CHAPTER-IV
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IMPACT OF CONSTITUTIONAL MOVEMENT ON PERSIAN POETRY


"None of us know how we gained the Constitution, It seems to have risen out of the ground." (A popular saying of Iran)

The twentieth century literary awakening in Persia came with the struggle for reform in which the intelligentsia exercised an important influence. The poetic literature of this period shows certain marked tendencies distinguishing it from that which preceded it. It forms a new chapter in the history of Persian poetry.¹

The struggle for Constitution both directly and indirectly influenced on Persian poetry. It has played an important role in order to bring about the social and political changes of Persia which has been shaped by the active factors of the national awakening and Western influences. The newly awakened sense has brought into being the concept of the common man by replacing the individualism. Rather it makes the common people more responsible for their socio-political rights. The poetical development had emerged by two diverging tendencies. Firstly it
disclaimed the tradition of court poetry which was replaced by the poetic verse. Secondly, it had continued a large output of traditional poetry which replaced the religion by music and did active influences. Under these circumstances the poets were faced with fresh demands of national awareness with the emergencies of arts and sciences including the political revolutions which could not be satisfied by the traditional poetry. Briefly modern Persian poetry reflects the changing scenario of Persia, the pain of her nationhood, the hopes and doubts of her people and the awareness of her material and spiritual degradation, which is predominantly political. It also deals with the general condition in the country which is reflected in tyranny, injustice, corruption and poverty. Modern Persian poetry also reflects the pitiable condition of women, polygamous marriage, veil and educational backwardness.

The recent revival in Persian Poetry means the political change of Persia, which resulted in limiting the despotic authority of the Shah, and in creating a new concept of political right: renouncing the tradition of court poetry, which was replaced by patriotic verse.

When the Constitutional Movement had came into being revolutionary changes in the Persian poetry as well as in the attitude of Persian poet could be seen. At last the poets descended from the cloud cuckoo towns of idealism to the religions of realism and began to grapple with the problems of life. This naturally influenced their expression, and the stilted and turgid style, which
had been so intimately associated with Persian literature as to appear inseparable, at last become simple, natural and fluent the crushing burden of Arabic words was now relieved, the wearisome monotony in subject and vividly; artificiality and exaggeration now yielded ground to naturalness and sanity; the paucity of new thought was remedied by originality of ideas; poetry released at last from the clutches of the erotic sentiment, was brought into contact with practical life, forsaking romance for realism, Sufism for secular matters, and even spirituality for occasional excursion into the realm of materialism. Now thought were no longer dominated by the tyranny of words, in fact thoughts no pursued words, but rather words were made to correspond with thought which were finally emancipated from the bondage to beautiful but frothy and ineffective expression.

Iranians were always interested in nature, but after the Constitutional Movement the treatment of Nature was no longer in obedience to a tyrannical convention but the product of genuine love for the Lord's creation. Instead of conforming willy-nilly to some time honoured literary practice, the poet now began to express his thoughts and feelings in suitable language. It now drowned on the Iranian mind that poetry was not a wine to lap the reader in the luxury of a rosy dream but rather a useful means of investigating the secrets of the life and suggesting solutions for its perplexing problems. The Iranian mind had grown feeble and fantastic by being nourished for centuries on erotic literature; but now the longing for the below was replaced by love of the
motherland. The enrapturing wine, the curly haired cupbearer and rosy-cheeked damsel are however not completely dispensed with; but their tyranny is over, and these hackneyed imageries no longer hinder the novelty of subjects and originality of treatment. Modern Persian poetry is thus interested in the welfare of the country and society, and become genuine critics of life. 5

Before the revolution, Persian poetry has become overwhelmingly absorbed in politics and patriotism. Now it was no longer the king and the court-circle but the entire nation that become interested in literature, and as in other countries the Iranian poets no longer turned to kings but to the people at large for patronage. Having followed the beaten track for centuries, the chariot of Persian literature now suddenly abandoned the root and started rolling at railway speed, as if to atone for the indolence of ages. Iranian literature was now infused with unprecedented vigour and vivacity; the hearts of poets vibrated to aspirations rarely cherished in the past; Persian literature now thrilled with a novelty that it had never witnessed in preceding years. At times a foeman unconsciously proves as helpful as a friend, and even an evil appears to be productive of some good. Iran came into contact with, struggle against and was even ruined by Western nations, but this very contact brought about a prodigious intellectual awakening in the country. Iran now came to know the value of independence, and realized the importance of literature as one of the chief factors, inspiring a country to gain freedom. It is well known that poetry works greater miracles than prose in firing a
nation with the passion for sacrifice and hope of independence, and doubtless the main glory of Iran lay and still lies in her poets.6

Discussion has been made thoroughly that modern Persian poetry is engrossed in politics and how it succeeds in stimulating the national enthusiasm of freedom. If the poet and journalists of Iran had not whole heartedly supported Reza Shah in his great work, the attempts of that illustrious king would not have been with the success which was actually attained. In spite of this, as Prof. Browne observes, it is astonishing to find, with some were exceptions, the almost complete absence of patriotic poetry not only in Persia but in all Islamic literature. The one noteworthy exception is Firdousi's *Shahnameh*, which for centuries kept aflame the fire of patriotism at least in the hearts of Iranian Zarathushtrians. Prof. Browne dates the dawn of patriotic Persian poetry from the end of the 19th or the commencement of the 20th century. The Russian literature preceding the fall of the Czarist dynasty, or the literature of the Irish School prior to the attainment of Irish independence, was saturated with genuine love for the country, so too was Persian poetry of the last century deeply tinged with the hues of patriotism and national fervour. As we know the grief of the Iranians at the ruin of their country, caused by the worthlessness of the Qajar kings and the exploitation and undue intrusion of Britain and Russia, was unmistakably reflected in their literature. The Iranian poets now scorned the very idea of bondage of every sort, they were keen on ending their political and economic servitude to European nations;
they were anxious to terminate the religious thralldom to the arbitrary will of the Mullahs; and the womanhood of Iran was on the qui vive to emerge as rapidly as possible from the dismal and depressing captivity of the *parda*, to which they were unfairly consigned for centuries.\(^7\)

This literary development must be regarded as the outcome of the national awakening in Persia and the extraordinary journalistic activity which followed in its wake. The magnitude of the latter can be realised by the fact that in 1907 alone no less than eighty-four newspaper were founded. These newspapers were often representative of different democratic and political ideals ranging from moderate and liberal to revolutionary and some of them were widely read by the educated and the politically minded people.

**IV. (a) IMPORTANT POETS & THEIR CONTRIBUTIONS TO THE CONSTITUTIONAL MOVEMENT:**

The poetry has played an important role in order to bring about the social and political changes of Persia which has been shaped by the active factors of the national awakening and Western influences. The newly awakened sense has brought into being the concept of the common man by replacing the individualism. Rather it makes the common people more responsible for their socio-political rights. The poetical development had emerged by two diverging tendencies. Firstly it disclaimed the tradition of court poetry which was replaced by the poetic verse. Secondly, it had continued a large output of
traditional poetry which replaced the religion by music and did active influences.

There are many important poets who contributed a lot to the development of Constitutional Movement of Iran. Amongst them the followings are the most important figures:--

(1) ABUL QASIM LAHUTI :-

Lahuti, a political activist during the constitutional Movement of Iran, was born in Kermanshah on 4th December 1887 A.D. He was the son of a poor shoemaker. He entered the ranks of the Nationalists in the early part of the struggle for the Constitution. During his time the history of Iran was very critical. The country had been reduced to a mere pawn in the game of international politics with Great Britain and Russia as principal rivals.

Lahuti's childhood was spot in the midst of these developments. He grew up without obtaining any formal education except when the local Masonic society sent him for a brief period to study in a school in Tehran. In his childhood, Lahuti helped his father in the family business besides working as an apprentice in other various trades. Soon he was caught up in the contemporary political upsurge and joined a revolutionary group. His first poem was published in the newspaper *Hablul Mateen* in Calcutta at the age of eighteen. Initially he went to clerical school but then went to Bulgaria and wrote many poems on Islam. He then came back to Iran and enlisted in the armed forces and graduated as Captain in rank. In 1330 A.H. he fled to Turkey to escape being prosecuted.
by the Government for conducting subversive activities in the Gendarmerie. While living in Nakhichevan he became interested in communism. After marrying a Russian poet by the name Sisil Banu, being unable to initiate a Coup detat against the central government of Iran, he gave up and moved to USSR where he remained until his final days. Towards the beginning of World War I he arrived at Kirmanshah. Here during the first two years of the War Lahuti edited the periodical Bih-Sutun. After the defeat of the Central European Powers he again migrated to Turkey, and from Constantinople at the time its capital started a fortnightly magazine called Pars. The exile lasted for over three years during which Lahuti wrote several poems criticising the social and political conditions in Persia. In one of these poems he expressed his sentiments thus:

"From the poverty of the peasant and the tyranny of the landowner it becomes evident that Persia is being revenged by despotism, hence I lament."

In 1921 A.D. he returned to Persia with the aid of Mukhbiru’s Saltana, who was then the Governor of Azarbaizan and was restored to his former place in the Gendarmeire. Soon
after he headed an abortive revolt in Tabriz and when it had failed, fled to the Soviet Union.

This period makes the beginning of a new phase in his poetic development. From then onwards his verse acquired an aggressive and revolutionary character which reveals the influence of Marxist teachings and he directed his talents to the condemnation of the capitalist system. In 1924 A.D. his interest in the Soviet Union began to find articulation in his verse. He expressed his admiration for the leadership of Lenin and Stalin and took pride in the social and cultural development of the Soviet Union. This feeling was eloquently conveyed in a mustazad whose opening lines may be quoted here:¹¹

We destitute, who have become so learned and comprehending and strong,
We all are the ancient blind who have recovered their sight and have become conscious.
We are the poor workers who, during the time of the princes, were slaves and prisoners
See, on account of the Soviet State how free, happy and enlightened we are.
In 1935 Lahuti visited Paris as a Soviet delegate to the International congress in defense of culture. This journey inspired the poet to comment thus upon the social conditions in Europe. In 1946 the Foreign Languages Publishing House in Moscow issued Lahuti's Divan. A year later it published his translation of a selection from Pushkin poetic and dramatic works.

Nationalist influences provide the inspiration of Lahuti's early verses but his poetry written after 1922 shows a transition from nationalist to more directly Communist ideas and themes. It may be said that he is the first and most outstanding Communist poet of Persia has produced. No doubt Communist tendencies are discernible in the works of Farrukhi Yazdi, as well as in those of some other poets but the sustaining sense of conviction are wanting. It is only in Lahuti that they find a successful and authentic expression.

The poem Kiriml may be considered as Lahuti's masterpiece. It takes the model of Khaqani's famous qasida which describes the destruction of Ctesphon. In this qasida Khaqani mourn over the lost glories of Persia as symbolised by this ancient monument; Lahuti on the other hand bitterly records the shame and disgrace which were once associated with Kremlin's name. The note struck by the former is one of pessimism; the latter sees a new hope in the changes wrought by time and visualises a bright future for the entire humanity. While Khaqani's qasida exhibits grandiloquence without adequate content, Lahuti's poem has a forceful diction is
ACKNOWLEDGEMENT

In the beginning, I welcome the opportunity to acknowledge my sincere gratitude and thanks to my supervisor, Dr. Rekibuddin Ahmed, Professor, Head of the Department of Persian, Gauhati University, for his constant support and help. Without his able guidance this work would not have seen this stage today. He was not only supportive in my research work but also inspired me to have patience and determination when facing difficulties during work. I think this work couldn’t have been completed without his substantial help and constant encouragement.

I would like to offer my heartful gratitude to Dr Mazhar Asif sir, Professor, Department of Persian, G.U. for his encouragement and inspiration throughout my research work. He took keen interest in my work and helped me in innumerable ways.

I would like to offer my heartful gratitude to Dr. Baharul Ali, Assistant Professor, Department of Persian, G.U. for his encouragement and inspiration throughout my research work.

I am grateful to Dr. Jitul Ali, Assistant Prof., Department of
rich in ideas and images and moreover possesses a greater unity and felicity of movement. Here are some couplets from this poem:

Here every night the bodies of a hundred oppressed people rolled in blood so that a hundred hours may dance in this palace.

See the lock of hyacinth which trembles in the wind
Thus did people trembled here from tyranny.

Here the hearts blood of the toiler had flowed like water.
Here the liver of the peasant had been roasted upon the table.

On this threshold the hilt of the sword as well as the philosophy of religion served as lackeys for the benefit of the king.

Lahuti often employs the traditional art of narrative verse in relation to present day problems. He uses simple fables to explain his point. They may appear old-fashioned but the reality which they convey is new. For instance one of his poems contain the story of three fellow travelers a Turk, by a highway robber to incite
enmity amongst them from which Lahuti draws the following lesson:

“The nations of the family of Soviet were for centuries weak and helpless.

Separated from one another by quarrels, all of them were in search of the same cure.

The cure for injustice and violence; they were all longing for happiness.

Having lend their ears to their bandit rulers, one nation was the enemy of another”

In modern Persian poetry Lahuti deserves to occupy a very high position. The breadth of vision which he displays in his verse is perhaps unequalled by any other contemporary poet. The vigorous character of his poetry, the great variety of his themes, the use of ingenious meters and verse-forms, and the revolutionary point of view which he consistently applies to his
criticism of the present day social problems, entitle him to be counted as an outstanding poet of his period.

(3) Iraj Mirza :-

Prince Iraj Mirja (1874-1926), titled Jalal-ul-Mulk, son of Prince Gholam Hussain Mirza was a famous Iranian poet. He was a modern poet and his works are associated with the criticism of traditions. He had translations from the French language.

LIFE OF IRAJ MIRZA:

Iraj Mirza was born in October 1874 in Tabriz, the capital city of East Azarbaizan province in Iran. His pedigree chart shows that he was a descendant of Fath Ali Shah Qajar, the second Shah of Qajar dynasty. His father prince Gholam Hussain Mirza was son of Prince Malek Iraj Mirza son of Fath Ali Shah Qajar. Gholam Hussain Mirza, Iraj's father was a poet laureate of the official court poet of Muzaffaru'd Din Shah. Muzaffaru'd Din Shah was the son of Nasiru'd Din Shah, the fourth Qajar ruler. According to some writers Iraj was schooled privately, there are reliable evidence that he studied at a branch of the House of Sciences and Techniques in Tabriz. At the age of 15, he was fluencies in French, Arabic and Turkish. He was also familiar with the art of calligraphy. His hand writing was very artistic and he was and still is considered as one of the famous calligraphers of Iran. At the age of 16, Iraj got married and at the age of 19, he lost both his father and wife. He then took the position of his father and became the court poet of Muzaffaru'd Din Shah. At the age of 22, when Muzaffaru'd Din Shah was succeeded to the throne in 1896 and became Shah of
Iran, Iraj was titled as the Head of Poets. He was then titled a Jal-al Mamalek.

Few years later, however he left the royal court and joined the Tabriz office of Ali Khan Amin-ud-Dowlche who was the governor of East Azarbaizan. At this time Iraj learned French and became very much familiar with Russian too. In 1906 when Ali Khah Amin was relocated and moved to Tehran, Iraj also accompanied him and soon became involved in the Iranian or Persian Constitutional Revolution. In 1907, when Ahmed Ghavan Saltaneh (AGS), a governmental authority he was assigned to go to Europe. Iraj was asked to join AGS. Two years later, Iraj returned to Tehran where he started to work as a staff member of the office of official composition. In 1915, his first son Jaafar Gholi Mirza committed suicide due to some psychological problems committed suicide.

In 1917 Iraj joined the newly established Ministry of culture, and three years later he was transferred to the Ministry of Finance and revenue. From 1920 to 1925 he worked as a Revenue officer in Mashhad, a province in northeast of Iran. At the age of 52 Iraj moved back to Tehran where he died on March 14th, 1925. He was survived by his second son Khosrow Iraj.

**His poetry :-**

Iraj is considered as one of the famous contemporary poets of Iran and also as the first Iranian of colloquial poetry. In his verses he uses the actual words of everyday speech. The origin of his tendency has come to be identified with his name. Through
Iraj, poetic language was enriched with many colloquial words and expressions. His simple poetic language is also famous for its criticism and Satire.

During Qajar era, Iraj was influenced by the Iranian or Persian Constitutional Revolution (1906-1911) and by the changing circumstances in the country. This fact is manifested in the particular style of poetry that he created. Modern and imported concepts, combined with what were obtained from his own thoughts from the frame work of his style. He criticizes the social conditions of the country and the striking originality in his use of metaphor when addressing diverse social problems has been admirable by the cities. His style is rich in the Art of simile. His striking sarcasm, pungent and fanged words are pointed at the dishonest clergy, businessmen, merchants and statesmen. In addition to those colloquial poems, Iraj also composed elegies to praise Muzaffaru’d Din Shah, Hussain Ali Khan Garroosy and many other Qajar historical personalities. His praise never shaded into flattery. Iraj also composed very nice Massnavi and Fragments or Ghataat on the raising and education of children, maternal affection, and innovative poet and tended to European thought. Despite his famous technical skills, he sometimes used similar cases of rhyme, which is considered by some poetry researchers as an intentional rejection of strict traditional poetical rules. Although Iraj was one of the pioneers of the innovative movement in the Persian poetry, he never thought at abandoning the rules of the classic poetry. Some scholars believe that because
of the time in which he lived, his depth of literary knowledge and familiarity with French and other foreign language he could also have been one of the masters of free verse if he wanted to.

He is particularly famous for his pederasty and satirical poetry. Among many poems that Iraj composed his well-known poems include Satan, A letter to a poet Aref Qazvini, woman’s picture, story of the veil and the story of *Zohreh and Manouchehr*, which is based on William Shakespeare's Venus and Adonis.

In Satan, Iraj explains how a wife maliciously complains against her mother-in-law and encourage her husband to kill his own Mother and bring the heart for her. A young man ignores the respect of his Mother, pushes her to the ground, cuts her chest and takes her heart out and goes towards a door. All of a sudden the man fall an injury. He then clearly hears that his Mother’s heart cries sadly.

The story of *Zohreh and Manouchehr* is one of his famous poetic works. Here Iraj tells the story based on the Greek myth of Venus and Adonis. In this poem, *Zohreh* leaves the Gods and comes to Earth, where she is overcome by the pleasing charm of *Manouchehr* in his armor. He rejects her advances while *Zohreh* attempts her first seduction. She goes to great pains to explain the beauty of lovemaking and she finally goes her own way as she returns to the gods. On Dec.8, 2004 the last Iranian movies launched in France was the story of *Zohreh and Manouchehr* directed by Mitra Farahani. The film had already participated in Berlin film festival and several other international events and
attracted many viewers. Iraj was known to believe that the statue of Iranian women at his time was devastatingly reminiscent of the Dark Ages. Iraj could not bear to see that life was intolerable, unbearable and miserable for the courageous and valorous women of Iran that was why he composed the very powerful and memorable pieces of woman's picture. He was always against of veil as he says:—

If there is no woman there is no law, if the world is existing without love, there is no existence of the world.

In order to sacrifice you, there is no need of garlic and onion, as because you are the little garden and the prayer carpet.

You are the looking glass of the beauty of Sesser of the dignity, why are you staining inside the gunny sack like the turnip?

You were putting your head downward when you were the child; you were the woman not the man.
You are the most beautiful one inside this ugliness there is nothing similarity except the human being (just like you)

His masterpiece of Persian poetry is his poem *Madar* which may be regarded as one of the finest Persian poetry. In this poem Iraj expresses very beautifully about the love and generosity of a mother to his child. This poem begins with the following lines:-

(They say) when I was born from my mother, she taught me how to suck milk from her breast.

At night she sat beside by cradle and taught me how to sleep.  
(She) put smiles on my lips and taught me to blossom the bud in to flower.

(She) put words one after another in my mouth and taught the art of speaking.

(She) holds my arms and taught me to walk step by step so that I can walk on the path.

My existence comes from her existence; till I live I will love her.

In his another masterpiece the poem *sharab* he says like this:-
One night devil adorning his head and chest in an after state went near the pillow of a youth.

And said I am the, death and if you want it never have to choose any one of the three dangers.

Either you kill your old father under torture or you break the heart and head of your sister.

Or you drink two or three cups of pure wine so that I can wear the sight of your destruction.

The youth began to tremble due to this fear that certainly death will fall on the trembling body of the ferocious male lion.

Said I wouldn’t do this with my father and sister, but with wine I shall remove this injury from me.
He drank two or three cups of wine, he became malignant due to intoxication and struck his sister and killed his father too.

If the root of vine would have been driven up perhaps God may protect the human race from his evil sources.

Amongst the social problems of his time Iraj Mirza shows a notable interest in the freedom and education of Persian women. He deals with these themes in a section of Arif-nama which is a satire against the well-known contemporary poet Arif Qazvini. Though his treatment of the subject is not always in the best of taste, there are moments when his words convey a feeling of refined sincerity as in the following verses exhorting the women to renounce the veil:¹⁴

In other countries a woman is man’s companion but in this house of suffering she is a burden to him.

O thou, who art equal to the musk and similar to the rose, is thy heart never disgusted with this veil.

Iraj Mirza in his poem Ruzwa Shab describes the condition of Iran as well as the poor condition of Iranian women. He says like this :-
Again the sun enkindled the world, but it dragged the face of the people of this world with the sword.

It has burnt the centre of immortality; the fire has caught the whole world.

The light had enkindled the residence of the universe, the snake was moving and they were in search of the ant.

The surface of the universe filled with became noise; the world had bent towards the ease and safety.

The lion had awaken and moved for hunting of deer, the falcon had shown the reception with the Goldfinch.
The prostitute with the mole in the face was decorated the cheek, it was also drown out the evil with the gapping of depression.

The people were at the point and they were searching, their faces were upon the women and they were on the way of the women.

Again they started to move without any feeling, the prevalence of greedy and veroness and ignorance had fallen.

The selling lion had come out from the residence, the jar of the lion had filled with the water of the shower.

The theft of the house had come to the market, do not strike the seeker as the overseer or your Excellency had arrived.

Iraj Mirza's poems are in a ribald and satirical vein. He says as follows:-

ای نک‌ویان که در این دنیالی
بنا از این ببعد بانیا آلید
اینک خفته است در این خاک منم
ایزرججم ازرج شیرین مخنتم
مذدن عشق جهان است اینجا
یک جهان عشق نهان است اینجا
عشقی بود بانیا فن من
مذدن عشق بود مذدن من
بچه از مال جهان هستی بود
صد از طرف و سبب دوز
هرکه یا روی حویش و خوی نکت
مرده و زنده مسن عاشق اوست
Oh you the perfect man that you have come to this world or you will come to the world later on.

It is I who has slept in this grave; I am Iraj the possessor of sweet voice.

This is the grave of the lovers of the world. It is remain conceal the love of the world here in this place.

My technique was to persuade the world by loving. The grave of love was grave of mine.

Whatever existence of the estate was there in the world. It was nothing but the pleasure and enjoyment and the intoxication.

(3) MALIKU’SH SHU’ARA BAHAR :-

"Malik’ush Sh’uara Bahar or Muhammad Taqi Bahar holds a very eminent place in contemporary poetry. He is considered to be the greatest poets of early 20th century Iran. He was also a famous politician, journalist, historian and a professor of literature. He was born in Dec.1886/1304 A.H., in Sarshoor district of Mashhad," the capital city of Khurasan.

His family was known as Saburi. Bahar’s father Muhammad Kasim Malikus Shura Saburi used this name as his poetic title which was used for the first time by Ahmed Sabur. By the course of time, the family of Bahar’s father became famous by this title.

Sabur was an inhabitant of Kashan. He was a famous poet and his fame rest on qasida writing. Abbas Mirza, son of Fateh Ali Shah Qajar admired him much. His father Muhammad Kashim left Khurasan for Kashan. Bahar’s father was also born in the same place. But they never forgot Kashan and Sabur. Mirza Ahmed
Saburwas martyred in the battle between Iran and Russia in 1668 A.H., during the time of Fateh Ali Shah Qajar. According to the book "Myrattaal Kasan" he had a son named Muhammad. Muhammad had two sons, one was Ahmed and other was Jainul Abedin Hakim Basi, who was a student of Dr. Nasiru’d Din Shah. Ahmed had a son named Bakár and Jainul Abedin had a son too, named Hussainkali.

But Bahar wrote in his autobiography about his family that his father’s name was Muhammad Kasim, better known as Saburi, was born in 1255H., that means after 27 years of his death. His father Muhammad Bakar and Muhammad Bakar’s father Abdul Kadir was of Kashan.

Bahar went to school when he was four years old. His teacher was his aunt who was also inhabitant of his own village. There was a girl named Sagiri of his age and she was his classmate. He read holy Quran near his aunt. He went to male school at the age of six years. He studied Persian and holy Quran there. He also read the Shahnama with his father. During holiday, his father tried to understand him the stories of Shahnama. This book helped him enough in order to know about Persian language, rhetoric and ancient history Persia after few years of reading the Shahnama, he was able to compose poems in imitation of the poetry of Shahnama.

Bahar began his primary education when he was three years old. His mentor was his father, Muhammad Kazem Saburi. He was a poet laureate or the official court poet of Muzzaffaru’d
Din Shah (the fifth Shah of Qajar dynasty, reigned 1896-1907), and he was titled as king of poets.

In addition to that private Schooling Bahar also attended one of the traditional School (*Maktab Khaaneh*) in Mashhad. It has been documented that Bahar could recite by heart a very good portion of the Quran at a very young age. To complete his knowledge of Persia and Arabic, he also attended the classes of the literary skilled persons such as Adib Nishabouri and Ali Darehgazi for years.

Bahar composed his first poem at age eight, and chose the name of Bahar as his penname (*Takhallos*) In fact, Bahar chose that pen-name after the name of Bahar Shirvani, a poet and close friend of his father, after Shirvani died. Shirnani was also a poet who was very famous during Nasser-al-Din Shah, the fourth Shah of Qajar dynasty (reigned 1848-1896). Bahar used to say that he got expertise in composing poetry because he read the *Shahnama* and the book namely *Sad Kalmeh*. At first he wrote according to the style of the *Shahnama*. After reading his poem his father gave him ten rupees.

His father admired him and gave him prize. He learned about literature from his father. At fourteen, Bahar could fluently speak Arabic, and later he was able to learn how to speak and write French under the able guidance of Adib Nisaburi, a renown literary figure and poet of Mashad. Bahar also learned Arabic and Persian language from his father. Actually his study life began after the death of his father at the age of eighteen.
His father wanted him to go abroad and learn foreign languages and equipped himself with the most modern development of the literature and culture of the foreign countries.

After the death of his father, Bahar came to Tehran. But he was sent abroad by the senior administrators to acquire modern education. But there were two major problems appeared before him. One was that after his father demise his mother, brothers and sister remained alone. Moreover, their early education was still not completed. Secondly, the Iranian National Movement took place after two years of his father's death.

At the age of 18, he lost his father and started to work as a Muslim preacher and clergy. At the sometime he composed a long ode (Qasida), and sent it to Muzzaffaru'd Din Shah Qajar. He was very impressed by that poem and sent Shuwara Malikush of that time to his home with hundred tuman and wanted to give him the title of Malikush Shuwara. But he had to face many trouble in order to gain that title.

Many poets and scholars did not believe that Bahar could compose such type of high quality poems. They used to say that he recited his father's poetry. On the other hand some are of the opinion that Bahar composed these poems which were recited by his father at the last part of his life. Then he was examined in the presence of commanders of Khurasan and in the literary meetings. But he over came all these examinations and proved that he composed all these poems himself. But they again used to say that there was a man behind him who composed these poems for him.
In the mean time, spread word in Mashad that Muzaffaru’d Din Shah will come to Khurasan. Bahar was confirmed for his title *Malikush Shuwar*a after Sabur and he was also known to Shah. He composed a *qasida* through which he requested Shah as follows:-

روپیه می‌کوبیم، فروروز خسرووان‌ان
ایشی‌خُراسان دیگر چه خواهی ازدان

At last main improvisation came and he was asked to compose *rubai* in front of the contraries. He was asked to compose a *rubai* on four subjects like praise, light, salt and plane tree. He composed a poem on the spot and recited before them:

به‌خرُسالی‌ی آن سان چکامه بسراج
که‌سال‌سپردَدن سرودشُنی نتوان

Bahar had to face many difficulties just one year after of his father’s demise.

Bahar as his new poet laureate and gave him the title of new king of poets (*Malikus-Shu’ara*) on the order of Muzaffaru’d Din shah. Bahar succeeded his father, Saburi, as court poet of the reigning monarch, Muzaffaru’d Din Shah. Gradually, however Bahar broke away from the court and became a sympathizer with the revolution.

In A.H. 1328 (A.D. 1910-11) the Democratic Party of Persia came into being under the leadership of Haydar Khan *‘Amu-Oghli* one of the pioneers of the Nationalist movement, and Bahar was elected to its provincial committee. The same year he started *Naw*
Bahar which voiced the policy of the new party. “This paper”, in the words of Browne, “had a special importance on account of its extreme boldness and fiery denunciations, especially against the Russian aggressions.”

Eventually this paper was stopped as a result of the pressure brought upon the Ministry of Foreign Affairs by the Russian Legation in Tehran, but it reappeared the next year under the title of Taza Bahar. In A.H. 1330 (A.D. 1912) this in its connection, was suspended by the Government and Bahar was Expelled to Tehran. The poet, however, returned to Mashhad the following year and revived the New Bahar, but once again the paper suffered the same fate.

In A.H. 1332 (A.D. 1913-4) Bahar was elected to the third Majlis and he moved to Tihran. In A.H. 1335 (A.D. 1916-7) Bahar founded a literary association called Danish-Kada and started a journal under the same title which published the proceedings of the association. In this journal, Bahar expressed his conservative literary tastes, upholding the classical style against that of the advent grade poets. About the same time the Naw Bahar also resumed publication but towards the beginning of 1918 it was again banned because of its opposition to the Government.

In A.H. 1338 (A.D. 1919-20) Bahar was put in charge of the semi-official Iran. Following the Coup d'Etat of February, 1921, He was imprisoned his period of confinement lasting for three months. Subsequently, in A.H. 1341 (A.D. 1922), he began to publish the Naw Bahar as a weekly magazine. He was elected
successively to the fourth, fifth and sixth Majlish after which he temporarily retired from public life and devoted himself to his literary work.\textsuperscript{20}

At the onset of the Constitutional Revolution of Iran (1905-1911), Bahar resigned as the poet laureate to join the movement for the establishment of a parliamentary system in the country. Bahar became an active member of the Mashhad’s branch of the society for prosperity (\textit{Anomane-Sa’adat}), which was promoting the establishment of parliament in Iran. He published his Journal of \textit{Khorasan} (with collaboration with Hssein Ardebili), New spring (\textit{Nobahar}) and Fresh spiring (\textit{Taazeh Bahar}) respectively first in Mashhad and later in Tehran.

In his journals, he wrote many articles which played very significant roles to encourage the nation to stand up for the establishment of a parliament and for the new institutions, new forms of expression, and a new social and political order. After the triumph of the Constitutional Revolution, Bahar was repeatedly elected as a member of the parliament which was named as the National Consultative Assembly (\textit{Majlis}) of Iran.

In 1918, when Ahmad Shah Qajar, the seventh and the last ruler of qajar dynasty, was in power, Bahar renewed himself. He abandoned the activities as a clergy; he became completely a new man. At the sometime, Bahar with the collaboration of writer and poet Saeed Nafisi, poet and historian Gholam, Reza Rashd Ysaemi, and historian Abbas Eghbal Ashtiaani founded the Da neshkadeh Literary society (\textit{Anjuman-e-adabi-e-Daneshkadeh}) Daneshkadeh
Magazine (Majaleh-e-Daneshkadeh) was the monthly publication of that society, in which besides prose and verses, very informative and useful article like "Literary Revolution". "How other Nations view us" and "The Literary History of Iran", were also published. In fact, that magazine was Bahar's actual mean of publishing the result of his literary research and introducing Western literature to Iranians. The magazine also played a key role in strengthening and developing the contemporary style of the Persian Literature.

During Reza Shah Pahlavi (reigned 1925-41) and after the establishment of Tehran University (1934), Bahar was appointed as a professor and started to teach Persian Literature at the Faculty of Literature in Tehran University. At the same Period, he dedicated most of his times to edit and write various books on Persian Literature and history. During Mohammad Reza Shah Pahlavi (1941-79) and in 1945, Bahar was asked by the then prime Minister, Ahmed Ghavan (also known as Ghavan-o-Saitaneh), to serve as the Minister of Culture and Education in his Cabinet, which he agreed to but served only for a very short time. Earlier in the same year he and Ahmed Ghavan had created Tiran Democratic Party.

In the last year of his life, Bahar sadly suffered from the communicable disease of Tuberculosis and left Iran to seek medical treatment in Lausanne, a city in the French speaking part of Switzerland, situated on the shores of Lake Geneva. Bahar stayed in Lausanne for only a few months and returned home soon after. It was not much longer after his return to Tehran that
his health status turned from bad to worse. He died shortly after
on April 21, 1951 at his home in Tehran. His tomb is in Zabur-o-
dowleh cemetery in Darband, located in Shemiran, north of
Tehran.

He also wrote a novel, essays, a literary style and grammar,
and treatises on the works of great Persian poets and historians.
“His Diwan was published in 1936 A.D.”

In the course of his tenure as professor, he dedicated most of
his time in writing and editing many great pieces of literary and
historical works on Persian literature and history of Iran. Notable
amongst numerous works written and edited by Bahar are:-

(a) Tarikh-e-Sistan (History of Sistan). Tehran.A.H. 1314

(b) Sabk Shinasi (Methodology, Which concerns the varity of
styles and traditions of the Persian Prose).

(c) Char Khitaba in 1305A.H. solar.

(d) Tarikh-e-Mokhtasar-e-Ahzab-e-Siassi Iran in A.H. 1323
solar (A Concise History of the Political Parties of Iran)

(e) Mojmalal ol-Tavarikh o vol Qesas (concise Histories and
tales).

(f) Javame’ ol-Hekayat (Anthology of stories).

(g) Two volumes of verse, consisting of his own poems

Bahar’s poetry :-

Maliku’sh Shu’ara Bahar contributed a lot in order to
develop the new movement. He got the title of Maliku’sh Shu’ara
(King of Poets) on the order of Muzaffaru’d Din Shah (the fifth
shah of Qajar dynasty), but he resigned in 1906-07 as the poet laureate to join the movement for the establishment of a parliamentary system in the country. In addition to a poet he is a great politician, journalist, historian and a renowned professor of literature. Although he was 20th century poet, his poems were fairly traditional and strongly nationalistic in character. Bahar is considered by many scholars as the greatest Iranian poet in the past 200 years. These scholars are united in the belief that Bahar’s style of writing and the beauty of his poetry as well as his deep patriotic sentiments, place him among such giants of the Persian literature as Firdousi, Saadi and Hafiz.

Bahar composed poetry almost in all forms of Persian poems like qasida, ghazal, rubai, qitta, masnavi etc. but he was well versed and famous for his qasida writings.22

His works provide a vivid expression of the growing social and political consciousness of the people. He also voiced the sentiment of nationalism employing the florid style of the earlier poets through his poetry. In A.D. 1906-07, he joined the Nationalist movement in Khurasan.

During the period known as the Istibdad-i-Saghir (Lesser Autocracy) Bahar with some of his comrades, secretly started the paper Khurasan which published his early nationalist verses.23 This included his famous Mustazad Kar-i-Iran ba Khudast (The affairs of Persia rest with God) which appeared in the issue of Jamada I, (May-June 1909), and opened with the following lines:24
It is a mistake to talk about freedom with Shah of Persia.

The affairs of Persia rest with God.

The religion of the Shah of Persia is different from all religions.

The affairs of Persia rest with God.

Bahar laments over the condition of Persia in another tasnif which appeared in his paper Naw Bahar in December 1910. It begins with the following lines:

*O my country I don’t know why thou hast become desolation and a residence for foreign troops?*

*O beloved country thou wert the candle of our assembly, why hast thou become the moth over the candle of others?*

Bahar also began his career as a nationalist poet. His early poems generally take up topical themes and are notable for their vigour and freshness. They were written to arouse the people about the urgent social and political issues, and as such a vividly reflect the spirit of the period.

Bahar also participated in the political struggle for constitutionalism and democratic freedom and his poetry expresses new subjects, new feeling and new aspects keeping himself abreast with the speech and rhythm of his age.
Bahar basically reflects the heart rent of the very idea of bondage of every sort of Iran through his poetry and also the economic servitude to European nation. His poetry also agitated to terminate the religious servitude to the arbitrary will of the Mullahs. He has also lamented the woes of Iran in his poem. The same poet Bahar has written a well known poem on Viscount Edward Gray of Fallodon, the British foreign secretary ending with the ironical lines:

25

\begin{verbatim}
What better "fame" could one wish than to hear it remourned in the world that India and Iran became desolate by (the policy of) Sir Edward Grey! \end{verbatim}

According to the great poet Bahar the main cause of the decline of Iran lay in the indolence, luxuries and indifference of the Qajar kings towards their subjects. He therefore welcomed the event of fall of the Qajar dynasty in 1925 A.D. in these words:

\begin{verbatim}
Gone is the rule of the Qajar; after sickness come its death, Stupidity, indolence and frivolity have revealed their hideous end; And in place of indolence and stupidity have come smartness, skill and vigilance.
\end{verbatim}
In one of his poem Bahar blames Britain and Russia for the miseries of Iran as follows:—

*Russia and England are tyrannizing over us,*

*We are attacked on all sides by disasters and grieves.*

Modern Persian poetry bears the idea of social and political condition of Iran. The modern Persian poets express the conditions of common people and the characters of the ruling classes and about their hypocrisy. They also say about inheritance of foreign countries like Russia and Britain. So they tried to create a national awareness among the common people regarding that. Mohammad Taqi Bahar is also considered to be one of them. His poetry bears the ideas of nationalism. Remembering the ancient glory of Iran, He says in his poem:-

به‌وش بل‌ش که ایران ترا پیام دهد
ترا پیام بصد عزر واحترام دهد
نفسم صبح که برسزمین ماغندر
زخاک پناک لیاکان ترا سلام دهد
پیااد عشرت اجداد ترا تکبیر
که گل بطرف گلستان صالح عام دهد
tویای بند زمینی ورشته ایست لهان
که باگذشته ترا ارتباطام دهد
بعلم خوابش بکن تکیه وبعزم درست
که علم وعزم ترا عزت ومقام دهد
ولی زست دیرین متاب رخ زیرک
بملک، سنت دیرینه احتشام دهد
شمس‌نور پدران ومعمار اجداد
حیات وقت درت قروام را دوام دهد
Beware, because Iran is giving message to you,
You are given that with respect and proud.
The morning breeze which blows over the land of your country,
Conveys you Salam from the sacred land of their forefathers
She becomes happy with the old heritage of her forefather,
Who invites the wishes of the flowers?
You have put your steps in that place,
Who wanted to put your relation with the past more tiredly?
You should keep full confident on your own merits,
Because it will bring more respect and status for you.
But old heritage was like more beautiful for the state,
As it brings more pride.
Old customs and traditions of your forefather is changing you more.

In one of his poems Bahar blames and makes Iranian people responsible for the miseries of their own country. He says in his great poem Nemanod that:—

در شهر بند مهر رو فا دلبری نما نه
زهرکلاه عشق و حفیقت سری نما نه
صاحب دلی چونیست چه سرد او وجود دل
آسمه گوم پاش چو اسکدری نما نه
عشق آنچنان گذاخت تتم راکه بعد مگ
برخال مرقدم چه خاکسری نما نه
ای بلبل اسیر بکننچ قلبی نساز
آکنون که از بحرای توبال و پری نما نه
ای با خبان بسوری که در باغ خرمی
زیبی خشکسال جاده به گرم تری نما نه
In the city of bondage, the affection and the belief of the beloved is not remain. It does not remain the mystery under the cap of love and the reality.

As you are not the possessor of heart, what will be the benefit of the existence of soul, till the mirrors do not be, as Alexander is also not remaining?

Love consumed my body in such a way that it had not left ashes upon the resting place after death.

Oh you the bondage nightingale build your cage the corner because it is not remained for you the wing and feather.

Oh you the gardeners burned it (garden) as in this pleasant garden. The leaf doesn’t get wet (fresh) under this day season.

In the light of oppression the rose is deposited in the garden of reality the virtue of generosity is not example in branch of oppression.
The hunter closed the road in such a way that it would not (possible) to get realize, except the way of net it did not remain another path.

That fire which made the soil of motherland hot that wind had left from the mountain Senai as because there was not remained a spark of fire.

Whenever it open the door it looked that the sky was fasten with the oppression but a single poor person was left for the seek of shelter.

You have to keep the civility of the country and also the law of moderate but it had moved away with destruction and nothing was remained except bad administration.

Make boil with the meanness as because the generosity gets freshened do adjust with the foolish as because learned person is not remained.

The rich man can't live with the imprisonment of the beggars. The lordship is not remaining in the assistance of the poor.

Oh you the lord of (meanness) it doesn't arise the meanness from this fresh states. And the greatness isn't remain from the old noble families

From this meanness they have got the new status, no other rank of glory has been remained.

The eyes get mingled with the dirty chin of dog. Oh the thirsty lion of Mir, it happens that the watering though isn't remained.

With this eternal battles and with this oppressed universe, it is not remained the house and the roof without the trouble and spot or pain.

Without your separation of her brother and sister cannot live. The mother also can't stay without looking the death of her child.

Except the colours of yellow and the white colours of lips, nothing has been left except the silver and gold to the city and the villages.
The kingdom is gone, damage just like the universe without having the shining star and the nation can’t survive with the oppression of thee armies.

Oh my friends do stand with this wine cup and wine, no wine cup is remained without the fulfillment of heart with blood.

You don’t forgive me with the culture and religion because it didn’t come to his affairs and it is not left the others.

In one of his poem entitled *Al Surkh* (Oh the sky), which is regarded as one of the greatest revolutionary poetry of Bahar, he says as follows:-
Alas! I could not see the appearance of the union of beloved, there came the moment of separation and brought many sorrows and sufferings.

I shed blood while crying so as to open the knot of work.

Alas! the blood of my heart and eye have been mixed.

What an ill treating you are, O' sky!

What a crooked you are O' Sky!

You possess an eye of hatred, O' sky!

You possesses neither a religion nor a custom! O' sky.

That desert, once, which was full of lily and sweet vasil and that garden, once, which was full of sweet singing birds.

Why has it today been turned into a wandering and resting place of the crows? Alas! a place which was like that, has now become this like.

What an ill treating you are, O' sky!

What a crooked you are O' Sky!

You possess an eye of hatred, O' sky!

You are possessor of neither a religion nor a custom O' sky.
That deer with beautiful trick line, sometimes it approaches towards the stream of the jungle and sometimes towards the rose garden with its immense pleasure and cheerfulness. Why has it become the prey of tigers of the forest today?

What an ill treating you are, O' sky!
What a crooked you are O' Sky!
You possess an eye of hatred, O' sky!
You possess neither a religion nor a custom O' sky.

My friends rust towards death with honour and they were leading or marching heart and soul along the path of nobility, they were instigation in their own blood in the search of pride and glory. The ground of the silvery world all turned rarely with their blood.

What an ill treating you are, O' sky!
What a crooked you are O' Sky!
You possess an eye of hatred, O' sky!
You are possess neither a religion nor a custom O' sky.

Today due to our feeling less our affairs are getting destroyed and the ancient foundation of our motherland in on the surface of the water Today my eyes are full of tears for this grief and for this my content heart has been lamenting and has become sad.

What an ill treating you are, O' sky!
What a crooked you are O' Sky!
You possess an eye of hatred, O' sky!
You possess neither a religion nor a custom O' sky.
One day my motherland is enlightened by the flower garden of paradise, and my fortune was refreshed with youth due to the constitution, that day the condition of my wounded was such and today it has been such.
What an ill treating you are, O' sky!
What a crooked you are O' Sky!
You possess an eye of hatred, O' sky!
You possess neither a religion nor a custom O' sky.

The poet Malikus Shuara Bahar depicts the picture of sad and sorrowful condition of the downtrodden Iranian people throughout this poem. Today their condition doesn’t bear any resemblance with that of the past. According to him once upon a time the motherland was looked like the rose garden of heaven with sweet scented flowers and chirping birds within it. But now those beautiful rose gardens have become the prey of tigers and dwelling place of owls. In the golden days of the past the Iranian soldiers sacrificed their lives for the sake of the honour of the country. But now due to their feelings the once feared by all, strong Iranian military base is slowly getting destroyed. Iran now a days, is mere a relic of an opulent past. She has become lonely in the assembly of the world. This deplorable stage of the motherland smites the heart of the poet. At last the poet makes
the sky responsible for this ill-treatment. According to him the sky
is a crooked one, with a hateful eye, having no religion or custom.

Addressing the new generations, the nationalist poet Malikus
Sh’uwara Bahar says in many of his poems that they should
aware of the condition and customs of their own country. They
should also try to preserve that old customs, culture and heritage.

The Istibdad-i-Saghir lasted from the Coup d’Etat of June 23,
1908 and the destruction of the first Majlis until July 16, 1909.
During this period the Constitution was suspended and despotism
was re-established by Muhammad Ali Shah. Finally the
Nationalist forces trimmed the Shah took refuge in the
commemorated by Bahar.

His poetry although written in essentially classical Persian
style, was unique in his expression of modern social and criticism
of his country and government often in biting satire. His
acceptance of tradition however doesn’t interfere with his
responsiveness to the contemporary thought and problems.
Indeed the secret of his greatness lies in the fact that he combines
to assimilate new ideas. As he says in his poem IRAN IRAN
PAYANDEHBAD (Iran, Iran long live..) as follows:------

Iran long live and be graceful among the Aryan races, May
the lightening of Kayans (ancient dynasty of Iran) is luminous
while the flag of the kingdom of Jamshed is flying.
The territories are green and pleasant with the greenness of
the (Iranian) flag, and its whiteness indicates the white (holy)
square of king Jamshed,
The red colour is the symbol of our holy blood.
The back (that is the past) of the kingdom and the nations are firm and warm by the tigers (heroes) and the Sun (powerful persons like king).
This old resting place (inn) is our ancient motherland; it is the ground of love and revenge, an arena for wrestling, the grave of the Kayani princes are now the places of Navsirwan. This motherland is an eternal and everlasting place for us.

Bahar in his poem Dar Mulk-i- Iran expresses the past glory of Iran and tried to realize the new generation of Iran that how powerful leaders, kings and soldiers were there in their own country. He says as follows:-
There had been many ups and down in the kingdom of Iran and the cradle of the lions (that is the heroes of Iran)

Due to ignorance, O God! We do not know our value, why are we like the dead in our life time.

For with our sightful eyes we are rushing towards the fireplace.

We are away from knowledge and covered with ignorance, like glean, we are suffering in the assembly of the world.

The Iranian were the conqueror of the world from the very beginning, they never compromised with fate and hulk in times of troubles.

They (always) gave proper answer with the point of their sword.

Where that voice of yesterdays comfort, and that it has been silent today in you.

Because of poor learning and prudence and because of your sword and military power evil have prevailed in this world by your hand.
It is the time when the world is in revolute and with the light of wisdoms illuminated and highlighted.

In the cradle of Cyrus this kind of profound slumber is illegal (that is unsuitable)

You should get up from this slumber of negligence, so that adversity and dishonor be off from us.

O! You helpless nation, please come down in ignorance and negligence.

Get up from your place and get mixed with one another, scatter down pearls and from your sleep instead of wet tears.

How long will you grief and lament and sigh, you are passing tour precious life with meanness.

The poet has mentioned about the ups and downs of the fate of Iran throughout this poem. He said that once upon a time Iranians were on the top and ruling over the world. One who tried to challenge them, they used to give their answer with sword rather than idle talk. They also never compromised with their fate in the time of troubles. He said that during the days of Jamshid and Kaikhusraw none could dare to challenge them all over the world. But now a day the golden days of Iran have passed away. All the glories and the powerful kings are also passed away. Today Iran becomes the place of ignorant or cowards. So the poet requests them to get up from the slumber of negligence and ignorance and also requests to do something for the benefit or development of the country. On the other hand poetry of Bahar
has tried to create awareness among the people and asks them to bid farewell the.

Oh you the night! I am saying that one hundred of pearls are conceded (under the silent night) but do not give birth such two hundred pearls which ever I scattered you from the sight.

Oh you the sword of the mountain keep close your sight of the path of the time; and oh you the messenger of the morning keep sight or watch on as the moment of time is watching you.

Oh you the pale morning make your choice less to unite the deceitful; oh you the puppet of the night, add it less the separation of bunch of gems from the night.

I have the enmity with the day which happens to be disappeared or shower of the day of each disability and undesired, ugliness and distribution.

I am like a pearl of the night which covers the veil upon the people of the king and upon the roof of the house of the beggars.

The time reveals or shows the thousands colours of the day with the appearance of the displeasure and the bad sight of the shower.

The desire of the ear is the message of the carrying of the jealousy; I cast my glance of the desire of the sight or eyes to the hillock.
It did not listen to me but the speech of the worthless person.
It did not show me except the affairs of the idle talkers or the nonsense.
It may be the cursing of blasphemy on the day and also upon the message of the day and it may also be the cursing upon the custom of the idle talker and the tribe of dayside talker.

Bahar expresses the idea of nationalism throughout this poem. He tries to draw the attention of new generation of Iran about the present social condition by remembering their forefather's dedication towards their own motherland. He has appealed the new generation of Iran to carry on the glory of Iran which was in past, basically the old tradition and custom existed in ancient Iran. For that they should follow the way or customs of their forefathers. According to him it will be real homage to them. The new generation is the possessor of that quality through which they can change the whole society. But today they have lost their own confidence. They should be motivated so that they could realize their own strength.

His message goes to all the common people of Iran to respect the Iranian old culture and heritage which are tried to damage by the western culture.

Bahar in his poem *Dar Mulk-i-Iran* expresses the past glory of Iran and tried to realize the new generation of Iran that how powerful leaders, kings and soldiers were there in Persia.

Bahar in his poems like 'Payam-i-Iran', 'Dar Mulk-i-Iran', 'Iran Iran Payandabad', 'Ai Surkh' etc. expresses the current social
and political condition of Iran and tries to draw the attention of Iranian people particularly the new generation of Iran. According to the poet they didn't know about the glorious past of their country. So he expresses the heroic deeds and glorious past of Iran in most of his poems and tries to create awareness or the feeling of nationalism in the hearts of the common people. He sometimes expresses the rich old tradition and custom of ancient Iran which are now struggling for their existence in the influence of western culture. Bahar in his poem gives the examples of the powerful leaders of ancient Iran like Kaikhushraw, Jamsid, Cyrus etc. and other powerful kings and their soldiers so that they could realise how powerful, stronger and brave leaders were there in ancient Iran. One of the salient features of his poetry is that he clearly mentions about the cheating of the ruling classes throughout his poetry. According to him, western countries like England and Russia were interfering in the internal matter of Iran unauthorizingly. So he makes them responsible for the poor condition of Iran. He asks Iranian people to bid farewell western countries and their culture from their motherland and to adopt or welcome their own old culture and heritage. Bahar on the other hand makes Iranian people responsible for their own fate. They never tried to realise about their mistakes. They were living like beggars and begging justice and entrusted their own rights to the rolling classes. He was surprised to see how they were bearing such type of hypocrisy. So he tried to motivate Iranian people and
tried to make them realize that they were possessor of that power through which they could change their own fate.

(4) ALI AKBAR DEHKKODA :

Mirza Ali Akbar Ghazvini, known as Dehkhoda, the Persian literary scholar, poet, author and political and social critic, was born in Tehran in 1879. He came from a traditional land owing family in Ghazvin but his father Khan Baba Khan Ghazvini, had moved the family to Tehran not long before Dehkhoda was born and died when the boy was only nine years old.

Dehkhoda studied theology and Islamic law and literature under the tutelage of Shaykh Gholam Hussain Borujerdi, but was also influenced by the liberal attitude and teachings of his neighbour, Shaykh Hadi Najmabadi. On Dec. 1899, Dehkhoda enrolled in the school of political science which had just been established primarily to educate the sons of aristocracy for later career in the government. According to Dehkhoda's classmate and friend, Abdollah Mostofi, the initial enrollment was 16 students though apparently more enrolled later, and the minister of Foreign Affairs, Moshir al-Doleh and his secretary Moshir al-Malik lectured at the school. After completing his studies, Dehkhoda was retained as a secretary by the Qajar dignitary and ambassador Balkan countries, Moaven-al-Doleh Ghafari, a man of substantial means. Around 1903, Dehkhoda accompanied Ghafari on a mission to Europe where he traveled and studied for the next two years, primarily in Vienna, Austria.
During this period Dehkhoda continued studying French which he had first seriously pursued under Dr. Morrel while a student in Tehran. As a quite observant student and traveler, Dehkhoda also became familiar with the modern European society which was undergoing a major technological and social transformation at the time. He also became familiar with the liberal democratic ideas which had taken roots in parts of European social democratic ideas given the fact that Vienna was home to many exile and itself among the centers of social democratic movement.

These observations combined with his steadfast and ceaseless love for the Persian language, which lasted throughout his life motivated him to seek change and progressive reforms upon his return to Iran. This is manifested by his support for educational reforms, land distribution establishment of a modern literary style in Persian writing; his monumental Persian Encyclopedia, Loghatnameh and above all his prominent role in the constitutional Movement which aimed to end the Ghajar despotism and establish democratic institutions in Iran.

Dehkhoda return to Iran in 1905, involved himself with the Iranian Constitutional Movement and he soon became an important participant in that movement. His literary and commentary work began with his collaboration with Sur Esrafil newspaper founded by Mirza Jahangir Khan Shirazi, known as Sur-Esrafil and Ghassan Khan Tabrizi. Dehkhoda wrote satirical
political column titled *Charand-o-Parand* under the name which became quite popular and controversial.

During the period *Sur Esrafil* founded in 1907 played an important role in the political scene by supporting the Constitutional Movement and the paper ran many articles which are aimed at exposing the despotism dependency and corruption of the monarchy and the traditional views of the reactionary clergy. The paper was among the first to use ordinary language of the common people in place of the traditional didactic and flowery literary approach became popular among the literary circles and men of erudition. It identified with the masses and it could be understood by them and in this sense it not only plays an important political role but also one of literary significance by establishing a new and modern style of writing and journalism in Iran. *Sur Esrafil* was popular newspaper among the people and was the first of its kind to be sold in busy street corners by children and petty city vendors and peddlers.

Dehkhoda’s satirical column and his humorous but vitriolic commentaries was one of the reasons for the paper’s popularity. According to Mostofi the paper had a circulation of about 20,000. In general Dehkhoda’s commentaries dealt with socio-economic and political issues often criticising the Royal court and the reactionary *shī'a* clergy while exposing their tyranny, dependency and corruption. For this reason both *Sur-Esrafil* and Dehkhoda provoked the wrath of the court and the clergy for which *Sur-Esrafil* eventually paid with his life.
Dehkhoda’s reform minded ideas soon made him a target of the reactionary clergy. Among these his support for educational reforms and land distribution both of which threatened the clergy as major landowners and the main influence and players in an achromatic system of education. At that time the reformists were just beginning to demand and institute changes in the system of education which was eventually based on private schooling, often taught by a clergy with the skill of writing and reading learned through quaint readings, advancing to studying Islam. Islamic jurisprudence accompanied with limited instruction in math, history and literature.

These reforms were led by Mirza Hassan Roshdieh with the first modern schools using blackboards, instruction books and maps, opening in Tabriz and Tehran and later serving as model schools for the establishment of modern education in Iran. The clergy considered these schools as undermining Islam and they were routinely attacked by thugs dispatched by the clergy burning and destroying the books and supplies and shutting down the school.

Both the clergy and monarchy had vested interest in preserving the status in the society. They both controlled vast amounts of production and management exercised a considerable power and control over the Iranian society mired in corruption and frequent manipulation by foreign interests, particularly Britain and Russia and they both demanded blind obedience. For this reason a good portion of the clergy sided with the Monarchy
resisting change and considered reforms as heretical measures instigated by Babis and western stages. Among these was the powerful Mollah Shaykh Fazalah Nori, who preached publicly that modern education and educating women as Babi conspiracy realizing well that it would undermine the clergies' power and income. Although there were some pro-constitution clergy the majority of the clergy considered the constitution as a western idea in conflict with Sharial and Noris views were also supported by the leading clergy in Najof the Shia holy city in present Iraq. Dehkhoda's satirical pieces ridiculing these views and attacks on Nori and his ideas led to the temporary banning of the newspaper Sur-Esrafil. The outright attack on the reactionary and manipulative clergy appeared in the fourth issue in a piece titled: News Apocalypse were Dehkhoda characterizes these clergy as false prophets and fake Imams and then writers.-

"The blessing land of Iran, sees each hour a new prophet a new Imam. What is the cause? Whatever the cause of the instigating claimants, the reception by the public and Iranian people and the cause of its acceptance are ignorance and the habit of obedience..."

With the bombardment of the Iranian parliament by Mohammad Ali Shah and the temporary setback in the Constitutional Movement, Dehkhoda was forced into exile while his friend and collaborator Sur Esrafil was executed by the order of the Shah. Other major leaders of the movement killed or executed
by the Shah’s order were *Malek-al-motekalemin*, Judge Ardaghi Ghazvini and Sayed Jamal-uddin the father of Jamalzadeh.

While in exile first in Paris and then to Switzerland, Dehkhada with the aid of other Iranian exiles in Paris such as Abolhassan Pirniya and Moazed-al-Saltana published three additional issues of *Sur-Esrafil* in Yverdon, Switzerland, which according to Mostofi were send to and circulated in Iran. But poverty and lack to financial means to support himself not to mention the paper and his political and literary activities, promted him to eventually go to Istanbul, Turkey. While in the Ottoman Istanbul where many Iranian exile had gathered, Dehkhada with the aid of several such as Mirza Yahya Dolatabadi and Hossain Danesh launched the newspaper *Soroush* with an apparent financial support from several Iranian merchants, approximately fifteen issues of the *Soroush* were published and sent to Iran, but with the revolutionaries march on Tehran and the final defeat of Mohammad Ali Shah in 1910, Dehkhada was asked to return to Iran, having been nominated and elected as a *Majlis* deputy by the people of Tehran and Kerman. Interestingly, the people of Kerman had never seen Dehkhoda but held him in high steam because of his writings and his taunting of the deputy governor Nosrat-al-Doleh, who was an eighteen year old. As a *Majlis* deputy he was a member of the *Eledali* opposed to the Demecrate.

During World War I, Dehkhoda took sanctuary among the Bakhtiaris in the *Chahar Matial* area and upon the conclusion of the returned to Tehran. But with the rise of Reza Khan which led
to the dethroning of the Qajar King Ahmad Shah and the establishment of Reza Khan's dictatorship and atmosphere of censorship, Dehkhoda withdrew from public and political life and immersed himself in literary and scholarly work. It was during this period that he undertook the monumental task of writing his Persian Encyclopedia Loghat-nameh as well as producing other literary and scholarly works on Persian literature and language among which his four volumes work Amssal o Kokm was well received and saw several editions. He also served as the President of the school of Law and political sciences his alma mater in 1920.

(5) Mirza Abdul Qasim Arif :-

Mirza Abdul Qasim poetically surnamed Arif was born in Qazvin towards 1882-3 A.D. His father Mulla Hadi was a lawyer by profession. In his early years Arif was sent to study calligraphy and music. His knowledge of the latter seems to have served him well for it was in the tasnif a form of poetry essentially meant to be sung that he was destined to outshine his contemporaries. He started writing poetry before he entered his twenties but his early essays in verse making have failed to survive.

In 1898-9 he came to Tehran where he was associated for some time with the court of Muzaffaru'd Din Shah as his personal attendants. The Revolution saw him reciting his political verse and ballads in various meetings and concerts held at Tehran. In 1909 he commemorated the National Victory and the abdication of Muhammad Ali Shah with the following ghazal:-
(Last night a message reached me from the old wine-seller:

*Drink wine for a whole nation has come to its senses.*

*Despotism tore away a thousand veil from Persia;

*a thousand thanks that the Constitution has come to replace those veils.*

*Behold how the blood of Siyavush has boiled from the sacred dust of the martyrs in the path of freedom.*

*When God decided that Achaemenes be overthrown, Alexander came to destroy Darius.*)

He composed many poems about Iran and was called a National poet. Along with his powerful poetry, he also wrote lyrics for numerous songs and played music. He was a revolutionary during the Iranian Constitutional Revolution and made many political and pro-revolutionary songs. He moved to Hamadan later in his life and died there in Jan. 1934 at the age of 52.
Early in 1911, Arif seems to have incurred the displeasure of Nasirul Mulk who had succeeded as Regent to Sultan Ahmed Shah after the death of Azudul Mulk. According to the poet's own account towards this time the danger of being arrested at the order of Nasirul Mulk led to his secret flight from Tehran.28

In 1919 Arif returned to Persia from Constantinople to Persia29 where he later came out in support of Sayyid Ziyaud Din who had risen to prominence as the central figure in the Coup d'Etat of 1921. It was also about this time that he contributed a ghazal which holds a prominent place among the very few optimistic poems he wrote. After the fall of Sayyid Ziyaud Din Arif attached himself to Muhammad Taqi Khan. The latter was the colonel in command of the Khurasan Gendarmerie during the Government of Sayyid Ziyaud Din. He had received his military training abroad and was considered a very fine soldier. Subsequent to the fall of Sayyid Ziya when Qavamu's Saltana became Prime Minister the Government decided to supersede Muhammad Taqi Khan which the latter resisted with the result that a force of Cossaek had to be sent to bring him into submission. In the ensuing encounter Muhammad Tawi Khan was killed.30

In 1924 when there was a growing demand for a Republic in Persia, it found in Arif one of its leading supporters. His lyrics on the Constitutional Movement helped the movement progress. He continued to compose national poetry until his death in Hamedan.
In 1924 Arif’s Diwan was first published in Berlin. Later in A.H. 1321 solar after Arif’s death Sayyid Hafdi Hairi issued a supplement contained several new poems and in A.H. 1327 solar the poet’s Kulliyat were published in Tehran. He says in one of his fine poems that:

Oh the heart that the trace of hair enkindle in the jar of wine. It is like the goldfinch as the snake is enkindle inside the mouth.

Today you gave the good news of tavern to the Sufis by which the sheikh of city has got credit of the rivals.

Most of the part of brains has become dull from the disgrace of case but it has fallen the season of autumn and spring to the heart of auth from capriciousness.
There was no stability of the soul which was affected with affection of your face. As if looked the lock of hair it became restless.

If you remained the tress of my eyes in time, you with pass away from the bank of the river and alive near the stream.

What the matter of noise it in the city? Loving city of region of Arif, as the friend of the city has arrived in that country.

The last years of Arif's life were spent in poverty and ill health. He died in 1934 and his corpse was interred in the mausoleum of Avicenna, pending the building of a permanent resting place for his child. He cries with the following verses:

ناله مرغ اسير اینتهه بهر وطن است
ملانگ مرغ گرفتار نفس همچون است
همت از باد سحر مستطبل گر ببرد
خبر از من برلیقی که بطرف چمن است

فکری ای همotions در ره آزادی خوشی
بینعیدنی که هر کس نکنند مثل من است
خانه ای کو شود از دست اجانب آباد
زاشک و بیدان کنش آنخانه که بیت الحسن است

جامه ای کو نشود غربته بخون بپره وطن
بدر آن جامه که نگی تن رو کم از کفن است
جامه زن بین اولیر اگر آبد غیر
زناته پیچاره در این مملکت امروز زن است
آن کسی را که در این سلک سنیمان گردید
ملت امروز پیچین کرد که او اهورم است
همه اشراف بوصل تو خوش همچون خضر
رنجر در غم هجران تو چون کودکن است
عارف از حزب دموکرات خلاصی چون مور
مطلب، زانه خلاصی تو اندر ارگن است
The crying of the captive bird is meant for the sake of the motherland, the method of the capturing of the bird is like that of our captivity.

If it is carried I will search for the fresh air of the morning bravely, Give my message to the friend who is coming to the garden.

Oh you the inhabitant of the nation, you show your path for freedom. As because who will be such type of me.

The house which became the inhabitant of the excellent one with the tearful action of destruction that residence turns into the house of melancholy

The garment which is not sunk with the blood of patriotism, It is better to keep naked the body than that of that cloth and it is lesser than that of shroud.

Although the woman wears the garment first, there are no other persons as sufferer than that of woman till today in this nation.

Arif's claim to popularity rests mainly on his tasnifs and as such his work will receive our attention in the special chapter reserved for the discussion of this type of verse. As far as the rest of his work in concerned, it consists generally of ghazal which play on patriotic ideas alongside other themes commonly employed in this form of poetry. Amongst his poems following is the example of finest:-


I have such type of this scene that I can make agreement with my sweetheart, although I do not sheaf my enmity with the sweetheart.

Your pain of heart which is put in your heart is carried away from my source which makes me to make friendship with the thief without my knowledge in the long run.

I express myself to avoid myself from the company of reform without having any way of thought.

When the way of treatment is blocked from point of view with the helpless one, I become cruel for the sake of the pain of this thought.

I committed suicide for the soul for which I dug up and did obstinacy myself with the disobedience of fortune.

At last my soul shed much blood for her pain, the ungrateful of heart made me disgrace.
Arif has thus considerably broadened the scope of the ghazal by using it as a medium for the expression of his social and political ideas and although he was not the first to introduce this style, he may be regarded as the important instrument in popularizing it.

The poem Arif provide a strong criticism of the existing social and political conditions in Persia. He is especially severe against:

1. The influence of foreigners.
2. Treachery to one’s country.
3. The religious classes in Persia.
4. The rule of the Qajars.
5. The exploitation of workers and peasants.

(6) Muhammad Riza Ishqi :-

Muhammad Riza Ishqi was born in 1893 in Hamadan. He studied till his seventeenth year and acquired a good knowledge of French. In 1914-5 he started a journal from Hamadan entitled Nama-i-Ishqi.

Towards the beginning of World War I he migrated to Constantinople. During his stay there he composed the libretto to the opera Rastakhiz which was the first to be performed in Persia. In his poem he borrows the theme from Firdousi’s Shahnama. National heroes appear one by one on the stage and deplore the loss of Persia’s ancient glory. But the poem does not end merely with the glorification of the past; it also gives the causes of decline namely the rivalry of European nations in Asia and predicts that
the future of humanity lies with the re-emergence of Asian freedom:

See the impudence, there is a tumult raging in the West; One says: Persia is mine; the other says: it belongs to us.

O people of the sacred East- of India, Persia, Turkey, China, for the East the War has been waged in the West.

In Europe Asia was regarded as a morsel; everyone stretched his claws to devour it.

In 1917-8 while still in Constantinople, Isqi published his poem Nauruzi-nama in which an attempt was made for the first time to employ rhymes according to their total value independently of the word construction. From Constantinople Ishqi returned to Hamadan and later went to Tehran where he spent the later years of his life. In Tehran he was imprisoned by the Government for opposition to the abortive Anglo-Persian Agreement of 1919. In May 1921 Ishqi started a periodical called Qarn-i-Bistun but it did not last very long and ceased publication
after seventeenth issues. The country was passing through a political crisis. In Feb. 191 a Coup d'Etat took place following which Sayyid Ziyaud Din became Prime Minister but he fell from power in April. Several Governments followed in succession until in 1923, Riza Khan who was Minister of War since the Coup d'Etat of Feb. 1921, became Prime Minister. In the mean time the fourth Majlis came to an end.

Ishqi’s work ‘Idial-i-Ishqi’ is divided into three tableaux the first deals with the seduction of a village girl by a rich youth from Tehran the second gives an account of her suicide and the last provides a condemnation of the existing social conditions as described by the father of the girl.

Idial-i-Ishqi was written at a time when political sentiment was being widely expressed in favour of a Republic with Riza Khan as its President. In the prose introduction to this poem Ishqi had repudiated the idea.

Ishqi in his poem Id-i-Kargaran meet a poet romantic in spirit poets. It is true that Islam in theory gives a certain status of woman but in actual practice she is much inferior to man and economically a virtual slave of the latter. Religious taboos and social restrictions do not permit her to go beyond the limits prescribed for woman in this man made society and she has little opportunity to assert herself in life outside her home.

(6) PARVIN I’TESAMI :-

Parvin Itesami was born in 1907 in Tabriz to Mirza Yusuf Ettesami who in turn was the son of Mirza Ibrahim Khan Mostawfi
Etesam-ai-Mulk. He was originally from Ashtiyan, but moved to Tabriz and was appointed financial controller of the province of Azerbaijan by the Qajar administration. Parvin's four brothers and her mother died in 1973. Her family moved to Tehran early in her life and in addition to the formal schooling. She obtained a solid understanding of Arabic and classical Persian literature from her father. She studied at the American Girls College in Tehran, graduated in 1924 from the Iran Bethel an American high School for girls. Afterwards, she taught for a while at that school. In 1926, she received an invitation to become the tutor of the queen of the new Pahlavi court, but she refused.

In 1934 she was married to a cousin of her father and moved to the city of Kermanshah. But the marriage only lasted for ten weeks and she returned to Tehran.

In 1938-39 she worked for several months at the library of Danesh Saraaj-e-Aali, today Tarbial Moollem University of Tehran. Her father's death in 1938 bereft Parvin of his loving support and virtually severed her contact with the outside world. Her sudden death only three years after her father shocked the country and was mourned in many elegies. She was buried near her father in Qom.

**Her work** :-

Parvin was around seven or eight years old when her poetic ability was revealed. Though her father's encouragement, she versified literary pieces which were translated from western sources by her father. In 1921-22 some of her earliest known
poems were published in the Persian magazine *Bahar*. The first edition of her *Diwan* comprised 156 poems and appeared in 1935. The famous poet and scholar Mohammad *Taqi Bahar* wrote an introduction to her work. The second edition of her book, edited by her brother Abul Fatha Etesami, appeared shortly after her death in 1941. It consists of 209 different compositions in *Mathnawi*, *Qasida*, *Ghazal* and *Qitta* forms. It totaled 5606 distiches.

In her short life she managed to achieve great fame amongst Iranians. Parvin's poetry follows the classical Persian tradition its form and substance. She remained unaffected by or perhaps ignored the modernistic trends in Persian poetry. In the arrangement of her poetry book there are approximately 42 untitled *Qasidas* and *Qittas*. These works follow a didactic and philosophical style of Sanai and Nasir Khusraw. Several other *Qasiadas*, particularly in the description of nature show influence from the poet Manuchehri. There are also some *Ghazals* in her *Diwan*.

According to Professor Hesmat Moayyad her *Safar-e-Askk* counts among the finest lyrical even written in Persian. Another form of poetry the Monazara claims the largest portions of Parvin's *Divan*. She composed approximately sixty five poems in the style of *monozara* and seventy five anecdotes, fables and allegories. According to Professor Hermat Moayyad, "Parvin wrote about men and women of different social backgrounds, a wide ranging array of animals, birds, flowers, trees, cosmic and natural elements,
objects of daily life, abstract concepts all personified and symbolizing her wealth of ideas. Through these figures she holds up a mirror to others showing them the abuse of society and their failure in moral commitment. Likewise, in these debates she eloquently expresses her basic thoughts about life and death, social justice, education, and the supreme importance of knowledge.

**PARVIN'S CHARACTERISTICS:**

Our understanding of Parvin's individual and personal features and the events of her life is surprisingly limited despite poet. Among the authentic sources close to the time of her death is a small book of essays and poems published on her first anniversary in summer of 1944 in Tehran. From reports by people who knew Parvin and her friendship or acquaintance with her it turns out that she was a demure, short spoken, benevolent, magnanimous woman, combing honesty, straightforwardness, modesty with reclusion and disregard for attending gatherings. Her divan is almost devoid of personal and social events and incidents. Except for a poem for her own gravestone, and the poem "twig of wish" written for her graduation ceremony in spring of 1924, and a couple of other works, there is nothing in her poem to help understanding the personality of the poet.

The fact that she was a contemporary what can be understood from the concepts and themes of Parvin’s poems about temperaments and emotions in her deep affection for her father, her ample potential and passion to learn, purity and chastity,
fighting tyranny and oppression and sympathy and support for 
the meek, and the downtrodden. After her demise an official 
ceremony was held and only for her anniversary there was a 
memorial service in spring 1924 held by her friends and 
acquaintance in which they reacted to the neglect she received 
during the despotict rule of the time Najaf-born Iranian scholar 
Sayyid Mohammad Jamal Hashemi read out an Arabic poem in 
the anniversary. The poem was published in several Arab journals, 
showing Parvin’s fame abroad.

**PARVIN’S POETRY:**

She studied Arabic and Persian literature from her father 
and started writing poetry from a very early age.

The outstanding trait of Parvin I'tisami’s poetry is deep, 
impression, sympathy with suffering. Tragic incident provide the 
substance of her poems which are generally in the form of fables. 
In works such as *Saiqa-i-Ma Sitam-i-Aghniyast* she reflects a 
marked appreciation of the right of the poor. The following extract 
from this poem will serve as an example:–

*The experienced old man laughed (and said). This is a story of 
force and not the work of fate.*
There is no humanity, justice and equality; hence tyranny, oppression and injustice are tolerated.

The rights of the workers have been crushed like the corn in the mill-stone.

The conflict between poverty and riches is reflected in the poem Munazara. In its concluding lines the poetess emphasizes the need for action to end tyranny and justice:

ز قید بندگی این بسگان شوند آزاد
اکر شوق رهائی زند بال وری
پیچ، و پرهز زن اینقدر خون دل نخورد
اکر بخانه غارتگری قد شری
بیحکم ناحق هر سفه خلق را نکنند
اکر ز قتل پدر پرسشی کند پری

The captive would free themselves from the fetters of slavery if they fluttered their wings for freedom.

Old and old women would never drink their hearts blood if the house of robbers were set aflame.

People would not be put to death at the unjust orders of any base creature if the son questioned his father's murder.

The chief characteristic of Parvin -i-Itisami's poem is chiefly didactic. Among the chief causes contributing to her success is her art of short narrative poems in which she treats ethical subjects in a simple and interesting manner. In her choice of verse-forms she favours the qasida, the masnavi and the qita. Her
style is also characterized by a felicity of diction and movement. It is true that she is often dull and tedious but on the whole she shows a greater breadth and consistency of performance than most of her contemporaries.

What distinguishes Parvin’s poetry is its concept and meaning. Her divan is full of divine and spiritual truth, lofty humane concept, advice to reason, blame for arrogance and unfairness lament about poverty, discrimination, class distinction and sympathy for the poor and the oppressed. The soft color shed by the shining of mysticism and philosophy the concepts envisaged by the poet is not so hash as to annoy the reader’s eyes; it rather gives her poems brilliance. The combination of the emotional, mystic and moral tendencies in her poems makes them very pleasant.

The number of poems in which Parvin harshly criticizes kings and mentions the oppression of the rich and the powerful, and the pains and hardships of the disinherited is amazing. In “our lightening is the oppression of the rich”, she deplores oppression in “O, Meek” she calls on the deprived revolt against oppressions, in the wretched. She depicts poverty and in the old women’s lament she questions the political legitimacy of the government.

In the analysis of her poetry, we find Parvin used manazare (debate or strife-poem) between two objects. This technique has been in vogue from the time of Abul Qasim Hassan ibn Ahmed Unsuri. She developed a debate by providing a thesis in her poetry
and a corresponding antithesis. Her own opinion then appears at the end as synthesis or conclusion. The major themes of her poetry have been fatalism or predestination, introduction of liberal measures for enlightening the masses poverty of the masses vis-à-vis the exploitation by the upper classes and the plight of the orphans, the aged and the destitute. In her later compositions the theme has been the plight of Iranian women, especially their lack of access to education, the key to enter into society and different professions therein.

The political hue of Parvin's poetry is so obvious that some critics have called her poetry one of "political and morality and have said that eloquence of political, rhetoric and firmness of a political message and the unshakable owe of morality" have come together in her poems. Parvin's courage and free spirit is all the more accentuated when one remembers that she composed such poems under the despotic rule of Reza Shah. It appears that Parvin was not actively interested in social problems confronting her sex nor did she take part in any movement connected with the rights of women. This aloofness is reflected in her poetry. However, when in 1936 the veil was officially abolished by an Imperial Edict, she expressed her enthusiasm in a poem entitled Zan dar Iran.
زن در ایران پیش از این گذشته که ایرانی نیوب
پیش از چنین چیزی تیره روزی و پریشانی نیود
زن‌گذی و مرگش اندر کنگ عزلت میگذشت
زن چه بود آنژوزها گر دانکه زندانی نیود
کس چوزن اندر سیاهی قربنها منزل نکرد
کس چوزن در معبد در معبد سالوس قربانی نیود
در عدالت خاناتانستف زن شاهد نداشت

در دیستان فضیلت زن دیستانی نیود
- داد خواهی های زن میماد عمری پی چواب
 أهمکارا بسود این بیداد پنهانی نیود
بن کسان را جامه و چوب شیبانی بود لیک
در نهاد جمله گرهگی بود چوبیانی نیود
از بنرای زن پیمیان فرخ زن‌گذی
سرنوشت و قسمتی جز تپگ میبدانی نیود

The sentiment appeared in front of the women of Iran that they were not considered as the inhabitant of Iran, nothing was there before them except the day of darkness and trouble. The women were passing her death and alive under the seclusion, what did the lady of Iran does during those days although she was not captivated.

Nobody was resided under the darkness of time like that of women; nobody was sacrifices in the temple of hierocracy like that of women.

The women did not have witness in the court of justice;

The women were not enrolled in the elementary school of excellence.

The woman was eagerly waiting for justice but time was the answerless, it had revealed and this injustice was not keep hidden.
It is enough that a woman was in a sheepherders garment, but it was put amid of the flock wolves where no shepherded was there.

Parvin always raises her voice for the rights of women of Iran and criticized of wearing veil. As she says:

Oh you the pleasant heart you are to conceal or to keep hide from the sight of transaction, you are to keep your real discussion in the chamber of your heart.

The fine silks are without having any workshop, spindle and weaving and you are to keep the treasuries without having any security and protection.
The slaves have to command themselves to all the people of the horizon, you are to have the strengthen hand of Suleiman to captive the Devil.

You should have that heart of learned which will build the destroyed village of the country. And you should have that destiny which will establish the base in the path of flood.

The eye sight is seemed like the river where the pupil go into the deep but the tears are appear like the unbowed pearls.

Parvin in his another popular poem *Ai Ranjbur* says as following:-

**Tā bākī jān kandān āndar altāṣāb āy Ranjīb**

**Rīytxīn āz bāhār nān āz چهره آب āy Ranjīb**

**Zisṭēmē khwāyī kē bēnī z altāṣāb āxāwāy wāyāb**

**Chīstā mārde āz nākōhē yā ʿutāb āy Ranjīb**

**Az ḥāqūq Pāyāmāl ḥoṭhīshēn kē ārāshē**

**Chīnd mīrūsī z āxāwāy wāy ārāb āy Ranjīb**

**Gēmel āṭanārā kē čōn zālō ḫōndt āxūn bārīz**

**Wondār ān ʿxūn āst w pāy āk ān ḥxābāb āy Ranjīb**

**Dīwān āz w ḥxūdā pārīstī rā bāgīr w ḥbīs ān**

**Tā ʿshūd چهر ī qāvāb āy Ranjīb**

**Tāshām ʃrūʿī kē bāhār ḥxūdā fītojā mīhēd**

**Ka ḥākām ʃrūʿī kē bāhār ḥxūdā fītojā mīhēd**

**Ka ḡīd ʿarṣ ʿfīqārān rā ʿʃvāb āy Ranjīb**

**ānūk-kē ḥxūd rā pāyāk mīdānīd āz hār ʿalūḏgī**

**Mīkōn mardār khwāyī čōn ʿgambar āy Ranjīb**

**Gārāk āṭfāl tūbī ʃāmānd šērā bāk nīsēt**

**Ḵwājāṯ te ye hō Mīkōn hēr šēb ˈkabāb āy Ranjīb**

Oh you the proletarian how long you are to dig your heart under the sun, you are to shed the nectar of life for the sake of your bread, oh you the proletarian.
As you are looking that you are always being absorbed with the sun and with the soil and with the wind, what is your way except you s self goodness, oh you the proletarian.

Disregard your question from the right, for how long you are to fear from every man and woman, oh you the proletarian.

Don’t dig them out as the leech sheds the blood and make colour your hands and foot with that blood, oh you the proletarian.

Capture and imprisoned the demon from the self worshiping so that your face will become perfect without having any veil, oh you the proletarian.

In her short life managed to achieve great fame amongst the Iranians. Her poetry follows the classical Persian tradition in its form and substance. In her *qasidas* And *qitta*, didactic and philosophical influences of Sanai and Naser khusrow can be discerned, and in some other compositions the influence of Minucheri predominates. She lived in Iran’s evolution period from classical form of Persian poetry of modernism.

According to Prof. Hesmat Moayyad, who has translated many of her poems into English, her ‘*safar-e-Ashk*’ (The Journey of a Tear), counts among the finest lyrics ever written in Persian? He further says that Parvin wrote about men and women of different social backgrounds, cosmic and natural elements, abstract concepts, all symbolizing her wealth of ideas. By the poetic renderings she holds up a mirror to other showing them the abuses of society and their failure in moral commitment. Through
her poetry she also expresses her thoughts about life and death, social justice, education, and the importance of knowledge.

Parvin's poem, *Safar-e-Ashk* (The Journey of a Tear) is enumerated here:

Tear moved in the eye and rolled down

*It dropped very slowly and rolled down.*

On the dark horizon of existence,

*Like a star it shined awhile and rolled down.*

Although ocean of the existence was in its place

*It drank a drop of blood and rolled down.*

It travelled in to a spring of blood,

*After weighing cost of every drop carefully, it rolled down.*

When I wept at the tyranny of the sky,

*It laughed at my weeping and rolled down.*

I was not aggrieved within,

*No one knows why it became offended and rolled down.*
So long as the heart is besmirched with the dust of grief,
Removing its clean skirt, it rolled down.
There arose a tempest of intrigue and chaos,
The ocean became stormy and alarmed and rolled down.
Like dew-drops in the garden of existence,
It appeared on the rose-like face, shined and rolled down.

In this poem, Parvin has shown her uncanny genius in using excellent imagery and poignancy in describing the journey of a Tear.

In the long run 'Bahar' magazine became the main vehicle for the promotion of Parvin's literary talent in the male dominated society. Parvin's themes of humanism and liberalism struck a special cord with her audiences, especially women and she became an iconic poet in her life-time. Dr. M. Ishaque, in his *Four Eminent Poetesses of Iran*, says:- “Parvin was the model of plain living and high thinking. She was a modest, good natured, thoughtful, and kindhearted lady, affectionate to her friends though somewhat reserved.” He further goes on to say that Parvin Etessami's ideas about the function of women were shaped and influenced by Western thought. She thought that man and woman are the complement of each other and this is amply reflected in her following compositions:—
O, Sage! Dost thou know, what are the duties of women and men?

One is a vessel and the other is the Captain
If the captain be wise and the vessel strong,
What then is the fear from weaves, whirlpools and tempest?
In times of adversity in the ocean of life,
There is expectation of effort and action from him as well her.
Always the daughter of today is the mother of tomorrow,
It is from the mother that the sons gain greatness.

Among the qasidas, masnavis or qittas the best poems of Parvin are:- Tifl-i-Yatim (An Orphan), Saiqa-ima Sitam Aghniyast (The Cruelty of rich is a Thunderbolt to us), Ranjbar (The Labourer), Safar-i-Ashk (The Journey of a Tear) Jula-yi Khuda(God’s Weaver),Zarra(The Mote), Gauhar-i-Ashk (The pearl of Tear)

Gauhar-u-Sang (The pearl and the Stone), Lutf-i-Haqq(The Benevolence of God), Nagma-i-Subh(The morning Song) and Ganj-i-Iffat (The Hidden Treasure of Chastity).
Parvin may be called the greatest Persian poetess writing in classical style of modern times. One of her remarkable series, *Mast wa Hoshiyar* (The Drunk and the Sober) won admiration from many of those involved in romantic poetry.

Her other best poem *Tift-i-Yatim* (an Orphan) has a strong appeal, especially for those who in their infancy lost their mothers and were deprived of motherly love, affection and care. Some of the touching lines of the poem are given below:

Things I have seen but wanted them not,
After all my heart is a heart and not iron.
I have never seen a mother's face,
The eyes of an orphan do not beam with joy.
A mother's arms are sweet,
Why are there no mother's arms for me?
Whomsoever lovingly I called mother,
She said she was not my mother.
The celestial wheel hurled on me every stone it had,
There are no more stones left in its sling.

The tenor of Parvin's poems is chiefly didactic. Among the chief causes contributing to her success is her art of short
narrative poems in which she treats ethical subjects in a simple and interesting manner. In her choice of verse-forms she favours the *qaside*, the *masnavi* and the *qita*. Her style is characterised by a felicity of diction and movement. It is true that she is often dull and tedious but on the whole she shows a greater breadth and consistency of performance than most of her contemporary.

IV. (b) SOCIO, POLITICAL AND CULTURAL IMPACT OF CONSTITUTIONAL MOVEMENT ON PERSIAN POETRY ::

After the Constitutional Movement Persian poetry has became overwhelmingly absorbed in politics and patriotism. Now it was no longer the king and the court-circle but the entire nation that became interested in literature, and as in other countries the Iranian poets no longer turned now kings but to the people at large for patronage. After having followed the beaten track for centuries, the chariot of Persian literature now suddenly abandoned the rut and started rolling at railway speed, as if to atone for the indolence of ages. Iranian literature was now infused with unprecedented vigour and vivacity; the hearts of poets vibrated to aspirations rarely cherished in the past; Persian literature now thrilled with a novelty that it had never witnessed in preceding years. At times a foeman unconsciously proves as helpful as a friend, and even an evil appears to be productive of some good. Iran came into contact with, struggle against and was even ruined by Western nations, but this very contact brought about a prodigious intellectual awakening in the country. Iran
now came to know the value of independence, and realized the importance of literature as one of the chief factors, inspiring a country to gain freedom.\textsuperscript{33}

Modern Persian poetry is engrossed in politics and it succeeds in stimulating the national enthusiasm of freedom. If the poet and journalists of Iran had not whole heartedly supported Reza Shah in his great work, the attempts of that illustrious king would not have been crowned with the success which was actually attained. In spite of this, as Prof. Browne observes, it is astonishing to find, with some were exceptions, the almost complete absence of patriotic poetry not only in Persia but in all Islamic literature. The one noteworthy exception is Firdousi's \textit{Shahnameh}, which for centuries kept aflame the fire of patriotism at least in the hearts of Iranian Zarathushtrians. Prof. Browne dates the dawn of patriotic Persian poetry from the end of the 19th or the commencement of the present century. Persian poetry of the last century deeply tinged with the hues of patriotism and national fervour. The grief of the Iranians at the ruin of their country, caused by the worthlessness of the Qajar kings and the exploitation and undue intrusion of Britain and Russia, was unmistakably reflected in their literature. The Iranian poets now scorned the very idea of bondage of every sort, they were keen on ending their political and economic servitude to European nations; they were anxious to terminate the religious thralldom to the arbitrary will of the Mullahs; and the womanhood of Iran was on the qui vive to emerge as rapidly as possible from the dismal and
depressing captivity of the parda, to which they were unfairly consigned for centuries.34

This literary development must be regarded as the outcome of the national awakening in Persia and the extraordinary journalistic activity which followed in its wake. The magnitude of the latter can be realised by the fact that in 1907 alone no less than eighty-four newspapers were founded.35

These newspapers were often representative of different democratic and political ideas ranging from moderate and liberal to revolutionary and some of them were widely read by the educated and the politically-minded people. In the shifting of emphasis from the Court to the people the poet sympathised with the aspirations of the latter and the press provide him with the most effective means through which he could address his audience. This accounts for the literary importance of Persian newspapers which have played as important part in popularizing the new trends.

In addition the establishment of certain literary associations such as Danish-Kada and the Anjiman-i-Adabi-yi-Iran also helped in the development of the new movement. The former was founded in 1916-7 through the efforts of Maliku’sh Shuara Bahar. It provided a meeting place for young poets where they could offer their work for criticism and also published a journal of the same name. The Anjuman-i-Adabi-yi-Iran was established in 1919-20. Its programmed on the one hand stressed the revival and observance of literary models set by earlier poets and on the other the
introduction of fresh subjects and the establishment of literary relations was published in the journal *Armaghan*. The literary movement of the post-Revolution years was accompanied by a reaction against themes in Persian poetry. Arif Qajwini for instance argued that the sentiment and thoughts of those belonging to an earlier period when arts and sciences had not yet fully developed could not be identified with those of persons born in the eighteenth and nineteenth centuries—a period of national awakening, of accelerated development in arts and sciences, of political revolutions. In other words, he mentioned that every period had its own pattern of feeling and its own manner of projection. "And if the literary school", observed the poet, "is not under the law of social evolution that is of natural development is subject to imperfection."36

Among the early poets who reflected the impact of new ideas the most prominent were Adib Pishavari and Amiri. Their poetic output although containing many traditionally conceived poems often gives expression to certain social and political sentiments previously unknown in Persian poetry. With the movement for the Constitution there sprang up a vast topical literature dealing with the events in national life. This tendency was strengthened by the fact that certain prominent poets such as Amiri, Bahar, Farukhi, Ashraf, Ishqi and Kamal were newspaper editors themselves and their poems frequently formed part of their journalistic activity.

The important political events reflected in contemporary poetic literature included the granting of the Constitution in 1960,
signing of the Anglo-Russian Treaty in 1907, destruction of the Majlis by Muhammad Ali Shah in 1908 restoration of the Constitution in 1909, bombardment of the shrine of Imam Riza in 1912 the World War of 1914-18, signing of the abortive Anglo-Persian Agreement of 1919, the rise and fall of Riza Shah and the nationalization of the oil industry. It is true that much of this topical verse fell short of artistic requirements, but considering that the Persians as a nation are conspicuously attached to poetry the efficacy of such verse in arousing the people to consider urgently certain social and political matters cannot be underestimated.

During the last quarter of the nineteenth century the process of decline in Persian became accelerated as the later monarchs of the Qajar dynasty began lavishing concessions upon foreign Governments and financiers in consideration for huge loans which they spent on their European tours and other personal indulgences. A general dissatisfaction against this extravagant policy manifested itself in the movement against the Tobacco Concession and culminated in the demand for a Constitution. In 1906 the first Majlis was officially opened in Persia. This event was welcomed by in a poem which began:-
The great nationalist poet of Iran Malikush Shuwara Bahar, during the period known as the *Istibdad-i-Saghir* (Lesser Autocracy) with some of his comrades, secretly started the paper Khurasan which published his early nationalist verses. This included his famous *Mustazad Kar-i-Iran ba Khudast* (The affairs of Persia rest with God) which appeared in the issue of Jamada I, (May-June 1909), and opened with the following lines:-

\[
\text{با شه ایران ز آزادی خیز کنی خطابت}
\text{کار ایران با خداست}
\text{مذهب شاهنشه ایران ز مذهبها جداست}
\text{کار ایران با خداست}
\]

*It is a mistake to talk about freedom with Shah of Persia.*

*The affairs of Persia rest with God.*

*The religion of the Shah of Persia is different from all religions. The affairs of Persia rest with God.*

In this famous mustazad Bahar strictly condemned the Qajar rulers for the miseries of Persia. According to him if the Qajar rulers did not welcome the foreign countries like Russia and England by giving concessions and taking loans, Persia never
underwent such type of miseries. He clearly describes the Qajar rulers as hypocrite and most unpatriotic rulers of Persia.

Bahar also began his career as a nationalist poet. His early poems generally take up topical themes and are notable for their vigour and freshness. They were written to arouse the people about the urgent social and political issues, and as such a vividly reflect the spirit of the period. Bahar also participated in the political struggle for constitutionalism and democratic freedom and his poetry expresses new subjects, new feeling and new aspects keeping himself abreast with the speech and rhythm of his age.

Bahar basically reflects the heart rent of the very idea of bondage of every sort of Iran through his poetry and also the economic servitude to European nation. His poetry also agitated to terminate the religious thralldom to the arbitrary will of the Mullahs. He has also lamented the woes of Iran in his poem. The same poet Bahar has written a well known poem on Viscont Adward Gray of Fallodon, the British foreign secretary, through which he criticized him openly for the wrong policies towards Iran and India.

According to the great poet Bahar the main cause of the decline of Iran lay in the indolence, luxuries and indifference of the Qajar kings towards their subjects. He therefore welcomed the event fall of the Qajar dynasty in 1925 A.D. in these words:-
(Gone is the rule of the Qajar; after sickness come its death; Stupidity, indolence and frivolity have revealed their hideous end; And in place of indolence and stupidity have come smartness, skill and vigilance.)

Modern Persian poetry bears the idea of social and political condition of Iran. The modern Persian poets express the conditions of common people and the characters of the ruling classes and about their hypocrisy. They also say about inheritance of foreign countries like Russia and Britain.

Muzaffaru'd Din Shah, under whose reign the Constitution was achieved died on June 8, 1907 and was succeeded by his son Muhammad Ali Shah. On August 31, 1907 an Agreement was signed between Great Britain and Russia which was "tantamount to a partition" Amiri condemned this Agreement in the following words:-

Thereupon they sat down and concluded a firm Agreement to plunder this crown and throne.
So that they may treat the soil of Persia in daylight and darkness.

During Qajar era, Iraj was influenced by the Iranian or Persian Constitutional Revolution (1906-1911) and by the changing circumstances in the country. This fact is manifested in the particular style of poetry that he created. Modern and imported concepts, combined with what were obtained from his own thoughts from the frame work of his style. He criticizes the social conditions of the country and the striking originality in his use of metaphor when addressing diverse social problems has been admirable by the critics. His style is rich in the Art of simile. His striking sarcasm, pungent and fanged words are pointed at the dishonest clergy, businessmen, merchants and statesmen. In addition to those colloquial poems, Iraj also composed elegies to praise Muzaffar-ud-Din Shah, Hussain Ali Khan Garroosy and many other Qajar historical personalities. His praise never shaded into flattery. Iraj also composed very nice *Massnavi* and Fragments or Ghazliat on the raising and education of children, maternal affection, and innovative poet and tended to European thought. Despite his famous technical skills, he sometimes used similar cases of rhyme, which is considered by some poetry researchers as an intentional rejection of strict traditional poetical rules. Although Iraj was one of the pioneers of the innovative movement in the Persian poetry, he never thought at abandoning the rules of the classic poetry. Some scholars believe that because of the time in which he lives, his depth of literary knowledge and
familiarity with French and other foreign language he could also have been one of the masters of free verse if he wanted to.

He is particularly famous for his pederasty and satirical poetry. Among many poems that Iraj composed his well-known poems include Satan, A letter to a poet Arif Qazvini, woman’s picture, story of the veil and the story of *Zohreh and Manouchehr*, which is based on William Shakespeare’s *Venus and Adonis*.

Amongst the social problems of his time Iraj Mirza shows a notable interest in the freedom and education of Persian women. He deals with these themes in a section of *Arif-nama* which is a satire against the well-known contemporary poet Arif Qazvini. Though his treatment of the subject is not always in the best of taste, there are moments when his words convey a feeling of refined sincerity as in the following verses exhorting the women to renounce the veil:

> In other countries a woman is man’s companion but in this house of suffering she is a burden to him.
O thou, who art equal to the musk and similar to the rose, is thy heart never disgusted with this veil. Does not the blossom in the course of development, come out from the veil so that it should become a flower? Thou too rouse thyself and lift the veil show thy excellence to the world.

Ishqi’s work ‘Idial-i-Ishqi’ is divided into three tableaux the first deals with the seduction of a village girl by a rich youth from Tehran the second gives an account of her suicide and the last provides a condemnation of the existing social conditions as described by the father of the girl. The poem ends on a revolutionary note as may be illustrated by the following stanza:

\[
\begin{align*}
\text{On the day, when the wrath of the nation confronts tyranny, this whole empire will be overthrown.} \\
\text{The sky will turn hostile to the traitors of the earth, it will be the time for slaughtering the armies of corpse-washers} \\
\text{With whose foul blood the stretches of the earth will become red.}
\end{align*}
\]

‘Idial-i-Ishqi’ was written at a time when political sentiment was being widely expressed in favour of a Republic with Riza Khan
as its President. In the prose introduction to this poem Ishqi had repudiated the idea.\textsuperscript{38}

Ishqi in his poem Id-i-Kargaran meet a poet romantic in spirit and patriotic in sentiment. He expresses himself with great emotion and sincerity of feeling. His poems provide a revolt against social injustices and his sympathy for the poor is significant.

Besides politics the spirit of reformation expressed itself in a new attitude towards woman. With the growth of social consciousness the emancipation of women became an important issue which found a number of sympathizers among contemporary poets.

It is true that Islam in theory gives a certain status to woman but in actual practice she is much inferior to man and economically a virtual slave of the latter. Religious taboos and social restrictions do not permit her to go beyond the limits prescribed for woman in this man made society and she has little opportunity to assert herself in life outside her home.

Many critics of modern age are of the opinion that Parvin-Itisami was not actively interested in the social problems confronting her sex nor did she take part in any movement connected with the right of women. This aloofness is reflected in her poetry. However, when in 1936 the veil was officially abolished by an Imperial Edict, she expressed her enthusiasm in a poem entitled \textit{Zan dar Iran} (The Women in Persia) whose opening verses may be quoted here\textsuperscript{39}:-
It is as if the woman in Persian was not a Persian before. She had no pursuit other than misfortune and distraction.

She lived and died in a solitary corner. What else was a woman in those days if not a prisoner?

No one like a woman dwelt in darkness for centuries. No one like a woman was sacrificed in the temple of hypocrisy.

The political hue of Parvin's poetry is so obvious that some critics have called her poetry one of "political and morality and have said that eloquence of political rhetoric and firmness of a political message and the unshakable owe of morality" have come together in her poems. Parvin's courage and free spirit is all the more accentuated when one remembers that she composed such poems under the despotic rule of Reza Shah. The outstanding trait of Parvin-i-Itisami's poetry is its deep impassioned sympathy with suffering. Tragic incidents provide the substance of her poems which are generally in the form of fables. In works such as Saiqa-i-Ma Sitam-i-Aghniyast (The tyranny of the Rich is a Thunderbolt to Us) she reflects a marked appreciated of the rights of the poor.

The interest which the poets displayed in politics during the last fifty years was also manifested in the abundance of patriotic themes. Underlying these themes there was a general note of
despondency a sense of discontent with the existing conditions.

For instance in June 1936, Lahuti who is living in the Soviet Union, addressed a poem to the well-known French author Romain Roland in which he said:

In your letter you have called my country free. Due to happiness tears flow from my eyes to my cheeks

I am the soldier of Persia whose memory recalls only the bullet and the rope in his country.

The social consciousness of the poets was also reflected in their appreciation of the rights of the peasants and workers. The emergence of this trend was inevitable considering the existence of widespread poverty in the country, the burnt of which is borne by the peasants who form an overwhelming part of a population of approximately fifteen million inhabitants.

The interest in the workers and peasants began to find expression in contemporary poetry almost immediately after the Constitution. In January 1910 Lahuti wrote a poem entitled Maniyi-Adam (The spirit of Man) which praised the worker in these words:-
Prosper O worker's art, thou dignity of the family of mankind, O the world of being flourishes because of thee. There would not have been anything if thou had not existed.

The wealth of the kings is the result of thy treasure. The ease of the nobles is the fruit of thy toil.

If only for two days thou didst not lend thyself to work the whole world be obliterated.

Thou art the cause of the prosperity of the world. O worker thou art the spirit of man.

The poet Ashraf of Gilan gave a pathetic description of the Persian cultivator in his poem Zari (Cultivator). It began with the following stanza:

Ramzan has come but there is no bread on the peasant's table, and no shirt or skirt on his daughter's body.
There is no heart which does not bleed with sorrow for the peasant, the reason is that there is no justice in this desolated place.

Thus we can say that the social and political themes have considerably broadened the sphere of poetry. It reflects the contemporary happenings in the society, problems of common people, policies of Qajar rulers, unauthorized interference of Russia and England over Persia, foreign policies, problems of women etc. As a result people aware of their own problems and began to raise their voice for the cause of their rights. They also realized that law and order should be maintained, justice should be guaranteed by only after getting a 'House of Representatives' and a Constitution.

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BACK NOTE:-

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26. Ibid-p-435
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32. Ishqi. R.i.Kuliyat-i-Mugavvar-i-Ishqi.p-3
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37. Bahar. M.T. Tarikh-i-Mukhtarsar-i-Ahzab-i-Iran.P-2
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39. Itasami, Parvin. Supplement to the Diwan-i-Parvin.p-187