectedness between the real and the unreal. From this decade on, we see the abundance of experience in poetry. The sequences of places, times, and glimpses collide, but none of them makes the poetry be translated into pure intrigue, and it is from the same perspective that Latin American poetry is not considered an abstract poetry.

What Paz would do was to escape time's corner. With a two-way movement, he would take the world's crises into his inner world in order to let the magic of the poem be born again and again. One of his most important actions was to make his people contemplate not to see only black and white, and believe that they could always be different, think different, and have a different fate than this dull and boring routine. That is how Paz and other Latin American poets consistently succeeded in hunting poetry tastes of the world. In 1950 Paz declared that "Latin America has become contemporary in their poetry with all humanity" (Hasanzadeh 2006, 47:68). Until the turn of the forties, Latin America was silenced.

Latin and South America, with a mixture of tradition and modernity, achieved modernity in poetry, which instead of collapsing in the Western literature, had an independent autonomy and, in some cases, it even confronted Anglo-Saxon literature. This modernism, with the help of globalization of nativism, went to the Western tactics and tactics of war, and it was headed for rebellion and uprising, and it was a rebellion against rebellion. It was the same daring and arrogant attitude of Latin American poets that gave their poetry character in the history of world literature. Their modernism was not merely literary, and if so, it was beyond the community and the culture of the people of Latin America.

It would not be inappropriate if the status of the poetry at this time be described according to what Paz stated: "Latin American poetry, although it does not recognize any reader but of its own heart and is always dedicated to its own history; in its fullness of power, honesty and generosity it belongs to all humanity"(69).

In Latin American poetry and story, we see that the past is important, and they see the past as an inseparable part of the culture and history of their homeland. That is why beliefs, convictions, superstitions and ancient myths are the subject of mythology, myth and primitive humankind; early beliefs are sacred and respected. We see this "The noble savage" in stories and less than that in poetry, because they believe in the first creation of dawn, everything born is pure and holy, and has a pure and clear nature. Primitivism is the origin of myth, and this primitive man who has not been trained and educated and has spent his entire life in remote tribes and massive forests, is a kind of "noble savage". They often love and praise this noble savage in poetry. In the poetry of Southern Iran, noble savage is obvious in the character of Atashi's "Abdu'ye Jet". Sometimes it can be seen as "Kaka Siah", i.e., "The Black Bro" or "Siah", i.e., "The Black" in the poetry of Southern poets. Black in the poem "Kalaha Mauda Mauda", i.e., "The Crows of Mohdounn, i.e., Moghdan" by Ali Moradi, who is the father of Bushehr's folk poetry, has a brilliant presence.

In the poem "A Letter from a Contract Worker," the song by Antonio Jacinto his was the "noble savage" that was beautiful, glorious and amazing. "Shaka" in the poetry of Leopold, Sedar Sengur, is black and is some African tribesmen who fought against British colonialism." Shaka is a symbol of the struggle against the colonialists; Shaka is a mythic hero of South Africa who opposes whoever prevents his struggle and takes them out of his way. He even sacrifices his brothers and fiancée for the sake of Africa's greatness and freedom. In fact, Sieghor intends to present a symbolic story and wants to show an example of selflessness to his people so that they continue his path "(Moazzami, 2003, No. 14: 172).

5. Conclusion

Even though in Iran an organized research has not been taken on "Southern Poetry", and it has not been seriously discussed as a literary movement that has brought about particular issues of social movements; in the United States, however, it has been referred to and followed as a serious branch of literature for years Southern Iran literature with its cultural and social origin especially in the last sixty years has been capable of producing a social-literary movement in Iran's culture and art particularly under the title of Southern Literature or Southern Poetry. This study has taken a look at the literature of Latin American, Southern America, Southern African Sahara and Southern Iran and analyzed shared and similar attitudes among Southerners in Southern areas across the world.

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