CHAPTER: IV

ANALYTICAL STUDY OF SOME EMINENT PERSIAN POETS AND WRITERS OF IRAN

(a) History of the Criticism

(b) Renaissance Criticism

(C) Tradition of Criticism
(A) History of the Criticism

Historical criticism, literary criticism in the light of historical evidence or based on the context in which a work was written, including facts about the author's life and the historical and social circumstances of the time. This is in contrast to other types of criticism, such as textual and formal, in which emphasis is placed on examining the text itself while outside influences on the text are disregarded. New Historicism is a particular form of historical criticism.

Historical criticism, also known as the historical-critical method or higher criticism, is a branch of literary criticism that investigates the origins of ancient text in order to understand the world behind the text.

In 18th century Biblical criticism, the term higher criticism was commonly used in mainstream scholarship in contrast with lower criticism. In the 21st century, historical criticism is the more commonly used term for higher criticism, while textual criticism is more common than the loose expression lower criticism.

Historical criticism began in the 17th century and gained popular recognition in the 19th and 20th centuries. The perspective of the early historical critic was rooted in Protestant reformation ideology, in as much as their approaches to biblical studies were free from the influence of traditional interpretation. Where historical investigation was unavailable, historical criticism rested on philosophical and theological interpretation. With each passing century, historical criticism became refined into various methodologies used today: source criticism, form criticism, redaction criticism, tradition criticism, canonical criticism, and related methodologies.

Historical Criticism insisted that to understand a literary piece, we need to understand the author's biography and social background, ideas circulating at the time, and the cultural situation. This school of criticism fell into disfavor as the New Critics emerged.

New Historicism seeks to find meaning in a text by considering the work within the framework of the prevailing ideas and assumptions of
its historical era. New Historicists concern themselves with the political function of literature and with the concept of power, the intricate means by which cultures produce and reproduce themselves. These critics focus on revealing the historically specific model of truth and authority reflected in a given work.

In other words, history here is not a mere chronicle of facts and events, but rather a complex description of human reality and evolution of preconceived notions. Literary works may or may not tell us about various factual aspects of the world from which they emerge, but they will tell us about prevailing ways of thinking at the time: ideas of social organization, prejudices, taboos, etc. They raise questions of interest to anthropologists and sociologists.

New Historicism is more ‘sociohistorical’ than it is a delving into factoids: concerned with ideological products or cultural constructs which are formations of any era. So, New Historicists, insisting that ideology manifests itself in literary productions and discourse, interest themselves in the interpretive constructions which the members of a society or culture apply to their experience.

The intellectual activity which produced the earliest major texts of Western literary criticism was centred in Athens in the fifth and fourth centuries BC. The foundations of Athenian democracy had been laid towards the end of the sixth centuries BC. The fifth century saw Athenian forces warding off the threat from the East when Darius and his Persian army were defeated at the battle of marathon in 490 BC and when his son xerxes was overwhelmed at sea by the Greek fleet at salamis in 480 BC. The Delian league, the alliance of Cities and island which Athens founded in 478 BC as a defence against the Persians, was transformed into an Athenian empire as the threat from the east was lifted. Sparta was aroused to political and economic rivalry, and the Peloponnesian war, which began in 431 BC, finally ended only when Sparta made a treacherous deal with Cyrus of Persia, and Athens was defeated in 404 BC. After the defeat of Athens, Sparta assumed the role of dominant power in Greece until, in turn, Epaminondas of Thebes defeated the Spartans at the battle of Leuctra in
371 BC. It was Philip of Macedon who’s eventually put an end to the inter-city rivalries. He defeated the armies of both Thebes and Athens in 338 BC.

The philosopher Plato (c.427-348 BC) was some twenty years younger than Aristophanes and was himself about twenty-one when Sophocles and Euripides died. A disciple of Socrates, he was deeply distressed when Socrates was condemned to death on a change of having corrupted the young by his teaching. In fact Socrates had only made them critical of the existing order. His celebrated technique of instruction was by question and answer, to probe those he would educate and elicit from them admissions which, when analysed, revealed underlying ignorance and misunderstanding. This ‘Socratic’ method was adopted by Plato. He presented his teaching in dialogues, using Socrates as the central spokesman. We cannot automatically assume that the conclusion of an argument reached by Socrates necessarily represents Plato’s own view. And in the prime purpose of this dialectical method is often rather to stimulate lively thinking than directly to indoctrinate.

Plato is not insensitive to literature. On the contrary, he is deeply responsive to the powerful appeal of Homer. His suspicion of literature is strengthened by his awareness of its power to move and to charm. For writers can demoralize readers by picturing human sufferings and disasters in such a way that divine goodness and justice are brought into question. They may project gods as responsible for strife and evil. They may project a future life as a place of misery and torment. 

Aristotle (384-322 BC) spent twenty years studying under Plato at Athens. His reputation was that Philip of Macedon called him to Macedonia for eight years to act as tutor to his son, Alexander the great. His habit of walking up and down in the grounds while discoursing with his disciples earned his school the label ‘Peripathetic’. If Plato was the first thinker we need attend to for his commentary on the human influence of imaginative literature, Aristotle was the first thinker to produce a work of literary criticism, the Poetics, and a work which has influenced theorizing about literature ever since it was written. Aristotle’s philosophical thinking diverged crucially from that Plato. Where Plato’s doctrine of universal Forms focuses primary significance on to the eternal, of which the natural is
but a reflection or copy, Aristotle's thinking concentrates on the reality to be discerned in individual things. He sees a coming together in them of matter and universal form. Where Plato’s thinking is poetic to the extent that his idealistic flights verge on mysticism, Aristotle’s bent is scientific, and he endows natural phenomena with a validity that Plato transferred to the timeless.

Aristotle is critical of writers who assume that a story can be held together simply by the fact that is concerned with the career of the man. Homer did not make his 'Odyssey' by covering everything that ever happened to Odysseus. It will be evident that Aristotle’s distinction between the limitations of fact and the potentialities of fiction as vehicles of valid illumination was to become a cornerstone of critical theory. [2]

Horace (65-8 BC), the son of a tax-collector, had a good education from a schoolmaster, orbilius, whose penchant for administering corporal punishment left an indelible impression on him, and later he studied at Athens. Horace accepts that in human life and character the poet will find his material, and he must be faithful in representing it. But there is no wordsworthian emphasis on stylistic fidelity to living conversation and no urge to the poet to give free play to what originates spontaneously from within.

Horace is a classicist. He urges the would-be poet to study accepted models, Homer and the Greek tragedians. The ambition to be original can lure the writer into flashy outgrowth ill-adjusted to the overall pattern of his work, and inimical to clarity and directness. The poet’s task is to work hard at his text in order to produce verse that is felicitous, lucid and well-ordered. The place of natural inspiration is allowed for, but there is no escape for poet from disciplined critical examination of all is that written. [3]

Modern readers encounter in Longinus a writer far more akin to them than Plato and Aristotle, or even Horace. Longinus consciously looks back from a distance to a golden age of literature to which Homer, Demosthenes, and the great Greek dramatists belong. He is sensitive to the need for individual genius in the poet. It has to be matched by quality of vision and understanding, and married to a fineness and grandeur of
perception which have a moral and spiritual as well as an intellectual status. Longinus has none of Horace’s prudery about flashes of inspiration and bursts of purple rhetoric. Though harsh in his judgments on cheap display and pretentious bombast, he recognizes that the practice of literature cannot be reduced to a matter of hard work, persistent self-criticism, and the disciplined exercise of artistry. [4]

A very early one was Plotinus (c. 205-270), born perhaps in Egypt, who studied under Ammonius at Alexandria. Ammonius, a thinker who was born a Christian but reverted to paganism, had among his pupils the great Christian father Origen as well as Plotinus. The school of philosophy which Plotinus represented is known as ‘Neoplatonism’ because it expounded doctrines derived and developed from the metaphysics of Plato with its strong mystical orientation. Plotinus himself eventually settled in Rome to teach philosophy, and his pupil Porphyry edited and collected his philosophical essays in a series of six Enneads (sets of nine essays).

Plotinus develops the platonic distinction between the world of appearance and true reality. The one is the primal ground of all being and the source of value. Plotinus’s image for the nature of reality is an expanding series of concentric circles, each dependent on the one within it, and all produced by the spilling over of the eternal one. [5]

Must a new and grave incertitude intrude upon the writer whose lot it is to close a history of literary criticism on so problematic a note? Is the writer called upon to ask himself just how much of what he has written is invalidated by his inescapable phallogocentrism? He is loth to believe that his half of the world’s readers must remain uncertain whether what they say can ever have full currency in the region of discourse occupied by the other half. There is comfort, however, in knowing that, if it is possible to offend without intention to do so, the converse is also the case.
(B) Renaissance Criticism

The term ‘Renaissance’ is sometimes so vaguely used that it tends to represent a period of history rather than a historical development. In its strictest sense, at least for the literary world, the ‘Renaissance’ is the rediscovery of the ancient classics of Greece and Rome which scholars edited, translated, and wrote commentaries on. With the capture of Constantinople by the Turks in 1453 the drift of Greek scholars to Italy was accelerated. Increasingly manuscripts were transferred from Byzantium to the west and copied. It must be recalled that the Emperor Constantine (c.288-337) had transferred his capital to Byzantium in 328 and renamed the city ‘Constantinople’. After the death of the emperor Theodosius the Great (c. 346-395) the Roman Empire was split into two halves, one of theodossius’s sons ruling from Rome, the other from Constantinople. As Rome decline and ceased finally in 476 to be the seat of an emperor, Constantinople remained for nearly a thousand years an imperial centre capable of defending its culture against invaders. [6]

Renaissance criticism grew directly from the recovery of classic texts and notably from Giorgio Valla’s translation of Aristotle’s Poetics into Latin in 1498. By 1549 the Poetics had been rendered into Italian as well. From this period until the later part of the 18th century Aristotle was once again the most imposing presence behind literary theory. Critics looked to ancient poems and plays for insight into the permanent laws of art. The most influential of Renaissance critics was probably Lodovico Castelvetro, whose 1570 commentary on Aristotle’s Poetics encouraged the writing of tightly structured plays by extending and codifying Aristotle’s idea of the dramatic unities. It is difficult today to appreciate that this obeisance to antique models had a liberating effect; one must recall that imitation of the ancients entailed rejecting scriptural allegory and asserting the individual author’s ambition to create works that would be unashamedly great and beautiful. Classicism, individualism, and national pride joined forces against literary asceticism. Thus, a group of 16th-century French writers known as the Pléiade—notably Pierre de Ronsard and Joachim du Bellay—were simultaneously classicists, poetic innovators, and advocates of a purified vernacular tongue.
The ideas of the Italian and French Renaissance were transmitted to England by Roger Ascham, George Gascoigne, Sir Philip Sidney, and others. Gascoigne’s ‘Certayne notes of Instruction’ (1575), the first English manual of versification, had a considerable effect on poetic practice in the Elizabethan Age. Sidney’s *Defence of Poesie* (1595) vigorously argued the poet’s superiority to the philosopher and the historian on the grounds that his imagination is chained neither to lifeless abstractions nor to dull actualities. While still honouring the traditional conception of poetry’s role as bestowing pleasure and instruction, Sidney’s essay presages the Romantic claim that the poetic mind is a law unto itself.

His literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The birth of Renaissance criticism was in 1498, with the recovery of classic texts, most notably, Giorgio Valla’s Latin translation of Aristotle’s *Poetics*. The work of Aristotle, especially *Poetics*, was the most important influence upon literary criticism until the late eighteenth century. Lodovico Castelvetro was one of the most influential Renaissance critics who wrote commentaries on Aristotle’s *Poetics* in 1570.

From a broadly historical point of view, the Renaissance means above all the expansion of the world known to the Europeans to include the Far East and America. It means, therefore, an enormous development in communication and therefore in commercial and cultural exchange. From this historical viewpoint it also means the growth of the importance of the bourgeois class of merchants and their participation in political power through the figure of the king. The atomization of the medieval feudal system gradually gives way to more centralized units of power: nations and nationalism become the dominant discourse. The organization of a lay culture around the figure of the king will have great importance for literature, since it will give rise to the system of patronage.

The Renaissance is also the age when the intellectual life receives a new impetus thanks to the printing press. The printing press is the first of the mass media, and it is obvious that it could only be developed in a culture of incipient capitalism, when books can become a commodity which
can be massively produced, commercialized, moved around, bought and sold for money. The printing press is an invention which cannot exist but in a market economy. The market ensures that goods must be produced massively and circulated. In the same way, there is a proliferation of Defences of Poetry and Arts of Poetry. The Italian defenses of the role of literature in education come one hundred and fifty years before the English ones appear. The early Humanist treatises, then, are not essentially different from the medieval tradition, even if a greater emphasis is laid on secular literature. Poetics is still dependent on rhetoric, and the value of poetry is its educational or moralizing effect on the reader. On the whole, the appreciation of poetry by the humanists was neither too elevated nor too dismissive. To the Humanistic mind poetry was little more than a branch of learning; a means, along with oratory, history, and philosophy, of recapturing something of the lost culture of antiquity, rather than a mysterious and independent art of infinite possibilities. Nevertheless, criticism flourishes as never before and as treatises become more frequent the language of critical discussion becomes more articulate. The tendency to formulate poetic rules must be understood as part of the rational effort to understand poetry; although of course exaggerations and protests soon followed (the German scholar Fabricius extracted 54 rules from Horace's Ars). In the early part of the Renaissance ideas about poetry come mostly from the medieval authorities, Horace, Cicero and Quintilian. Plutarch and the neo-Platonists are also favourite sources. The Aristotelian influence is not generally felt until the late sixteenth century, and is rare in England throughout the Renaissance. On the whole, Renaissance criticism affirms its own independence from the classics, without a slavish subjection to their ideas: modern developments in literature and national peculiarities are legitimated and justified with or without a resource to classical authority, though there are heated debates on these issues. With the critics of the late Renaissance, criticism becomes a literary genre of its own, independent and prestigious. Criticism in France, England and Spain follows the early Italian models, Valla, Politian, Pico, while they have a more imperfect knowledge of their contemporaries. In the early Renaissance the humanists are often related to the Church: later on, there is a greater number of noblemen and important officials among the critics. Renaissance critics are frequently writers themselves, and many hold important political positions.
If the medieval critic is a monk, in the sixteenth century the critic is most often a humanist and a courtier.

The Renaissance marks the point where the vernaculars begin to take over the cultural role of Latin during the middle Ages. This is a burning question in the learned debates of the sixteenth century in all countries, because all are facing the same problem: the vernacular tongue is felt by many to be lacking in dignity and capability to deal with many questions of learning. Its syntax is rude (more so in prose than in poetry), and its vocabulary much poorer (as far as science is concerned) than those of Latin and Greek. The issue is therefore a burning one among humanists: very often well-known humanists (Erasmus, Vives) defend the continued use of Latin. Anyway, there is a fever of translations from Latin and Greek into the vernacular, and this will contribute to transform the language. The translators are forced to introduce many neologisms, which will be called ‘inkhorn terms' in Britain. The use of such terms is condemned as an aberration by many, but defended as a necessity by others. In Italy, Dante had already defended the need for a vernacular common language. Pietro Bembo (Lingua Volgare, 1512) says it is patriotic to write in the vernacular; in France, Joachim Du Bellay writes the Defense et illustration de la langue francoise, and in Britain Mulcaster and many others link the use of the vernacular to a patriotic feeling. This is not surprising, since from the end of the Middle Ages larger nations are formed as the feudal system is gradually dismantled. Language is one of the larger ties that are common to a nation beyond the feudal divisions and therefore improving and furthering the vernacular language is considered an act of patriotism.

Just south of the palatial grounds of the British embassy in Tehran stand two of the world's more unmissable museums. The first is devoted to the arts of the Muslim period: from calligraphy to carpets, Iran's Islamic heritage is to be found there, lovingly and expensively displayed. The best way to appreciate just how many resources have been lavished upon this modern and airy shrine to the splendours of Muslim Iran is to cross a forecourt and visit its twin. The National Museum is a gloomy mausoleum that showcases a much earlier period of history: the long millennia before the arrival of Islam. The treasures here are among the most archaeologically significant in the whole of the Middle East - but their
setting is dingy and depressing. Many of the most precious artifacts are not even on display, but have to be kept locked away in a basement because of security inadequacies. Gold and silver are notable by their absence. The display cabinets incline instead to a dull grey monochrome.

This neglect of the country's pre-Muslim past is unsurprising. Iran is an Islamic republic and it can often be tricky in the Middle East to divorce ancient history from modern politics. An ayatollah would look upon the contents of the National Museum with a jaundiced eye. The most splendid exhibits of all date from the 6th and 5th centuries BC, a period when the Persians of Iran ruled an empire that stretched from the Aegean to the Hindu Kush, and were themselves the subjects of a 'King of Kings' - a 'Shah an Shah'. The Pahlavi dynasty, keen to identify itself with such A-list predecessors, exploited the glories of the Persian empire with shameless gusto. When the last shah was toppled in the 1979 revolution, Ayatollah Khomeini condemned the millennia-old traditions of Persian kingship as explicitly un-Islamic. One excitable mullah went so far as to suggest that Persepolis, the best preserved of all the ancient palaces, be bulldozed to the ground.

But the revolutionary government, even at its most militantly theocratic, would never have countenanced such vandalism. The ayatollahs are no Taliban, and most Iranians, whose sense of national identity has survived countless upheavals, retain a deep sense of pride in ancestors who successfully forged history's first world empire. Now, more than 25 years after the Islamic revolution, the Iranian government has finally shown itself willing to follow in the shah's footsteps and capitalize upon the glories of its country's ancient past for diplomatic ends. Startlingly, it is we in Britain, the erstwhile Little Satan, who fined ourselves the beneficiaries.

We owe this not merely to the relative thaw in Anglo-Iranian relations, but also to the ambition and persuasiveness of John Curtis, curator of the Ancient Near East department at the British Museum, who has spent two decades pushing for an exhibition devoted to ancient Persia. The result is a spectacular coup: a show that brings together for the first time the most significant Persian antiquities from the British Museum and the Louvre, as well as from Persepolis and Tehran. Thrillingly, even some of
the treasures normally kept in deep-storage beneath the National Museum have been disinterred.

Which is not to say, even now, that the vaults of Tehran have been emptied, that it is necessarily all precious metals and bejewelled magnificence? The title that Curtis has given to the exhibition, ‘The Forgotten Empire’, reflects the undoubted fact that evidence of how ancient Persia functioned is often fragmentary and diffuse. Yet it is precisely this that makes the exhibition such a revelation. Over the past 30 years, the recovery of ancient Persia from oblivion has been one of the great success stories of ancient history: a whole empire has been brought back to life, rendered so solid that it has become, in the words of one historian, "something you can stub your toe on". Previously, evidence of this breakthrough was confined to scholarly tomes and journals: now, with the exhibition at the British Museum, the general public can share in a display of resurrectionism so remarkable that, while it may not provide us with golden death masks or sarcophagi, it is certainly fit to rank beside the opening of Tutankhamun's tomb.

Indeed, the true brilliance of this exhibition is the way in which it displays works of art that are variously stupefying and exquisite, simultaneously dramatizing the ambiguities that must always affect the study of the ancient past.

Pass through the first two rooms and the characteristic of Persian imperialism that most appealed to the last shah, and so repelled the ayatollah, strikes the visitor like a hammer blow. "I am Darius the Great King, the King of Kings, the King of Lands": so boasted Persia's greatest monarch, Darius I, on a silver foundation plaque from Persepolis. The artefact is so priceless that it has never before been seen in a museum display case and, indeed, under the shah, was used to underwrite the Iranian national debt. The same message of royal greatness is evident everywhere: in a statue of Darius, in the scale of a column base from his palace at Persepolis, in casts (made for the British Museum back in the 19th century) of provincials bringing tribute to their master.
And yet these same reliefs, even as they affirm the unprecedented power of the royal centre, also speak of something else: of a dominion so vast in scale as to defy rigid centralisation. Move on around the exhibition, into rooms devoted to the functioning of the empire, and the sense of any monolithic imperial culture immediately starts to dissolve. The art of ancient Persia derives from wellsprings that are often far removed from the heartlands of Iran: Greece, Egypt, the central Asian steppes. Look carefully at an amphora found in Persepolis, for instance, and one can just make out, stamped on the rim, the delicate image of a trireme, the brand of a city in distant Lebanon. To describe the artefact merely as "Persian" raises any number of questions - some of them surprisingly modern. Does a superpower best maintain itself by crushing or assimilating what is foreign? Indeed, how much sense does it make to talk of national identity at all in an era of globalisation?

This exhibition gives no easy answers, and is all the better for it. Museums, by their very nature, can often convey a sense of ancient civilisations as things static and frozen, reducible to artefacts placed in cabinets, the equivalents of dead butterflies pinned to a tray. This show, better than any I have seen, serves to convey the true excitement of ancient history: that it is concerned with people just as much afflicted by imponderables and ambiguities as we are today.
(C) Tradition of criticism

Tradition criticism, in the study of biblical literature, method of criticism of the Hebrew Bible (Old Testament) and the New Testament that attempts to trace the developmental stages of the oral tradition, from its historical emergence to its literary presentation in scripture. Scholars of the Hebrew Bible might, for example, study the development of a narrative tradition about the patriarchs (Abraham, Isaac, and Jacob) or the judges (such as Deborah and Samuel) as it unfolded over several generations. New Testament scholars often pay special attention to the oral stage of Gospel transmission, investigating both the record of the ministry of Jesus and the development of Christian theology in the short preliterary stage.

The final method we will investigate is tradition criticism. This method is simply what its name implies; tradition criticism seeks to understand how the traditions of the Bible are used by other Biblical writers. That is, how is the Exodus understood by other biblical authors? How do the Prophets view the wilderness period? How are the sayings of Jesus used by the Apostles? Tradition criticism is a fascinating method because it is in essence the Biblical author's commentary on the traditions of Israel!

When one performs tradition criticism, one: Finds the earliest reference to the tradition being investigated. This does not necessarily mean in Genesis or Matthew. Rather, one must be familiar enough with the chronological development of the Bible that he or she can determine where the earliest reference to a tradition is. For example, Hosea was written well before Exodus; thus the earliest reference to the Exodus is in Hosea, and not in Exodus! The student must be thoroughly familiar with these issues in order to accurately trace the traditions of the Bible!

For example, in Jeremiah the wilderness period is viewed as a time of faithfulness and obedience while in Numbers it is seen as a period of constant disobedience. Why the differences? What could the theological or historical reason for these differences be?
In practicing tradition criticism, one needs to ask the following particular questions: What is the "word" which embodies the tradition - and what is the broader "word field" used to describe the event? For example, "passover" is also called the "feast of unleavend bread". Are these the same? Or different?

Is there a formulaic structure which is always used when the tradition is described? I.e., when the Prophets speak for God, the text generally says "thus says the Lord'. Is this formula always present in the prophetic traditions? Is it left out? Why?

Traditional literary criticism takes the Humanist view, and looks for both technical skills and significant content, for a re-representation of themes that belong to the great commonplaces of human existence. On that count, the poem under discussion is not successful. Subtleties of outlook and expression can be teased out, but its outlook is strange and unconvincing.

There is no traditional school of literary criticism as such: "criticism has been much too various to join under one roof, as a glance at any history of the subject will show". But for the purposes of this guide, we call traditional that criticism which is above all concerned about the content of poetry. It is not overtly or rigidly moralistic. It does not paraphrase a poem to extract its "message" and then grade the poem on how well the truth or significance of that message is expressed. But it does see art as holding up some mirror to nature. A poem is valued for its ability to provide a heightened intellectual/emotional experience like no other, and for its literary skills in achieving that end, but there is also the tacit understanding that the writing and reading of poetry will be a civilizing experience, making us a little more perceptive, tolerant and thoughtful.

Is that realistic? All notions of civilization have taken a battering in the last hundred years — in world wars, genocide, totalitarian repression — and examples are not wanting of individuals who combined exquisite literary sensibilities with unspeakable cruelty. Nor do writers exactly display in their private lives the qualities of their creations, especially the more driven and ambitious writers.
But perhaps the discrepancies shouldn't be exaggerated. Though Du Fu wrote against the horrors of the An Lu-Shan rebellion, and Shakespeare's England was a police state, both poets wrote with a steady eye, acknowledging the worst while not denying the best. Good and bad is no doubt mixed in all of us, and only cynics deny goals and standards because humanity consistently falls short of them. Man is the measure of his world, acutely aware of his nature, and poetry that excludes the less attractive we feel is sanitized and sentimental.

But Humanism is not at heart a belief in man's perfectibility, but an attempt to give our lives significance by extending the great commonplaces of existence: the brevity of human existence, the joy of love and comradeship, the pain of separation and bereavement, and so forth. Ceaselessly these great themes are repeated in more subtle and telling ways. The commonplaces are myths, compelling and self-reinforcing structures of understanding that give our lives purpose and coherence, but they seem also to reflect structures biologists recognize in neural physiology. Even in the very different traditions of Indian and Chinese poetry something of the same themes appear, though expressed (in Chinese poetry) with a good deal more acquiescence and abnegation.

Such a view clearly brings a respect for tradition, its themes and skills. Traditionalist poetry builds on the past. Perhaps only in this century, in Modernism with all its strains, has there been such esteem for inverting the process, of basing the larger world view on individual perceptions. Even the Romantics were well read in the classical languages, though the better poetry, or what we today regard as the better poetry, gradually separated itself from society and earlier literature as the century progressed. A hundred years later, and not only is much contemporary art unreal and solipsist, but its consumption requires blatant merchandising. British auction sales of art increased from £31 million in 1970/71 to £2.8 billion in 1989/90: a tenfold increase in lots and ninety-fold in prices. Unfortunately, profits have not gone to artists but to middlemen. Serious writers and painters still find it very hard to make a living, and must follow a whirligig of fashion that is largely indifferent to quality. Informed, perceptive judgment is rare in any field, and since only the really outré will provide the story line a reviewer needs, the ambitious artist may have to
cultivate what he inwardly despises: the outrageous, the flashy, and the up-to-moment scam. The jobbing writer knows the value of topicality, and the poetry world is not without its specious promotions.

Be that as it may, a good deal of criticism—proper criticism, not reviewing—is still broadly traditional. Many, who criticized the animality of Ted Hughes's poetry, or praised U.A. Fanthorpe's insight into the draughty corners of the welfare state, were signed up members of Modernism but reverting to the older view that content is important, that poetry should reveal and extend something significant about ourselves. Our gaze goes through the poem to the world beyond. Audaciously original, we say, and compellingly written, but can we really accept the poem's outlook? Do we come away from the poem with a larger view of humanity, more clearly grasped, with a greater range of perceptions, sensibilities and thoughts coherently integrated? If not, then we mark the poem down.

Our first response is probably bewilderment. The subject appears to be buildings, which are invested with echoes of the natural processes that created their constituents. But in the third stanza the focus shifts to the buildings' occupants, and then in the fifth stanza—possibly, the referents are very unclear—the voice comes from those who designed or constructed the buildings, which is indeed what the title suggests. Along the way, and introduced obliquely, without clear connection to the main theme of the poem, are various images: aggregate, North Sea, stormy days, hard lives, bureaucrats, light-headedness, frail relations, whales, hinterlands of incurved glass. The links by free association are obvious enough, but what precisely is the poem saying? That we, the architects, are imprisoned by our own creations? And who is the "they" in line 19—the bureaucrats, architects, ourselves?

Until recently such a poem would be returned to its author with instructions to sort out, clarify, and explain what is meant by... But before we dismiss the thing as hopelessly inept, we should acknowledge that some of the images are striking, that the rhythm variously evokes the subject matter, and that a discreet tone of melancholy pervades the piece and gives it a strange coherence. Since none of these can be achieved
randomly, without a vestige of skill, there may be something beyond first appearances.

Suppose we fasten on the melancholy and question its source — contextual source, not the falling rhythms and somewhat drifting focus. Perhaps we could assume that one of the great commonplaces is being evoked, that of the brevity of human life in the unchanging face of nature. But nature is not unchanging in this poem, but seems an urgent and overwhelming force. The urgency appears in the North Sea sections, floats off into the blue yonder in the middle of the poem, and then returns subterraneously (or subaqueously) at its conclusion where the speaker is tormented by the homesick voices of the very materials with which the very buildings constructed. This is a very odd view. Rilke, that most lonely and rootless of men, saw the poet's task as giving inanimate nature a fuller existence through artistic creation, but no such ambition is manifest here. The speaker, like a fly in amber (though alive and acutely conscious), is held in the deep hinterlands of incurved glass — glass being silica, the main constituent of the harder rock-forming minerals.

Mohammad Ali Jamalzadeh

Sayyed Mohammad-Ali Jamalzadeh, the founder of the Persian short-story genre, was born in Esfahan into a middle-class family. The date of his birth is uncertain; years between 1892 A.D to 1896 A.D. have been mentioned and, by the end of his life, even he himself was not certain of the actual year. The year 1895 has traditionally been taken as the year of his birth.

Sayyed Mohammad Ali Jamalzadeh holds a place of singular distinction in contemporary Persian literature. In his remarkable role of bringing about a renaissance in Persian letters, he is one of the innovators of the modern literary language, and was the first to introduce the techniques of European short story writing. He also stands alone among today's Persian authors in having produced the entire bulk of his work outside Persia. And yet the striking thing about him is that in his compositions one senses the life, spirit and atmosphere of Persia more than in those of any other writers now living in that land. He was only twelve when he left his country, but the impression left upon him by his childhood training and environment has proved indelible. [13]

The young Jamalzadeh lived in Iran only until he was twelve or thirteen. Thereafter, he lived in Lebanon, where he attended the Aintoura Catholic School (1908) near Beirut, in France (1910), and in Switzerland where he studied law at University of Lausanne and later at University of Burgundy in Dijon, France.

After his father's death, Jamalzadeh's life took a turn for the worse, but thanks to many supporting friends and to occasional paid teaching jobs, he survived starvation. By the time of World War I, still in his early age, he joined a group of Iranian nationalists in Berlin and, in 1915, founded a newspaper (Rastakhiz) for this group in Baghdad. After remaining in Baghdad, Jamalzadeh went to Constantinople where he witnessed the Armenian Genocide and encountered many corpses during his journey. He wrote of his experiences and eye-witness accounts decades later in two books entitled 'Qatl-e Amm-e Armanian' (Armenian massacres) and "Qatl o garat-e Aramaneh dar Torkiya" (On the massacres of Armenians in Ottoman
Turkey) which were published in 1972 and 1963 respectively. During this time he also worked for the periodical Kaveh (1916). In 1917, he published his first book Ganj-e Shaye-gan (The Worthy Treasure). An overview of Iran of the start of the 20th century, Ganj-e Shaye-gan deals with Iran's socio-political and economic problems, a major contribution which bridges the gap between literature and science. In the same year he represented the Nationalists at the World Congress of Socialists in Stockholm. His later years, until 1931 when he settled in Geneva and worked thereafter for the International Labour Organization, were spent in temporary employments, such as one at the Iranian embassy in Berlin.

Apart from laying the foundation of modern prose and indicating the direction towards which the present generation of writers is moving, throws light on Jamalzadeh as a literary figure. For it shows the young author's amazing gift, as well as his fastidious care and devotion, in producing a masterpiece despite his apparent handicaps. The magnitude of his achievement can be judged by his own witness: “My knowledge of the written language was slight and I used to write Persian with utmost difficulty. When, still very young, I left Iran, Persian was not properly taught in Iranian Schools and my Persian was extremely weak. But as I was passionately fond of it, I used to read and practice a great deal. Gradually writing became easier for me and I was deeply imbued with a zest for writing things which has never flagged in me. In other words, without any preliminary, without any teacher or lesson, I learnt Persian entirely on my own by whatever means came to hand. Still, day and night, I continue to be engrossed in this process: from every book or article I read in Persian, Pencil in hand, I extract notes. I note idioms, expressions and even words and phrases, which I generally con afterwards.” 

During all these years, Jamalzadeh had very little contact with Iran. But that did not bar him from learning Persian on his own. Drawing on his scant experiences gained at a young age, he wrote about the lives of contemporary Iranians. His preoccupation with the use of language and his Dickensian style of writing, including repetitions, piling up of adjectives, and using popular phrases, quickly remind the reader of Jamalzadeh's background and of his sincere intentions. However, his physical distance
from the scenes of the events described in his stories somewhat compromises the accuracy of his works.

Jamalzadeh's major work *Yeki Bud Yeki Nabud* (Once Upon a Time), published in 1921 in Berlin, did not reach Iran until a year later, and when it did, it was not received favourably. The public, especially the clergy, loathed Jamalzadeh's portrayal of their country to the degree that copies of the book were burned in public squares. A collection of six short stories, *Yeki Bud Yeki Nabud* deals with the social and political conditions in Iran around the start of the 20th century, a subject that up to then had been outside the purview of writers and poets in general. Moreover, interwoven with this is a considerable amount of militancy against Western interference in Iran and an open mockery of religious fanaticism. Jamalzadeh's simple and colloquial style, combined with a measured humour, enhanced the impact of his writings, making his stories such as *Yeki Bud Yeki Nabud* and *Farsi Shekar Ast* (Persian is Sugar) even more poignant than otherwise would be the case.

This hostile public reaction affected Jamalzadeh to the degree that for the next twenty years he refrained from engaging in any literary activities. He began writing again in the 1940s, but by that time he had lost the dexterity that imparted conciseness, novelty of form, originality of ideas, a biting sense of humor, and a tight structure to his earlier stories. Tautologism, a tendency toward using sage remarks, making mystical and philosophical speculations, and disregard for order became the hallmark of his later writings. *Sahra-ye Mahshar* (Armageddon) (1947), *Talkh-o Shirin* (Bitter and Sweet) (1955), *Kohne va Now* (Old and New) (1959), *Qair az Khoda Hichkas Nabud* (None Existed Except God) (1961), *Asman-o Risman* (The Blue Yonder and Rope) (1965), *Qesse-ha-ye Kutah Bara-ye Bachcheha-ye Rish-dar* (Short Stories for Bearded Children [i.e. for Adults]) (1974), and *Qesse-ye Ma be Akhar Rasid* (Thus Ends Our Story) (1979) were written during this phase of his literary activity. Although Jamalzadeh continued to criticize the court and the clergy, some of his works of this period lack his original unique Persian style, even though he is at times as biting and as veracious as in his earlier writings.
During the First World War, Jamalzadeh joined the group of nationalists in Berlin who were engaged in a political and cultural campaign directed mainly against foreign influence and intervention in Iran. The first mission entrusted to him was the founding of a newspaper in Baghdad (1915) and some precarious activities among the tribes living near the Iraqi-Persian border. The newspaper, Rastakhiz, which soon appeared under the editorship of Ibrahim Purdavud, now an emeritus Professor of the University of Tehran, fulfilled the first part of the mission; but the second part, despite Jamalzadeh’s sixteen-month stay in the north-west provinces and his friends' endeavours to win the friendship of tribal clans, failed to produced any positive result. Evening, with the approach of Russian troops, they all fled to neighbouring countries. [15]

In addition to Persian, Jamalzadeh was fluent in French, German, and Arabic. He translated many books from the latter languages into Persian. Jamalzadeh died at the age of 105, in Geneva, Switzerland. His tomb is located in the ‘Petit-Saconnex’ cemetery (block number 22).

Writings

- *Shaygan's Treasure* (1916)
- *Iran and Russia Relations* (1921)
- *Yeki Bud Yeki Nabud* (Once Upon a Time) (1921)
- *Prosperity Garden* (1938)
- *Sadi's Councils* (1938)
- *Lunatic Asylum* (1941)
- *Story of Stories* (1941)
- *Amo Hosseinali's Biography* (1942)
- *Qoltashan Collection* (1946)
- *Gathering Desert* (1947)
- *Rah-Ab Nameh* (1947)
- *A Man with Thousand Professions* (1947)
- *Masoumeh Shirazi* [play] (1954)
- *Bitter and Sweet* (1955)
- *Sar va Tah Yeh Karbas* (1956)
- *Masterpiece* (1958)
• Pipe's Voice (1958)
• Old and New (1959)
• Jamali's Kashkoul (1960)
• There was no one unless God (1961)
• Seven Countries (1961)
• Soil and Human (1961)
• Vulgar Encyclopedia (1962)
• Earth, Landlord and Peasant (1962)
• Mysteries' Small Box (1963)
• Cock-and-Bull (1964)
• Method of Writing and Story Writing (1966)
• Shiraz and Humor of Us, Iranian (1966)
• Short Stories for Bearded Children (1973)
• Isfahan (1973)
• Nightingale (1973)
• Qanbar Ali, A Generous of Shiraz (1973)
• Our Story is Finished (1978)
• Familiar Democracy (1984)
• Acquaintance with Hafiz Thesis (1988)

Translation

• Le Café du Surat by Bernardin de Saint-Pierre (1921)
• The Story of Mankind by Hendrik Willem van Loon (1955)
• Wilhelm Tell by Friedrich Schiller (1956)
• Don Carlos by Friedrich Schiller (1956)
• Selected Stories by Molière (1957)
• L'Avare by Moliere (1957)
• Democracy and Human Prestige (1959)
• En Folkerfiende by Henrik Ibsen (1961)
• Turkmen War by Conte de Gobineau J (1973)
Sadeq Hedayat

Sadeq Hedayat was born in 1903 A.D. in Tehran, where he grew up. He belonged to an aristocratic family that had furnished the Iranian Government with eminent officials since the Qajar Dynasty at the end of the eighteenth century. He was three when the constitutional revolution broke out, and he lived his childhood through the disturbed years following the revolution. His literary activity began during Reza Shah’s time, when the liberal outbursts of the early years of the century were being checked by a stern dictatorship, and when freedom of expression was also severely curtailed. Explaining the secret of Hedayat’s power depicts his characters so skillfully, Henry D.G. Law writes: “Firstly his sincerity. After that magic of his prose...Hedayat does not write objectively; with his ‘reckless soaring genius’ he infuses into each of his tales his own personality, his own mood of pity, indignation, or tenderness: so that you may enter fully into the mind and thoughts of his characters, whoever they may be- seeing them as he sees him. They live and they haunt you long after you have closed the book. [16]

Most of Hedayat’s works, especially the ones that he wrote in the 1940s, are realistic works. However, Hedayat was fundamentally a romanticist, irresistibly drawn to death and fascinated by the glories of the past. He was preoccupied with social and ethical concerns and wrote collections of short stories - each one around a central theme. He examined the themes of justice, trust, change, and determinism in the stories which he wrote primarily in the late 1920s and 1930s. Denial of justice was a concern of such importance that he wrote a commentary on the translation of Kafka’s In the Penal Colony, entitled the Message of Kafka. This is the most representative piece of Hedayat's scholarly writing in which he uses simple syntax and discusses a very difficult and complex issue - man's role in the cosmos - with literary skill and philosophical understanding.

On the late twenties a young Persian student called Sadeq Hedayat went to Europe on a government scholarship to study dentistry, which he shortly gave up for engineering. He found little to his taste and secures to study the pre-Islamic languages and ancient culture of Iran. Contact with the literary and intellectual life of France stimulated him a great deal and
gave him the habit of wide reading; but he did not take an academic degree because he realized that he was more of an artist than scholar. When he returned to Iran in 1930, the only ostensible fruits of study abroad he had to offer were his first attempts at authorship.

Hedayat gradually improved his writing skill and developed a talent for philosophical, social, and eventually political themes. His career reached its peak in the late 1930s when he finished preparing his novella. However, in the 1940s it was obvious that he could not produce anything substantial. He became increasingly frustrated to the point that abusive criticism replaced artistic criticism in his works. His inability to create the literary works that his public expected drove him deeper into depression. He finally decided to leave Iran and go back to Paris, where he had started his career. However, postwar Paris was not the Paris he had experienced in the 1920s. He made his last decision. He attempted suicide again; this time he succeeded, on April 4, 1951. At the time of his death, he had become recognized as the foremost modern prose author of Iran.

Hedayat was born to a northern Iranian aristocratic family in Tehran (his great-grandfather Reza-Qoli Khan Hedayat was himself a well-respected writer and worked in the government, as did other relatives) and was educated at Collège Saint-Louis (French catholic school) and Dar ol-Fonoon (1914–1916). In 1925, he was among a select few students who travelled to Europe to continue their studies. There, he initially went on to study engineering in Belgium, after a year he abandoned engineering for architecture in France. While there, he gave up architecture to pursue dentistry. In this period he became acquainted with Therese, a Parisian with whom he had a love affair. In 1927 Hedayat attempted suicide by throwing himself into the river Marne; however, he was rescued by a fishing boat. After four years in France, he finally surrendered his scholarship and returned home in the summer of 1930 without receiving a degree. In Iran he held various jobs for short periods. Hedayat subsequently devoted his whole life to studying Western literature and to learning and investigating Iranian history and folklore. The works of Rainer Maria Rilke, Edgar Allan Poe, Franz Kafka, Anton Chekhov and Guy de Maupassant intrigued him the most. During his short literary life span,
Hedayat published a substantial number of short stories and novelettes, two historical dramas, a play, a travelogue, and a collection of satirical parodies and sketches. His writings also include numerous literary criticisms, studies in Persian folklore, and many translations from Middle Persian and French. He is credited with having brought Persian language and literature into the mainstream of international contemporary writing. There is no doubt that Hedayat was the most modern of all modern writers in Iran. Yet, for Hedayat, modernity was not just a question of scientific rationality or a pure imitation of European values.

Critics mean at least two things by labeling Hedayat’s fiction as modernist. First, they use the term “modern” with respect to Persian literary works to contrast them with “traditional” or “traditionalist” Persian literature. From its beginnings in the 10th century to the early 20th century, Persian literature exhibited conventional modes, forms, topics, diction, sensibilities, and styles, which changed in the first quarter of the twentieth century with the appearance of nationalist verse, the use of colloquial Persian registers in literary writing, a new romantic sensibility in early verse by Nima Yushij, and realistic social criticism in early stories by Mohammad Ali Jamalzadeh. When Hedayat started publishing his stories in 1930, sophisticated readers recognized that he was as modern as could be, in contrast to Persian literary traditions and practice. His very use of the short story and novella forms was modern, there being no tradition for those species of narrative in Persian literature.

Hedayat traveled and stayed in India from 1937 until 1939. In Bombay he completed and published his most enduring work, *The Blind Owl*, whose writing he started as early as 1930 in Paris. The book was praised by many including Henry Miller, André Breton and others. It has been called "one of the most important literary works in the Persian language."[17]

About twenty years later he went back to France. During this interval he had published thirty books and become recognized as Iran’s foremost modern prose author. This second visit to France was more of an escape than a quest for new experience. Shortly after his arrival in Paris he committed suicide. This may have been intention at the outset for on a farewell card in Tehran he had written: “I left and broke your heart. See you
on Doomsday. That's all". [18] Perhaps he thought that in Paris he could commit suicide without staining the sacred soil of Iran, for he had fastidious, almost mystical, notions fortified by his regard for Zoroastrian teaching. Or he may well have been motivated by desire for privacy and anonymity, often denied in the conditions of Iranian society but easy to find in the capital of France. The only publicity his death at first elicited was a note on 10th April 1951 in a Paris newspaper: “An Iranian called Sadeq Hidayat has committed Suicide by opening the gas tap in his small flat in the Rue Championnet”. [19]

Works:

- 1931 Mongol Shadow (Saye-ye Moqol)
- 1932 Three Drops of Blood (Se qatre khun)
- 1933 Chiaroscuro (Saye-ye roushan)
- 1934 Mister Bow Wow (Vagh Vagh Sahab)
- 1936 Sampinge (in French)
- 1936 Lunatique (in French)
- 1937 The Blind Owl (Boof-e koor)
- 1942 The Stray Dog (Sag-e velgard)
- 1943 Mistress Alaviyeh (Alaviye chanum)
- 1944 Velengari (Tittle-tattle)
- 1944 The Elixir of Life (Ab-e zendegi)
- 1945 The Pilgrim (Haji aqa)
- 1946 Tomorrow (Farda)
- 1947 The Pearl Cannon (Tup-e morvarid)"
- Dash Akol

Drama (1930–1946):

- Parvin dokhtar-e Sasan (Parvin, Sassan's Daughter)
- Maziyar
• Afsane-ye afarinesh (The Fable of Creation)

Travelogues:
• Esfahan nesf-e jahan (Isfahan: Half of the World)
• Ru-ye jadde-ye namnak (On the Wet Road), unpublished, written in 1935.

Studies, Criticism and Miscellanea:
• Rubayyat-e Hakim Omar-e Khayyam (Khayyam's Quatrains) 1923
• Ensan va heyvan (Man and Animal) 1924
• Marg (Death) 1927
• Favayed-e giyahkhori (The Advantages of Vegetarianism) 1927
• Hekayat-e ba natije (The Story with a Moral) 1932
• Taraneha-ye Khayyam (The Songs of Khayyam) 1934
• Chaykovski (Tchaikovsky) 1940
• Dar piramun-e Loqat-e Fars-e Asadi (About Asadi's Persian Dictionary) 1940
• Shive-ye novin dar tahqiq-e adabi (A New Method of Literary Research) 1940
• Dastan-e Naz (The Story of Naz) 1941
• Shiveha-ye novin dar she'r-e Parsi (New Trends in Persian Poetry) 1941
• A review of the film Molla Nasrud'Din 1944
• A literary criticism on the Persian translation of Gogol's The Government Inspector 1944
• Chand nokte dar bare-ye Vis va Ramin (Some Notes on Vis and Ramin) 1945
• Payam-e Kafka (The Message of Kafka) 1948
• Al-be’thatu-Islamiya ellal-belad'il Afranjiya (An Islamic Mission in the European Lands), undated.

Translations
French language translations:

- 1931 Gooseberries by Anton Chekhov
- 1948 In the Penal Colony by Franz Kafka
- 1944 Before the Law by Franz Kafka
- 1950 The Metamorphosis by Franz Kafka (along with Hasan Qaemian)
- 1950 The Wall by Jean-Paul Sartre
- 1950 Tales of Two Countries by Alexander Kielland
- 1950 Blind Geronimo and his Brother by Arthur Schnitzler

Pahlavi language translations:

- 1940 Gojaste Abalish
- 1945 Amadan-e shah Bahram-e Varjavand (Return of shah Bahram Varjavand)
- 1944 Zand va Homan Yasn
Bozorg Alavi

Bozorg Alavi was born on 2\textsuperscript{nd} February, 1904 A.D in Tehran of an old merchant family. In 1922 A.D he was sent to Germany, where he received part of his secondary and university education. On returning to Persia he joined an illegal Marxist group under the leadership of Dr. Taqi Arani. In 1937 Alavi and fifty two others members of this group were arrested; and they remained in prison until the Allied Occupation in August 1941 A.D, when in a general amnesty many political prisoners were released. It was the hard core of this small group which, after their release from prison, formed the nucleus of the Tuda Party of Iran. Alavi was among its founders, and his social, political and literary activities have since been closely associated with the policies of this party. In 1953s he was made a member, and awarded the Gold Medal, of the world Peace council. After the fall of Musaddiq, Alavi left for Europe. He was a visiting Professor at Humboldt University in East Germany.

Speaking about aptitudes at realism and naturalism in modern Persian literature, another Russian critic, D.S. Koomissarov, maintained: "A different kind of naturalism is to be found, for instance in Bozorg Alavi's creations. At times the author without striving for artistic completeness, merely copies from life, is giving individual portraits instead of depicting types. It is probably for this reason that in the novel Her Eyes (Chashmhayash) the figure of Farangis is too eccentric, while the noble Progressive Painter Makan is depicted as unjustifiably timid and even to some extent flaccid. By cluttering up the Portrayal of the hero's character with inessential, unnecessary details, the author has rendered it vague, because an excess of realistic details often only leads to a distortion of the image". [20]

The publication of Her Eyes caused a great stir, and attracted both extravagant praise and equally strong condemnation (Kamshad, 1966, p. 120). Some critics found the ideological backdrop of the novel problematic and counterproductive, arguing that it has reduced the story to the level of a political pamphlet (Al-e Ahmad, 2005, p. 435). According to Kanlari, Alavi presented a first draft of the novel to Sadeq Hedayat, Sadeq Chubak (1916-1998), and kanlari, who found it a ‘sentimentally romantic story’. Kanlari
further stated that the novel suffered from the political overtones of subsequent revisions, conducted at the expense of its literary merits. He maintained that the clash between Alavi’s literary romanticism and his political rigidity is the novel’s point of weakness (Kanlari, p. 393). Alavi disagreed with Kanlari’s assessment and attributed it to his pro-government politics and his cabinet position (Ahmadi, 2005, p. 48). Paradoxically, “the strongest attack came from the author’s political comrades and the critics within his own party,” in Iran and the Soviet Union (Kamshad, 1966, p. 121). To the apostles of the left, the eccentric Farangis represented an adventurous bourgeois girl, who had only joined the underground movement for excitement (Behadin, pp. 65-8).

Alavi also played an instrumental role in organizing the First Iranian Writers Congress (1946), which provided a forum for airing various opposing views and produced a level of sophistication in its vigorous debates that remained unrivalled for many years. Unabashedly leftist in orientation, the Congress contributed significantly to the development of engage literature, which attracted a large group of writers in later years (Ricks, pp. 8-25). It focused the attention of Persian writers on their collective rights and shared interests, a process that culminated in the establishment of the Writers’ Association of Iran (Kanun-e nevisandegan-e Iran, 1968). The association is noteworthy for its lead in tackling problems of censorship in subsequent years (Yarshater, p. 313; Karimi-Hakkak, 1985, p. 89-229; Meskub, p. 558).

During the royalist coup d'etat 1953 brought Dr. Mohammad Mosaddeq’s nationalist government down in mid-August 1953, Alavi was in East Germany, where he remained, subsequently teaching Persian literature at East Berlin's Humboldt University. Alavi’s novel called Salariha (The Salari Family) and Mirza, a collection of six short stories written in the late 1960s and early 1970s were published in Tehran in 1978. Alavi visited Iran briefly in 1979 and again in 1980, where he had a family before his 1952 departure for Europe. Throughout the 1980s, Alavi lectured widely in Europe and North America. After spending many years writing & translating books, Bozorg Alavi died in 18th February, 1997 A.D at Berlin in Germany.
Major Works:

- Chamedan (The Suitcase) (1934)
- Varaq Pareh'ha-ye Zendan (Scrap Papers from Prison) (1941)
- Panjah-o Seh Nafar (Fifty Three Persons) (1942)
- Nameh' ha va Dastan'ha-ye digar (Letters and Other Stories) (1952)
- Chashmhayash (Her Eyes) (1952)

Other Writings:

- Div...Div (Demon...Demon), in the collection Aniran (Non-Iranian) (1931)
- Uzbakha (The Uzbeks) (1948)
- Kämpfendes Iran (1955, Berlin)
- Geschichte und Entwicklung der modernen persischen Literatur (1964, Berlin)
- Salariha (The Salari Family)
- Mirza

Translations into Persian:

- Anton Chekhov's The Cherry Orchard
- Samuil Marshak's The Twelve Months
- George Bernard Shaw's Mrs. Warren's Profession
- J.B. Priestley's An Inspector Calls
- Friedrich Schiller's Jungfrau von Orleans
- Theodor Nöldeke's Das Iranische Nationalepos
Samad Behrangi

Samad Behrangi was born in Tabriz to a lower-class Azerbaijani family. He finished elementary school and three years of secondary school before enrolling in a teacher training school, finishing the program in 1957. In the next eleven years, while teaching Persian in rural Azerbaijani schools, he attained a B.A. degree in English from Tabriz University. He was fascinated with Azeri folk tales and his first book, published in 1965, was a collection of several such stories that he had translated into Persian. That work brought him to the attention of literary circles in Tehran. The subsequent publication of an essay on educational problems, several original children's stories dealing realistically with social issues, and a second volume of Azeri folktales established his reputation as a rising star among a new generation of writers.

Behrangi was only twenty-nine when drowned in a swimming accident in Aras River in September 1968. It is commonly believed that SAVAK, Shah’s security service, was behind this accident. At the time, his most famous children's stories, including "Ma'hi-e Sia’he Kochoulou" (The Little Black Fish), his most famous work, were at the press; they were published posthumously. Later in 1969, "24 Sa'at Dar Khab Va Bidary" (24 Restless Hours) and "Yek Hulou, Yek Hezar Hulou" (One Peach, A Thousand Peaches), two of his other works were published.

Behrangi was a critique of both contents and methodology of the state-sponsored textbooks and curriculum. He believed the entire educational system is outdated and alien to the Iranian children and in particular the rural children. Behrangi's popularity continued even after the 1979 Iranian Revolution. His single stories, often illustrated by noted artists, appeared regularly throughout the 1980's and 1990's. Behrangi's stories and folktales also were translated into Azeri.

Samad Behrangi (June 24, 1939 – August 31, 1967) was an Iranian teacher, social critic, folklorist, translator, and short story writer of Azeri extraction. He is famous for his children's books, particularly The Little Black Fish. Influenced by predominantly leftist ideologies that were common among the Iranian intelligentsia of his era, his books typically
portrayed the lives of the children of the urban poor and encouraged the individual to change his/ her circumstances by her own initiatives.

Apart from Children's Stories, he wrote many pedagogical essays and collected and published several samples of oral Azerbaijani literature. His folklore studies have usually been done with the help of his colleague Behrooz Dehghani, who helped publish some of Behrangi's works after his early death. Behrangi also has a few Azerbaijani translations from Persian poems by Ahmad Shamlou, Forough Farrokhzad, and Mehdi Akhavan-Sales.

Samad Behrangi is still one of the best-known and best-loved authors of Persian children's books. This is possibly because his works are allegories for circumstances that his young readers encounter in their everyday lives, and they could easily identify with his characters. His books contain social themes of poverty and injustice, and are considered the best works written for children in the Persian language in terms of structure and emotional impact. His most famous work, The Little Black Fish (Mahi-ye Sia-he Koochaloo), won first prize at the 6th International Children's Book Fair at Bologna (Italy) in 1969.

Behrangi's works:

1. 24 Restless Hours (24 Sa'at Dar Khab Va Bidary)
2. In Search of Faith (Be Donbal-e Falak)
3. Talkhun
4. The Little Black Fish (Ma'hi-e Sia'he Kochoulou)
5. The Little Sugar Beet Vendor (Pesarak-e Laboo Froosh)
6. The Tale of Love (Afsaneh-e Eshgh)
Sadeq Chubak

Sadeq Chubak was born in Busher in 1916 A.D. where he first studied before moving to Shiraz and then Tehran. For some time he was employed the Ministry of Education and the oil company. Widely considered as the greatest naturalist writer in Persian literature, he has written a large bulk of works including novels, stories ‘Khayma shab-bazi’ (The Puppet Show) and Antari-I Ka Lutiash Murda Bud’ (The Monkey whose Master had died) have exercised profound influence on modern Persian literature. Chubak died on July 3, 1998, in Berkeley, California, U.S.

“The aim of the short story should be to develop a character through a series of incidents that all amplify one feature of that character. This can be done realistically and satisfactorily only if the utmost art is used in contriving the story and if the author can convey a wealth of atmosphere by a few master-strokes of firm but controlled description. He has not the scope of the novelist, who can paint his portraits and scenes in extenso; nor has he the room to explain. In other words, his tale must have the quality of the perfect sketch, whose draughtsmanship is so firm, whose selection of detail so skilful, that the whole situation is indicated clearly without any need for explanation. This Chubak succeeds in doing to a large extent.” [21]

In this works, Chubak studies the lives of the downtrodden people of the society who are victimized by iniquities and natural deterministic forces. Sympathetic to the sorrows and miseries of such people, he offers one single solution, combating corruption and injustice.

But though originally encouraged by Sadeq Hidayat, Chubak cannot be considered a mere imitator: his work is far too original. Chubak has a firm sense of what the short story should be. Indeed, if he writes more, he has it in him to be come one of the best short-story writers in modern Persia. His feelings for this form are illustrated by his economy of his incident, and by the fact that each of the stories has single theme developed on small with a minimum of descriptive apparatus. Chubak keeps his picture balanced and spare; and yet a whole pattern of emotion and situation is revealed within it. The result is generally convincing insight into human nature.
The aim of the short story should be to develop a character through a series of incidents that all amplify one feature of that character. This can be done realistically and satisfactorily only if the utmost art is used in contriving the story and if the author can convey a wealth of atmosphere by a few master-strokes of firm but control description. In other words, his tale must have the quality of the perfect sketch, whose draughtsmanship is so firm, whose selection of detail so skilful, that the whole situation is indicated clearly without any need for explanation. This Chubak succeeds in doing to a large extent.

These qualities are remarkable displayed in a number of stories in his 'Khayma shab-bazi', such as 'Nafti' (Kerosene Peddler), 'Zir-i-chiragh-i-Qirmiz' (Under the Red Light), 'Parishan-i-Zirishki' (Purple Dress), 'Musa Ilyas' (Monisier Ilyas) and 'Mardi dar Qafas' (A Man in a Cage). Two other stories of his collection, 'Yahya' and 'Adl' (Justice), were translated into English. Chubak's second collection, 'Antari-i-ka Lutiaysh Murda Bud', contains three short stories: 'Darya Chira Tufani shuda bud' (why the sea had grown stormy), 'Qafas' (The Cage) and the title of peace; There is also a play called 'Tup-i- Lastiki' (The Robber Ball).

His other works like novels 'Tngsir', 'Ruz-i-Awal Qabar' (The first Night of the Grave), Chubak wrote his novel 'Sang-i-Suburi' (The Patient Stone) which is a great modern novel in Persian Literature. In all these stories, as well as in the majority of his other works, Chubak goes in search of his heroes in the lowest depths of society.

Choubak has translated some works internationally known writers such as Balzac and Shakespeare into Persian. Chubak's short stories are characterized by their intricacy, economy of detail, and concentration on a single theme, leading some to compare them to Persian miniature paintings. Sadeq Chubak was born in Bushehr, where he first studied before moving to Shiraz and then Tehran. For some time he was employed the Ministry of Education and the Oil Company. Widely considered as the greatest naturalist writer in Persian literature, he has written a large bulk of works including novels, short stories, and plays. The collected stories Puppet Show and The Monkey Whose Master had Died have exercised profound influence on modern Persian literature. Chubak died on
July 3, 1998, in Berkeley, California, U.S. In his works, Chubak studies the lives of the downtrodden people of the society who are victimized by iniquities and natural deterministic forces. Sympathetic to the sorrows and miseries of such people, he offers one single solution, combating corruption and injustice.

Chubak is one of the pioneers of rural and regional themes in Persian literature, and considered -- along with Ahmad Mahmud, Golam-Hosayn Sa'edi, Mahmud E’temadzada (Behadin), Ebrahim Golestan, and Mahmud Dowlatabadi -- among the most prominent. Many of his fictional works are set in the southern provinces, in particular in the Persian Gulf region. Drawing frequently on childhood memories and experiences, Chubak’s fictions leave little room for the joyous aspects of life in the region, and instead, are inhabited by displaced persons who, because of an accident of history and geography, are trapped in the dead-end of tradition, and are gripped by dire need. An important contribution of Chubak to the art of Persian fiction is his painstakingly accurate reproduction of regional dialects and colloquial speech. Some attempts had been made earlier by a few of Chubak’s predecessors, such as Mohammad Ali Jamalzadeh (Mohammad ‘Ali Jamalzada) and Sadeq Hedayat, to reproduce regional dialects and to transcribe the Persian spoken by ordinary people (Zavarzadeh, p. 150; Bahārloo, pp. 109-11). Chubak not only succeeded in transcribing the words as pronounced in spoken language, but, more importantly, he paid attention to the syntax of colloquial speech in the utterances of his characters. He was the first writer of his generation to use the full potential of the dialogue as a narrative technique. Chubak’s readers come face to face not only with vagrants, pigeon-fanciers, corpse-washers, prostitutes, and opium addicts, whom he portrays with vividness and force, but also with human needs and desires and, above all, with words and phrases that rarely appear in the fiction of his predecessors. Although Chubak’s influence on a number of the writers of following generations is readily discernible, he remains unsurpassed in his technique of precise transcription of the spoken Persian. He was able to accomplish for Persian what Mark Twain had achieved earlier in recording rural American speech.
Simin Behbahani

Simin Behbahani (20 June 1927 – 19 August 2014) was a prominent Iranian contemporaneity poet, lyricist and activist. She was an icon of the modern Persian poetry, Iranian intelligentsia and literati who affectionately refer to her as the lioness of Iran. She was nominated twice for the Nobel Prize in literature, and has "received many literary accolades around the world."

Simin Behbahani began writing poetry at the age of fourteen and published her first poem at same age. She used the "Char Pareh" style of Nima, a renowned poet of Persian history, and subsequently, turns to "Ghazal", a free flowing, and poetry style similar to the Western "Sonnet". She contributed to a historic development in the form of the "Ghazal", as she added theatrical subjects, and daily events and conversations into this style of poetry.

The Ghazals of Simin Behbahani are a unique style, which defines her as a one and only and well distinguished in her style of poetry. Simin Behbahani has expanded the range of traditional Persian verse forms and produced some of the most significant works of Persian literature in the twentieth century.

She was nominated for the Nobel Prize in Literature in 1997, she was also awarded a Human Rights Watch-Hellman/Hammet grant in 1998, and similarly, in 1999, the Carl von Ossietzky Medal, for her struggle for freedom of expression in Iran.

On August 6th, 2014 Simin Behbahani was hospitalized in Tehran's Pars Hospital. She was in coma from 6th August until her death on August 19th, 2014. Her funeral took place on August 22 and she was buried at Behest Zahra cemetery in Tehran.

Simin Behbahani, whose real name was Simin Khalili was the daughter of Abbas Khalili, poet, writer and Editor of the Eghdam (Action) newspaper, and Fakhr-e Ozma Arghun, poet and teacher of the French language. Abbas Khalili (1893–1971) wrote poetry in both Persian and
Arabic and translated some 1100 verses of Ferdowsi’s Shahnameh into Arabic. Fakhr-e Ozma Arghun (1898–1966) was one of the progressive women of her time and a member of Khanun-e Nesvan-e Vatan'khah (Association of Patriotic Women) between 1925 and 1929. In addition to her membership of Hezb-e Democrat (Democratic Party) and Kanun-e Zanan (Women's Association), she was for a time (1932) Editor of the Ayandeh-ye Iran (Future of Iran) newspaper. She taught French at the secondary schools Namus, Dar ol-Mo'allemat and No'bavegan in Tehran.

Simin Behbahani started writing poetry at twelve and published her first poem at the age of fourteen. She used the "Char Pareh" style of Nima Yooshij and subsequently turned to ghazal. Behbahani contributed to a historic development by adding theatrical subjects and daily events and conversations to poetry using the ghazal style of poetry. She has expanded the range of the traditional Persian verse forms and has produced some of the most significant works of the Persian literature in the 20th century.

She was President of The Iranian Writers' Association and was nominated for the Nobel Prize in Literature in 1999 and 2002. In early March 2010 she could not leave the country due to official prohibitions. As she was about to board a plane to Paris, police detained her and interrogated her "all night long". She was released but without her passport. Her English translator (Farzaneh Milani) expressed surprise at the arrest as detention as Behbahani was then 82 and nearly blind. "We all thought that she was untouchable."

Behbahani was hospitalized in Tehran on 6 August 2014. She remained in a coma from 6 August until her death 19 August 2014. She died in Tehran's Pars Hospital and she was 87. Her funeral was held on 22 August in Vahdat Hall and her body was buried at Behesht-e Zahra.

Iran's national poet Simin Behbahani died Tuesday of heart failure at the age of 87, according to the country's official news agency. Behbahani was an iconic figure of modern Persian literature, affectionately referred to as “the lioness of Iran” by the literati of a country that treasures poetry as its national scripture.
Born in June 20, 1927, Behbahani published her first poem at the age of 14 and went on to write 19 books of poetry in six decades. Many of her poems were turned into love songs by Iranian singers, but Behbahani is best known for writing about the daily events in Iran. She expanded Persian verse by weaving Iranian history and the challenges facing her country following the Islamic Revolution in 1979.

In 1999 and 2002, Behbahani was nominated for a Nobel Prizes in Literature. She was awarded the Simone de Beauvoir Prize for Women’s Freedom in 2009. In 2010, she was invited to speak and read some of her poetry at the International Women’s Day celebration in Paris, but she was detained at the airport in Tehran. After a full night of interrogation at the age of 82, her passport was eventually confiscated and she refused permission to leave Iran.

Behbahani’s English translator, Farzaneh Milani, a professor at the University of Virginia who specializes in female writers in Iran, spoke to the NewsHour about the prominent poet in 2010. “Simin Behbahani recognizes the power of words, and she has used them to write a different kind of history of Iran. I sincerely believe that the history of the last three decades of Iran, especially after the revolution, can be best studied through her poetry,” said Milani.

“Because she is not an ideologue, because she doesn’t belong to any political party, because she loves the country she lives in, she has presented an image that is fair and judicious, that is complicated and multilayered.”

Watch PBS NewsHour’s segment on the writings of Simin Behbahani, as told by English translator and scholar of women writers in Iran, Farzaneh Milani.

Iran's most famous poet has died at the age of 87. Simin Behbahani was loved by many ordinary Iranians but drew the disapproval of the authorities, whom she challenged throughout her life, reports BBC Persian's Golnoosh Golshani.

Simin Behbahani was not only Iran's most influential poet but also one of the most important women in the long history of Persian
Her main influence was her mother, Arghun, who also wrote poetry and played the tar, a long-necked lute. Arghun was a progressive woman for her time and her house was a popular meeting place for writers and social activists. It was she who discovered the poet in Simin when she was still a teenager.

Behbahani wrote about love and femininity, but most of her work focussed on social issues. The Ballad Of The Brothel, a poem about prostitutes in Tehran, drew attention to the plight of a group of women who had previously been ignored. In the early days after the Islamic revolution, Behbahani continued to write challenging poetry as chilling pictures emerged of people executed by the new regime, although it was not published until several years afterwards. She was a member of Iran's Writers Association - a group always viewed with suspicion by the authorities, and some of whose members were victims of a series of politically motivated murders of prominent intellectuals in the 1990s.

Despite the risk, Behbahani remained an outspoken critic of the state. The cost was continued defamation and harassment by newspapers close to the clerical establishment, a temporary ban on travel outside Iran and constant censorship of her work. In 2009, Behbahani received the Simone de Beauvoir Prize for Women's Freedom on behalf of women's rights campaigners in Iran. Some of Behbahani's poems have been used as lyrics by famous Iranian singers. She was also part of the "One Million Signatures" campaign, which asked that laws discriminating against women be reformed and brought in line with international human rights standards.

Works

- The Broken Lute [Seh-tar-e Shekasteh, 1951]
- Footprint [Ja-ye Pa, 1954]
- Chandelier [Chelcheragh, 1955]
- Marble [Marmar 1961]
- Resurrection [Rastakhiz, 1971]
- A Line of Speed and Fire [Khatti ze Sor’at va Atash, 1980]
- Arzhan Plain [Dasht-e Arzhan, 1983]
- Paper Dress [Kaghazin Jameh, 1992]
- A Window of freedom [Yek Daricheh Azadi, 1995]
- Collected Poems [Tehran 2003]
- Maybe It's the Messiah [Shayad ke Masihast, Tehran 2003] Selected Poems, translated by Ismail Salami
- A Cup of Sin, Selected poems, translated by Farzaneh Milani and Kaveh Safa
- Awards and honours
- 1998 Human Rights Watch Hellman-Hammet Grant
- 1999 Carl von Ossietzky Medal
- 2006 Norwegian Authors' Union Freedom of Expression Prize
- 2009 mtvU Poet Laureate
Forugh Farrokhzad

Forugh Farrokhzad (January 5, 1935 – February 13, 1967) was an Iranian poet and film director. Forugh Farrokhzad is arguably one of Iran's most influential female poets of the twentieth century. She was a controversial modernist poet and an iconoclast. She attended public schools through the ninth grade, thereafter graduating from junior high school at the age of fifteen; she transferred to Kamalolmolk Technical School, where she studied dressmaking and painting.

In 1951 at sixteen Forough married her cousin Parviz Shapour over the objections of families mainly because of Shapour's age. And a year later Forough's first and only son "Kamyar" was born. Frough separated from Parviz Shapour in 1954. Forough relinquished her son to her ex-husband's family in order to pursue her calling in poetry and independent life style. In 1955 Forough's first collection, titled Asir (The Captive), contains forty-four poems was published. And in September that year she suffered a nervous breakdown and was taken to a psychiatric clinic. In July 1956 Forough left Iran for the first time on a nine-month trip to Europe. In this year her second volume of verse, containing twenty-five short lyrics, called Divar (The Wall), was published, dedicated to her former husband.

Farrokhzad, a female divorcée writing controversial poetry with a strong feminine voice, became the focus of much negative attention and open disapproval. In 1958 she spent nine months in Europe. After returning to Iran, in search of a job she met film-maker and writer Ebrahim Golestan, who reinforced her own inclinations to express herself and live independently. She published two more volumes, The Wall and The Rebellion before traveling to Tabriz to make a film about Iranians affected by leprosy. This 1962 documentary film titled The House is Black won several international awards. During the twelve days of shooting, she became attached to Hossein Mansoury, the child of two lepers. She adopted the boy and brought him to live at her mother's house.

Forugh Farrokhzad was an Iranian poet and film director. Forugh Farrokhzad is arguably one of Iran's most influential female poets of the twentieth century. She was a controversial modernist poet and an
Forough (also spelled Forough) was born in Tehran to career military officer Colonel Mohammad Bagher Farrokhzad and his wife Touran Vaziri-Tabar in 1935. The third of seven children (Amir, Massoud, Mehrdad, Fereydoun Farrokhzad, Pouran Farrokhzad, Gloria), she attended school until the ninth grade, and then was taught painting and sewing at a girl's school for the manual arts. At age sixteen she was married to Parviz Shapour, an acclaimed satirist. Farrokhzad continued her education with classes in painting and sewing and moved with her husband to Ahvaz. A year later, she bore her only child, a son named Kamyar (subject of A Poem for You). Within two years, in 1954, Farrokhzad and her husband divorced; Parviz won custody of the child. She moved back to Tehran to write poetry and published her first volume, entitled The Captive, in 1955. Farrokhzad, a female divorcée writing controversial poetry with a strong feminine voice, became the focus of much negative attention and open disapproval. In 1958 she spent nine months in Europe and met film-maker and writer Ebrahim Golestan, who reinforced her own inclinations to express herself and live independently. She published two more volumes, The Wall and The Rebellion before traveling to Tabriz to make a film about Iranians affected by leprosy. This 1962 documentary film titled The House is Black won several international awards. During the twelve days of shooting, she became attached to Hossein Mansouri, the child of two lepers. She adopted the boy and brought him to live at her mother’s house. In 1963 she published Another Birth. Her poetry was now mature and sophisticated, and a profound change from previous modern Iranian poetic conventions. Farrokhzad's poetry was banned for more than a decade after the Islamic Revolution. A brief literary biography of Forough, Michael Hillmann's A lonely woman: Forough Farrokhzad and her poetry, was published in 1987.

Forough Farrokhzad’s Works:
- The Captive
- The Wall
- The Rebellion
- Another Birth
- The Sad Little Fairy Maryam Dilmaghani
- Sin: Selected poems of Forough Farrokhzad
- The Wedding Band
- Call to Arms
- To My Sister
Ahmad Shamloo

Ahmad Shamloo also known under his pen name Bamdad (November 24, 1925 – July 23, 2000) was a Persian poet, writer, and journalist. Shamlou was arguably the most influential poet of modern Iran. His initial poetry was influenced by and in the tradition of Nima Youshij. Shamlou's poetry is complex, yet his imagery, which contributes significantly to the intensity of his poems, is simple. As the base, he uses the traditional imagery familiar to his Iranian audience through the works of Persian masters like Hafiz and Omar Khayyám. For infrastructure and impact, he uses a kind of everyday imagery in which personified oxymoronic elements are spiked with an unreal combination of the abstract and the concrete thus far unprecedented in Persian poetry, which distressed some of the admirers of more traditional poetry.

Shamlou has translated extensively from French to Persian and his own works are also translated into a number of languages. He has also written a number of plays, edited the works of major classical Persian poets, especially Hafiz. His thirteen-volume *Ketab-e Koucheh (The Book of Alley)* is a major contribution in understanding the Iranian folklore beliefs and language. He also wrote fiction and Screenplays, contributing to children’s literature, and journalism.

Ahmad Shamlou was born to Haydar Shamlou and Kowkab Araqi on November 24, 1925 in Tehran to an army family. Ahmad was the second child and the only son in a family of six children. In the manner of many children who grow up in families with military parents, he received his early education in various towns, including Khash and Zahedan in the southeast of Iran, and Mashhad in the northeast, and Rasht in the north. Shamlou's childhood and adolescent were neither privileged nor easy and home was not an environment that could foster his sensitivities and he often found solace in solitude. Moving with his family from one town to the next proved a hurdle to shamlou's education.

By 1941, his high school education still incomplete, he left Birjand for Tehran. He intended to attend the German-established Tehran Technical School, one of the best secondary schools of that period and learn the
German language. He was admitted to this school on the condition that he is demoted two years. Soon in 1942, he and the rest of the family once again left Tehran to move for Gorgan. In 1945, he made a final attempt at completing his high school degree in Urumieh, but he failed. At age 29, following the fall of Prime Minister Mohammad Mosaddeq, Shamlu was arrested for being a member of the communist Tudeh Party of Iran and imprisoned for more than one year.

Shamlou's debut work, Forgotten Songs (آهنگ‌های فراموش شده), was a collection of classical and modern poetry which was published in 1947 with an introduction of Ebrahim Dilmaghanian. In 1948, he started to write in a literary monthly called Sokhan-no. Two years later his first short story The Woman Behind the Brass Door (زن پشت در مفرغی) was published. His second collection of poems Manifesto (قطرنامه) was published in 1951. He showed inclinations toward Socialist ideology. He got a job in the Hungarian embassy as their cultural advisor.

His third collection of poems, Metals and Sense (1952), was banned and destroyed by the police. His translations of Gold In Dirt, by Sigmund Motritz, and the voluminous novel The Heartless Man's Sons by Mór Jókai, together with all data gathered for his work on the colloquial culture of urban Iranian life (to be known as The Book Of Alley) were also confiscated and destroyed. In 1954 he was jailed for 14 months. In 1955 he translated and published three novels by European writers. He became the editor-in-chief of Bamshad literary magazine in 1956.

Ahmad Shamlou has published more than seventy books: 16 volumes of poetry; 5 anthologies of poetry; 5 volumes including novels, short stories & screenplays; 9 volumes of children's literature; 9 translations of poetry into Persian; 21 novels translated into Persian; 5 collections of essays, lectures and interviews; 10 volumes (to date) of The Book Of Alley.

Ahmad Shamlou's poetic vision accords with both western Modernist concepts and the modern transformation of classical Persian poetry. The Spanish poet, Federico Garcia Lorca, the African American poet Langston Hughes, the French thinker and writer, Louis Aragon, and Nima Youshij are among the figures that influenced him. One of the disciples of Nima
Youshij, Shamlou, standing among the generation who adopted his techniques, constantly sought untried ways, new poetic realms. He quickly became the flag bearer of young Iranian poets and writers that included Forough Farrokhzad, Sohrab Sepehri, Mehdi Akhavan Sales, Yadollah Roya’i, Nosrat Rahmani, and Nader Naderpour.

Shamlou is known for employing the style and words of the everyman. He developed a simple, free poetic style, known in Iran as *Sepid Persian Poetry* (literally meaning white), which is a kind of free verse that departs from the tightly balanced rhythm and rhymes of classical Persian poetry. The themes in his poetry range from political issues, mostly freedom, to human condition.

Shamlou was a Marxist and a socially minded intellectual who has woven personal love and affection together with his social attitudes. He was a major force in the intellectual movement opposed to the former Shah of Iran before the 1979 revolution. In 1976, he left his country as a form of protest against censorship and the suffocating political atmosphere. In 1977, one year before the collapse of Shah's Regime, he signed an open letter which supported the rights of gathering for members of The Writers Association of Iran. New Islamic regime wasn't favorable to him, considering him as an anti-Islamist nationalist element, a traitor and a Westernised writer. However, with a view to his popularity, the ruling clerics could not arrest him, but at the same time didn't allow publication of his works for many years. Since the early 1990s his poems have appeared in many literary journals.

**Books:**

- The Forgotten Songs (1947)
- The Verdict (1951)
- Poems of Iron and Feelings (1953)
- Fresh Air (1957)
- The Mirror Orchard (1960)
- Ayda in the Mirror (1964)
- Moments and Forever (1964)
- Ayda: Tree,Dagger, Remembrance (1965)
- Phoenix in the Rain (1966)
- Blossoming in the Mist (1970)
- Abraham in the Fire (1973)
- The Doors and the Great Wall of China (1973)
- Of Airs and Mirrors (1974)
- Poniard on the Plate (1977)
- Panegyrics Sans Boon (1992)
- The Cul-de-Sac and the Tigers in Love (1998)
- The Tale of Mahan's Restlessness (2000)
- The Book of Alley (1978–Present)
Shaharyar

Seyyed Mohammad Hossein Behjat-Tabrizi (1906-September 18, 1988), mainly known by his pen name, Shahriar was a legendary Azerbaijani poet, who wrote in Azerbaijani Turkish and Persian. Born in Tabriz, Shaharyar came to Tehran in 1921 and continued his studies in the Dar-ol-Fonoun high school and started studying pathology after graduation from Dar-ol-Fonoun in 1924. But he fell in love and he forced by the Shah's regime to leave studying and go away by fearing him to kill and he had to migrate to Neyshabour left his studies about a six month before receiving his M.D. degree, and went to Khorasan. He returned to Tehran in 1935 and started working in the Agricultural Bank of Iran.

Shaharyar was the first Iranian Azerbaijani to write significant poetry in Azeri Turkish. He published his first book of poems in 1929. His poems are mainly influenced by Hafez, a famous Persian poet, and Khasta Gasem, an old Turkish poet. His most famous poem Heydar-Babaya Salam, in Azeri Turkish, is considered to be among the best modern poems in the language and has been turned into a few plays.

His most famous Turkish work Heydar Babaya Salam, published in 1954, won the immense affection for all Turkic speakers and also the non Turks. Heydar Babaya Salam has speakers translated into more than 30 languages all over the world, especially in Turkic speaking countries like Azerbaijan, Turkmenistan, and Uzbekistan. He also received an honorary Ph.D. degree from University of Tabriz in Literature.

Mohammad Hossein Shaharyar was one of the first Iranian Azeris to write a significant collection of poetry in the Azeri Turkish language. Born in 1906 in a village near Tabriz, he received his elementary education, including the Divan of Hafez, under his father's supervision. Shahriar’s first formal education was at the Motahari (former Mansoor High School) Secondary School in Tabriz. He subsequently studied at the Darolfonun (former higher education school) in Tehran. Although he studied medicine in college, he dropped out just before getting his diploma and went to Khorasan, where he found a job as a notary public and bank clerk. Initially
he published his poems under his given name, Behjat, but later chose the name Shahriar.

This passionate poet began by composing tragic poetry. Many of his bittersweet memories are reflected in his books Hazyan-e Del, Heydar Baba, and Mumiyan. Heydar Baba, composed in Azeri Turkish and later translated into Persian, was for a long time on the top ten best-seller list in Tehran. Heydar Baba is the name of a mountain where the poet spent his childhood. He also wrote a book of epic poems, Takht-e Jamshid.

Shaharyar's verse takes diverse forms, including lyrics, quatrains, couplets, odes, and elegies. One of his love poems, Hala Chera, was set to music by Rouhollah Khaleghi. The composition for orchestra and solo voice became one of his most well-known works. One of the major reasons for the success of Shahriar's work is the sincerity of his words. Since he uses slang and colloquial language in the context of poetry, his poems are understandable and effective for a broad segment of the public.

Shaharyar first was master in literary prosody and rhyme and has familiarity with literary poetic form. Second, because of his fame among people and his high status and reputation of his poetry among people, most of them came in circles of literary and read his poems. Even people had memorized most of his lyrics. Thirdly, his poems are full of spirit, of love, emotion and personal and social kindness. In most of his poems, love, emotion of human or even divine love, is quite visible. In his poems, we see all nouns, proverb, and rate of customs and understanding of world literature, especially West literature, as well as Russia.

He was a follower of Hafez153 ghazals of total 500 lyrical poems (percent), embraced Hafez: Shahriary what was your souvenir from Shiraz that the world knows you as the second Hafez. (Hafez in Shahriar view, Mohammadi) Therefore, it would be clear that his style is Iraqi and their content is similar to Iraqi style. Either is both the divine and human beloved. His Poems are generally classified into 2 periods Shahriar during the first period of passion. The second period he was pulled a part and entered mystical stuff (so simply and beautifully). Third Love that can be found in his poems is considered a kind of friendship and love of man. He
praised love for humanity the lyrics and has send his sincere kindness to the entire world. His social Love in the voice of God is evident in every verse of this poem.

Shaharyar Poems are influenced by Hafez in the terms of rhyme, he has Common terms and phrases with Hafez, and he finished his verses in the same way as Hafez. In addition to Hafez lyrics he was influenced by Nezami. Azerbaijani style influence on his poetry is of literary and rhetorical techniques and style she like Azerbaijani poets used similes and metaphors, especially like Nezami has used beautiful similes about the style of his poems, especially Masnavi Molana, Shahriar says: This school composes the spirit and greatness obtained from nature and prevailing in mountainous, with the spirit of grace and courtesy of the civil government and civil society that has its lineage and history before. Characteristics of the school can be found in Nezami works and panels (My Legend of the evening).

His study investigated Shahriar's position in the evolution of modern Azari-Persian poetry of Iran. His interests in Persiann culture, literature and Hafez made him write poems in classic forms with new themes. However, besides classic poems, he wrote free and modern poems too. Although he was the best in sonnet, he liked romanticism. He got familiar with romanticism by meeting Nima and reading his work "the Legend". It gave him such a motivation that he forgot about classic forms for some time. He wrote romantic poems in masnavi and it was his innovation. They are famous as Shahriar School. His most popular works are "the Night Legend" and " Heidar Baba" which are language-teaching texts in Turkish universities. Although he had romantic poems like Nima, he did not completely follow the school. His works included fewer symbols than other romantic works. He used the form to write the poems that could change people's idea. He wrote his poems in free verse such as alas my Mother, The Mummy. [23]

After 1987 Islamic Revolution of Iran, he lived for 10 years and due to the situation, he wrote poems about religion and revolution. He wrote on supporting the religious leader, Iranian war soldiers and devotion. In classic form, he expressed his ideas and his poems are most written in Masnavi
and Ghaside. Besides Persian poems, he wrote Azari poems to address the revolutionary issues.

Shaharyar was a talented calligrapher, played the setar very well, and had a keen interest in music. He was a very close friend of the Persian musician and highly respected teacher Abdulhossein Saba. He died on 18 September 1988 in one of the Tehran's hospitals and his body was transferred to Tabriz and was buried in Maqbaratoshoara (Tombs of Poets).
Faridun Moshiri

Faridun Moshiri was one of the prominent contemporary Persian poets who versified in both modern and classic styles of the Persian poem. He was born in September 1926 in the capital city of Tehran, Iran. His family was known to have a legacy of poetry and whereas his father held administrative posts his school years were divided between Tehran and Mashhad.

With the outbreak of the world war II the family moved to Tehran and the young Moshiri continued his education in Dar-ol Fonoon and then in Adib high school. Throughout these years his first poems appeared in progressive journals such as Iran-e-Ma. This was the beginning of a career in literary journalism that continued for more than thirty years. In 1946 Moshiri joined the Iranian department of Telecommunication where he served till retirement. In 1954 Moshiri married Eghbal Akhavan, then a student painting at Tehran University.

Before he was a poet, Fereydoon Moshiri was a journalist and this occupation helped him to get acquainted with the influential scholar of Persian language and literature such as Ala’me Dehkhoda, Dr. Moein and Ibrahim Pourdavoud.

Moshiri started poetry with Love and Romance when he was a young boy. He published his volume of poetry titled "Teshne-ye Toofan" (Thirsty for the Storm) in the spring of 1955 in Tehran. Two years later, this book revised with some new added poems and published under a new title: "Naayaafteh" (Unfound).

The way Moshiri was taken is the final objective of the originators of the Free Style and poetry. It means that he was accepted to use rhymes in a suitable and rational manner and combine it with a new look at Nature, Things and Persons around, along with a delicate feeling and sensation, to present his poems with a characterized feature. In 1961, a collection of his poems was under "Abr" (Cloud) published, which was later reprinted for several times under the title "Abr-o Koocheh" (Cloud and The Alley) as a
request by his publisher.

Moshiri is best known as conciliator of classical Persian poetry at one side with the New Poetry initiated by Nima Yooshij at the other side. One of the major contributions of Moshiri's poetry, according to some observers, is the broadening of the social and geographical scope of modern Persian literature.

In October 1997, Moshiri read many of his best poems at a gathering at the University of California, Berkeley. He was a true writer, a researcher, a great editor and columnist for the poetry pages of many magazines and newspapers.

Moshiri had been suffering from Leukemia and Renal Failure for almost five years and finally passed away at the early hours on Tuesday, October 24, 2000 in "Tehran-Clinic" hospital.

He is best known as conciliator of classical Persian poetry at one side with the New Poetry initiated by Nima Yushij at the other side. One of the major contributions of Moshiri's poetry is the broadening of the social and geographical scope of modern Persian literature. Fereydoon Moshiri was born in Tehran to a family known for their legacy of poetry. His school years were divided between Tehran and Mashhad where his father held administrative posts.

Moshiri's first volume of poetry titled "Teshne-ye Toofan" (Thirsty for the Storm) was published in 1955. His poems with its earthy lyrical nature received wide attention among the readers, and had an inspiring effect on a generation of younger poets. Through the later years, Moshiri continued to have a major influence on development of modern poetry in Iran.

Later works which were published under the titles Abr-o-Koocheh (The Cloud and The Alley, 1962), and Bahar Ra Bavar Kon (Believe The Spring, 1967) embraced a wide variety of universal concepts ranging
from humanistic considerations to social justice. A translation of Moshiri's "Koocheh" (The Alley) by Dr. Iraj Bashiri is presented below.

Moshiri married a fellow student, Eghbal Akhavan, studying painting at Tehran University, in 1954. They have two children, Bahaar and Babak. Before he was a poet, Fereydun Moshiri was a journalist. This profession, which he entered at the age of fifteen, acquainted him with such influential figures as Dehkhoda, Pourdavoud, and Mo'in. In fact, it was interviewing these major figures of Persian literature that enabled him to, by 1956; publish his first volume of poetry entitled "Teshnai Tufan" (Thirsting for the Storm).

In style, Moshiri bridges the gap between traditional Persian poetry where all the bayts must be of equal strength and length and New Poetry that emphasizes content at the expense of a rigid form. In this he compares quite favorably with his master Nima Yushij who in the course of his gradual transition from the traditional school established a totally new trend in Persian poetry. Moshiri, however, in certain cases, stands aloof. He refuses sensationalism by approaching difficult themes with a particular sense of dignity. In this way he retains the color and comfort that has been the hallmark of traditional Persian poetry while adding the vibrancy and conviction that is required by modern trends. It is this combination that imparts humanity to Moshiri's poetry and, as is evident from his most cited piece, "The Alley," it is this same combination that makes his poetry acceptable to a larger audience.

Moshiri's published works include "Gunahi Darya" (The Fault of the Sea, 1957), "Nayafteh" (Undiscovered, 1958), and "Abr" (Cloud, 1960). Moshiri's poetic works also appear in various collections, including "Parvaz Ba Khorshid" (Flying Alongside the Sun, 1970), "Bahar ra Bovar Kon (Have Faith in the Spring Season, 1978), "Ah Baran" (Oh, the Rain, 1988), and his last published work, "Ta Subhi Tobnaki Ahura'i" (Until the Bright Ahuric Dawn, 2001). In October 1997, Moshiri read many of his best poems at a gathering at the University of California, Berkeley.
A selection of his poems has been translated into English entitled *With All my Tears* by Ismail Salami. Some of his other published works are as follows:

- 1957, *Gonah-e Darya* (*The Sin of the Sea*)
- 1958, *Nayafteh* (*Undiscovered*)
- 1960, *Abr* (*The Cloud*)
- 1970, *Parvaz Ba Khorshid* (*Flying With the Sun*)
- 1978, *Bahar ra Bavar Kon* (*Believe the Spring*)
- 1988, *Ah Baran* (*Oh, the Rain*)
- 2001, *Ta Sobh-e Tabnak-e Ahura’ii* (*Until the Bright of Ahuric Dawn*)
Houshang Golshiri

Houshang Golshiri (March 16, 1938 – June 6, 2000) was an Iranian fiction writer, critic and editor. He was one of the first Iranian writers to use modern literary techniques, and is recognized as one of the most influential writers of Persian prose of the 20th century.

Golshiri was born in Isfahan in 1938 and raised in Abadan. He came from a large family of modest circumstances. From 1955 to 1974, Golshiri lived in Isfahan, where he completed a bachelor's degree in Persian at the University of Isfahan and taught elementary and high school there and in surrounding towns.

He was one of the first Iranian writers to use modern literary techniques, and is recognized as one of the most influential writers of Persian prose of the twentieth century. In 1965 Golshiri helped to found Iran's chief literary journal, and in 1968 he established, along with other writers protesting government censorship, the Iranian Writers Association. Golshiri's stories and efforts to establish basic rights for writers landed him in trouble-- including imprisonment and a ban on his books--with both the Pahlavi regime and the Islamic Republic. In 1999 he was awarded the Erich-Maria Remarque Peace Prize for his struggle to promote democracy and human rights in Iran. Golshiri died, allegedly of meningitis, on June 5, 2000, in Tehran.

Golshiri began writing fiction in the late 1950s. His publication of short stories in Payam-e Novin and elsewhere in the early 1960s, his establishment of Jong-e Isfahan (1965/73), the chief literary journal of the day published outside of Tehran, and his participation in efforts to reduce official censorship of imaginative literature brought him a reputation in literary circle.

Golshiri’s first collection of short stories was As Always (1968). He became famous for his first novel Prince Ehtejab (1968/69). Translated in Literature East & West 20 (1980), it is the story of aristocratic decadence, implying the inappropriateness of monarchy for Iran. Shortly after
production of the popular feature film based on the novel, Pahlavi authorities arrested Golshiri and incarcerated him for nearly six months.

An autobiographical and less successful novel called *Christine and Kid* came out in 1971, followed by a collection of short stories called *My Little Prayer Room* 1975, and a novel called *Ra’i’s Lost Lamb* 1977.


In 1989, in his first trip abroad after the revolution, Golshiri went to the Netherlands along with various cities in the UK and Sweden to give speeches and readings. In 1990, he traveled to the House of World Cultures in Berlin, Germany. On this trip, he spoke and gave readings in various cities in Germany, Sweden, Denmark and France. In the spring two years later, he went to Germany, the United States, Sweden, and Belgium. In 1993, he visited Germany, the Netherlands, and Belgium again.

Works:

- The Book of Genies (*Jen Nameh*)
- Struggle of Image with Painter (*Jedal-e Naghsh ba Naghash*)
- Garden in Garden (*Bagh dar Bagh*)
- The Story of the Fisherman and the Demon (*Hadis-e Mahigir va Div*)
- The Fifth Innocent (*Massoum-e Panjom*)
• Five Treasures (Panj Ganj)
• Christine and Kid (Keristin va Kid)
• Ra‘i’s Lost Lamb (volume 1): Burial of the Living (Barreh-ye Gomshodeh-ye ra‘i: (jel-e Avval) tadfin-e Zendegan)
• My Little Prayer Room (Namazkhaneh-ye kuchek-e man)
• As Always (Mesl-e hamisheh)
• Prince Ehtejab (Shazdeh ehtejab)
• The Antique Chamber (Jobbeh'khaneh)
Ebrahim Golestan

Ebrahim Golestan (born October 19, 1922 in Shiraz, Iran) is an Iranian filmmaker and literary figure with a career spanning half a century. He has lived in Sussex, United Kingdom, since 1975.

He was closely associated with the controversial and eminent Iranian poet Forough Farrokhzad until her death, whom he met at his studio in 1958. He is said to have inspired her to live more independently.

Golestan was married to his cousin, Fakhri Golestan. He is the father of Iranian photojournalist Kaveh Golestan, and Lili Golestan, translator and owner and artistic director of the Golestan Gallery in Tehran, Iran. His grandson, Mani Haghighi, is also a film director. His other grandson Mehrak is a rapper.

Having moved to London in 1967, the distinguished Iranian writer, translator, producer, and director Ebrahim Golestan returned to his homeland to make this unpleasant allegorical comedy (1972), his second and final feature to date. A bitter satire about the shah's corrupt regime, it centers on a poor peasant who plunges into a hidden cave, discovers a cache of valuable antiques, and becomes a grotesque nouveau riche tyrant. Golestan tackled a related theme in his exquisite 1965 short The Iranian Crown Jewels, which was commissioned and then banned by the shah's cultural ministry, but that film attacked the very elitism that subsumes this one.

Golestan has made only two features, Brick and Mirror and The Secret of the Treasure of the Jinn Valley (1972). Only seven years separate them, but they hardly seem the work of the same man. Jinn Valley, a satirical, allegorical farce about a peasant corrupted by wealth, is interesting for its brassy visual style and what it says about Golestan's escalating rage toward the shah's regime, but it's also bitter, misanthropic, and elitist. \[24\]

After Farrokhzad's death, Golestan was protective of her privacy and memory. For example, in response to the publication of a
biographical/critical study by Michael Craig Hillmann called A Lonely Woman: Forugh Farrokhzad and Her Poetry (1987), he published a lengthy attack against Hillmann in a Tehran literary magazine, which article is available online at www.jarchi.com under the title "Az Yek Maqaleh va Chand Ostad." Hillmann responded to the attack at length in an article part of which was also published in the same Tehran literary magazine and which is available online at Academia.edu/Michael Hillmann under the title "Az Sha'eri-ye Nader Naderpur to Farsi'khani dar Qalb-e Tekzas, Javabiye'h'i be Ebrahim Golestan."

Books:

- Azar, mah-e akher-e pa'iz (Azar, the last month of autumn), 1948
- Shekar-e sayeh (Shadow-hunting), 1955
- Juy-o divar-o teshneh (The stream, the wall and the thirsty one), 1967
- Madd-o meh (Tide and mist), 1969
- Rooster, 1995

Filmography

- Yek atash (A fire) (1961)
- Moj, marjan, khara (1962)
- The Hills of Marlik (1963)
- The crown jewels of Iran (1965)

Drama

- Adobe and Mirror (1964)
- Asrar ganj dareheye jenni (1974, aka The Ghost Valley's Treasure Mysteries)
Parviz Natel Khanlari

Parviz Natel Khanlari (Tehran, Esfand March 1914-Tehran, 23 August 1990), prominent scholar of Persian language and literature, poet, essayist, translator, literary critic, university professor, and founding editor of the periodical Sokan.

Parviz Natel Khanlari graduated from Tehran University in 1943 with a doctorate degree in Persian literature, and began his academic career in the faculty of arts and letters. He also studied linguistics at Paris University for two years. From then on, Khanlari founded a new course named history of Persian language in Tehran University.

Khanlari’s contributions fall into several categories. Apart from his academic career which continued until the 1979 revolution, he held numerous administrative positions in the Iran in the 1960s through the late 1970s. Early in his career, he was the Governor of Azerbaijan Province. Later on, he served first as the Deputy Prime Minister and later as the Minister of Education of Iran. He served as the representative of Mazandaran in four sessions of the Iranian Parliament. He was also the founder of the Iranian Culture Foundation (Bonyad-e Farhang-e Iran). His efforts were instrumental in the establishment and operation of the Iran Academy of Arts and Literature of Iran, the Franklin Institute, and other cultural and educational institutions.[25]

Parviz Natel Khanlari was founder and editor of Sokhan magazine, a leading literary journal with wide circulation among Iranian intellectuals and literary scholars from the early 1940s to 1978.

Khanlari’s first published work of translation was from the French translation of Kapitanskaya Dochka (The captain’s daughter, 1836) by Alexander Pushkin (1799-1837), which he published in 1931 as Doktar-e soltan. The revised edition of the novel was published as Doktar-e sarvan in 1959.

Khanlari was a close friend of Asad-Allah ʿAlam (1919-1978), a key political figure during the reign of Mohammad-Reza Shah Pahlavi, serving
as prime minister from 1962 to 1964. Their friendship, based on mutual admiration and family connections, continued until ʿAlam’s death in 1978 (Behzadi, pp. 145-46). ʿAlam’s grandfather, Amir Sowkat-al-Molk ʿAlam, an influential landowner of the late Qajar and early Pahlavi period, and the governor of Qa’enat and of Sistan Province, had close ties with Mirza Kanlar Khan Eʿtesam-al-Molk, Khanlari’s grandfather. In his memoirs, ʿAlam frequently refers to Khanlari as a highly respected colleague and scholar.

Khanlari supported and actively participated in the annual sessions of the Congress of Iranian Studies (Kongra-ye tahqiqat-e Irani), organized from 1970 onwards by Iraj Afsar, director of Tehran University’s Central Library and Documentation Center. Many international scholars attended the sessions of the Congress, and it provided a venue for students and young scholars to become acquainted with ongoing research in different fields and countries (Afsar, 1997b, p. 41, Bagley, pp. 90-94).

His innovative outlook on Persian prosody initially met with some skepticism, but soon attracted approval (Fesaraki, p. 152), and later scholars of prosody and music, such as Sasan Sepanta, Maʿsuma Qarib, and Taqi Vahidiyan-e Kamkar continued research following in his path (Sepanta, p. 127).

Khanlari is also regarded as a pioneering figure in the history and development of modern literary criticism in Iran. His works on literary criticism cover a wide spectrum, ranging from academic literary history to the interpretation and appreciation of the text, offering an insight on literature and figurative language as having characteristics that are unique and not reducible to a simple moral or political message (Parsinezad, 2008, pp. 17-42). In the course of forging these concepts, Khanlari has also produced some fascinating analyses of the oeuvres of a whole series of contemporary authors and poets, which are mostly published in Sokan. His approach, far removed from unwarranted favoritism or implicit hostility, is characterized by a sensitive attention to form, meaning, and the language of the text at hand.
Abdolhossein Zarinkoob

Abdolhossein Zarinkoob (May 19, 1923, Borujerd - September 15, 1999, Tehran) was a prominent scholar of Iranian literature, history of literature, Persian culture and history. Received his PhD from Tehran University in 1955 under the supervision of Badiozzaman Forouzanfar, and held faculty positions at prestigious universities such as Oxford University, Sorbonne, and Princeton University, among many others. Due to his pioneering works on Iranian literature, literary criticism and comparative literature, he is considered as the father of modern Persian literature.

Abdolhossein Zarinkoob was a very influential individual. For many people in various fields. His academic persona and his love for Persian literature, history, poetry and art and etc, turned him into an idol of intelligence, wisdom and potency. He wrote and researched about the many aspects of Iranian culture and provided his country with precious and important books which vary in subjects, for example "two centuries of silence" is about a period of Persian history and the effects and roles of Arabian culture on the culture of Persian people at that time, "step by step until meeting god" is about one of Iran's famous poets "molavi", "not western, not eastern, simply humanist" is a series of articles which varies in subjects from criticism to short stories to his thoughts on some issues. Zarinkoub's work provided the Iranian people with rich subjects to read about and gain information about. When asked from all of his works which one does he like the most he replied: "two centuries of silence". He was married but never had a child. Indeed he was a tycoon whose influence and effect on so many subjects can be felt and seen even today.

Abdolhossein Zarinkoob's solid research works made him a world class Iranologist and undisputed master of Persian literature and poet. He was known for his extreme precision and solid works. He was the author of dozens of books in Persian, French, and English, and published hundreds of articles.
Some of his more famous works in English are:

- *Persian Sufism in its historical background*, Iranian studies III, 1970
- *Nizami, a lifelong quest for a utopia*, 1977, Rome.

Zarrinkoob boosted comparative literature and Persian literary criticism. His book entitled ‘*Naghde Adabi*’ (Literary Criticism) is a classic book on Persian literary criticism.

Prof. Dr. Zarrinkoub is also known for his profound research on revered Persian poet Molana Jalaleddin Balkhi (Rumi) and his works. Zarrinkoub's ‘*Serr-e Ney*’ (Secret of the Reed) and ‘*Bahr dar Koozeh*’ (Sea in a Jug) are critical and comparative analysis of Rumi’s Masnavi. ‘*Pelleh-Pelleh ta Molaghate Khoda*’ (Step by Step until Visiting God) is also a work he carried out on the same line.

Zarrinkoob's research works on Hafez and Persian mysticism resulted in several books: ‘*Az Koocheie Rendan*’ and ‘*Arzeshe Mirase Soofieh*’ are a few examples. Zarrinkoob's classic book is titled ‘*Two Centuries of Silence*’. Zarrinkoob also published seminal articles and a few books on Islamic history.

Zarrinkoob's other notable book is titled *Rouzegaran*, (The Ages) (Iran’s history from the beginning to the fall of the Pahlavi) [26] which covers the 3,000-year history of Iran, since the Aryans migrated to the Iranian plateau, giving it their name.

Zarrinkoob wrote within a time of rising Iranian nationalism, which severely distorted his historical accounts on Iran's early Islamic history. Homa Katouzian believes Zarrinkoob's nationalist prejudice runs throughout his description of Arabs as uncivilized, brutal, and unsophisticated conquerors, while other prominent historians depict a more complicated relation between the Arab conquerors and Iranians. According to Homa Katouzian: The portrayal of an Iranian "period of silence" stems from modern Iranian nationalism, which contradict historical
accounts. Despite the lack of an independent Iranian government for two centuries, Iranians actively participated in the new regime supporting cultural, economic, educational, and artisan expansion of the Islamic world and beyond. Furthermore, with major parts of the Eastern Roman Empire unified with the Iranian/Persian Empire, the diversity in agriculture, science, trade, and culture laid the foundations for prosperity of Iranian cities and the flourishing of Iranian scientific, linguistic, and cultural activities.
Nima Yushij

Nima Yushij (November 12, 1895 – January 6, 1960) also called Nima, born Ali Esfandiari, was a contemporary Tabarian and Persian poet who started the she’r-e now (new poetry) also known as she’r-e nima’i (Nimaic poetry) trend in Iran. He is considered as the father of modern Persian poetry. He died of pneumonia in Shemiran, in the northern part of Tehran and was buried in his native village of Yush, Nur County, Mazandaran, as he had willed.

He was the eldest son of Ibrahim Nuri of Yush (a village in Baladeh, Nur County, Mazandaran province of Iran). He was a Tabarian but had also Georgian roots. He grew up in Yush, mostly helping his father with the farm and taking care of the cattle. As a boy, he visited many local summer and winter camps and mingled with shepherds and itinerant workers. These images, etched in the young poet’s memory waited until his power of diction developed sufficiently to release them.

He began writing poetry when he was a school student. Nezam Vafa (1883-1960), one his teachers, took Nima under his guidance and encouraged him by reading his poems and helping him to improve his poetic abilities. Nezam Vafa was himself a lyric poet who wrote simple love poems in the classical style. Nima in his speech to the First Congress of Iranian Writers, 1946, in Tehran, Nima Yushij said:

"My first years of life were spent among the shepherds and horse-herders who, in their seasonal movements from one grassland to another, every evening sat round the fire on the Mountainside for long hours. From my childhood years I remember nothing but savage fights, and other things related to a nomadic life, and the simple amusements of those people in an atmosphere of monotony and ignorance. I learned reading and writing from the Akhund [preacher and teacher] of the village where I was born. He used to run after me through the alleyways and, catching me, tied my thin feet to rough, thorny trees and beat me with long canes. He had made a scroll by pasting together some letters which peasants had written to their relatives, and he ordered me to learn the whole scroll by heart." [From: "Modern Persian Poetry" by: Mahmud Kianush]
Nima was more emphasizing on the length of the line to be determined by the depth of the thought and not by the conventional length of a beyt (verse). Nima portraits his poetry techniques in this quatrain:

With my poetry I have driven the people into a great conflict;  
Good and bad, they have fallen in confusion;  
I myself am sitting in a corner, watching them:  
I have flooded the nest of ants. [From: "Modern Persian Poetry" by: Mahmud Kianush]

Nima Yushij is regarded as the pioneer exponent of a new style and of free-verse rather of ‘New School’ of poets. In the beginning of his poetic career, he composed verses in the traditional style particularly in the 'khorasani way of writing. The poems Qissa-e-Rang Parida, Chashma-e-Kuchak and Khorus-o-Robah are the best examples of his classical form of poetry. In general, Nima manipulated rhythm and rhyme and allowed the length of the line to be determined by the depth of the thought being expressed rather than by the conventional Persian meters that had dictated the length of a bayt (verse) since the early days of Persian poetry.

The venues in which Nima published his works are noteworthy. In the early years when the presses were controlled by the powers that be, Nima's poetry, deemed below the established norm, was not allowed publication. For this reason, many of Nima's early poems did not reach the public until the late 1930s. After the fall of Reza Shah, Nima became a member of the editorial board of the "Music" magazine. Working with Sadeq Hedayat, he published many of his poems in that magazine. Only on two occasions he published his works at his own expense: "The Pale Story" and "The Soldier's Family."

The closing of "Music" coincided with the formation of the Tudeh Party and the appearance of a number of leftist publications. Radical in nature, Nima was attracted to the new papers and published many of his groundbreaking compositions in them. Ahmad Zia Hashtroudy and Abul Ghasem Janati Atayi are among the first scholars to have worked on Nima's life and works. The former included Nima's works in an anthology entitled "Contemporary Writers and Poets" (1923). The selections presented were: "Afsaneh," (Myth) "Ay Shab" (O Night), "Mahbass" (Prison), and four short stories. [27]
Mohammad-Taqi Bahar

Mohammad-Taqi Bahar was born on November 6, 1884 in the Sarshoor District of Mashhad, the capital city of the Khorasan Province in the north-east of Iran. Bahar began his primary education when he was 3, with his father, Mohammad Kazem Sabouri, as his tutor. Mohammad Kazem Sabouri was the Poet Laureate of the shrine in Mashad and had the honorific title of Malek o-Sho'ara, The King of Poets.

At the onset of the Constitutional Revolution of Iran (1906–1911), Bahār laid down his position of Poet Laureateship and joined the revolutionary movement for establishing the parliamentary system of democracy in Iran. Bahār became an active member of the Mashhad branch of Anjoman-e Sa'adat (Society for Prosperity) that campaigned for establishment of Parliament of Iran (Majles. He published the semi-covert newspaper Khorasan, in collaboration with Hossein Ardebili, Nou-bahar (New Spring), and Tazeh-bahar (Fresh Spring), both in collaboration with his cousin Haj Sheikh Ahmad Bahar who operated a printing company and who acted as the Senior Editor first in Mashhad and later in Tehran.

In 1918, when Ahmad Shah Qajar, the seventh and the last ruler of the Qajar dynasty, was in power, Baha reinvented himself: he ceased all his clerical activities and became an entirely new man. At the same time, he together with the writer and poet Saeed Nafisi, the poet and historian Gholam-Reza Rashid Yasemi the historian Abbas Eqbal Ashtiani, and his talented friend Abdolhossein Teymourtash founded The Literary Association of Academy (Anjoman-e Adabi-ye Daneshkadeh). The Magazine of Academy (Majaleh-ye Daneshkadeh) was the monthly publication of this Association, in which in addition to works of prose and poetry, other very informative and useful articles were published, under such diver's titles as ‘Literary Revolution’, ‘How other nations view us' and ‘The Literary History of Iran’. In fact, this magazine became Bahar's vehicle for publication of the results of his literary researches and introduction of Western Literature to Iranians. The magazine also played a key role in developing and strengthening the present-day form of the Persian Literature.
Bahar was an accomplished scholar. He critically edited and published several books of significant and merit as ‘Tarikh-i-Sistan’, ‘Mujmalut-tawarikh’, ‘Jawameul Hikayat’ and ‘Tarikh-i-Tabari’. Beside these, he produced many articles dealing with literary issues. His divan in two volumes consists of 30,000 and some odd couplets. He equally forcefully advocated creation of new and reformed public institutions, a new social and political order and of new forms of expression. After the triumph of the Constitutional Revolution, Bahār was repeatedly elected as Member of Parliament.

Bahar was an outstanding representative, of the classical and modern poetry as well. He exhibited a complete mastery of expression. Though a modern poet, he used obsolete and archaic words lavishly champining the cause of classical verse-form in Persian. In the words of Dr.M. Rahman “his acceptance of tradition, however, does not interfere with his responsiveness to contemporary thoughts and problems.” The secret of his greatness lies in the fact that he assimilates new ideas and themes with classicism. Most of his important works, including 'Damavandiya' and 'Jughd-i-jung' though follow rigidly the classical pattern, are closely associated with contemporary events.

Bahar, like many of his noted contemporaries began his career as a nationalist poet. His early poems generally deal with the topical themes and reveal the sentiment of the poet against the existing social condition and its abuses. The poems which were written to arouse feelings of the masses in respect of prevailing social and political issues vividly reflect the spirit of the period. In his poetry we find the reflection of contemporary political developments.

Bahar criticized the policies of the court and supported the Constitutional reforms. On July 13, 1909 A.D. Tehran was captured by the troops of Sipahdar and Sardar-i-Asad. Mohammed Ali Shah took refuge in the Russian Legation and subsequently abdicated. On this occasion Bahar wrote a poem.

His revolutionary poem ‘Jughd-i-Jang’ (Owl of war) the poet has highlighted the tragedy of war and sufferers of mankind. He not only
expressed his resentment against such anomalies but also denounced the capitalist and imperialist forces the entire world over. The poem at the end advocates the need for peace and friendship in a forceful style. It has been regarded as the best poem, on peace in modern Persian poetry.

Towards the end of his life Bahar’s health started declining. He went for his treatment to Switzerland but to little avail. Eventually he died at the age of 65 in 1951 A.D. [28]
Parvin Itesami

Parvin Itesami is regarded as one of the most distinguished women poets of modern Persia information regarding her place and date of birth is uncertain. Parvin Etesami was born in 1907, Tabriz. Her father was Mirza Yusef Etesami (Etesamolmolk) and she had three brothers. She left Tabriz to Tehran with her family, in 1912 and lived in Tehran, and made some limited trips in Iran and Foreign countries with her family. Her primary school was in Tehran. She learned Arabic and Persian literature from her father and accompanied literature meetings, when she was six. Her toys were books. She composed her first poem in classical style, at eight year she knew most Iranian poets, when she was eleven year old.

She passed high school in 'Tehran American Girls' School' and taught two years in this school too. She worked as a librarian in Tehran University and refused the opportunity to commence in the royal court. Her first collection of poems was published in 1935 and she received 3rd degree Medal of Art and Culture in 1936.

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-Saraay-e 'Aali, today's Tarbiat Moallem University of Tehran. Her father died in 1938, and she died only three years later. She was buried near her father in Qom.

Parvin, "under the guidance of her learned father not only perfected her poetic efforts but had acquired great command over the classical style" [29] with its complex art forms. In 1921 A.D. when a struggle followed between the conservatives and modernists she "stood aloof from the theoretical controversies of her time and from the then disputed form". [30] She continued to write in the classical style with the classical subject matters. Though much of her poetry deals with the traditional themes yet she introduced new ideas and themes in some of her poetic compositions. These new themes of her poems mostly deal with ordinary things of day to day life. She never wrote about the political situation of her time.
Parvin was around seven or eight years old when her poetic ability was revealed. Through her father's encouragement, she versified some 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 (Spring). The first edition of her Diwan (book of poetry) 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 Abu'l Fatha Etesami, appeared shortly after her death in 1941. It consisted of 209 different compositions in Mathnawi, Qasida, Ghazal, and Qeta, and stanzaic 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 Qet'as (another form of Persian poetry). Several other Qasidas, particularly in the description of nature show influences from the poet Manuchehri. There are also some Ghazals in her Diwan.

During Reza Shah Pahlavi (1921-1941A.D.) most of the major reforms were introduced in Iran. There was an over all efforts to improve the social image of Persia. Parvin witnessed all this happening around her but she did not take part in any social movement. This aloofness is reflected in her poetry. However, in 1935 when the veil was officially abolished by Imperial Edict she expressed her enthusiasm in a very powerful way in a poem entitled ‘Jane-dar-Iran’. The poem dealing with the unfortunate condition of women in the past and importance of knowledge ends on the note that veil of the eyes and heart is chastity and not the ‘Chadur’. The theme of Parvin’s poem is chiefly didactic in character. They generally deal with moral, social, philosophical and realistic themes with pointed references to contemporary events. Love, the beloved, wine and topics from the historical, mythical or religious past have found no place in her poetry.

A major event was Parvin's speech at the school’s graduation party, titled Women & History. The speech is known as one of the most eloquent
women's rights statements in Iran's contemporary history. This shows her full command & awareness of the situation of women in her era. In the speech, she reviews the situation of women in the West & the East & speaks of the oppression imposed on women throughout centuries. The following are parts of her speech: “...eventually after centuries of agony, women managed to establish their intellectual & literary rights & thus got closer to their true centre. This was the era where the grand concepts of woman & mother were realised & the meaning of the two words that's the foundation of survival & promotion of humanity, appeared for the first time. This was about Europe. But in the East, the rising spot of religions & civilisations...things weren't like that. The caravan of happiness left this stop recently & the architect of civilisation turned away from these lands...During this period, the conditions of Eastern women were dark & sad everywhere, filled with agony & pain, imprisonment & slavery. Although lectures have been addressed & books written aplenty to cure this social disease, but the only cure for the East’s chronic disease is education. That is true education for both men & women from all layers of societies...”

The Parvin Literary Award is basically a state-financed award that is set up to encourage more female writers. This award is held every two years. The first edition of Parvin Etesami Literary Award was held in 2004 by the Department of Cultural Affairs, the Ministry of Culture and Islamic Guidance. Since 2006 the award has been held biennially on March 15, Parvin's birthday anniversary.
Dihkhuda

Ali Akbar entitled Dihkhuda was a distinguished poet and journalist of modern Iran. His father Khan Baba Khan, a prominent land owner of Qazwin came to Tehran and settled there. Dihkhuda was born in 1879 A.D. at Tehran. He lost his father at the age of ten. Consequently, he was brought up and educated under the loving care of his mother. He graduated from the School of Law and political Sciences and then travelled to Europe where studied French, German and Arabic language and spent about two years, mostly in Vienna. At the outset of the constitutional movement he returned to Iran and began to publish the ‘Soor-i-Israfil’ in collaboration with with the famous journalists Mirza Jahangir Khan and Mirza Qasim Khan of Shiraz which soon became one of the most influential newspapers of the time. The satirical articles entitled ‘Charand Parand’ which he wrote under ‘Dakhaw’ won him the admiration of a large section of people. The ‘Charand Parand’ satirical articles written in a lively colloquial language not only introduced a new vitality into Persian literature, but also established a new style of writing and paved the way for the future writers to come. Dihkhuda and a host of other Iranian democrats, after the bombardment of the Majlis (Parliament) in 1908, were exiled to Europe. In Switzerland he tried to resume publication of the ‘Soor-iIsrafil’ but could not continue it for a long time. He then travelled to Istanbul and with the help of a number of Iranian nationals residing there, published a new periodical called ‘Surush’.

Behind the ruin of Muhammed ‘Ali Shah’ in 1908, Dihkhuda was elected to the Parliament (Majlis) from two constituencies, Tehran and Kerman, and upon the persistent requests of the liberals and constitutionalists he returned to Iran, accepted the honour and took his seat in the National Assembly. During the First World War he took refuge in one of the village of Isfahan, after the war was over, he came back to Tehran and held several important positions in government as well as in public administration. He also acted as a Principal of the Schol of Law and Political Sciences. The later part of his life was devoted entirely to studies and scholarly works. He died in 1956 A.D.
Dehkhoda's reform minded ideas soon made him a target of the reactionary clergy. Among these were 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 anachronistic system of education. At the time, the reformists were just beginning to demand and institute changes in the system of education which was essentially based on private schooling, often taught by a clergy, with the skills of writing and reading learned through Quranic readings, advancing to studying Islam, Islamic jurisprudence (Figh-h) accompanied with limited instruction in math, history and literature.

The establishment of the Islamic Republic brought about a temporary erosion in the Persian consciousness with Arabic words supplanting the Persian terms in both official print and speeches as well as in the media, accompanied by attempts to revise the system of lower education and purges in the academic institutions. But Dehkhoda's Loghat-nameh shall serve many future generations of Iranians and be considered as part of their Iranian (Persian) heritage. May he be remembered by Iranians as a patriot, a scholar, a democrat, a noble Iranian and a man of peace?

Other prominent figures of Iran, whose fame rests on a wide range of literary works, Dihkhuda has attained distinction with only a few compositions. Apart from his satirical articles ‘Charand Parand’ he compiled a four volume lexicon of Proverbs and Aphorisms. The second notable work is his ‘Lughat-nama’ of which 18 volumes have till now been published in Iran. He devoted about forty years of his life in the compilation of a Dictionary, rather in the form of an encyclopaedia. Besides, he rendered the books of Montesque in Persian entitled ‘Ruhul Qawanin’, ‘Sirr-i-Azmat wa-Inhitat-i-Rumiyan’ and ‘Risala-Dar Ahwal-i-Maani.

Dihkhuda was a prolific writer and was well acquainted with all the customary knowledge of his time. He was at once a prose writer, a poet, a scholar and a critic too. The general remarks and notes, about the diwans of Minuchihri and Nasir Khusraw, written in exquisite language enhance our knowledge and appreciation of these classical poets. The poems of Dihkhuda are remarkable for containing moral and ethical themes. On the expression of his didactic subject matters he often chooses the traditional
art of narrative verses. Apparently such poems are old fashioned but in reality the message which they convey is new. The poetry of Dihkhuda reveals the patriotic feelings of the poet. He wrote numerous attractive poems depicting the past glories of Iran and recalled the greatness of Persia under her ancient monarchs and heroes. In such poems he has tried to arouse the national feelings with the hearts of his countrymen.
Saeed Nafisi

Saeed Nafisi was an Iranian scholar, fiction writer and poet. He was a prolific writer in Persian. Nafisi was born in June 8, 1895 in Tehran, where he conducted numerous research projects on Iranian culture, literature and poetry. He first emerged as a serious thinker when he joined Mohammad-Taqi Bahar, Abbas Eqbal Ashtiani, Gholamreza Rashid-Yasemi and Abdolhossein Teymourtash to found one of the first literary magazines to be published in Iran, called Daneshkade, in 1918. He subsequently published many seminal articles on Iran, Persian literary texts and Sufism and his works have been translated into more than 20 languages worldwide. He died in a Russian hospital on November 13, 1966 in Tehran. [31]

Saeed Nafisi's relatives include Moadeb Naficy, the guardian and doctor of the Shah of Iran (Reza Pahlavi); and Moadeb's son Habib Naficy, a senior statesman, founder of Iran's labor laws, U.S.-Iran Attache, and founder of multiple technical universities in Tehran.

Nafisi obtained his higher education in Paris. In 1934 he became a professor of the history of Persian literature at the University of Tehran. Nafisi first appeared in print in the early 1920's. He wrote fundamental works on the literature and history of the peoples of Iran, Middle Asia, and India, as well as on Russian and Western European literatures. His most significant works are a monograph on Rudake (vols. 1–3, 1931–40), The History of Bahrein (1955), and The Social and Political History of Modern Iran (1956).

Saeed Nafisi was a professor in the Faculty of Letters in the University of Tehran, and a member of the Royal Academic Society. He is one of the most outstanding writers and research scientists of the 20th century in Iran. Although Nafisi’s book is an older publication, it is worth translating because first, it is not accessible to people who cannot read Farsi. Second, Nafisi’s knowledge of Farsi and Persian history and culture has enabled him to gain access to information and arrive at interpretations not found in other books on this topic.
According to Nafisi the Christians were publicly known by the name of “Nassary” after Jesus of Nazareth. The town of Nazareth was called “Nassareh” in Farsi. As an organized religion, Christianity in Iran dates back to mid third century. Before that there were separate Christian communities throughout the country. Quoting the Scriptures (Book of Acts), Nafisi maintains that as early as the day of the Pentecost, there were Parthians, Medians and Elamites, (ancient inhabitants of Iran) in Jerusalem, who heard the message about Christ and upon their return, spread it among their countrymen.

Nafisi wrote poetry about modern life. The influence of Western European literature is noticeable in his prose. His epistolary novel Farangis (1931) criticizes Iranian society; however, Nafisi sees the depravity of modern man as the main cause of social evil. In his satirical novel Halfway to Paradise (1953; Russian translation, 1960), he exposed the behind-the-scenes activities of big-shot politicians. He translated literature and scholarly works from Oriental and European languages. He was one of the founders (1943) and a member of the board of the Iranian Society for Cultural Relations with the USSR.

WORKS:

Arif Qazvini

Mirza Abdul Qasim poetically surnamed Arif was “the first bard of the revolutionary period, the man to whom the whole nation listened.”[32] He was born in Qazvin in 1882 A.D. Mulla hadi was his father. His father was a layer by profession, gave him a sound education and taught him writing. In his early years, Arif was sent to study the art of recitation; singing and Music, for his father recognised the musical talents of his son and wanted him to become a Rauza Khan (a public singer who depicts the lives and sufferings of Muslim saints). Arif did not fulfil his father’s hopes, but his knowledge of music served him well and earned a great reputation as a musician. He married at the age of 17, but the marriage ended in divorce.

Arif “devoted his art to the people” (Aryanpur, Az Saba ta Nima II, p. 357) and used poetry as an effective means of expressing political ideas and stirring emotions. A whole-hearted supporter of the constitutionalists, he left Iran for Turkey with other militants in 1916 and stayed at Istanbul for some time. A single qasida is all that survives from before this journey. A few years later he joined Colonel Mohammad-Taqi Khan Pesyan who had rebelled in Khorasan (1339-40/1921). When Pesyan died in a clash with Za’faranlu Kurds, he mourned his death in several poems including a famous tasnif. He also supported Sardar-e Sepah, the future Reza Shah, in his call for abolishing the monarchy and the establishment of a republican state. His poetry totals about 150 in the gazal, tasnif, qet’a, and matnawi forms. A fine calligrapher, he studied and copied the poetry of Sadi and Hafiz. He sometimes wrote melodious verses in a literary style, but, elsewhere he introduced slang that accorded well with the subject and mood; thus Bahar described him as a “poet of the common people.” His most important and impressive works are his tasnifsat (song lyrics), which he composed in response to political events of the day and sang to large and enthusiastic audiences. The tasnif had sunk to banality in wording and content, but he was able to impart a poetic quality to it. He had little knowledge of formal music but possessed an extraordinarily keen ear; he was both a good judge of music and an original composer. Despite his boasts of mastery, he owed his fame mainly to the mood of the time and the revolutionary content of his poems. His autobiography and some letters are preserved. He eventually went, or according to one source was
banished, to Hamadan where he spent his remaining years in solitude and poverty. He died on 21 January 1934 and was buried in the courtyard of the Ebn Sina mausoleum.

Arif was the most influential *tasnif* (song) composer and performer of the period of the Constitutional Revolution. His works are among the best representatives of the classical *tasnif* style of the late Qajar period and are considered an important part of the currently performed traditional repertoire of Persian classical music. In responding to the economic and political events of the late 19th and early 20th centuries, ‘Arif mainly composed political *tasnifs*, which he used as effective vehicles to mobilize pro-revolutionary sentiment.

At the age of thirteen, ‘Arif studied music with Haji Sadeq Karrazi for a period of fourteen months. Under pressure from his father to become a *rawza-kan* (professional reciter of the martyrdom of Hosayn b. ‘Ali) ‘Arif sang *nawha* (religious threnodies) for two to three years, accompanying the sermons of Mirza Hosayn Wa’ez Qazvini, his religious instructor. This period of training gave ‘Arif a background in both classical music and traditional *rawza-kan*. In his compositions he used traditional themes and forms in order to reach his audience, make them cry, and persuade them to act on whatever event or situation he set out to portray. In a nation attuned to the poetic theme of the lover-and-his-beloved, he portrays the nation as the beloved and the people as its lovers.

After moving to Tehran in 1898, ‘Arif found favor as an entertainer in aristocratic circles. He eventually joined the supporters of the constitutional movement. At the time of the granting of the constitution (1324/1906), however, he had not yet written songs for the revolution. It was the events following Mohammad-‘Ali Shah’s bombarding and closing of the parliament (1908) that precipitated ‘Arif’s political song writing. When in 1909 revolutionary forces entered Tehran and deposed the shah, he composed his first song “Ey aman” with political overtones. Often accompanied by Sokrallah Khan on the *tar* (long-necked lute, q.v.), he began to sing his *gazals* and *tasnifs* in demonstrations and in revolutionary meetings, traveling from town to town.
The *Kolliyat-e divan* attributes twenty-nine *tasnifs* to 'Arif, although at least two were actually composed by others (Koszamir, pp. 21-22). These *tasnifs* reflect the events of his life—his fluctuating causes, loves, and moods. Exhortative revolutionary *tasnifs* are mixed with those which complain bitterly of defeats and injustice. They portray and react to events of the first years of the constitutional period; pointing out conditions of oppression, injustice, corrupting foreign influence, imperialism, and loss of national pride. For example, “Nang an kana” (1911) was written because of the Russian ultimatum to dismiss the American Morgan Shuster, who had been hired by the Second Parliament. ‘Arif wrote “Ce suhra” (1917-18) to warn Iran of Turkey’s intention to annex Azerbaijan. “Gerya kon” (1921/22) commemorates the death of Colonel Mohammad-Taqi Khan Pesyan whom ‘Arif considered to be the last real defender of the rights of Iran (*Kolliyat-e divan*, p. 394).

Arif Qazvini was not a profound original thinker. The similes and metaphors employed in his verses are mostly traditional in character. Nevertheless the treatment of his patriotic subjects and lyricism compensate the stereotype themes. We find a sense of melody in his choice of words and expressions.
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2. Ibid, P.7-12
3. Ibid, P.12-14
4. Ibid, P.15-17
5. Ibid, P.26-27
6. Ibid
20. See Kratkie soobshcheniya Instituta Vostokovedeniye (akademiya Nauk SSSR), XXVii,1958


25. Parviz Natel-Khanlari, editor, Divan-e Hafez, Volume 1, The Lyrics (Ghazals) (Tehran, Iran, 1362 AH/1983-4). This work has been translated by Peter Avery, the Collected Lyrics of Hafiz of Shiraz, 603 p. (Archetype, Cambridge, UK, 2007). ISBN 1-901383-09-1


29. Ibid, p.56

30. Ibid, p.57
