

## The Impact of the Climate on Literature

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### ABSTRACT

Nature and its elements have always played a valuable role in the formation of religious beliefs and human art. In myths and literature, special attention has been paid to the elements of nature and their maintenance. Poets who have lived in beautiful and prosperous lands, compared to poets who have lived in plains and deserts, have written beautiful and enduring poems because the beauty of nature and its elements play a valuable role in depicting things. It should be remembered that the preservation of nature and its elements leads to the development and fertility of art and literature. In this article, the impact of climate on literature is analyzed in a descriptive-analytical way. In the same way, the poets and writers of the Dari language and literature have benefited from the elements of nature in different ways in expressing their thoughts. But nature in mystical poetry has a more personal aspect, meaning that mystical poets have used the elements of nature to express their mystical experiences and discoveries. Of course, different poets use nature in different ways. In the poems of the first periods, nature has a global aspect and these poets have continuously described nature and its elements.

**Keywords:** Climate, literature, nature, poetry

### INTRODUCTION

The arts, especially poetry, are formed by being influenced by nature and its beauty. Poets benefit from nature and its elements in different ways. First, the living environment and its phenomena have a direct effect on the formation of poets' beliefs and personalities. Secondly, poets depict their thoughts using natural elements and phenomena. Therefore, the preservation of nature plays a valuable role in strengthening and expanding poetry, which has not yet been comprehensively done in this field. In this article, an effort has been made to examine the effect of climate change on poetry. This paper has analyzed the effects of climate on literature, especially Persian poetry, in a descriptive-analytical way.

This article is written based on the following questions:

1. What effect does climate change have on literature?
2. What is the role of elements of nature in expressing poets' thoughts?

It is a certain fact that human beings live in a geographical environment and this geographical environment has a direct impact on the creation and cultivation of their social and cultural beliefs. Sometimes the beauty of the environment in which the poet's life takes place prompts them to describe it, and sometimes they use the elements of nature to depict their inner thoughts, which conventional language is unable to reflect. It is the elements of nature that give poets the ability to express unconventional and inexpressible business.

As the climate and its elements have a direct effect on the formation and evolution of art, researchers have also researched the value of nature and its reflection in the poetry of some poets, and they will refer to the articles and books that are somehow related to the present research:

The impact of weather on poetry and poetry was covered by Nomani (1314). Rangchi (1372) investigated the use of flowers and types of plants in Persian poetry. In addition, Mase (1357) examined the reflection of the elements of nature and the seasons of the year in the Shahnameh, and Peshwai (1397) investigated the influence of nature on Arab poetry. Fuladi and Ebrahimi (1398) analyzed the use of various types of plants and animals in the poems of Ansori and Manochehri. Kushki et al. (1396) have examined the expression of the beauty of nature in the poems of Manochehri and Sanobri. Dezfulian and Rashidi (1392) have researched the role of the elements of nature in the reflection of Rumi's thoughts. Kolahchian and Heidarinia (1392) analyzed the reflection of nature in Molavi's sonnets.

There is no doubt that the climate, freshness, and freshness of a land have an effect on thoughts and imaginations, and a poem and a poet draw water from this source. Consider the Arabs of the Jahili period; their poetic materials were nothing but mountains, hills, deserts, poisonous winds, and finally camels (Nomani, 1314). For this reason, Jahili poetry is a valid document for those who want to know the life and environment of Jahili poets with fields, valleys, hills, pastures, cattle, peacocks, grasshoppers, chickens, and marshes. "Descriptive poetry" is one of the main subjects of Jahili literature. Typically, the poet begins a detailed description of the camel after introducing a sonnet, which usually describes the poet's long-distance camel ride in the desert. The Jahili poet sometimes compares the camel to a "palace" whose four pillars are its foundations and sometimes compares it to a ship or a bridge. These poets have sometimes described the conflict of their dogs with a wild cow (Pishvai, 1397). But when these same Arabs went to Baghdad, their poetry and poetry went to Gulistan and Bostan (Nomani, 1314). In the Abbasid era, poetry moved from peace and living in the deserts to the hustle and bustle of the cities and moved from the desert without water and grass to palaces surrounded by gardens and orchards. From the dignity of the Bedouins, it was transferred to the leisure and entertainment of the city, and from the gatherings of literature and politics, his work was brought to the circles of Ghana. This transformation affected its purposes, topics, techniques, meanings, thoughts, and styles. In addition to ancient themes, poets described other buildings and artifacts such as pools, fountains, candles, and all kinds of food, as well as mentioning the gardens and groves that surrounded the palaces (Koshki et al., 1390).

Our country is a natural meadow and grass that is surrounded by all kinds of flowers and rhododendrons, water springs, and flowing streams. In the spring season, the whole mountain and plain, garden, and green meadows and fields have a charming view that fascinates and seduces every observer. The soul-enhancing breeze of dawn, the pleasant smells of flowers and rhododendrons, the freshness of the grass, the pleasant sound of water, the song of the nightingale, and thousands of other beautiful manifestations form a very interesting and attractive scene that cannot be seen in other lands (Nomani, 1314). Naturally, such a fresh and beautiful nature has had a significant impact on the formation and fertility of Persian literature. When Shraavan Shah suggested to Nizami to write the story of Laili and Majnoon, Nizami did not agree to this at first. He mentioned this issue due to the order of the book and said: Although the story of Lily and Majnun is very famous, it cannot be described in the best way because in this story there is no mention of the garden, natural beauty, freshness, and goat. This event took place in the plains of the desert and the harsh mountains of the Arab land, which hinders the eloquence and beauty of words, and it is not possible to give an uplifting and beautiful interpretation of this story (Nizami, 1389). From this military statement, it is clear that nature and its beauties play a valuable role in the formation of literature, and the further away human beings are from natural life, the more the beauty of art, especially literature, diminishes. On the other hand, as much as life becomes artificial and urban, mythological beliefs lose color, and with the destruction and weakening of mythological beliefs, art also loses its originality. On the other hand, paying attention to the elements of nature and preserving them in Aryan myths is considered one of the important issues. Zoroaster himself was a serious supporter of animal rights, and the ritual of sacrificing cows and sheep in front of the Gods, which was very common before him in the dowry ritual, was prohibited by him (Foladi and Ebrahimi, 1389). It is deduced from all the beautiful mythological legends that the tree is a gift from God, wise and sage people should respect the world of plants and this divine organization and refrain from harming and cutting them (Rangchi, 1372).

## **MATERIALS AND METHODS**

This research article discusses the impact of climate change on literature. The article provided protracted and tailored help to the reader to see climate change from a literature point of view. The research criteria are created based on prior and comparable studies. Notably, the present article is different from the previous works because, in this research, the topics that have not been given much attention have been discussed. In this essay, in addition to the effect of climate on poetry, different types of reflection of nature in the poetry of Persian language poets have been examined.

## **RESULT AND DISCUSSION**

### **Reflection of Elements of Nature in Dari Poetry**

Nature has always been one of the main sources of art. He wrote poetry in painting, music, and most prominently in art, and the presence of nature can be seen in the works of poets of all nations of the world from

the earliest times until now. In Persian literature, writers' attention to nature is very impressive; To the extent that the description of nature is one of the most prominent themes used by many Persian-speaking poets, the attention to nature in the works of some poets is so prominent that they are known as nature poets (Dezfulian, Rashidi, 1392). The tendency towards nature appears in every poet's poem, even if unintentionally, and this is because the poet's mind and thoughts are never separated from nature. Thinking about nature is thinking about oneself (Kalahchian and Heidarinia, 1392). For example, in his *Shahnameh*, Ferdowsi, in addition to using the elements of nature, also described the different seasons of the year. He praised spring over all the seasons because the rains of this season make the springs and plants stronger and the gardens full of flowers (Mase, 1357). A good poem should be related to nature in its broadest sense (Pishvai, 1379). For this reason, Persian poetry in the first three centuries, i.e. until the end of the fifth century of Hijri, was called the poetry of nature because, although nature is always one of the primary elements of poetry in any time and place, and poetry can never be separated from nature in the broad sense of the word. Kurdish, Persian poetry in this period, especially in terms of attention to nature, is the richest period of poetry in Persian literature, because Persian poetry in this period is universal and extroverted poetry. That is, the poet's vision flows more on the level of objects and behind the curtain of nature and material elements and existence, he seeks something less sensual and emotional. Rather, like a precise painter who spends most of his effort on accurately drawing the subject of his painting, the poet also puts his efforts into this period. He is busy copying the nature and elements of the external world, and it is less possible to search for the emotional state or mental reflection behind the descriptions of the speakers of this era (Shafi'i Kodkani, 1391).

In dealing with nature, poets had and still have two main approaches: either they consider nature as a beautiful, colorful, and enchanting role and describe it in their poems, or they use the elements of nature in similes and metaphors to express their purpose. The first method is very abandoned and rarely used by mystic poets, but the second method is widely used in the poetry of mystic poets (Dezfulian and Rashidi, 1392). The use of the image of nature in mystical poetry began in a serious and widespread way with Senai and reached the peak of repetition and depth of meaning in Molavi's poetry (Kalahchian and Heidarinia, 1392). In the poems of the poets of the first century, the description of nature has a noble aspect, that is, these poets are directly connected with nature and describe its beauties, but nature has a personal aspect in the poetry of mystical poets. Mystic poets have used the elements of nature to reflect their emotions and inner findings. For example, in Rumi's poetry, nature has a wide reflection; In *Masnavi* and *Ghazliat* of Shams, he takes advantage of spring and fall, wind and storm, and the earth, mountains, trees, birds, thorns, dew, and the barren sea, and with their help, he enriches his speech and makes his expression effective and meaningful. On the other hand, he sees nature as the manifestation of God and sometimes he does not even see anything other than God in the whole universe (Dezfulian and Rashidi, 1392). On the other hand, the expression of mystical experiences cannot be expressed except through the permitted language. Therefore, the mystic poet is forced to use the elements of nature to reflect his contemporary experiences, because numerous and diverse natural phenomena have an unbiased function in making transcendental matters concrete (Kalahchian and Heidarinia, 1392).

In Rumi's opinion, all nature and its elements are alive. He heard from all the animal, plant, and inanimate beings with the language of the present form of monotheism and the voice of *Tahleel* and *Tahmid* (Homaei, 1376). Mowlavi claims that all the elements of nature are alive and continuously glorify the Almighty and these hijabs have caused people to be unaware of and deny the worship of living creatures, while living creatures are the first in worshipping God. Elsewhere, *Masnavi* says that all the particles of the world see, hear, and speak, but it is the non-mahrams who are unaware of this power of the elements and particles of the world (Mowlavi, 1390).

## CONCLUSION

Nature and its elements had a significant impact on the formation of human religious and mythological beliefs. Therefore, human beings have paid attention to the preservation of nature and its beauty since the past. Since the past, these religious and mythological beliefs have played a valuable role in the creation and enrichment of Persian literature. In addition, Dari language poets have continuously benefited from the elements and beauties of nature in their poems because there will be no human being who is not affected by the environment. Therefore, the elements of nature affect people's thoughts in different ways, and Dari language poets are not exempt from this. Nature and its elements have been reflected in different types of Persian literature. In dealing with nature, poets had and still have two main approaches: some poets paid attention to the beauty of nature and

described it in the best way, and some others used the elements of nature in similes and metaphors to express their purpose. The first method is very abandoned and rarely used by mystic poets, but the second method is widely used in the poetry of mystic poets. In the poetry of the poets of the first centuries, the description of nature has a noble aspect, that is, these poets are directly connected with nature and have depicted its beauties, but nature has a personal aspect in the poetry of mystical poets. Mystic poets have used the elements of nature to reflect their emotions and inner findings. On the other hand, mystical poets see nature as a manifestation of God and sometimes they even see nothing else in the universe except God. Mystical poets depict their mystical findings by using elements of nature because numerous and diverse natural phenomena and elements have an immeasurable function in making transcendental matters tangible.

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