CHAPTER: III

IMPACT OF THE EUROPEAN VIEWS ON PERSIAN INTELLIGENTSIA
The history of literature in the Modern period in Europe begins with the Age of Enlightenment and the conclusion of the Baroque period in the 18th century, succeeding the Renaissance and Early Modern periods. In the classical literary cultures outside of Europe, the Modern period begins later, in Ottoman Turkey with the Tanzimat reforms (1820 A.D), in Qajar Persia under Nasser al-Din Shah (1830 A.D), the century is also synonymous with end of the Mughal era and the establishment of the British Raj (1850 A.D) in India, in Japan with the Meiji restoration (1860s), in China with the New Culture Movement (1910 A.D).

The influence of the Greeks upon modern European thought cannot be over-emphasized. “We European are children of Hellas”, [1] says fisher, and the beginning of western thought must be traced to the galaxy of brilliant Greek thinkers. Greek thought also exercised a profound influence harmful in important respects, and he continually emphasized that Islamic culture is essentially and fundamentally different from Greek culture of all the Greek thinkers, Aristotle earned Iqbal’s greatest admiration. In a brief note to some verses in which he criticizes Plato's theory of ideas, he refers to Aristotle's criticism of Plato with approval. He also mentions Farabi’s vain attempt in Al ‘jama bain ar-ra’ain’ to prove that there is no essential difference between the views of Plato and Aristotle.

During the reign of Nasser al-Din Shah of Qajar Dynasty, the Ministry of Science was established by E'tezad al-Saltaneh. He was appointed the first minister of science in 1858. Between 1925 and 1934, when the University of Tehran was founded, many schools, institutes of higher education, colleges and other similar institutions were set up and started operating. In 1935, women began to be admitted to centers of higher learning.

During the reign of Reza Shah the first king of Pahlavi Dynasty (from the establishment of the provisional government in 1925 to the Shah's downfall in 1941), Iran witnessed one of the most eventful epochs in its history. World developments and the need to secure the interests of the great powers, coupled with the strategic location of Iran, brought about a need for a transformation in the social structure. The first steps were taken during the Qajar period, but these were not comprehensive measures.
Thus, the "modernization" or the "modernist" program was launched in Iran.

Promoting higher education inside the country and the need for establishing institutions for this purpose, were considered a primary objective, especially since specialists in science and technology were required for various projects. In the beginning, schools from the Qajar period, in addition to a number of newly established ones, carried on with their activities in the field of education. Later on, some of these schools merged to form the University of Tehran. Subsequently, other centers of advanced learning began operating, some of which were also absorbed into the University of Tehran after August 1941.

The 'Vezarat-e Ulum' (the Ministry of Science) was organized by Ali-qoli Mirza (E'tezad al-Saltaneh) during the reign of Nasser al-Din Shah. He was appointed the minister of science in 1858. The Ministry of Science was responsible for overseeing the activities of all institutions of learning in the country. In 1868, it was renamed the "Vezarat-e Ma'aref va O'ghaf va Sana'ye-h-e Mostazrafeh" (the Ministry of Science, Endowments and Fine Arts), keeping this name until the last years of the reign of Reza Shah, when it was strated to be called the 'Vezarat-e Farhang' (Ministry of Culture). From the onset of the Pahlavi dynasty until the downfall of Reza Shah in August 1941, seven succeeded each other as minister of science. The first post was held by Mirza Yusef Khan Mushar-e A'zam in the 1925 cabinet headed by Furooghi. His title was "Kafil-e Vezarat-e Ma'aref" (the acting head of the Ministry of Science), eventually becoming the minister of science in 1926.

In the Ministry of Science's yearbook, two schools are listed as being for higher education; namely, "Tebbi" (Medical School), and "Hughoogh" (Law School). In addition, two other schools with the names "Uulum-e Siasii" (School of Political Science) and "Dar al-Mu'allemin-e Markazi" (Central School for Teachers' Training) are mentioned. But as classes of the School of Education had not started during the preceding three years, and the School of Political Science was run by the Foreign Ministry, they were not counted among the state institutions for higher education.
Sa’eed Nafissi wrote: "In the period from 1925 until the establishment of the University of Tehran, there existed in Iran one medical school, one school of law and political science, one school of education, one for agriculture, and one for business. These conferred knowledge to the Iranian youth at a higher level than that which could be gained from the high schools." But it must be mentioned that apart from these institutions, there other centers for higher learning, such as the Officers' College, the State School of Art, the School of Engineering, the Higher School of Midwifery, and the Alborz College, which was established by the Americans and after the banning of foreign schools in 1940, came under the jurisdiction of the Ministry of Culture.

In general, until 1923, only men were admitted to the higher educational levels, with the schools located in Tehran. Some centers of learning though were not under the jurisdiction of the Ministry of Culture as they were formed to satisfy the personnel needs of some ministries. In particular, the School of Political Science was initially run by the Foreign Ministry, the School of Law was under the jurisdiction of the Ministry of Justice, and the School of Business was run by the Ministry of Economy ("Vezarat-e Favayed-e'Ammeh"). These were later turned over to the Ministry of Culture. In these schools, the expertise and knowledge of foreign instructors were also availed of for the purpose of reforming and updating the curricula. It should be mentioned that the establishment of many of these schools, including the School of Medicine and Pharmacy, the School of Political Science, and the School of Law, went back to the Qajar period, and during the reign of the first Pahlavi, they expanded and developed further.

Another factor that characterized these schools was that they charged fees: in 1920 at the suggestion of the Ministry of Science, all state -run high schools and centers for higher learning started collecting a specified amount from students, with some exceptions allowed for special cases. The roots of the revolution go back to the nineteenth century – especially to the gradual penetration of the country by the West. This penetration weakened the tenuous links that had connected the Qajar court to the wider society. It did so in two concurrent ways. On one hand, it introduced a mutual threat to the many dispersed urban bazaars and
religious notables, bringing them together in a cross-regional middle class that became conscious for the first time of their common grievances against the government and the foreign powers. This propertied class, because of its ties to the bazaar and the clergy, later became known as the traditional middle class (tabaq-e motavasateh-e sunnati). This vital link between mosque and bazaar, which has lasted into the contemporary age, can be traced back to the late nineteenth century. On the other hand, the contact with the West, especially through modern education, introduced new ideas, new occupations, and eventually a new middle class. Their members described themselves as “enlightened thinkers,” adopting first the Arabic term monvar al-fekran and later coining the Persian equivalent rowshanfekran (enlightened thinkers).

In many ways, they resembled eighteenth-century intellectuals in the Tsarist Empire who had coined the Russian term “intelligentsia.” These new intellectuals had little in common with the traditional “men of the pen” found either in the royal court or in the theological seminaries. They perceived the world not through “Mirror for Princes” literature, but through the French Enlightenment. They venerated not royal authority but popular sovereignty; not tradition but Liberty, Equality, and Fraternity; not Shadows of God on Earth but the inalienable Rights of Man. They talked not of social equilibrium and political harmony, but of the need for radical change, fundamental transformation, and the inevitable march of human progress. They promulgated not the advantages of absolutism and conservatism, but of liberalism, nationalism, and even socialism. Their outlook was shaped not so much by the Koran, the shari’a, and the Shi’I Messiah, but by the Age of Reason and its radical notions of Natural Rights – rights citizens possess by virtue of being humans.

The founding of the University of Tehran was a turning point in the contemporary cultural history of Iran. The main achievements are on the one hand, the teaching of the modern sciences and the training of specialists within the country (in humanities, natural and technical sciences) and on the other, there was a decline in the number of students sent abroad and the familiarity with Western science and technology, as well as lesser reliance on non-Iranian specialists.
The trends toward modernization made it a necessity to form such a center for advanced education where various scientific and technical disciplines could be taught. The idea of setting up a university was around for many years before the plan was actually carried out, but the lack of the necessary infrastructure delayed efforts in this direction. Finally, the need to train specialists to pursue various developmental activities that were already initiated, as well as the qualitative and quantitative limitations of the existing schools of higher education, and the return of Iranian graduates who were sent abroad between 1928 and 1933, provided the necessary impetus for the establishment of a center for higher learning.

The University of Tehran was formed by virtue of a law passed by the Parliament on May 29th, 1934. It contained articles, through which the Parliament authorized the Ministry of Science to create an institution called "daaneshgah" (university) in Tehran, for the purpose of disseminating advanced knowledge in relation to the sciences, technology, literature and philosophy. The legislation divided the university into several departments or faculties ("daaneshkadeh"), as follows: ‘Contemplative and Narrated Sciences (theology), Natural Sciences and Mathematics, Literature, Philosophy and Educational Sciences, Medicine and its various branches, Law, Political Science and Economics, Engineering.’

The legislation further stipulated that the School of Education and Fine Arts may be considered as affiliates of the university. A constitution was drawn up for each faculty that was approved by the Supreme Council of Science. With the passage of the law, the first step was to construct the university’s physical facilities, so a property was sought, beginning from the time when the bill was still being debated. Three days before its passage into law, the land deal was finalized. Ali Asghar Hekmat wrote in his memoirs: Most of March 1934, I was looking for the land where the university could be erected. I looked around and finally found the Djalalieh Gardens, which measured some 200,000 square meters and were most appropriate for this purpose. The owner, Hadj Rahim Agha Tabrizi, agreed to sell at five rials per square meter. The Finance Minister reduced this price by 10 shahi per square meter (100 shahis = 1 rial). The deed was signed and the land was handed over to the Ministry of Science.
Due to the acute need for the School of Medicine, the first to be built was the Anatomy Hall, the construction of which commenced in June 1934, and inauguration was in February 1935. The acting Minister of Science was to be the president of the university from the date of founding to February 5th, 1943. Therefore, Ali Asghar Hekmat, then minister of science, served as the first president and held the post until 1938. He was followed by Esma'il Mer'at, who was the last person to head the university during the reign of the first Pahlavi.

The various departments initially operated in 1934 under the helm of the following: ‘Ali Akbar Dehkhoda, head of the Faculty of Law, Dr. Loghmanoddoleh, head of the Faculty of Medicine, Dr. Mahmood Hessabi, head of the Faculty of Engineering, Dr. Issa Sadigh-A'lam, head of the Faculties of Literature and Science, Seyyed Nasrollah Taghavi, head of the Faculty of Theology.’

The economic, social, administrative and cultural developments already in progress required medical doctors, legal and industrial experts, as well as the educational authorities required to provide for these needs. This was more acute in higher education and the University of Tehran, being the appropriate institution for directing the course of advanced learning within this social system, should have been run by Iranian professors. But such professors could be found in sufficient numbers only in the fields of literature and the Islamic sciences. There were a few, such as Dr. Mahmood Hessabi (civil engineer and Ph.D. in physics), Gholam-Hossein Rahnama (mathematics), Dr. Ghassem Ghani (medicine), Dr. Issa Sadigh (mathematics), Dr. Loghman Adham (medicine), and Dr. Ali Akbar Siasi (education), who studied abroad prior to the modernization movement. Also, some of those sent to Europe and graduated during the years 1928-1933, taught in various fields at the University of Tehran. Yet, the limited number of these experts did not fill the need, so the Ministry of Science hired some foreign professors from Germany, France and the United States to complement the teaching staff.

Construction of the main buildings on the Djalalieh lands for the stipulated departments required some time. The inauguration ceremonies took place at the site for the Faculty of Law, Political Science and Economics
in the presence of the Cabinet and important cultural figures. At the outset, each department conducted classes in separate locations, but gradually, with the progress of the construction work, they were transferred to the main campus. The Faculties of Literature and Science were initially located at Negarestan, the Faculty of Medicine started classes in a rented building, while the Faculty of Law was housed in the School of Law and Political Science in Atabak Alley. The Faculty of Engineering was in the northern section of Dar al-Fonoon in Nasser Khosrow St. and the Faculty of Theology was in the Sepah-Salar School. The practice of sending of Iranian youth abroad for education purposes goes back to the Qajar period and the reign of Fat'h-Ali Shah, when some statesmen and, at the top, Crown Prince Abbas Mirza, decided to sponsor some students to Europe to be acquainted with new sciences and technology.

During the Pahlavi period, the idea of transforming social, economic, military, and cultural institutions in the country on the one hand, and, the shortage of an expert workforce to effect these changes, made it necessary for young people to go to other countries to pursue their education. As the first steps for effecting necessary changes had already been taken and only the required personnel was lacking, action was taken: inside the country, schools were expanded at all levels, including higher education. The academic curricula were reformed and foreign experts were invited to teach in Iran, alongside Iranians. Nevertheless, Iranian statesmen still considered sending students to Europe a necessity due to the lack of advanced teaching facilities and the limited number of qualified instructors in specialized fields. Eventually, a law was passed in Parliament for sending 100 students abroad each year, at the expense of the state.

Some historians mentioned the following reasons for the need to send students to Europe: 'to train specialists in science and technology at various levels, to satisfy the personnel requirements of various high schools and centers for higher learning, the need to train a work force of specialists within the political establishment, to meet the needs of a new army as well as the prerequisites for industrial development and the development of new services.'
When Reza Khan was Minister of War, it was for military reasons that the first group of students were sent abroad. In order to re-organize the army, 60 students were sent to France in April 1922, to learn about military techniques. But starting in 1928, with the passage of the law on sending students abroad, a group was sent every year to study modern sciences and technology. The first batch of 110 students left for France on the 15th of October, 1928, under the supervision of Esma'il Mer'at and Faradjollah Bahrami. Their chief supervisor was actually Hossein Alla', who was then Iranian ambassador to France. The second group was sent in August 1929. The fifth group, consisting of 100 students, went in 1932, while the sixth group of 82 students travelled in 1924. Up to 1924, the total number of students sent abroad to enroll in various advanced scientific and technical disciplines totaled 640. In addition, others were sent by the Ministries of Science, War, Justice, Finance, Roads and the Post and Telegraph, as well as by the Bureau of Agriculture and the Industrial Bureau. Some youngsters were also sent and supported by their affluent families to study in other countries.

It should be noted that in this period, some students were also sent to England, Germany, Switzerland, Belgium and the United States. As mentioned earlier, before the formation of a university in Iran and according to the law, 100 students were sent abroad annually at the expense of the Ministry of Science and that in addition, some governmental institutions also sponsored some students to enrol in foreign lands in order to beef up their roster of experts. The establishment of the University of Tehran provided the necessary foundation for higher education within the country.

Nevertheless, it should be noted that while part of the national income was spent to send students abroad for advanced training, studying for several years a particular discipline decided for them by the Ministry of Science, however, efforts toward modernization and restructuring in Iran were unorganized and were not carried out systematically. Hence, on returning to the country, the graduates faced many problems. In this respect, Peter Averi noted: Iranian state officials have made the strange assumption that anyone educated abroad can be appointed to any job regardless of their specialization. Since the administrative system and the
social structure of the country were incapable of absorbing these new occupations, the simple solution was to hire them for service in government ... Their education and what they learned corresponded to the social and political environment of the country where they were educated, and the influential officials of the country could not understand them.

One of the fundamental developments in this era was a change in the image of women, a manifestation of which was their admission into the university and in other centers of advanced education. While the primarily goal of these institutions was the dissemination of modern science and technology, until 1935, the privilege of gaining expertise in such fields was limited to men. Women only reached high school, except for admissions in the Higher School of Midwifery.

In line with the drive initiated many years back toward modernization and European culture, the situation of women had to be altered in step with other social developments. Thus, the doors of the university and other centers of higher learning were opened to women in 1935, Islamic cover was abolished and a Western dress code was enforced. Women's associations were also established and the female members of the society began to be allowed to take part in public ceremonies, etc.

Tradition limited Iranian women to the family environment and did not allow them to show themselves independently outside the home. Not surprisingly, new moves, such as the discarding of the Islamic cover in public, the co-mingling of men and women and the latter's admission into higher educational institutions, were phenomena that could not be easily accepted by the people, as they went against their system of beliefs and traditional Iranian social ethics. Badr al-Mulook Bamdad, one of the officials responsible for carrying out the government's policies, wrote: "For a long time the families did not have the courage to send their daughters out to an environment where they could freely mingle with men. Everyone was waiting for the others to take the first step."

The first to accept women were the Faculties of Literature and Science and the School of Education. But in addition to opportunities inside the country, some families, mostly the wealthy ones, sent their daughters
to study abroad but no woman was sponsored for foreign study by the
government. In 1934, nine females were studying in Germany, France,
Belgium and Beirut, and in 1935, 10 were enrolled in the said countries, as
well as in England. While the government encouraged women to study, the
number of male students outstripped females three-fold. Without doubt,
though co-education was a novel phenomenon that also had negative
repercussions, it opened a new vista in the cultural horizon of women.

Following the establishment of the Tehran University, the need for
experts in various disciplines still existed. Therefore, other government
organizations, as the Ministries of Agriculture, Finance, Post and Telegraph,
as well as the Ministry of Professions and Art (Commerce) and the Ministry
of War established their own centers for advanced training. Gradually and
due to some further development, some of these centers, i.e. the School of
Veterinary Medicine, the School of Agriculture, and the School of Fine Arts,
were transformed into faculties. Other centers of higher learning were also
sprouted in the period between 1924 to 1941, including the Higher Class of
Finance for the purpose of training accountants, the College of Post and
Telegraph for the purpose of training technicians and the War University
for high-ranking officers of the army. Mashhad’s School of Health, which
laid the groundwork for the School of Medicine in that area, and the
Schools of Music and Architecture were also set up. The origin and rise of
Persian dance as an independent and distinctive art form is estimated to be
parallel with the birth of Mithraism and its spread. This cult centrally
revolves around the ancient Persia’s sun and light God, Mithra, who is the
main figure in this mystery religion that during the late antique era spread
over the entire Roman Empire. Numerous temples and depictions of the
legendary Mithra have been located and excavated in the three continents
of the ancient world; Asia, Africa and Europe. The latest discovery has been
done in London as late as 1954.

The western musical instruments are mostly rooted in or taken after
the oriental ones. Almost all European instruments were taken to Europe
by Muslims from Asia through the southeast of Byzantine and northern
Africa in the middle Ages. The Iranian "barbat" known as "oud" (lute)
among the Arab states was called lute once it arrived in Europe. Later on, it
underwent changes and was converted into guitar and mandolin. It should
be clarified, however, that guitar is not quite unlike the Iranian string instrument known as Tar and that the occurrence of the word "tar" in guitar is not accidental.

It is already evident that the basics of piano should be looked for in dulcimer and that the Turkish and Arabic 'sornas' have also been derived from similar Iranian instruments. It should be noted that even the percussion instruments have mostly been taken to the West from the Orient. The French word "tabor" is proved to have been derived from the Persian word ‘tabireh’. "Tabor" was an instrument which was played in Europe in the middle Ages. Besides the history of the western music shows that the percussion instrument made of hide and known as "naker" is the father of its present version known as timpani. Naker is derived from the word ‘naghareh’ which was taken to Europe through the Ottoman martial music. All types of frame and goblet drums are rooted in the Middle East. For instance, the North African instrument called "bendayer" also referred to as ‘bendir’ is of the same root as the Iranian instrument known as 'dayereh' (tambourine), which was taken to Spain and Portugal by Muslims, whence it was taken to Brazil and became known as ‘pandeiro’.

Let's now survey the impression left on the Iranian music by the western music over the recent two centuries. It can be definitely said that such an impression dates back to the Qajar era. Under the rule of Fathali Shah Qajar, once Iran's ruling system and army was introduced to the new European system and the army was equipped with cannons and guns, the martial musical instruments - mainly played in naghareh-khanehs (special centers where timbals were played) - were also replaced. Since then the naghareh-khanehs were replaced by new martial musical arrangements. In-between the two world wars, when Iran and the Tsarian Russia were apparently in good terms, the ambassador plenipotentiary representing the Russian government heading a delegation arrived in Tehran via Tabriz. A 30-member orchestra accompanying the visiting delegation performed tunes in Tabriz for the crown prince Abbas Mirza and for Fathali Shah who resided in Soltaniyeh, Zanjan for an indefinite period of time. Once Abbas Mirza heard the played tunes, he became inquisitive about their instruments and after getting enough information about them, he decided
to form an orchestra of martial music according to the new style. This was the very time when the Iranian music got impressed by the western music. Then a new department was added to Darol-Fonoun School, where modern martial music was to be taught in order to train experts of martial music. A music master called Loumer was employed. In 1918, a music school was established at the proposal of General Gholam-Reza Minbashiyan.

In the words of Ali Dehkhoda, a leading reformer who in later years compiled the first comprehensive Persian lexicon, these new concepts cried out for new terms.[2] He and his disciples popularized such words as demokrasi, aristokrasi, oligarki, fudalism, kapitalism, sosyalism, imperialism, and bourzhuazi (bourgeoisie). They introduced novel concepts such as chap (left) and rast (right), and qorun-e vasateh (middle ages). They gave new colorations to old words, changing the meaning of estebdad from “legitimate absolutism” to ‘illegitimate despotism’; of dowlat from patrimonial court to national government; of mellat from ‘religious community’ to ‘nation’; of vatan from locality to fatherland/motherland; of majles from gathering to parliament; of tabaqeh from medieval estate to economic class; of taraqi from physical ascent to historical progress; of mardom from the populace to the “People”; and of adalat from appropriate treatment – as the shah was supposed to mete out to the various strata – to equal justice for all. The most contentious of the new terms was probably mashruteh (constitutional). For some, the term came from ‘charter’ – as in Magna Carta. For others, it came from shari’a (holy law) and mashru'eh (conditional) – implying that temporal laws should be conditioned by the divine shari’a. [3]

As Dehkhoda noted, the struggle over these new concepts was most visible during the revolution, but the genesis of that struggle was in the previous century. Foreign trade – dominated by merchants from the two “neighbors” – increased eightfold in the course of the century. Imports consisted mostly of guns, tools, and textiles from Western Europe; sugar and kerosene from Russia; spices, tea, and coffee from Asia. Exports consisted mainly of carpets, raw cotton, silk, tobacco, hides, rice, dried fruits, and opium. The last was transported by British merchants to the lucrative Chinese market. Zill al-Sultan, the governor of Isfahan, became so concerned about opium undercutting food production that in 1890 he
decreed that for every four fields planted with poppies one had to be set aside for cereals. [4]

Nasser al-Din Shah began his reign in 1848 encouraging contacts with Europe. But by the end of his reign he had grown so fearful of alien ideas that it was rumored that he preferred ministers who did not know whether Brussels was a city or a cabbage. Nevertheless, he continued to send diplomatic representatives abroad and a steady stream of students to France and Belgium. He also tolerated Christian missionaries so long as they limited themselves to medical-educational activities, and proselytized only among the religious minorities. French Catholics began working with Armenians and Assyrians around Lake Urmiah; they then established more than thirty facilities spread throughout the country. American Presbyterians tended to focus on the north; Anglicans on the south; and Alliance Française in Tehran, Tabriz, and Isfahan. L’Alliance Israelite, the French Jewish organization, opened schools in Hamadan, Isfahan, and Tehran. Similarly, the Zoroastrian community in India financed a school for their coreligionists in Yazd.

Meanwhile, Iranian private entrepreneurs established a number of modest enterprises: electrical plants in Tehran, Tabriz, Rasht, and Mashed – the latter illuminated the main shrine; a sugar mill in Mazanderan; a silk factory in Gilan; a cotton mill in Tehran; and printing presses as well as papermaking factories in Tehran and Isfahan. They launched stock companies with the explicit purpose of protecting home industries from foreign competition. They funded public libraries in Tehran and Tabriz as well as ten secondary schools, including one for girls. They financed reformist newspapers: Tarbiyat (Education) in Tehran, Hemmat (Endeavor) in Tabriz, Habl al-Matin (The Firm Cord) in Calcutta, Akhtar (Star) in Istanbul, Parvaresh (Education) in Cairo, and Qanon (Law) in London. They also organized semi-formal groups – the National Society, the Society for Humanity, the Revolutionary Committee, and the Secret Society modeled after the European Freemasons. By the end of the century, such groups were meeting quietly to discuss the urgent need for government reforms. In short, the country now contained a distinct intelligentsia even though its numbers totaled fewer than three thousand and most of its members came from the ranks of the old elite. Not surprisingly, when a lone dissident in
1896 assassinated Nasser al-Din Shah in the Abdul ‘Azim Mosque, some felt that the age of absolutism had finally come to an end. The new monarch, Muzaffar al-Din Shah, was reputed to be far more open to the new world. The assassin’s bullet ended more than Nasser al-Din Shah’s life. It ended the old order.

The Liberals and Moderates worked closely to draft a constitution that would be acceptable not only to Muzaffar al-Din Shah, who died soon after signing the original proclamation, but also to his successor, Muhammad Ali Shah, who tried to water down royal promises by substituting the term mashru (conditional) for the more modern concept mashrutiyyat (constitutional). \[^5\] The final two documents – known as the Fundamental and the Supplementary Fundamental Laws – were modeled after the Belgian constitution. According to eyewitnesses, the drafters of the two documents – all graduates of the Dar al-Fanon – intended to establish a constitutional monarchy with classic separation of powers between the executive, legislative, and judiciary. \[^6\] These two documents, with minor amendments, survived as the fundamental laws of the land all the way to the 1979 revolution – at least on paper. The constitutional laws had many other significant provisions. They formalized the provincial assemblies and set them up as parallel institutions to the governor-generals. They gave citizens a bill of rights including protection of life, property, and honor; freedom of speech, assembly, and organization; equality before the law; habeas corpus; and safeguards from arbitrary arrest. They designated a national flag with three equal and horizontal strips of green, white, and red – colors historically associated with Shi’ism. This has remained the national flag to the present day. As a concession to the Qajars, the new tricolor incorporated the Lion and the Sun. The most important concessions, however, went to Islam in general and to Shi’ism in particular. Shi’ism was declared to be Iran’s official religion. Only Shi’i Muslims were to hold cabinet positions. The executive could ban “heretical” books, “anti-religious” associations, and “pernicious ideas.” The judiciary was divided into state and religious courts with the clergy retaining the authority to implement the shari’a in the latter. The legislature was not permitted to pass laws that conflicted with the shari’a. To ensure compliance, the National Assembly was to elect senior clerics to
a Guardian Council whose sole task would be to vet all legislation. This
council was to function until Judgment Day and the reappearance of the
Mahdi. Such a Guardian Council, however, was not convened until after the
1979 revolution. The person instrumental in writing the constitution was a
recent returnee from Europe named Mirza Hussein Khan Musher al-Mulk,
who, on his father's death in 1907, inherited the title Musher al-Dowleh. In
many ways, the young Musher al-Dowleh typified the new notables who
were to play leading roles in national politics during the course of the next
twenty years – until the emergence of Reza Shah. He had inherited large
landholdings from his father who came from a long line of mostowfis from
Nain and had married into a prosperous clerical family. Having studied in
Moscow and Paris, Musher al-Dowleh was fluent in Russian and French. He
not only drafted the first electoral system and the fundamental laws, but
also designed the national flag and modeled the interior ministry after its
counterpart in Russia. In the next twenty years, Musher al-Dowleh headed
four cabinets and served in another eighteen – eight times as minister of
war and five times as minister of justice. He also served as the country's
chief representative in London and St. Petersburg. In retirement, he wrote
a bestseller entitled Iran-e Bastan (Ancient Iran) giving readers a highly
patriotic account of pre-Islamic Persia. His younger brother, Mutamin al-
Mulk, was active in parliament from 1909 until 1925, first as a deputy and
then as Speaker of the House. With the introduction of family names in
1925, the two brothers adopted the surname Pirnia. At times the British
praised them as “progressive,” “honest,” and “intelligent.” At other times,
especially when their interests did not coincide with those of London, they
dismissed them as ‘timid,’ grossly ‘wealthy,’ and overly ‘nationalistic.’ This
typified British attitudes towards the liberal notables.

In Iran, the enmity between Russia and Great Britain took the form of
economic diffusion. Seeing as growing in industrialization of the West
demanded more raw materials and new market for other goods from Iran,
in 1872, the British obtained great allowance from Nasiruddin Shah. He
gave the right to Great Britain to build railways and street car lines to use
minerals and oil for the period of seventy years. At what time Nasiruddin
went Russia he was not given a warm welcome. After coming back to Iran,
Nasiruddin cancelled the concession to Russia. British were given tobacco domination in 1890. But the clerical leaders of the country supported a wave of general indignation by formally forbidding the use of tobacco within Iran until the monopoly was cancelled. Great Britain was also active after 1863 in promoting the formation of telegraph lines across western Iran.

Nasiruddin Shah did his level best to stand Iran. He visited three times to Europe and kept diaries which were printed in Persian. He was curious to see the current equipments of the west. But the military matters were a major interest. Keeping in mind the need for the transformation of Iran’s army, he visited munitions plants, cannon foundries and powder plants. He looked into the possibility of brining military advisers to Iran. He was already convinced that Iran needed only to adopt western ability and methods to cope with the modern world. In fact, the Shah felt disgusted when he kept on giving concessions to the foreigners which were, in practice, not more beneficial for Iran in the long term. While the Shah was in Europe, he was impressed by the military reviews and continual preparations for war made by each nation. But the Shah made a serious attempt to improve the systems of justice and the public administration. He could not succeed to do the same and the country came under the influence of the clergy.

Muzaffaruddin Shah came into power on 1896 and ruled till 1907. He made many foreign trips, for which the financial crisis erupted and Iran faced many problems. During his reign, constitutional movement took place. At last, the constitution was drafted which was signed on 30 December 1906 by the Shah and by his son, Mohammad Ali Shah. During his period, the influences of the foreigners were there in Iran.

While Reza Khan was gaining power since 1921, he tried his level best to oust the foreigners and he succeeded in his firm stand to a great extent. After Reza Khan, his son, Muhammad Reza Shah Pahlavi ascended the
thron in 1941. He improved the situation of Iran kept the foreigners away from his country. He also imported the new technology, education pattern and other modern equipments. Both the kings tried to modernize Iran on the pattern of the west.

For the duration of 19th century, the rulers of Iran were absolute monarchs in the tradition of the Achaemenids. But they had been channeled through religious leaders. Mojtahid, were playing a key role in the political affairs. Likewise, the government was not as strong as it should have been within the territory of Iran. The foreign observers believed that the country was breaking up, and only full control by European powers could prevent its collapse into chaos.

The following situation was not representing the real point of view of the Iranian people while the Qajar Shah remained faithful to the older conception of government. The infiltration of western ideas through European diplomats, telegraph and bank officials, missionaries and the like were having its effect on the younger generation. The first direct impact of the West on Iranian methods of Education had come with the arrival of French and British military missions in the early part of the nineteenth century. In 1829 an Iranian mission was sent to Prince Metternich, with a request for information on the latest methods of warfare. The medical and other students had been sent to England in 1810 and 1815. French boys, schools were founded in 1891 at Tehran and in 1916 at Isfahan, and girls’ schools in 1865 at Urumia, Salmas, Tabriz and Isfahan, and at Tehran in 1875 and 1921. American missionaries started a boy’s school in Tehran in 1872 and girl’s school in 1896, while the Church Missionary Society founded the Stewart Memorial College in Isfahan in 1904.

Just in the middle of the small intellectual class there was an understanding on theoretical basis, and they whole-heartedly for modernism. Nevertheless, the impact of the West on Iran made a splendid change in modern language and literature. Drama of Iran was firstly
growing up due to the infiltration of the western ideas and themes. But the
dramatists were technically handicapped. When the playwrights
acquainted with the forms, techniques and other know-how of the Europe,
they tried their level best them. At the first stage, the dramatists tried to
translate and adapt the European plays and afterwards they switched over
the original themes which the land of Iran was needed to jolt down
something on the same land on which the kings were ruling over for
decades. The playwrights wrote down plays on various themes pertaining
to the kings and others. The forms and techniques of the west were used
tactfully.

It seems that, Iran lost many things materially owning to outsiders
intervention into Iran but it gained in many ways too such as concept of
modernization, industrialization, system of education on western pattern
and the new dimensions to the writers of different modes and poets. In
fact, after the infiltration of European into Iran, revolution came in the
minds of those writers and poets who later on proved to be renowned and
modern writers and poets of the era. They realized the need of the time
and they wrote down plays and other things according to the same. Most of
the plays indicate the impact of the west so far techniques; forms and style
of writings are concerned.

In 1923, Kamal Ataturk declared Turkey to be a Republic. The same
year Reza Khan Pahlavi became the Prime Minister of Iran. He had been
closely observing the modernizing trend in Turkey. At this juncture, he was
in a position to propose a Republic for Iran a well. But the immediate action
of the Turkish government in disestablishing the hold of the religion upon
the machinery of the state by the abolition of the caliphate frightened the
Muslim divines in Iran. They opposed such tendencies of their government
by rising against the Prime Minister and the Parliament for their
reformative propaganda, and succeeded in winning the day.
Reza khan was crowned as the Shah of Iran in 1925. His first smashing hit against the prestige of the mullas was the issue of a modern commercial code; whereby the divines were not allowed to decide the commercial litigations according to the Quranic law. This was followed by a new penal code. The first open struggle arose over the introduction of the compulsory Military service law in 1927, but it was brought under control. The Shah dealt with the mullas with a diplomatic talk offering them a number of vague assurances. The traveler and the tourist found a great westernizing trend among the people of that romantic land, “The Shah”, as said by a European writer, “following the modern oriental craze for the uniformity of costume on December 28, 1928, banned the traditional ‘Ammama’ and ‘Kulla’, decreed that the Iranians should observe a uniformity in dress by wearing compulsory the European clothes. The change was astounding, almost revolutionary”!

The most amazing was the change in the modern women in Iran. The propaganda for the emancipation of women was launched by the government in 1927. This very step was taken by Reza Shah Pahlavi. The government started the work of the emancipation of women very slowly and steadily. By the year 1929 the upper class of the society adopted European dress within their homes. In 1931, it was enacted that all marriage contracts and acts of divorce be registered with a civil official instead of a mulla. By 1935 the propaganda cleared off all obstacles in the way, a firm ground was prepared and the movement came into full swing. The press and the platform resounded with propaganda for the emancipation of women. On June 28, 1935 the Prime Minister gave a Garden Party at the Iran club, at which, for the first time, members of the cabinet and other high officials were invited with their wives.

Starting that day the veil was officially discarded in Iran. All women of Iran were regarded as equal to men by the law, No woman was allowed to move under a veil, the shopkeepers were not allowed to serve any veiled
woman, the bus conductors and taxi drivers were to refuse admission to them.

The institute of the educational system was change by the Qajar kings of Iran. The government made the Education Ministry responsible for various heads of education, for instance, Primary, Secondary and Higher Schools, physical training and historical and archeological works, and educational propaganda etc. the schools were graded into kindergarten, primary, secondary and higher. The Ministry had to select suitable text books and prepare syllabus for all school classes. The progress made by the education in Iran within the last twenty years of Reza Shah Pahlavi was remarkable. All schools in Iran were equipped with modern furniture, apparatus and had qualified teachers mostly trained on modern educational patterns. Boy's studies Persian, and French, English or Russian as the second language, history, geography, mathematics, and scriptures were also inclined. Girls did more of domestic science, needle-work, and drawing that the former. By the end of six years, after passing the primary stage, a normal student used to take the entrance examination into the University.

The principal purpose of Iranian education was to prepare good members of the society. The courses had been carefully prepared by educational experts of the country, who were very quick and painstaking at studying the latest western methods of education. They were eager to adopt them according to their own requirements.

In 1934 the Tehran University Act was passed by the National Assembly. The foundation stone was laid by the Shah on February 5, 1935, while construction was in progress; the actual working of the university had started. There were five faculties for instance, law and political science. Students could specialize in any one of the following subjects in this University, such as Persian language and literature history and geography, archeology, philosophy, mathematics, physics, and chemistry, natural
sciences and foreign languages. Those who wanted to do some professional courses like modern painting, sculpture, mosaic, carpet weaving, miniature work, dress designing, interior decoration and fancy-work had the opportunity of doing so. The University was equipped with up-to-date science laboratories, Lecture theatres and libraries. The teaching staff consisted of some very highly qualified Iranians besides a number of foreign professors. The University campus was constructed on the pattern of the French residential Universities.

A translation bureau was formed in 1862 to translate European works. A royal library was also established in 1873, the year of Nasiruddin Shah’s first visit to Europe. He then decided to send a few young Persians of good family of France for military training in the field of engineering at the 'Ecole polytechnique', and to study law, medicine and modern art. But the development of the modern educational system more properly may be dated from 1897 when society for establishment of national schools was founded. Later on, it was as the ‘Anjuman-e-Ma'arif, or educational council. Its efforts resulted in the opening of numerous elementary and secondary schools. Some foreign schools like 'American Mission College' which had been founded in Tehran in 1872, the ‘Anglican Stuart Memorial College’ founded in Isfahan in 1904 and ‘French catholic schools’ were also founded in the same year. Thus, the way of education was in progress. The constitution of 1906 emphasized the importance of modern education and the freedom of all to study science, arts and crafts, and to publish books. The establishment of schools at government expense and regulation of compulsory education were recognized as a national responsibility. In 1911, a ministry of education was established. It work was greatly extended between 1911 and 1921 but the chief impetus was given when Reza Khan came into power in 1925. In the 1960s thousands of Iranian students were studying in American and European educational institutions.

The learning, system was centralized under the ministry of education which had directorates general dealing with education properly such as
vocational education, physical training, administration, higher education, inspection, fine arts, publications, archeology the national library and religious foundations (waqfs). Other ministries, e.g. labour, industries and mimes, roads and communication, posts, telegraphs and telephones had their own training centers. But the ministry of education had a general supervisory power over all such centers and over all private educational institutions. The school period up to University level was 12 years, equally divided between elementary and secondary education, with specialization for three years prior to University entrance. Later on, the number of University increased during the period of Mohammad Reza Shah Pahlavi. There were six Universities such as Tehran, Tabriz, Mashhad, Shiraz, Isfahan and Ahvaz with about 35 faculties and more or less 17,000, students. The University of Tehran was founded in 1934. It had 13 faculties with about 12,000 students, and included an 'Institute of Nuclear Science' established in 1859. The teacher training college which was formerly part of the University, later on, declared independent, but replaced by teachers training institute in 1863. The non-governmental National University was also in the process of formation and the institute of Technology in Tehran reached University level in various fields of technology by the early 1960s.

In 1963 the Shah created the “knowledge crops”, semi military organization attached to the ministry of education. All conscripts holding high school certificates were enrolled in this corps and required to spend their compulsory military period in educating illiterate villagers.

The burden of these reforms had to be borne by an educational administration. Removal and transfers of higher officials were a frequent occurrence in the administration. The Shah always kept on doing such things so that no one could be strong or make influence on the particular area.

In 1966 the original Ministry of Education (Vezarat-e-Farhang, old Verzarat-e-Ma’rif) had been split into three new ministries. Out of them the
most important was the ministry of education proper, i.e. the Ministry of schools (Vezarat-e-Amuzesh va Parvaresh) headed in the mid-1970s by Dr. Ahmad Hushang Sharifi. Academic instruction and research became the province of the Ministry of Science and higher Education (Vezarat-e-Olum va Amuzesh-e-Aali), established in 1967 and in the mid-1970s it was headed by Dr. Abdul Hussain Samiyee. The third institution that emerged from this reorganization was the Ministry of culture and Art (Vezarat-e-Farhang va Honar), responsible for the wide area of cultural endeavors. In the mid-1970s its head was Mehrdad Pahlbod, brother-in-law of the Shah.

What’s more these three departments, two other institutions were concerned with the problems of education, namely, the Ministry of War and the Women’s Organization of Iran (WOI). The WOL was headed in the 1970s by Dr. Mehanz, American educated women who in 1976 became the first female member of the cabinet as minister for women’s affairs. One had to accept that woman got the full freedom in Iran who might participate and associate with the government. This was purely the influence of the West that Iran was fastly progressing on the pattern of the Europe. The Iranian school administration followed the principle of strict centralization. The Ministry of education had its subordinate offices (edareh) in the provincial capitals and sometimes local branches in smaller towns.

In 1970s, the growth of the school system with its big administrative overhead was reflected in the steadily growing budgetary allocations which showed substantial progress. In that period more attention was given to teachers salaries, which was very low earlier but gradually improving. In the 1960s and 1970s the old disparity of salaries were vanished. The Shah tried to maintain the homogeneity among the service holders. Likewise, the pay difference between Iranians and foreigners working in Iran was being narrowed down. Bitter feelings had been aroused in the past when a graduate returning from his studies abroad received only a fraction of the salary that was paid to his European
or American colleagues employed in the same positions in Iran. Moreover, in the 1970s Iranians were increasingly filling the vacancies created by foreigners leaving Iran. The disparity of salaries between the Iranians and the foreigners were in a greater extent. That is why, the Iranians felt it badly and raised objection. At last, they fought out the battle and the foreigners were sent back to their respective countries. Consequently, the competent Iranians were placed on the same vacant place instead of foreigners and they were paid on the same scale. Without a doubt, this was the great achievement for the Iranians.

The image of literary life in Iran would be incomplete without a glance at other institutions whose task was to promote cooperation with the western world, ‘Farhangestan’, or Iran Academy, was founded by Reza Shah as an academy of the Persian language and literature more of less on the French pattern. A particular aim of this academy had been to purify the Persian language from the excess of Arabic words that it had acquired after the Islamization of Iran in the middle Ages. In the 1930s, the Ministry of Finances (renamed from the Arabic Vezarat-e-Maliyyat to the Persian vezarat-e-Darai) published a booklet under the title Daftarche-ye vazhehha-ye Pazirofteh shodeh dar Farhangesta-e-Iran which was intended to help officials and interested persons in the Persianization of their language. As a result many proposed expression, were accepted and entered the common usage of the people such as amar (statistics), bakhsh (district), bazargan (merchant), parvandeh (file), among others. Similarly, the words were frequently derivded from European languages also like French, English and Turkish.

The ‘Farhangestan’ was also engaged in renaming localities so that their current names were replaced by their ancient ones. The Academy changed a number of Arabic and Turkish geographic names into Persian ones: thus Mohammara became Khorramshahr and Qamishleh was converted to Nayistan. On the other hand, some localities were renamed for the express purpose of honoring the memory of Reza Shah.

The government had also adopted the nationalization of personal and family names. Family names, mostly unknown in the past had to be
invented while first names of Iranian origin were being introduced. Ancient names were taken from the rich legacy of Iranian History and legend-names such as Ardashir, Ghoshtash and Rustam, which had almost disappeared from common usage reemerged with considerable popularity among town folks and peasants.

In the post-war period the academy was reorganized under the name: ‘Fahengestan-e-Zaban-e-Iran’ (Iranian Academy of Language). It was headed by Professor Sadeq-e-Kiya, the Farhangestan had among its prominent members Dr. Isa Sadeq and Professor Mahyar Nawabi. It became part of the Bonyad-e-Shhansha-ye Farhangestanha-ye Iran (Imperial Foundation of Iranian Academies). Under the motto “Peshnehad-e-Shoma chist?” (What is your suggestion?), it regularly distributed its pamphlets, expecting literate laymen and philologists to voice their opinion on the modern scientific terminology and neologisms suggested by its members. Its guiding principle was that Iranians themselves would have to decide in which way their language should be purified and preserved.

Since 1961, a major role in Iran’s cultural life had been played by the Pahlavi Foundation, established under the Shah’s personal patronage. Members of its board included the Prime Minister, minister of the court, Chief Justice of the Supreme Court, President of the Senate, and speaker of the Majlis. The scholarships were given to needy and competent students and assisted students residing in hostels. In 1974, nearly 8,000 students, of whom 1,000 were students’ abroad, were its beneficiaries. The Pahlavi Library was not a library in the ordinary sense of the word and was not commonly accessible to scholars and the public the way the parliament library was existed. It was a separate department of the Pahlavi Foundation which was supposed to be in charge of cultural exchange, awarding prizes for books and itself publishing books. In 1975 nearly 400 new titles were published.

It appears that Nasiruddin Shah Qajar was the first among the kings of Iran to visit European countries and introduced a theatre in his country. This was followed by the ‘Shirkat-e-Farhang’ and the ‘Teatre Melli’, where plays based the translations of the European dramas like those of molier and other were performed by Armenian and Jew actors. By the
emancipation of the Iranian women, the theatre attained more popularity, because prior to that the local women could not come out and act on the stage. During the period of fifties, the most famous theatres at the capital were the ‘Teatre-Farhang’, ‘Tamashe khan-e-Tehran, and ‘Tamashe Khan-e-Hunar’. About a hundred different plays had been staged within the course of a few years. But the most famous at the moment were Ishqui’s ‘Rastakhiz’, Aziz Beg’s ‘Karbalai Kabad’. Aqai Zabih Bihruz’s ‘Jijak Ali Shah’, and the late Zahiruddaulah’s ‘Kabus-e-Istabdad’.

One of the greatest obstacles on the way of the theater was the cinema. The theatres in Iran did not possess either the resources of the capital to compete with films. So the natural result was that the cinemas were becoming more popular among the public. The first picture-house was started beginning of 20th century in Iran. But afterwards, a number of cinema houses were erected in different towns. There was no film-producing company in the country; they had to import Russian, American or English films for exhibition. They were mostly shown with Persian subtitles due to difficulty of language. Later on, they started producing a number of pictures in the modern Persian language to popularize the cinema. During the period of thirties in India, an attempt was made by Khan Bahadur Ardeshir M. Irani of Imperial Films, Bombay, to produce a full-length film in Persian entitled Dukhtar-e-Lur. It was exhibited in a few frontier towns of India like Quetta and Peshawar for a few days and afterwards, booked to Tehran sometimes in 1933 or 1934, ‘Our Indian Producers may, therefore, find a very big and productive field of activity in Iran if care to take some initiative in studying the needs of these people and employing suitable artist for preparing pictures according to their taste” [8] writes A.B. Rajput in Iran Today. Since the beginning of 20th century playwriting has been one of the most productive branches of Persian literature. The ruling class was always discouraging discussion of everyday affairs and trying to check the corruption. But on the contrary, the same class encouraged authors to highlight the glories of the nation. This was particularly true during the reign of Reza Shah, when the favorite those of writers were to quote their own words and compared the “glorious past” with the “current golden era.” As a result, whoever wished to write took the advantages and finally produced “historical drama”. As a matter of fact,
the majority of these books were based on distortions of facts and unnecessarily highlighted the legendary tales which contained no historical value. Another important reason for their popularity was they carried an air of nostalgia, serving as a king of antidote to a nation’s suppressed ambitions. After all, it would be wrong to discount all of them, since some of them were more substantial and better than others.

Reza Shah had planned to establish an opera, and constructed a building in Tehran’s Firdowsi Avenue for this purpose. During 1960s, a big concert was performed in Rudaki Hall. Rudaki Hall gained distinction for its excellent concerts and theatrical productions. During fifties onwards theatre arts took a new and liberal turn. In the past, Iran knew only the Shi’ite Passion plays (ta’ziyeh), introduced in the Safavid period. They were forbidden by Reza Shah because of their fanatical religious excesses. In the fifties theatrical companies of a secular type sprang up in several places, most successfully in Isfahan. Many plays were translated from foreign languages. But first and foremost preference was given to comedies. Its purpose was to promote young talent, to train actors, and to encourage playwrights.

Movies had a great attraction for the Iranian people. Most of the films were imported, especially from U.S.A. and India, but the people generally criticized it as it is evident from this quotation. “Much criticism was directed against the importation of poor quality films, especially those of a pornographic character or that glorified violence. On the popular level this opposition was in the destruction at Qom of a movie theatre by fanatical mob acting under the influence of mollahs.” Iran began to play in the 1970s as host artistic festivals and scholarly, congresses. Drama and dance gained fame as major international events under the patronage of Empress Farah.

The following statement shows the impact of the West:

“The average Iranian’s artist tastes are becoming increasingly catholic. Rudaki Hall, Tehran's opera, now offers some of the best performances in Asia and has a growing repertoire. Unlike in 1963 when Tehran's musical life was limited to four of five consents offered by
Philharmonic society each season, today hardly any week passes without at least a dozen concerts and recited being offered in the capital. And Tehran is not the exception. Almost all Iran’s big cities now have their own orchestras, drama companies and other artistic ensembles.

Iranian cinema is also coming of age. Persian feature films have own prize at the Cannes, Venice, Berlin, London, Chicago and Tashkent film festivals, Tehran itself has an International Film Festival held annually and entered by film-makers from over 50 countries. Iranian International Festival of Films for children is one of the most important annual events of its kind and international festival of films made by children and young adults was started last year.

Tehran has another Annual Arts Festival at which many of the world’s greatest artists from Dame Margot Fonteyn to Yehudi Menuhin and the Comedie Françoise have offered performances. The Iranian capital is also one of the most active centres of experimental theatre in the world. It has over 10 experimental drama companies offering an amazingly large number of Persian and foreign plays. A new national theatre has been constructed in Tehran and another one will be completed in Isfahan in 1973.

Shiraz, rapidly becoming Iran’s cultural capital, also has annual avant-garde arts festival. The theme of the 1973 one will be “the artistic encounter of the East and West.” The festival which began in 1966 has attracted prominent figures of music, dance, drama and art from some 70 countries in Asia, Africa, Europe and the Americas. This is a basically young festival which attracts thousands of young people from all over the world. Percussion music, electronic music, ritual theatre and underground cinema have been the festival’s main themes in the past few years.\(^{[10]}\)

It is very much clear through the above mentioned extract that Iran was very much influenced by the European culture and systems. Iran particularly tried to adopt the different European forms, art and culture which were especially popular in the western countries such as drama, films and music etc.
Now it is being clear through the following extract that how much drama and other forms of literature were influenced by western systems and changes took over there and how these things shifted towards the lands of Iran.

“In the western system, man is nothing more than a consuming being who not only consumed imported products but also consumes thinking and ideas. Women in this value system are no more than merchandise, useful for decoration and the satisfaction of men’s desires. The Pahlavi regime’s leaders, in copying the West lowered the Iranian Muslim women to the poet that “mannequin” and “actress” could best describe her role. She was depicted displaying and advertising imported products and colonial ideas as her duty and most befitting career. Such an attitude towards women on the surface may not seem terribly insulting, but it is in fact a great insult to every woman, whether Muslim or non-Muslim.

In an Islamic society the woman’s innate greatness gives her the mission of cultivating chaste and pious children and participating in the society’s spiritual and constructive motion. To reduce her dignity to this degree of worthlessness and frivolousness so that she becomes an advertiser of imported goods and imposed thoughts and the means for satisfying the sexual desire of men is considered the greatest betrayal of a woman’s dignity.

In the summer of 1877, directly supervised by Farah Pahlavi, under the title ‘Shiraz Art Festival’ sexual activity was performed before the startled eyes of the Muslim people of that city. The exhibition of such is not only a betrayal of human beings’ greatness but it is an expropriation of the creative power, diverting the course of humanity. This can only be called a part of the great crime which the colonizers committed against the Islam society of Iran.

Iran’s education system which constitutes another aspect of the culture was totally dependent upon the West. The system prevailing in the Universities and other stages of education was a completely colonial system. The University texts were adapted from the West and even many of the Professors and teachers of the Universities came from Europe and
America. Human sciences and especially which lost their proper emphasis: the texts from which these were being taught had been acquired from exported western culture.”[11]

Whatsoever was done by Pahlavi dynasty to change the whore set up of Iran was not highly appreciated by the fundamentalist. Because the changes came into Iran were anti-Islamic. Since women in the Islamic society had got the highest respect. They were not allowed or permitted to come on the stage. They were not supposed to exhibit themselves on the screen for advertising the goods or any materials. After all, one has to accept the truth that Iran received many things from the West which proved to be hopeful in respect of development in the society and other spheres of life in Iran. On the one hand, if Iran lost the old society and some of the traditions but in return, received and benefitted many things from the West on the other.

“The Ministry of culture and art and its subordinate faculties recognized no mission for themselves other than metamorphosing the culture and especially degrading the women of the society through promoting the anti-humane and colonial values of the west. The so-called officers and centres of culture and art were actually nothing more that centres of prostitution and sexual perversion. Cinema, theatre, radio and television and even the press were totally promoting colonial culture and used a large budget for this great treachery. Degree-seeking and the derogation of science had become prevalent. The purpose behind this was so that the accumulation of knowledge by Iranian youth would never benefit the society.

The western-intoxication was drowning the Iranian society like a contagious disease. The graduates who presented degrees from American and European Universities had the highest respect in the country's academic circles, even though their knowledge was frequently less than those educated in Iran or at least was not equivalent to those educated here. Travelling to the western countries and learning a few words of English or French and using them in daily conversation were considered of value. Styles of clothing, make-up, walking, eating, meetings, balls, luxuries
and even the naming of children, avenues, streets and shops in imitation of the west were rapidly becoming a habit for the people of Iran.

Women of the court and the aristocrats used to travel to Europe for having their dresses made, their hair done or for makeup. They invited exclusive hair-stylers and dressmakers while a great many of Iran's people were deprived of the essentials of life. Many say their children starving to death."

Iran tried to adopt the western culture to advance the country. Although whatever was done by the rulers to westernize the country which, in fact, went against Islam therefore the clergies of Iran opposed very strongly and rather they condemned the Shah of Iran. Apparently, it looked awkward and anti-Islamic but, however, Iran became one of the known countries for its development. Every of Iran tried to adopt the western culture, who was competent and well-off to imitate the European styles and other possible fashions. Iran took the education pattern and other electronic advancement directly from Europe. They did appreciate the girls advancement who followed the western culture and, according to clergies, vitiated the atmosphere of Islamic culture of the country.

Cultural dependence was so widespread that touched all aspects of the people’s life. In the past, Iran had an excellent tradition of medical science, having access to such Muslim physicians as Avicenna and Razi. Such great efforts were made to make Iran's culture dependent that in medicine Iran not only lost its own tradition but became fundamentally dependent on the West. Even the simplest medical instruments and drugs were imported from Europe and America. Outstanding was the intellectual dependence which the Pahlavi regime strove to implement. The consequence of this dependence, and essentially all cultural dependence was such that the Iranian youth had no chance to intellectually blossom and the society became more and more habituated to the utilization of colonial intellectual products, gradually abandoning its Islamic culture, morally declining.

A natural reaction under these circumstances was to rise, to get rid of oneself from cultural dependence and replace it with an Islamic one.
Culture was the basic infrastructure of every revolution. So this motivation was not separate from the genuine and essential motive of the Iranian nation the formation of an Islamic regime. It was exactly for this reason that a true revolution neither could not exist without a cultural revolution.

Iran became, later on, dependence on western goods. Even the medicine was imported. Instead, western brains were given the maximum opportunity. Iran lost the traditional heritage but got the maximum benefits in return due to the western influences on education and other spheres of lives. Now the drama-writing became very common in Iran. It can, undoubtedy, be said that these forms came into being owing to European influence only.

Entertainment was a luxury afforded by only a small, well-to-do segment of the population while the great majority of the people had no money to spare. Morteza Ravadi, Iranian historian expresses this point very well: "Class differences, lack of social and economic security and feudalistic wars (in the country) had the life of the people and particularly that of the great majority of the working classes so chaotic and unsure that people wished only for security and equal justice, to be able to make even a substandard living and continue their unbearable lives. Obviously, under such circumstances entertainment and recreation were of secondary importance...and the rich entertained themselves with drinking, love making with pretty girls and handsome boys, gambling, hunting, horseback riding, polo playing, music and singing, attending ceremonial chess and backgammon parties, watching the performances of clowns and comedians, attending dancing and singing parties, and listening to entertaining stories."[13]

In the West, cinema complemented the existing popular forms of entertainment such as theaters, traveling musical shows and the various kinds of stage productions. But in Iran, cinema virtually replaced most forms of mass entertainment for various political, economical, historical and cultural reasons. When cinema came to Iran it was a diversion for the well-to-do for about ten years or so before it turned into a mass entertainment medium. Since 1905, when the first movie theater opened in Tehran, the Iranian government has made a special point of keeping ticket
prices low so that all segments of the population, at any economic level, might have access to this source of recreation. The early history of film making in Iran is far from clear because of a lack of easily accessible data, death of the early motion pictures pioneers and loss of almost all the early footage.

It is claimed that the first film made in Iran was of the coronation of Muzaffar al-Din Shah in 1896 photographed by Rusi Khan. However there is no evidence to substantiate the claim. But it is certain that Shah during his visit to Paris in 1900 saw moving pictures, liked them, ordered his official photographer to purchase motion picture equipment. Thus cinema became a diversion for royal court and well-to-do section of the society when it came to Iran (1900).

The early film making in Iran was often supported by the royalty of the time who were interested only in the entertainment value of the medium. Therefore, most of films of this period are news reels of activities, such as various royal and religious ceremonies which were mostly screened in the royal palace. One could see these newsreels at the homes of dignitaries during weddings, circumcision celebrations and birth ceremonies.

The first pioneer of this film era is Mirza Ebrahim Khan Akasbashi who was the official photographer in the court of Muzzafar-e Din Shah, the fifth Shah of the Qajar dynasty. The second, Mandy Russi Khan, who originally was from Russia, filmed Moharram mourning ceremonies (processed in Russia and not shown in Iran) and Muzzafared-Din Shah's coronation ceremonies. [14]

By 1900, Ebrahim Khan Sahafbashi a nationalistic antique dealer, on the way back from Europe bought an Edison Kinetoscope film projector and a number of films. He converted the backyard of his antique shop into an open air movie house; the first movie theater in Iran came into being in 1905. The customers were mostly members of upper class families or royalty.
Khan Baba Motazedi, an Iranian electromechanical engineering student, brought home from Paris a 35 mm Gaumont camera, some raw stock, film processing chemicals and projector. At first he experimented with production of 'entertainment films' for private viewing featuring his family members and friends. Later, by order of the Minister of War, he became involved in filming the various ceremonies at the court of Reza Shah, the father of the last Shah of Iran.

1906 in Iran was the year of constitutional revolution, but the establishment of parliamentary democracy did not take place until 1911. Nonetheless the era of democracy did not last long. In 1921, the British government by supporting Reza Khan (later he called himself Reza Shah and established the Pahlavi dynasty) and staging a coup d'etat, overthrew Ahmad Shah, the last member of Qajar dynasty.

Considering that Reza Shah was one of the more progressive monarchs in the recent history of Iran, and since he was fascinated by the means of modernization, it is odd that he could not conceive the role and the importance of the motion picture industry in society. While he patronized the arts, revived ancient arts and crafts, preserving them from extinction, and even encouraged the modern arts, his efforts toward cinema were very small. Besides a few documentary films which were made to record the royal ceremonies and a few newsreels of the events, the rest of the film which were exhibited in theaters were imported from Europe, the United States, and Russia.

Following the spread of Islam to Iran, social activities were largely interrupted for a short period before being resumed again heavily under the influence of the new culture. Minarets first appeared in the form of simple guiding poles near the mosques before being developed into elaborate structures flanking mosques and the entrance of monumental buildings. The minaret of Shoushtar Jame mosque built in the early 8th century CE is among the first minarets erected in Iran following the advent of Islam. In the 8th century CE minarets were made with mud-bricks. It was not until the 9th century CE that the first brick-made minaret was built.
Modern architecture was introduced in Iran 60 years ago and we are now witnessing the fourth generation of Iranian architects. With architecture how a productive activity, we should admit that considerable progress has been made in this period. Today, most buildings, at least from a bureaucratic perspective, are "engineer-built" and the number of graduates and students of architecture has increased. The Construction Engineering Association has many members and large construction engineering consulting firms have been established. However from an artistic perspective, and especially if we expect our building activity to signify as well a cultural advance, we cannot cite a particular work as a brilliant example from recent decades. In architecture, cultural progress is not synonymous with the number of buildings constructed or the changes in tastes and trends that are always manifest among the younger generation of architects. To examine positive achievements in the fields of arts and culture, one should study the structural changes in the architectural profession and in its design methodology. In modern art, artists who believe that it is their duty to express their inner worlds and choose their own method of work, instead of attempting to create a useful, beautiful and popular work, explore new frontiers of aesthetics and new aspects of artistic creation. Modern radicalism and the intense tendency toward discovering the boundaries of each domain of human studies, have affected the arts and architecture; art as a process of creating complete works has turned into a process of exploration with artistic creations mostly giving the impression of being in an unfinished state. As pharmacists who always look for the "active ingredient" in every impure composition, the artists search for the main constitutive element or the main effective characteristic in nature. In artistic works of the past "such explorations were manifested in paintings from Impressionism to Fauvism, Tachism, Cubism, and Abstract Art. They also affected architecture from Neoclassicism to Rationalism. In the second half of the nineteenth century, architecture lagged behind the taste of the period and except for those works known as engineered architecture, which were not creations of architects, Renaissance, Baroque, and Gothic forms were repeatedly employed in building designs. For this reason, the revolt against traditional forms of architecture was more intense and more radical. Architecture, which since the Medieval Age was considered to be an art form on the
same level as painting and sculpture, had to turn to the latter to make up for lost ground. Naturally, the aesthetic foundation of architecture expanded rapidly, with no regard for the main difference of architecture with other mother arts, i.e. the practical nature of architecture.

Thus, the special studies and different branches of aesthetics progressed so far that in some cases, they entered the realm of utopianism, taking us from the utopias of futurists, such as St. Elea, to completely imaginary "Archigram-like" models such as the "Walking City". Gradually starting from the 1960s, some architectural designs appeared that could not even be used in the construction of actual buildings and were only legitimized through the mass media and in specialized journals and exhibitions. With the appearance of this paper architecture, photographic architecture gradually emerged. The disintegration of various aesthetic backgrounds, the failure of the architecture of the 1960s' and 1970s' to create a durable language independent from painting and sculpture and especially the rapid depletion of the post-modernist archive from historical elements, drove some groups of architects in the 1980s to some extreme forms of experimentation. Alongside these styles of architecture, we find specially in Europe, architects, such as Alvaro Siza, Osvald Mattias Ungers, Gustav Peichl, Christian de Portzam Park, Vittorio Gregoti, Mario Botta, Aldo Rossi and many others, who possessed a serious principled method and achieved some interesting aesthetic results. But the dizzying consumption of images by the television and advertising media and public inattentiveness to any kind of "effect" in architecture drove some architects towards exaggerated "dramatization". Trends in architecture, such as "Folding" and "Deconstructivism", were essentially created to impose a new aesthetic dimension by destroying visual habits and aggrandizing the unnoted facts of the existing world. To legitimize their dangerous formalisms, they were equipped with unprecedented heavy philosophical literature. Thus, with the increased aesthetic randomness and independence of the projects, their philosophical justifications became more ostentatious and more difficult to understand.

The major cultural changes started during the reign of Fath Ali Shah (1797–1834), the second shah of Qajar dynasty, who spent his time
attempting to change his tribal behavior and to bring it in line with the manners of the previous shahs of Iran. He commissioned palaces and mosques and their related artwork, such as their tiling, stone reliefs, murals, and paintings. Moreover, he recognized the chief values of government functionaries who had already worked for the Zand dynasty (1757-1794) and who were familiar with the ruling system in Iran; the monarch brought them to his court and gave them governmental positions. He also understood the supremacy of the Shi’ite clergy and their authority in society. Fath Ali Shah attempted to meet their demands by offering them lands and gifts and he recognized their command over the Islamic judicial system. Fath Ali Shah's policies, in hiring the government functionaries from the previous dynasty and introducing himself as the shah of the Shi’ite world, became a fundamental practice of the Qajar ruling system.

In addition to this system of government and the recognition of Shi’ite beliefs as the main religion, there was a third factor: European culture. Its powerful tools weakened indigenous government practices and religion. European culture, introduced to Iran during the Safavid period (1502–1736), became dominant in the Qajar epoch due to the direct political and economic control of England and Russia, as well as the royal courts' belief in the superiority of Western civilization and its interest in European culture and technology. The differences in attitude between the Safavid and Qajar rulers, however, rests on the fact that, even though the Safavid rulers realized they needed the new military technology to survive, they were aware and proud of their strength in philosophy, religion, science, culture, art, and morality. Nonetheless, the sovereigns of the Qajar period, from the time of Fath Ali Shah, viewed themselves as politically and militarily inferior, believing that the West should be their role model in almost all aspects of life, even in clothing and social manners. This belief rendered the country susceptible to European influences. Although these influences were harmful economically and politically, they did create a fruitful environment for exchanges in art and science and the introduction of new technology.

Qajar shahs and aristocrats deeply believed in Europe’s superiority in civilization. As the leading patrons of schools and the educational system, they transferred such a belief to the people. The Qajar monarchs and
aristocrats, therefore, focused their attention on European culture by visiting Europe, sending their sons and talented students there to study, opening European-style schools in Iran, hiring European teachers, importing new inventions, translating books, and even wearing European-style clothing, which became more fashionable after the time of Fath Ali Shah. With the permission of the ruler, Abbas Mirza, the crown prince, sent the first students to England, and then he reorganized the army based on the French military. Unfortunately, the crown prince's ambitions to introduce major changes based on Western technology came to an end with his sudden sickness and death in 1833.\(^{16}\)

Fath Ali Shah chose Mohammad, son of Abbas Mirza, as the crown prince. Mohammad and his brothers were very well educated; their father had hired tutors to teach them Farsi literature, the Arabic language, the fundamentals of the Shi’ite religion, and calligraphy. Abbas Mirza also urged his sons to become familiar with European culture and its achievements in technology.\(^{17}\) Fath Ali Shah died one year after Abbas Mirza, and Mohammad was crowned king in Tehran in 1834.

Unable to analyze or change the political aspirations of England and Russia, Mohammad Shah searched for possible changes in other areas. He invited European politicians, travelers, and artists to his court,\(^{18}\) and he sent several groups of students to France to study for example sugar and textile manufacturing.\(^{19}\) He showed great interest in bringing inventions to Iran; these included photography, which reached Iran in 1844. Mohammad Shah ordered a ninety-page book about Napoleon Bonaparte in French and Farsi. Moreover, the monarch even allowed a French lady to become the nurse and tutor of the crown prince, Naser-al-Din Mirza, and his sister, as well as hiring a second French teacher for the prince. Mohammad Shah did not realize that such achievements were not as constructive as changing the whole educational system. But his endeavor signified him as a ruler who brought Western culture and technology into Iran.

After the death of Mohammad Shah in 1848, his son, Naser-al-Din Mirza, became the ruler. Naser-al-Din Shah had even more enthusiasm for European culture than his father. In the first years of his rule, the monarch's first minister and chief commander of the military, Amir Kabir,
took advantage of Naser-al-Din Shah’s interest in Western improvements and started instigating fundamental changes in the educational system. Amir Kabir was a key figure in the Qajar epoch and understood the requirement for changes in the judicial system, the government, the military, the economy, and certainly in education. The first step was opening Dar-al-Fonoun School (The Polytechnic School of Skills), the first school in Iran for the new sciences of the eighteenth and nineteenth centuries.

It is crucial to note that this school was not the first school in Iran. Schools were always a part of the educational system of the country. John Chardin (1643–1813), the philosopher and traveler who twice traveled to Iran during the Safavid period, mentions that the royal family and aristocrats hired tutors to train their children, but ordinary people sent their children to school twice a day. By the end of the Safavid Dynasty, however, the materials and the style of teaching in those schools had not changed, and students were no longer exposed to new ideas in religion, philosophy, and the sciences. Moreover, the rapid changes in technology and science in Europe, on the one hand, and Iran’s social catastrophes after the Safavid period, on the other, placed the country in need of recovery.

Amir Kabir adapted the idea of opening Dar-al-Fonoun School from a school in the Ottoman Empire that had the most advanced educational system of any Islamic country. Dar-al-Fonoun was officially opened in 1851. The school, built near the main bazaar in Tehran, included classes in engineering, military education, medicine, chemistry, candle making, pharmacy, physics, mineralogy, and music. The school also included a theater for plays and music and a lithography studio for publishing schoolbooks. Later, other subjects such as history, geography, traditional medicine, mathematics, cartography, painting, Farsi, Arabic, French, and Russian were added to the curriculum.

Choosing appropriate educators for the school was a challenge. Iranian teachers were chosen both from the best of the clergy to teach religious duties, hold daily prayer, and teach Arabic and from the best physicians and scholars who studied the new sciences in Europe. European teachers were hired from Austria, Italy, France, and the Netherlands, and
the schools employed translators to translate professors' lectures for the students. The students were paid and given clothes, and the best of them were hired as teaching assistants. Dar-al-Fonoun had its own newspaper, which informed society about its achievements. After many decades, Iran eventually began to recover because of the Dar-al-Fonoun School, whose graduates started working professionally in different fields and training the next generation.

Besides Dar-al-Fonoun, Amir Kabir opened another school at the end of the Tobacco Merchant's bazaar in Tehran to teach traditional art; the Majma'-e Dar-al-Sanayeh (The Polytechnic School of Arts and Crafts) encouraged the best artists in different traditional fields to train young talented students as well as to create artifacts for their patrons. These two schools became models for other schools that were opened subsequently. Amir Kabir's concern for traditional art, as well as for modern technology and the sciences, reveals a man who was completely aware of the significance of keeping the roots of society alive and building a new society upon them. Although he held office under Naser-al-Din Shah for just four years, he established the basis of a high-quality educational system in Iran.

Another important improvement of this period was the publishing of newspapers, also owed to Amir Kabir; because of Naser-al-Din Shah's interest, the first weekly newspaper, Vaghayeh Etefaghiyeh (The Happenings), was published in 1851. This newspaper was not Iran's first, however. Fourteen years before Vaghayeh Etefaghiyeh, Mirza Saleh Kazerouni, one of the students sent to Europe by Abbas Mirza, published a monthly untitled newspaper in Tabriz from 1837. It is not clear how long he continued publishing neither his newspaper nor what subjects he chose, but he should be given the credit of being the first Iranian reporter. Vaghayeh Etefaghiyeh continued for ten years, informing people about the price of food, the government's announcements, the monarch's travels, and events in other provinces. Like the schools, this newspaper played a crucial role in educating people and it led to the publication of many other newspapers. Moreover, it provided an opportunity for artists to provide lithographic images and for calligraphers, reporters, and writers to work together as their ancestors did in the book-illustrating studios in the Iranian royal courts, but with a different approach and technique.
Published in Istanbul and Izmir, two cities in the Ottomans Empire, European newspapers were available in Tabriz and Tehran as well. Thus, European politicians, travelers, and merchants were kept informed of European news. [20] Always curious, Naser-al-Din Shah had someone read French newspapers to him even when traveling. In his Safar Nameh Dovoum Khurasan (The Second Travel to Khurasan), the shah explained that almost every morning one of the princes read a French newspaper for the monarch while riding to Khurasan. 15 Naser-al-Din Shah was also eager to learn about the history and geography of the world and ordered books in French to be translated into Farsi.

Naser-al-Din Shah's inquisitiveness was not limited to European civilization; he loved Iranian poetry, invited poets to his court, wrote poems, and read books such as The Thousand and One Nights, which the monarch would later commission his court artist, Sani-al-Molk, to illustrate. By inviting poets, writers, artists and architects to his court, and learning about art, literature, history and geography, as well as allowing wise individuals such as Amir Kabir to provide the tools for cultural and educational enhancement, Naser-al-Din Shah's court nearly achieved the level of the Safavid court. Unfortunately, it was his weakness in managing the political and economic conditions of Iran that held back the country's progress and had dreadful effects on the society, resulting in an unhappy and disenfranchised populace. In the end, after ruling for fifty years, the monarch was assassinated.

Mozafar-al-Din Shah (1853–1907), the crown prince, ascended to the throne at the age of forty-three. He had neither his father's keenness for learning nor for the improvement of art and education, nor the good fortune to have great men like Amir Kabir to serve him. He inherited his ancestors' weakness in political and economic analysis and a love for the European lifestyle. He did not pay attention to the schools, even Dar-al-Fonoun, leaving its funding and management responsibilities on the shoulder of teachers, principals, and families whose sons studied at the school. Thus, there were few new achievements in culture and modern or traditional arts. There were, however, some positive aspects in Mozafar-al-Din Shah's regime, especially in the cultural and political arena.
Mozafar-al-Din Shah’s weakness and ignorance of almost all the aforementioned major social and political changes encouraged people to take action. Women, for example, became socially active and requested that the government provide them with education and open schools. Until that time girls from upper and middle class families were tutored at home by male or female teachers. Qajar princesses usually sat in the same class with their brothers. Despite the government’s and some conservative clergy’s disagreement, in 1865, Safiyeh Yazdi, the wife of Shiekh Mohammad Yazdi, one of the well-known clergy, opened the first school for women named Aftiyeh in Tehran and invited men and women educators to her school. She lectured in the school about women’s rights and trained sixty-six young women, some of whom became teachers and principals of future schools. Eventually other women joined her and she founded the Women’s Freedom Organization in 1868. It was not the first time that women showed their power and concern for social issues. They had also participated in rallies and objections against the government in Naser-al-Din Shah’s reign. This was the first time that women asked for social improvement and equal rights with men for education.

In the last years of his life, Mozafar-al-Din Shah witnessed a popular uprising against his regime that dominated Tehran and other major cities. When protesters asked for the opening of a Ministry of Justice, he immediately consented and signed the agreement written by the people. Although his ministers and some courtiers firmly objected to both the new ministry and the signature of the monarch, Mozafar-al-Din Shah preferred to do what the people favored. At this point, he was wise enough to understand the social changes. Also, his travels to Europe and an attraction for the European lifestyle made it easier for him to accept revolutionary ideas. The next step was the revolution of 1906–07, the Constitutional Movement, and the opening of the First Congress in the same year.

The relationship between Iran and the West in the nineteenth century can be considered from three different viewpoints. There were individuals who believed that Iran must copy Europe entirely, even in clothing, to become modern while disregarding its traditional culture and religious beliefs. Some Iranian students who had lived in Europe for a while and saw themselves as backward became the main advocates for this idea.
The second group consisted of conservatives who objected to any association with Europe and other social enhancements and tried to stop the enlightened activists, sometimes in the name of Islam backed by some of the clergy. The best example was their hostility toward the opening of a women’s school. And finally, enlightened individuals, including activists, artists, poets, writers, clerics, politicians, merchants, and people from other groups who considered such an affiliation an opportunity to learn about Western technology, culture, and social changes, followed their ancestors who had been open to other civilizations and cultures such as China, India, and the Arab world and adopted what they believed was positive for the society without harming its cultural roots; they left behind what they felt was not needed.

Modernist literature in Persia can be said to develop gradually throughout the 19th century, but for English readers it begins abruptly, shortly after the Constitutional revolution (q.v.), with the translations of Edward Browne. The poems translated in his *Press and Poetry* (1914) added to the occasional poems included in his previous work *The Persian Revolution* (1910), document the power of poetry during that movement and make possible a direct insight into the aspirations of the constitutional movement. Later, the fourth volume of Browne’s *Literary History of Persia* (1924) would introduce the influential writing of ʿAli-Akbar Dehkoda (q.v.) with two satires from his *Charand parand* (q.v.) with Persian texts and English translations. The translations of Dehkoda could be considered the climax of Browne’s four-volume history, and the last major translation of a contemporary Persian writer for another generation. Successors to Browne did not appear soon, and important poems of the period that followed, such as the oeuvre of Parvin Etesami, would wait until 1955 to be translated in brief excerpts (Rahman, pp. 73-85), and thirty more years for book-length treatment.

The innovations in Persian fiction and poetry, which took place during the twenties and thirties (the fiction of Moḥammad-ʿAli Jamalzada, Bozorg ʿAlawi, and Şadeq Hedayat and the break with traditional verse forms initiated by Nima Yusij), did not begin to reach western readers until after the Second World War. Henry D. G. Law, in the introduction to a special issue of the British magazine *Life and Letters* devoted to Persian
writing (1949), points out that travel books about Persia were popular, but that there was very little access to the voices of Persians speaking for themselves (p. 196). His anthology of translations from a rather eclectic group of writers (Ṣadeq Chubak, Jalal Al-e Aḥmad, Fereydun Tawallali, Parviz Natel Kanlari, and Moḥammad Ḩejāzī) included the only English versions of Hedayat’s writing made during his life-time.

Hedayat’s *Buf-e kur* (q.v.; 1936), in the translation by Desmond P. Costello (Hedayat, 1957), is perhaps the only work of Persian in this century to have been read and reviewed widely outside the realm of specialist discourse. Costello was not a specialist in Persian, but a diplomat in the New Zealand embassy in Moscow (1944-1950), later a teacher of Russian at the University of Manchester (editor of the second edition of *The Oxford Book of Russian Verse*), who took up Persian on his own. The translation is remarkable for a distinct narrative voice, lexically inventive, and smoothly assimilated to the rhythms of English prose. Translations of Hedayat’s short stories have been well represented in periodicals for years, and since then anthologies by Siavos Danes, Carol L. Sayers, and Ehsan Yarshater (Hedayat 1972, 1979, and 1984) have made the greater part of his fiction available. G. M. Wickens’ 1979 translation of Hedayat’s other novel, *Haji Aqa*, exemplifies a contrasting principle of translation from that we see in Costello’s *Blind Owl*. Wickens’s is a scholarly version, perhaps inevitably because *Haji Aqa* is a work whose satirical thrust relies on specific historical and social references. The result is a students’ edition with eighty-three footnotes and the pagination of Persian editions noted in the margins (Costello’s *Blind Owl* by comparison has fourteen footnotes.)

For many years Kamshad’s *Modern Persian Prose Literature* occupied a privileged place among studies of Persian contemporary writing. It was a major work of literary history summing up a body of texts almost unrepresented in English or American critical literature, in its way a list of suggestions for future translators. The treatment of Bozorg ʿAlawi in that book is particularly telling because texts of his writings were rare both in Iran and in libraries in the U. S. ʿAlawi went into exile in East Germany in 1953, and effectively disappeared from the literary scene until 1979, although his critical work in German was available. His Persian works were banned in Persia under the shah and often disappeared from American
university libraries at the hands of admirers or perhaps of unofficial censors. The novelist Donné Raffat broke the silence by locating ‘Alawi in East Germany and publishing extensive interviews as a companion piece to a translation of ‘Alawi’s 1941 short-story collection, Waraq-paraha-ye zendan (Scrap papers from prison).

Sometimes political pressures have made it impossible for a book to appear in Persian at all, and the English translation appears in place of the original. Such has been the case with King of the Benighted (Sah-e siahpusan) by a Persian novelist who published it under the pseudonym Manuchehr Irani.

Whereas translation from classical Persian is faced with the dilemma of representing unfamiliar esthetic systems, translators of contemporary writing have tended to prefer works which are bending nearer to European esthetic norms. This tendency is justified by the fact that so many writers of substance, notably Hedayat and Chubak, strove to strip away ornament, to make the styles of Persian more universally accessible. This process indeed has made them more translatable. One casualty, however, was the writing of Moḥammad-ʿAlī Jamalzada, who despite his important position as the innovator of Persian fiction, wrote with a verbal exuberance that relies on specific colloquial turns of phrase for its effect, often a considerable challenge to translation. This is why—although the preface of his ground-breaking Yak-i -bud, yak-i nabud (1922) was translated in 1974—the collection had to wait until 1985 for an unusually inventive team of translators, Heshmat Moayyad and Paul Sprachman, to devise English equivalents for that idiosyncratic linguistic experiment.

Another casualty is satire. English readers still have very little way to know that Persia is home to an extensive and powerful tradition of satire and humor. Satire tends to be so specific in its targets, so often colloquial or formally self-conscious, that it demands commentary and footnotes as well as translation. Indeed Hedayat, who pioneered the plain style in Persian, also developed a satirical voice in Tup-e morvarid and the pieces collected under the titles Vag vag sahab and Velangari, which is a challenge to potential translators. Along with Wickens’ translation of Ḥaji aqa, the passages from satirical works translated in Hasan Javadi’s 1988 study of
Persian satire are among the few works which counter the trend to leave satire untranslated. A collection of short comic essays by Hadi Korsandi, the humorist who edited the London-based humor magazine Asāgar Aqa in the 1980s, appeared under the title The Ayatollah and I (1987) and offers a rare example of translated satire aimed at a general readership.

The short story genre, with its plain style and compression, has developed into the most accessible and translatable of forms and also one of the most widely practiced. For this reason, a comprehensive anthology of short stories has a particular importance as an introduction to Persian culture as a whole. Of the available anthologies Moayyad’s Stories from Iran presents the widest historical and thematic range.

The traditional image of an indigenous translator, English or American, introducing a writer from another (Persian) culture oversimplifies the modern situation, where bilingual writers and scholars abound who write with equal facility in Persian and English. The poet Tahera Saffarzada’s Divan includes poems in English. Scholars in Persia have made considerable contributions, even when their writing is “accented.” The translations of Hedayat by Siavos Danesh in Şadeq’s Omnibus and the anonymous English version of Fasih’s Torayya dar egma’ catch some of the exuberance of the original in a way that may be inaccessible to a native speaker.

Taqi Modarressi, who writes effective fiction in both English and in Persian, may represent a special category in which it is difficult to speak of an original and a translation.: The Pilgrim’s Rules of Etiquette is not so much a translation of his Persian Adab-e ziarat as a separate work emerging from the same creative process.

A curious phenomenon has been the tendency for certain works to be translated in multiple English versions. Hedāyat’s Blind Owl, since Costello, has had two additional translations. (Iraj Bashiri’s study Hedayat’s Ivory Tower includes a new translation of Buf-e kur, and a revised version appears in a 1984 anthology of Hedayat’s works). M. R. Ghanoonparvar’s translation of Simin Danesvar’s Savosun was followed directly by another version under the title A Persian Requiem by Roxane Zand. Al-e Aḥmad’s
garbzadegi, unmistakably a key text in the self-definition of Persian culture, was legally unavailable in Persia until 1979 and has since been translated three times, as *Weststruckness*, *Occidentosis*, and *Plagued by the West*. The neologism of the title is famously resistant to translation, so much so that an English-speaking reader may not recognize them as the same book.

The poet whose work has undergone the most extensive retranslation is Forug Farrokzad, whose highly personal poetry perhaps of all modern Persian writers most transcends its culture-specific features. The lyric esthetic system she devised invests visual scenes with intense emotion in ways that are eminently available to transfer. For this reason she is the most frequently anthologized of modern Persian poets, and the American reader has available three book-length translations of her poetry, as well as a selection in Ahmad Karimi-

With the exception of Farrokzad, modernist Persian poetry is underrepresented in English translation because the issues of modernist poetic style operate so often in an unstated dialogue with the themes and rhythms of Persian classical tradition. The esthetic focus in Persian is rarely the "information" of the poem.

Reza Baraheni during the early 1970s gained a reputation in the United States as a particularly visible opponent of the Pahlavi regime, and during that period a collection of prison poems entitled *Zell Allah* appeared first in Persian and then in English translations by the author, in consultation with a series of Anglophone collaborators. The importance of the pair of books, beyond their historical interest, is that they are useful to future translators as a compendium of inventive solutions.

The opening volume of the Modern Persian Literature Series was, appropriately, Karimi-Hakkak’s *Anthology of Modern Persian Poetry* (1978), a work which remains the most complete introduction to the field, an equivalent in poetry of Moayyad's *Stories from Iran* in prose. Additional book-length collections of two major poets, Nader Naderpur and Sohrab Sepehri, take the process a step further.
The Modern Persian Literature Series is the most prolific sponsor of translated work in Persian, but there are others. The remarkable increase in translation of the 1980s is in part a result of the diaspora of Persians abroad. It evidences a critical mass of readers willing to support publishing companies which specialize in Persian themes—Mage in Washington, D. C., Mazda in Costa Mesa, Calif., Kalimat Press in Los Angeles, and Divan Press in Berkeley.

What is more, the Qajars patronized the annual Muharram ceremonies commemorating the martyrdom of Imam Hussein. They financed dastehs (flagellations), rowzehkhanis (recitations), taziyehs (passion plays), husseiniehs (religious centers), and takiyehs (theaters). After his 1873 tour of Europe, Nasser al-Din Shah built the vast Takiyeh Dowlat (Government Theater) in Tehran to house the annual passion plays. This canvas-covered rotunda was so grand it could house 20,000 spectators – some thought it was inspired by London’s Albert Hall. The American representative claimed that it featured a life-sized portrait of Prophet Muhammad. It was probably the portrait of Imam Ali or Imam Hussein. The passion plays, whose origins go back to the Safavid era, dramatized in blow-by-blow accounts the final days of Imam Hussein and his seventy-two companions. They began on 1st Muharram with Imam Hussein arriving on the plains of Karbala near the town of Kufa, and raising the black banner of revolt against Yezid, the Ummayid Caliph. They end on Ashura, 10th Muharram, with Imam Hussein willingly accepting his martyrdom – a fate which according to tradition he had predetermined even before his arrival at Karbala.

Nasser al-Din Shah built other takiyehs. Tehran alone had more than forty of them throughout the various wards – many were financed by local notables. Rowzehkhanis also reenacted powerful scenes from the life of Imam Hussein and his companions. By the end of the century, taziyehs incorporated happier scenes to celebrate such joyous occasions as safe returns from travel or recoveries from serious illness. Although Muharram was a solemn occasion, street actors were not averse to entertaining the public with parodies. What is more, Ashura was immediately followed with the Feast of Zahra, also known as the Feast of Laughter, celebrating Caliph Omar’s assassination at the hands of a Persian Muslim. Colorful
clothes replaced dark ones, women painted their nails, men dyed their hair, the rich put on firework displays, and neighborhood children burnt effigies of Caliph Omar on large bonfires. English visitors found the scene familiar.

Muharram commemorations also bore striking similarities to medieval Christian passion plays. Both were seen as the fulfillment of divine predestination. Both depicted holy martyrs dying for human sins. Both exemplified human frailty as neither the people of Kufa nor those of Jerusalem rose to the occasion. Both deaths were seen as redemptive acts through which penitent believers could gain salvation in the next world. Both also fostered a sense of community against the outside world and thereby draw the masses closer to the elite. Nasser al-Din Shah dutifully attended the annual play in the Government Theater, and from the royal box watched with binoculars not only the actors but also the audience – all sitting according to rank and class. Some joked that he took a special interest in the women. Actors often improvised. They clothed the enemy in Ottoman dress, referred to Imam Hussein's infants as shahzadehs (royal princes), and introduced Europeans who were so moved by Imam Hussein's tribulations that they promptly converted to Shi'ism.[24] Street flagellators, meanwhile, cursed and stomped on the names of the Sunni Caliphs – Abu Bakr, Omar, and ‘Uthman. Senior clerics shied away, deeming such displays unseemly, inflammatory, and, perhaps most important of all, encroachments on to their own turf. The American representative reported that it was mostly the “ignorant classes who joined in these processions.”[25]

The pitch to popular religion resonated well since more than 85 percent of the country was Shi’i. Sunnis, who constituted less than 10 percent, were confined to the periphery: Baluchis in the southeast; Turkmans in the northeast; some Kurds in the northwest; and some Arabs in the southwest. Non-Muslims, meanwhile, constituted less than 5 percent of the country. They included some 80,000 Assyrian Christians around Lake Urmiah; 90,000 Armenians in and near Isfahan, as well as in Rasht, Tehran, and western Azerbaijan; 50,000 Jews in Yazd, Shiraz, Tehran, Isfahan, and Hamadan; and 15,000 Zoroastrians in Yazd, Kerman, Tehran, and Isfahan. The Qajars continued the Safavid tradition of treating their Christian, Jewish, and Zoroastrian minorities as legitimate “People of the Book” – legitimate both because they had their own holy books and because they
were recognized as such in the Koran and the shari’a. They were permitted to have their own leaders and organizations, their own schools and tax levies, and their own laws and places of worship. The shahs transacted with them through their own religious leaders. The Armenians were represented by their Archbishop in Isfahan, the Assyrians by their Patriarch in Urmiah, the Jews by their Grand Rabbi in Yazd, and the Zoroastrians by their High Priest also in Yazd. The largest minority, the Bahais, however, lacked legal status. Initially known as Babis, they originated in the 1840s when a merchant from Shiraz had declared himself to be the Bab (Gate) to Imam Mahdi, the Twelfth Imam who had gone into Occultation. He claimed to have come to herald Judgment Day and the reappearance of the Mahdi. Although he was executed and his followers were mercilessly persecuted as heretics, especially after they tried to assassinate Nasser al-Din Shah in 1852, the movement managed to survive under the Bab’s heir who took the name Baha’allah (Glory of God) and preached strict abstinence from all active politics. He declared himself to be the Hidden Imam as well as Christ, with an entirely new message propagating social reform as well as respect for established authority. He published his own holy book, replacing the Koran and the Bible. His brother, however, named himself Sub-e Azal (Morn of Eternity), declared himself to be the Bab’s true heir, and continued to denounce the whole establishment. Thus the Babi movement split into the activist Azali and the quietist Bahai sects. The former survived mostly in Tehran; the latter in Yazd, Shiraz, Isfahan, and Najafabad. Estimates for their total numbers in the late nineteenth century vary from 100,000 to 1 million. [26]

Both sects were clandestine. Both were headed by leaders who took refuge in the Ottoman Empire. And both were demonized by the authorities, especially the clergy, not only as foreign-connected conspiracies but also as mortal threats to Shi’i Islam. The Qajars also tapped into pre-Islamic Iranian sentiments. They patronized public readings of the Shahnameh and even renamed the crown after the mythical Kayan dynasty described in that epic. They named sons after Ferdowsi heroes – names such as Kamran, Bahman, Ardashir, and Jahanger. They discovered genealogical links between themselves and the ancient Parthians. They celebrated the ancient Nowruz (New Year) with fireworks. They decorated
their palaces with Achaemenid and Sassanid motifs. They designed a new coat of arms bearing the Lion and Sun, and, in bestowing knighthoods, declared this insignia to have been the mark of “distinction between good and evil since the days of Zoroaster.”[27] They improvised on the ancient insignia, placing Imam Ali’s famed two-fanged sword in the palm of the Lion. [28] Even though some clerics objected that this Lion and Sun originated in Armenia, the insignia soon became the national symbol, clearly distinguishable from the Ottoman Crescent Moon.[29]

The Qajars also emulated the Achaeminids and Sassanids by commissioning huge carvings of themselves on mountain cliffs – some right next to the ancient rock reliefs. Fath Ali Shah placed one on the well-trodden road to Abdul ‘Azim Mosque. One court chronicler argued that the “pious” shah commissioned this because “rulers from ancient times had left pictures of themselves cut in stone.”[30] What is more, the Qajars recruited Persian mostowfis into their court administration, describing them as “men of the pen” to distinguish them from their “men of the sword” – the Turkic tribal chiefs. This literati was well versed not only in Ferdowsi but also in such famed Persian poets as Hafez, Mowlavi, Rumi, and Sa’adi. The appeal to Persian literature resonated well among not only mostowfi families but also the Persian-speaking population in the central heartlands – in Isfahan, Shiraz, Kerman, Qom, Yazd, and Ashtiyan. Europeans were surprised to find that even off the beaten track the rural population could cite – however incorrectly – long passages from the Shahnameh.[31] Edward Browne, the famed English historian of Persian literature and no fan of Ferdowsi, conceded that the Shahnameh “enjoyed from the first until the present day an unchanging and unrivalled popularity” throughout Iran.[32] Of course, such blatant exploitation of Persian and Shi’i sentiments did not always work. For example, in one of his periodic pilgrimages to Shah Abdul ‘Azim Mosque, Nasser al-Din Shah found himself pelted with stones thrown by soldiers angry for being left in arrears. Even the Shadow of God was not exempt from earthly wrath.
References


7. Rajut, A. B. Iran To-day, the Lion Press, Lahore, 1945, p. 96.

8. Ibid: p. 105


12. Ibid; p. 28.


19. Ahmad Hashemiyan, Tahavolat Iran dar Doreh Qajar va Madresseh Dar-al-Fonoun (The Improvements in Iran During the Qajar Period and Dar-al-Fonoun School) (Tehran: Moaseseh Joghrafiiyae va Kartougraphy Sahab, 2000), 56.
29. A. Kasravi, Tarekhcheh Shir-u-Khorshid (Short History of the Lion and Sun) (Tehran, 1934), pp. 1–33.