CONCLUSION
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The concept of 'Nation' from which the term Nationalism has been derived, appears for the first time during 14th – 15th centuries in Europe. During this time people belonging to the same language-groups, living in the same territory and practicing almost the same types of traditions, began to think of themselves as one. This gave a great fillip to the monarchs, whose powers were curtailed to a large extent by the feudal lords. Consequent upon the emergence of this national identity, the people lent support to the monarchs who were able to establish nation-state in England, Spain, France, Prussia, Russia and other countries. Thus nationalism in its historical concept implies such a belief of oneness among the people on the basis of language, territory, customs, traditions and others such outward manifestations which can be easily discerned. In the post feudal age, the concept of nationalism has come to stay and in all the later political development, this concept has played a very important role.

In the Iranian context, the people of pre-constitutional movement (1905-6 A.D) have often been accused of not having this concept. True, this concept of nationalism was absent in the 18th or
early 19th century Iranian psyche, but as the national movement started taking roots in the country, one finds a rapid development of this idea.

The advent of the nineteenth century presents an important landmark in the history of Persia since it can really be considered as the starting point in the country’s progress towards modernization. The forces released then not only changed Persia’s status in relation to world politics but also posted a challenge to her traditional patterns of life and her outmoded institutions. During the reign of Fateh Ali Shah (1797-1834), the great drama of Iran began, in the course of which Iran was drawn deeper and deeper into the net of the European powers. In the international field, the conflicting interests of Great Britain and Russia in Asia began to take definite shape in the time of Fateh Ali Shah. In recognition of her military deficiency, he had willingly accepted foreign missions and war materials. Within the space of a few years, with the help of English officers, Abbas Mirza, Governor General of Azarbaijan was able to introduce regular discipline in the Persian army. Despite the opposition that he had to encounter from the clergy, he was in support of modern education, and sent a number of Persians student
to be educated in English. During the reign of Nasir-ud din Shah, the fourth Qajar king, who ruled from 1848 to 1896, the government of the country found greater stability. He undertook three journeys to Europe in 1873, 1878 and 1889 respectively. His Prime Minister Mirza Taqi Khan Amir-i-Kabir introduced several important progressive reforms and it was under him that the idea of establishing a college on modern lines was conceived. This college known as the Darul-Funun, was founded in Tehran in 1851 and several Austrians being especially recruited to its staff. It was a college in which young Persians of the upper classes were taught on modern lines. At the time of its inauguration it had a hundred students and the main subject taught here were military science, mathematics, medicine, chemistry, mineralogy, geography and foreign languages (either English, French, Russian or German). As a result education began to spread and more contacts were established with Europe. Therefore, a small intelligentsia came into existence there which, not content to remain under its accustomed conditions, demanded a change in the institutions that had outlived themselves. In 1872 a British banker, Baron Reuter, obtained from the shah an amazing concession giving him the exclusive right to construct railways and street car lines, to exploit minerals and oil
for a period of seventy years and to manage the custom service for twenty-four years. The concession represented, "the most complete and extraordinary surrender of the entire industrial resources of a kingdom into foreign hands. In 1889, Reuter again received a concession for establishing the Imperial Bank of Persia, which possessed the monopoly of issuing bank notes. In the next year a British concern was given a tobacco monopoly, but the clerical leaders of the country supported a wave of general indignation by formally forbidding the use of tobacco within Iran until the monopoly was canceled. In 1896, Muzaffarud Din became the ruler of Persia, was characterized by decay in administration and the gradual weakening of state authority. He also contracted two huge Russian loans. But Russia was also facing a crisis after her defeat in the hands of the Japanese in 1904. The revolution, which followed in the wake of the Russo-Japanese war greatly, influences the latent natopenly, the merchants and many of the clergy and nobles also supported the constitutionalist. In December 1905 the storm broke. The beating of an aged Sayyid by the order of the Governor of Tehran caused several of the prominent mujtahids to take refuge in the shrine of Shah 'Abdu'l 'Azim, where they were later joined by numerous recruits, including merchants and trademen. The refugees
refused to leave the shrine until the Shah had promised to dismiss the Prime Minister Ayanu’d Dawla, convene an ‘Adalat-Khana, or “House of Justice”, abolish favouritism and make all Persian subjects equal before the Law. These promised reforms were in fact never carried out, while the situation continued growing worse. In July-August, 1906 several thousand people took refuge in the ground of the British Legation. The demand now was for a regular Constitution and a representative National Assembly. Finally the Court party yielded and on October 7, the Assembly was formally opened by the Shah, and in 1906, Persia came to possess parliamentary institutions.

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.

Under these circumstances the poet was faced with fresh demands of national awareness with the emergences 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. Discussion is also made with the pitiable condition of women, polygamous marriage, veil and educational backwardness. Malikū’š Shu’ara Bahar is considered as one of the prominent poets who have contributed a lot in order to develop the new movement. He was born in 1886-7 A.D. in Mashhad, the Capital City of Khorasan. His father, Mirza Muhammad Kazim Saburi, held the title of Malikū’š Shu’ara (King of Poets) and on his death, Bahar was given this title 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, journalisit, historian and a renown 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.

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.

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.

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 Kaikhusraw 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 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.

To conclude, it may be said that this is not ending of our discussion on Malikush Shu'wara Bahar as a nationalist poet. In fact, throughout the discussion it has been kept in mind that Bahar's thoughts would always invite the readers and the critics to treat them in an exhaustive manner that would certainly accelerate tempo to the need of the research going on.

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