

An Analysis of Mīrzādi ‘Ishqī’s Play *Ideals of the Old Peasant*

Samaneh Assadi Nowghabi

Samaneh Assadi Nowghabi

S-1577859

Email: asadinowghabi@yahoo.com

Supervisor: Dr. A. A. Seyed-Gohrab

Faculteit der Geesteswetenschappen

Leiden Institute for Area Studies (LIAS)

University of Leiden, the Netherlands

April 2016

Table of Contents

Acknowledgement	V
Notes on Transliteration	vi
Introduction	1
Methodology Employed to Analyze the Play.....	3
Iran's Constitutional Revolution and its Impact on Persian literature.....	5
Constitutional Revolution (1905-11)	5
The factors leading to Constitutional Revolution.....	6
The Victory of the Constitutional movement	8
The creation of constitution.....	8
The destiny of the movement	10
The Impact of the Constitutional Revolution on Persian literature	14
Fiction at the time of constitutional movement	14
Poetry during constitutional period	16
Mīrzādi 'Ishqī: His Life and Life's Works.....	18
About the Play (<i>The Trilogy of Maryam</i>).....	19
The Story	21
The analysis of the content of the play.....	24
The First Act.....	25
The Second Act	28

The Third Act	31
The analysis of the narrative elements of the story	40
Settings.....	40
Plot	44
Narrative Form and Style	45
Theme	46
Character and Characterization	46
Point of View	48
Atmosphere and rhythm	51
Conclusion	53
Bibliography	55
Appendix.....	58

Acknowledgment

I would like to express my most sincere gratitude to my dear Dr. Seyed Gohrab for his unconditional help. Undoubtedly, without his cooperation, patience, and great knowledge, it would have been impossible for me to write this thesis. I would also like to thank all of my friends who helped me with writing the thesis, providing me motivation and moral support. Had it not been for my friends' support, it would have been impossible to cope with homesickness and conducting research and academic work. I would also like to express my gratitude to student deans, Mr. Buis, Mrs. Beijne, and Mrs. Delwel, for all their cooperation and support. I wish I had succeeded in paying back part of my debt to all those who fought for the freedom of my country, including Mīrzādi 'Ishqī, who is fully present in these pages. In my own way, I wish for better tomorrows and a world full of peace and liberty.

Notes on Transliteration

I have used the following transliteration system for the Romanization of all Persian words and names (including the authors' names of Persian sources in the footnotes and bibliography):

Transliteration System			
CONSONANTS			
ء	'	ط	t
ب	B	ظ	z
پ	P	ع	'
ت	T	غ	Gh
ث	Th	ف	F
ج	J	ق	Q
چ	Ch	ک	K
ح	h	گ	G
خ	Kh	ل	L
د	D	م	M
ذ	Dh	ن	N
ر	R	ش	Sh
ز	Z	و	V
ژ	Zh	ی	Y
س	S	ه	H
VOWELS			
Long	ا		Ā
	و		Ū
	ی		Ī
Short	اَ		A
	اُ		U
	اِ		I
Diphthongs	او		Ow
	ای		Ey

Introduction

In this thesis, I will analyze narrative elements of the play *Īdiāl-i pīrmard-i dihgānī or Si Tāblu-yi Maryam* ('Ideals of the Old Peasant also known as Trilogy of Maryam'). Many scholars of Persian literature such as Ahmad Karimi-Hakkak and Māshāllāh Ājudānī, acknowledge the significance of the role that 'Ishqī played in the development of poetic modernity in Iran and the uniqueness of his innovative poetic style¹. They contend that 'Ishqī was an avant-garde poet who was trying to free himself from the constraints of classical poetic diction, such as the concepts of rhyme and meter. The great amount of attention that 'Ishqī has attracted is largely due to his ardent nationalistic discourse; however, the originality of 'Ishqī's revolutionary style primarily lies in its individualistic mode of expression, as opposed to the stylized and conventional imagery characteristic of the lyrical trend in classical Persian poetry.²

From a literary point of view, *Ideals of the old Peasant* could be considered as a turning point in Persian writing style. In this regard, 'Ishqī himself states that:

I started writing down my poetic imaginations in an innovative style, and thought to myself that it would be a ground-breaking movement in the Persian literature that, hopefully, would be followed by the future poets.³

The play is about the tragedy of modernity in Iran, and it chronicles the period of modern Iranian history when the Constitutional Revolution (1905-11) was taking place and affecting every aspects of Iran's society and literature⁴. The form and content of the play portray a traditional society shifting toward a modern way of life, art, and politics.

By using a narrative and symbolic language; *Ideals of the Old Peasant* depicts the confrontation between modernity and tradition. It is also a critique of the social and political history of Iran,

¹ Ahmad Karimi-Hakkak, *Recasting Persian Poetry: Scenarios of Poetic Modernity in Iran* (Salt Lake City: University of Utah Press, 1995): 230.

² Ibid.

³ *Kullīyāt-i Muṣṣavvar-i 'Ishqī*, ed. Alī-Akbar Mushīr Salīmī, (Tehran: 1978):172.

⁴ For more information see: Mansoureh Etehadieh, *Constitutional Revolution iv. The aftermath*, Encyclopedia Iranica, Vol. VI, Fasc. 2, (1992): 193-199. Also see: Sorour Soroudi, *Constitutional Revolution vii. The constitutional movement in literature*, Encyclopedia Iranica, Vol. VI, Fasc. 2, (1992): 212-216.

before and after the Iranian Constitutional Revolution. In addition to these aspects, there is another important innovation in this play. While writing plays was a new style in Persian literature and most plays were just translations of western European dramas, expressing new and modern concepts such as legalism, homeland, human rights, freedom, and fighting for liberty, ‘Ishqī innovatively created a poetic play, which treats a love story. While a love story deals with people’s emotions and solicits empathy with the characters and the most important ideas behind the story, it can also be a suitable format for expressing such modern concepts and making them more acceptable and inspiring for the readers. All of these aspects make this work an innovative and important literary creation for the Constitutional period.

Scholars have yet to focus on the specific value and importance of ‘Ishqī’s works and his role in the development of modern Persian literature. Most often when researchers engage with constitutional literature, they may briefly point to the name of Mīrzādi ‘Ishqī and his works and offer a brief analysis of his works and thoughts. Among them is Ahmad Karimi-Hakkak, who, in his book *Recasting Persian Poetry*, describes and analyzes the settings of the first chapter of this play. Likewise, Māshāllāh Ājudānī has critically discussed ‘Ishqī’s thoughts and poetic style, especially *Ideals of the Old Peasant*, in his book *Yā Marg, Yā Tajaddud* (‘Whether Death, Whether Modernity’) which deals with the Constitutional Revolution and its impact on Iran’s literature and society. After talking about the Constitutional Revolution and giving a biography of ‘Ishqī, Ājudānī goes through the play and calls ‘the Trilogy of Maryam’ an elegy for the defeat of Iranian Constitutional Revolution.⁵ Some other researchers have mentioned ‘Ishqī’s works, in their discussion of Iran’s Constitutional Revolution and the literature produced during that era, such as Asghar Seyed-Gohrab, Said Talajooy, Saīd Nafīsī, Muḥammad Shams Langerūdī, Ḥasan Mir’abedinī, Muḥammad-Ri ā Shafī’ī Kadkanī, and Yaḥyā Ārīyan-Pūr. Most of these scholars believe that the play is in fact a description of the history of Iran during the poet’s life and at its end, the poet’s utopia is described in the old man’s words.⁶

⁵ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud* (London: Intishārāt-i Faṣl-i Kitāb, 2002), 279.

⁶ Ibid., See also: Karimi-Hakkak, *Recasting Persian Poetry*; Asghar Seyed-Gohrab (ed.), *The Political And Social Backgrounds of the literature Of The Period (1900-1940)*” in *Literature of the Early Twentieth Century* (London: I.B. Tauris, 2015); Yaḥyā Ārīyan Pūr, *Az Ṣabā tā Nīmā*, , Vol 3, (Tehran: 1995), 320; Muḥammad Shams Langirūdī, *Tārīkh-i Taḥlīlī-yi Shi’r-i Now*, Vol 2 (Tehran: 1996), 364.

In this thesis, through a content analysis, and after my discussion of the play's imagery and narrative structure, I will come to a conclusion as to what extent 'Ishqī was successful in playing an effective role in improving and evolving Iran's literature, and shifting Iran's society from a traditional society toward a modern one. To this end, I will first provide a brief introduction of the poet's era and the most important event during his lifetime, Iran's Constitutional Revolution (1905-11), and then proceed discussing the author and his play. This will be followed by a description of my methodology, which provides a critical lens to analyze specific narrative and thematic elements of the play. Thereafter, I will summarize the play and enter into a larger analysis of the play's narrative elements such as, setting, theme, rhythm, and foreshadowing, among others.

Methodology Employed to Analyze the Play

Understanding the narrative element in a literary work requires a proper analysis of the work that entails not only the analysis of its contents but also the discovery of the logical relationships between different parts of the work. Basically, the value of a good work depends on its ability to communicate with readers; the stronger and more coherent the connections between different parts of a work are, the more easily it can communicate with readers, and consequently, the more value and credibility it will gain.

According to Jakobson (1960) constitutive factors of any act of verbal communication including a literary work are as follows: 1) addresser or the author of the work, 2) addressee or the reader, 3) context or the socio-cultural, political, and economic settings, in which the work is produced, and 4) message or the literary work itself. The discovery of the connections between these internal constitutive factors will help to get closer to the real and hidden intentions of the author of the work, and consequently, avoid hasty and illogical interpretations of its messages or contents.⁷

I am going to use this method of content analysis in my research. Content analysis is an umbrella term for different analytical methods such as structural analysis, psychological analysis, reader-based analysis, literary analysis, feministic analysis, and so on. Generally speaking, the aim

⁷ Roman Jakobson, "Linguistics and Poetics," in *Style in Language*, ed. T.A. Sebeok (New York: John Wiley & Sons, 1960), 356.

of content analysis is to discover the content of the data or the units of analysis hidden behind the statements, images, and symbols etc.⁸

In order not to miss the main point during the analysis, the purpose of the author and the subject matter should be always kept in mind. According to Birou, a written text contains visible and countable elements, such as different words or other kind of data that are detectable on the surface of the text, as well as concepts and elements hidden deep in the text behind the words and sentences.⁹

It is equally important in the criticism of a literary work to see how consistent an author is in his work, and how honest he is in using the documentary evidences. Furthermore, it is also important to take into consideration the ideology and the world-view of the author of the work (addresser), as well as the socio-political and cultural context in which the author produces his/her work and the role he/she plays in this context.

In the following, I will review the Constitutional Revolution and its impact on Persian literature, and then after giving a brief biography of Mīrzādi ‘Ishqī and description of his play ‘*Trilogy of Maryam*’, I will analyse the play’s contents and narrative elements.

⁸ Content analysis is a research tool used to determine the presence of certain words or concepts within texts or sets of texts. See Carol Busch et al., “Content Analysis,” *Writing@CSU*. <http://writing.colostate.edu/guides/guide.cfm?guideid=61>. (accessed April 26, 2016). See also Hsiu-Fang Hsieh and Sarah E Shannon, “Three Approaches to Qualitative Content Analysis,” *Qualitative Health Research* 15, (2005): 1277-1288.

⁹ See: Michael S Lewis-Beck, Alan Bryman, and Tim Futing Liao, eds., *The Sage Encyclopedia of Social Science Research Methods* (Thousand Oaks: Sage, 2004): 291.

Iran's Constitutional Revolution and its impact on Persian literature

Iran's Constitutional Revolution (*Inqilāb-i Mashrūti*), taking place between 1905 and 1911, led to the establishment of a parliament (*majlis*) during the Qajar Dynasty.¹⁰ The Revolution opened the way for fundamental changes in Iran, and the beginning of the modern era. It saw a period of unprecedented debate in a burgeoning press. The revolution created new opportunities and opened up seemingly boundless possibilities for Iran's future. Many different groups fought to shape the course of the Revolution, and all sections of society were ultimately to be in some way changed by it. The old order, which Nāṣir-al-Dīn Shah Qajar (1848-1896) had struggled for so long to sustain, finally was finally overthrown after his assassination, to be replaced by new institutions, new forms of expression, and a new social and political order.¹¹

The monarch Muẓaffar-al-Dīn Shah signed the constitution in 1906, but he died shortly after and was replaced by Muḥammad-‘Alī Shah. He abolished the constitution and bombarded the parliament with British and Russian support in 1908. This led to another pro-constitutional movement. The constitutionalist forces marched to Tehran, Muḥammad-‘Alī Shah was forced to abdicate in favour of his young son Aḥmad Shah Qajar and the constitution was re-established in 1909. Several years later, after many incidents and struggles– which will be explained in coming paragraphs–, on December 12, 1925, Iran's parliament amended Iran's constitution of 1906–1907, to replace the Qajar dynasty (1797–1925) with the Pahlavi dynasty.¹²

Constitutional Revolution (1905-11)

The mobilization leading up to the Constitutional Revolution took place at the end of the 130-year reign of Iran's Qajar dynasty (1795-1925), culminating in a regime change from absolute monarchy

¹⁰ J. Roder Tilmann, "The Separation of Powers: Historical and Comparative Perspectives," in *Constitutionalism in Islamic Countries*, ed. Rainer Grote and Tilmann J. Roder (Oxford University Press 2012): 369.

¹¹ *Ibid.*, 370.

¹² See: Said Amir Arjomand, "Constitutional Revolution iii. The Constitution", Vol. VI, Fasc. 2, *Encyclopedia Iranica*: 1992: 187-192. And also see: Mansoureh Ettehadieh, "Constitutional Revolution v. Political parties of the constitutional period", Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 199-202

to a constitutional monarchy. However, this new trend did not last long and as I will explain in the coming pages, an absolute monarchy soon ruled the country again for many decades until 1979. The constitutional movement is of great significance in the contemporary political history of Iran as it limited the absolute authority of the king, who did not consider the will of the nation.¹³ The movement shattered his absolute power and for a short period of time, Iran's government was a constitutional monarchy.

To understand and analyze Mīrzadi 'Ishqī's poetry, one needs to grasp the cultural, political, and social conditions of his era. The most important event in 'Ishqī's time, which had a great influence both on his way of thinking and his works, was the Constitutional Revolution. It is a milestone in Iran's history, which brought about numerous political, social, and economic developments in Iranian society. Without considering this milestone, one would not be able to analyze his works, especially *Si Tablu-yi Maryam*. In this chapter, I will discuss the formation and development of the Constitutional Revolution and also the causes of its failure, which significantly impacted 'Ishqī's *Si Tāblu-yi Maryam*. The failure of the Constitutional Revolution had such a great influence on this poem that most of the literary scholars such as Māshāllāh Ājudānī, consider it as the story of the failure of the Constitutional Revolution.¹⁴

The factors leading to Constitutional Revolution (1905-11)

In this section, I discuss a number of factors that precipitated the Constitutional Revolutionary movement. Concepts such as the injustice and despotism of the monarch, princes and governors, and the interference of foreign powers, mainly Russia and Britain, collectively contributed to the emergence of a movement that expressed the dissatisfaction of Iranians towards a monarchical system.¹⁵

¹³ Ibid.

¹⁴ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 279.

¹⁵ See: Seyed-Gohrab, "The Political And Social Backgrounds of the literature Of The Period (1900-1940)" in *Literature of the early twentieth Century*, (London: 2015), 1-2. Also see: Mansoureh Etehadieh, "Constitutional Revolution iv", Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 193-199.

It appears that the insults to the clergies were one of the first leading factors for the movement; a picture of monsieur Naus, a Belgian in charge of finance and tariff affairs of Iran, who was attending a party wearing a clergy's dress and smoking a water pipe, was published and led to the Iranian people's wrath and dissatisfaction. People wanted him gone.¹⁶ Another incident provoking people's emotions was the construction of a Russian bank in a Muslim graveyard. During the construction of the bank, fresh bones of the dead were discovered and the Russians carelessly discarded them in a well. This treatment of the dead was considered as highly insulting and Iranians began attacking and destroying the building of the bank.¹⁷

Another trigger was the punishment of merchants by 'Alā-al-Dowli (1866-1911), governor of Tehran. During the Qajar dynasty, most of the sugar consumed in Iran was imported from Russia. During this time Russia was at war with Japan, the 1904 and 1905 wars, and the import of sugar from Russia was significantly cut because of this. Consequently, the price of sugar rocketed in Iran, especially in Tehran. 'Alā-al-Dowli decided to summon some of the sugar merchants of Tehran to the governor's office and ask them about the reason for the increase in the price of sugar. However, his main motive was to punish the merchants who had previously complained during the Naus incident, mentioned above.¹⁸ He chose four sugar merchants and had them whipped. The beating and insulting of reputable bazaar merchants, especially Ḥājj Seyyid Hāshim Qandī, who had a reputation for being honest and virtuous, caused civil complaint and disobedience, which is manifested itself in the closing of the Tehran bazaar and the gathering of protesters in Tehran's Shah Mosque.¹⁹ The people requested that the cruelty cease and a court of Law be established. So, Tehran Friday prayer preacher, Ḥājjī Mīrzā 'Abu-al-Qāsim, who was Muẓaffar-al-Dīn Shah's son-in-law, secretly gathered a group of people in the mosque. This gathering was disbanded, insulting people, and clergies, who started their short-term migration to Shah 'Abd-al-'Azīm's shrine and went on strike in its premises. After Muẓaffar-al-Dīn Shah accepted the strikers' demands, they returned to Tehran. However, 'Ayn-al-Dowli, Muẓaffar-al-Dīn Shah's prime minister, who strongly opposed the constitutional movement, refrained from fully carrying out people's requests.

¹⁶ See: Seyyid-Jalāluddīn Ma'danī, *Tārīkh-i Tahavvulāt-i Sīyāsī va Ravābiṭ-i Khārijī*, vol. 2 (Qom: 2007), 93.

¹⁷ 'Alī Barī-Dīzjī, *Rūz-hā va Ruydād-hā*, vol. 2 (Tehran: 1998), 272.

¹⁸ Nāẓimul-Islām Kirmānī, *Tārīkh Bīdārī-yi Irānīyān*, vol. 1, (Tehran: 1983), 331.

¹⁹ *Ibid.*, 332.

After a clergy was killed in a clash, the people gathered in the mosque again and this time the regime's forces surrounded the protesters. After a while, the protesters' request to evacuate Tehran was accepted by the regime and they went on a long-term migration to Qom, taking refuge in Ḥaḍrat Ma'sūmi shrine.²⁰

The Victory of the Constitutional Movement

After Muẓaffar-al-Dīn Shah discovered that the number of migrants to Qom and strikers in the British embassy had been increasing every day, he agreed to their demands and issued the Constitutional Order on August 5, 1868.²¹ After the issuing this order, 'Azid-al-Mulk, head of the Qajar tribe, went to Qom and brought the clergy-members back to Tehran. After some days, the national union was founded at the Nizāmīyi-school. Then regulations for electing the members were prepared. The regulations were prepared quickly and in 1906, the Tehran elections were held and the national union was founded.²²

The Creation of Constitution

In the summer of 1906 approximately 12,000 men camped out in the gardens of the British Embassy. Many gave speeches, many more listened, in what has been called a `vast open-air school of political science` studying constitutionalism.²³ It is here that the demand for a *majlis* (parliament) was born, the goal of which was to limit the power of the Shah. In August 1906, Muẓaffar-al-Din Shah agreed to allow a parliament, and in the fall, the first elections were held. In all, 156 members were elected, with an overwhelming majority coming from Tehran and the merchant class.

²⁰ Seyed-Gohrab, *Literature of the early twentieth Century*, 5-7.

²¹ Ḥamīd Showkat, "Īrān va Isti'mār-i Inglīs" in *Majmū'ī Maqālāt-i Tārīkh-i Sīyāsī Mu'aṣīr-i Iran* (Tehran: 2013), 77.

²² See: Mansoureh Ettehadieh, "Constitutional Revolution iv. The aftermath", Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 193-199. Also see: Said Amir Arjomand, "Constitutional Revolution iii. The Constitution", Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 187-192.

²³ Ervand Abrahamian, *Iran Between Two Revolutions* (Princeton: Princeton University Press, 1982), 84.

October 1906 marked the first meeting of the *majlis*, who sought to draft a constitution, thereby becoming a Constitutional Assembly. The Shah was getting old and sick, and attending the inauguration of the parliament was one of his last acts as king.²⁴ Muẓaffar-al-Dīn Shah's son Muḥammad-‘Alī Shah, however, did not approve of constitutionalism. Therefore they had to work fast, and by December 31, 1906 the Shah signed the constitution, modeled primarily from the Belgian Constitution. Muẓaffar-al-Dīn Shah, however, died five days later.

Due to the intellectual, religious, and political currents in society at that time, two opposing views existed regarding the creation of Iran’s constitution: one view popular among clerics was that the constitution should be created in accordance with Islamic laws and tenets; the other tended to use western and modern paradigms in creating and framing the constitution.²⁵ Hence, after a short while, fundamental conflicts emerged about the limits and interpretation of concepts such as freedom, equality, and law, and moreover, if this new union should be a national or an Islamic one. For this reason the initial unity and solidarity within the constitutionalists was replaced with division and hostility.²⁶

In this process the role of Sheykh Faḍlullāh Nūrī was considerable. With the death of the ailing Muẓaffar-al-Dīn Shah after the establishment of the Majlis and the ratification of the Fundamental Laws on December 1907, his son Muḥammad-‘Alī Shah, an antagonist of the constitutional movement, became the king of Iran. Muḥammad-‘Alī refused to invite the deputies of the parliament to his coronation, and in his speech he spoke of *Mashrūṭi-yi Mashrū’i* (*Shari’a-based constitutionalism*) –a government and law based on the *sharī’at* but not *Mashrūṭi* (constitutionalism). By using the term *Mashrūṭi-yi Mashrū’i*, Muḥammad ‘Alī Shah set out to utilize Islam as a mechanism for the subversion of the constitutionalist discourse and the disintegration of the constitutionalist camp, which was divided over the drafting of the supplement to the Constitutional Laws that include controversial issues such as the curbing of royal authority and the equality of all citizens. With the assistance of Sheykh Faḍlullāh Nūrī, a leading *mujtahid* of Tehran, Muḥammad-‘Alī Shah managed to organize a camp that viewed constitutionalism not

²⁴ Sandra Mackey, *The Iranians: Persia, Islam and the Soul of a Nation* (New York: Dutton, 1996), 150-5.

²⁵ ‘Alī Barī-Dīzjī, *Rūz-hā va Ruydād-hā* (Tehran: 1998), 277.

²⁶ *Ibid.*

as a government based on law but the divine Islamic *sharī'at*. Unlike the constitutionalists who moved toward a secular articulation of politics, this camp emphasized the importance of Islam as the legal basis of society. In the *sharī'a-based* discourse, because of the centrality of Islam, people of the society had a clearly religious definition, and the equality of Muslims and non-Muslims was viewed as a heretical stance. Sheykh Faḍlullāh Nūrī, the intellectual leader of the *Mashrū'i* camp, argued against the idea of equality as stated by the constitutionalists.²⁷ Finally secular and western inclinations, which were already present in the constitution and its appendix, caused Sheykh Faḍlullāh to disagree with the movement as he believed that the movement should enforce the laws of religion and reduce the cruelty of the government but the process of the creation of constitution showed that the movement is moving towards Europeanization, so Sheykh Faḍlullāh considered the movement to be religiously unacceptable and hence disagreed with the new government. Sheykh Faḍlullāh urged that the government should be confined by principles of religion.²⁸

The destiny of the movement

The continuation of the Constitutional Movement was endangered after the reign of Muḥammad-‘Alī Shah, who strongly opposed it. The constitutionalist movement that had started with discourse and the mutual influencing of secularism and Islamism ended in a civil war. A year later after he survived an assassination, Muḥammad-‘Alī Shah ordered the Russian colonel Liakhov to attack the national union with cannons, and following that all proponents of freedom and constitution were arrested, imprisoned, banished or executed. The constitutionalist and *sharī'a-based* camps, with Iran and Islam respectively as the primary locus of their identity, clashed in June/July 1908. In the final battle, the constitutionalists captured Tehran, deposed the Shah, and executed some of the leading anti-constitutionalists, among them Sheykh Faḍlullāh Nūrī.²⁹ Such measures imposed a severe tyranny on Iran for the next year which is referred to as short-term tyranny (*Istibdād-saghīr*). But the proponents of freedom from Tabriz, Gilan, Isfahan and other places invaded and

²⁷ Mohammad Tavakoli-Targhi, “Refashioning Iran: Language and culture during the constitutional revolution,” *Iranian Studies* 23, no. ¼, (1990): 99.

²⁸ Mūsā Najafī, *Muqaddami-yi taḥlīlī-yi Tārīkh-i Tahavvulāt-i Sīyāsī-i Iran* (Tehran: 1999), 132-4.

²⁹ Tavakoli-Targhi, “Refashioning Iran”, 101.

conquered Tehran on June/July 1908, Muḥammad-‘Alī Shah had to seek asylum in the Russian embassy and the short-term tyranny ended.³⁰

To elaborate on the main cause of constitutionalist’s failure, it could be said that some of the causes are placed in a more prominent position. One of the major opponents of the Constitutional Revolution and its objectives was Muḥammad-‘Alī Shah.³¹ As much as the calm and peaceful character of Muḥammad-‘Alī Shah facilitated the progress of the movement, Muḥammad-‘Alī Shah’s violence, negativity and persistent tyranny and killing of movement supporters deterred its growth and development. Muḥammad-‘Alī Shah did not hesitate in expressing his strong opposition to the movement and practically put an end to it by imprisoning, banishing and executing the movement’s leaders.³²

Moreover, Iran’s poor economic condition continued even after the Constitutional Revolution, especially during the first years of World War I, when the country faced a severe economic crisis, as well as suffering through years of famine, disease, and war.³³ During such insecurity a tyranny was more easily accepted, even many pioneers of the anti-tyranny movement came to the conclusion that only a tyrant could save the country. Hence Iranians again surrendered to a tyranny, after many years of fighting, because of poor economic conditions and lack of security.³⁴

Another factor was ideological and political conflicts. Three schools of thought –intellectual, political, ideological and religious schools- contributed to the revolution³⁵ and among these the role of the religious group was much more significant. There were conflicts and disagreement within the other two groups. Constitutional Revolution was not a revolution only based on the ideology of one particular social class, but rather different groups and social forces created it. After the victory of the revolution, all the different needs and expectations could not be met, and different

³⁰ Vanessa Martin, “Constitutional Revolution ii. Events” ,Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 176-187. See also: Pezhmann Dailami, “Gilān viiia. In the Constitutional Revolution of 1905-11”, *Encyclopedia Iranica*, (2013): 163-176.

³¹ Ṣādiq Zībākālām, *Sunnat va Mudirñiti* (Tehran: 2015), 454.

³² *Ibid*, 455.

³³ *Ibid.*, 457.

³⁴ *Ibid.*, 458.

³⁵ *Ibid.*, 459.

groups tried to fight to impose their own will and marginalize others.³⁶ These conflicts instead of being resolved by dialogue, led to physical fights, propaganda, terror and violence, and this was due to the long history of monarchy and the lack of a dialogue culture in Iran. At the time of the constitutional revolution, different parties followed different goals and ideals, and their only common ground was not wanting the present situation. Major conflicts made their alliance fragile and initial hope was lost. Early optimism faded away and ultimately insecurity prevailed. Two main foreign powers were important external factors in the failure of the Constitutional Revolution; Russian and Great Britain.

Political and intellectual developments between 1900 and 1940 were shaped primarily by interactions that Iranians had with primarily Russia and Great Britain, during the nineteenth century. The Iranian elite, as well as the ordinary people, were aware of Iran's vulnerable position. Its old-fashion military system could not confront the modern military technologies that Europe and the Russians possessed.³⁷ Iran had suffered defeat during two wars with Russia in 1826 and 1828. It was forced to accept the Treaty of Gulistān in 1826 and Treaty of Turkamānchāy in 1828. Both of these treaties enabled Russia to take control over several territories in Iran to further their economic, political, and security interests. In the second half of 19th century, Russian influence greatly increased as in 1970 they helped establish (along with Nāṣir-al-Dīn Shah) an elite cavalry unit known as the Cossack Bridge. This was modelled after regiments of the Imperial Russian Army, and Russian officers trained and commanded Iranian soldiers.³⁸

Two important elements drew Great Britain's attention to Iran: its natural resources and its strategic geographic position in relation to India, which at the time was under British control and occupation. Russian and British rivalry culminated with each imperial power attempting to obtain concessions from the Qajar government, which, as it conceded first to one then to the other, made Iran dependent and eventually bankrupt.³⁹

³⁶ Ibid.

³⁷ Ārīyan Pūr, *Az Ṣabā tā Nīmā*, 224.

³⁸ Seyed-Gohrab, *Literature of the early twentieth Century*, 1-2.

³⁹ Ibid.

As mentioned above, the dependence of Iran on foreign powers led the constitutional activists to protest at Russian and British embassies and consulates in Tehran and other cities; this paved the path for foreign governments' interference in the movement. Whenever a proponent of constitutional movement damaged the interests of these countries, certain direct and indirect deviations in the movement occurred as a result.⁴⁰

Russia in particular strongly opposed the constitutional movement. It participated in attacking the parliament with cannons, and Colonel Vladimir Platonovitch Liakhov, the Russian commander of the Cossack Brigade during the rule of Muḥammad- Ālī Shah Qajar, could not take important actions without the direct order of his Russian leaders. The presence of Russian military forces in the north of Iran, who occupied some major cities and killed countless Iranians who supported the constitutional movement, is considered to be one of the main reasons why the movement failed. Likewise, British military forces and their activities and strategies in the south of Iran also had a similar detrimental impact on the constitutional movement.⁴¹

Generally, during the Constitutional Revolution, Russia had a better position in Iran compared with the UK, and the result was that British interests suffered. Therefore Britain tried to kindle the fire of revolution in Iran by pretending to support the constitutionalists. In this way Britain could drive out Russia from Iran's policies, and supporters of British interests had a dominant influence on Iran's policies. The goal of British influence in the Constitutional Movement was controlling the movement and aligning it to the London's interests.⁴²

Concessions granted to foregone countries –especially European- and the interference of these aliens, led the people to protest, as they were disillusioned and dissatisfied with the government.⁴³

⁴⁰ Zībākalām, *Sunnat va Mudirni*, 456.

⁴¹ See Seyed-Gohrab, *Literature of the early twentieth Century*, 5-10.

⁴² Denis Wright, *The English Amongst the Persians: Imperial Lives in Nineteenth Century Iran*, (London, I. B. Tauris: 2001), 172-186.

⁴³ Seyed-Gohrab, *Literature of the early twentieth Century*, 2.

The Impact of the Constitutional Revolution on Persian literature

Literary writers of the period were deeply affected by the momentous events taking place during the Constitutional Revolution. It can be argued that specific ideological viewpoints that emerged in Iran as a result of the movement, formed a new literary style whose goal and ideal was totally different from that of the literature before the revolution.

The body of literature from the constitutional period focused on the idea of an awakening; provoking national and religious feelings through the spreading of individual and social freedoms, fighting foreigners, criticizing shortcomings of the Iranian people and familiarizing them with human rights.⁴⁴

The Constitutional Revolution can be considered a milestone in the history of modern Iran, comparable to social movements of the west such as the French Revolution, and the philosophical ideas of the Enlightenment from the 17th and 18th centuries, that had originated in England and France. Additionally, the elite Iranians were beginning to travel abroad, chiefly to Western Europe; Nāṣir-al-Dīn Shah's travels to France helped foster the movement, introduction and dissemination of new concepts, which previously did not exist in Persian literature. Indeed a new body of literature was crystallizing, and concepts such as freedom, law and justice entered in to the literature of that era.⁴⁵

Fiction at the time of constitutional movement

At the time of the Constitutional Revolution, Iranian authors became familiar with new literary genres through French and Russian literature. Ākhundzādī, Ṭālbuf, Marāqī-ī, Mīrzā Ḥabīb Isfahānī and Mīrzā Āqākhān Kirmānī were the first Persian writers to write new prose forms of fiction and drama in the Persian language, creating a body of literature that commented on social injustice and thus fundamentally differed from the literature before them. Writing for an audience of largely

⁴⁴ See: Ārīyan Pūr, *Az Ṣabā tā Nīmā*, vol 2, 196.

⁴⁵ Sorour Soroudi, "Constitutional Revolution vii. The constitutional movement in literature", Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 212-216.

uneducated populace, they changed the old templates of prose and gave it new resonance in their novels, dramas, and newspapers. This new fictional genre began reporting on the lifestyles of different social groups.⁴⁶

Ḥasan Mīr'ābidīnī, in his book *One Hundred Years of Iranian Story Writing*, contends:

The emergence of Iranian novel is a product of the spiritual thought of the constitutionalists. Each new historical era requires its new ways of expression. Old forms change through complex processes under the effect of social and cultural motivations and new literary types emerge. The necessary prerequisites of the emergence of new Iranian stories are constructed with the middle class stepping in the field of art and thought and the gradual development of national consciousness. The writer considers readers who want to know about their lives and age rather than aristocratic readers. General statements fade away and the writer describes the life of individuals in the society. The emergence of Persian novel at the age of constitutional revolution indicates a dramatic change in the relation of Iranians and the world and the position of individuals in society.⁴⁷

Mīr'ābidīnī writes elsewhere in his book:

Persian novel emerges at the time Iranian middle class try to find a proper position in the political and cultural power and it grows at the same pace as the middle class'. The fact that individuals and their thoughts and emotions became valuable is one of the most important reasons for the emergence of novels and short stories which describe an individual's life in the course of social adventures. Several cultural factors contributed to the creation of story writing at the time of the movement. Factors such as sending students to Europe, some European civilization concepts such as publication being introduced to Iranians, foundation of new schools especially Dār-al-funūn, translation of scientific, historical and literary books to revolutionize Iranian culture and literature and increase in the number of educated people paved the path for the creation of new literary genres.⁴⁸

However, the fiction of that particular era (1905-1911) did not emerge suddenly. Attempts at simple writing began with the work of Qā'im Maqām Farāhānī, and became more common during the

⁴⁶ Ibid.

⁴⁷ Ḥasan Mīr'ābidīnī, *Şad Sāl Dāstānnivīsī-i Īrān*, (Tehran: 1989), 107.

⁴⁸ Ibid., Introduction to the First volume.

reign of Nāṣir-al-Dīn Shah and Muẓaffar-al-Dīn Shah through writers such as Mīrzā Āqā Khān Kirmānī, Ṭālbūf, Ḥāj Zeynuddīn Marāqī-ī, and Mīrzā Mulkum Khān Nāẓimuddowli. This paved the way for prose writing at the time of the constitutionalist movement.⁴⁹

The fiction that was produced before the Constitutional Revolution was a special style for years after the short-term tyranny, but then in the early years of the second decade of the twentieth century, it entered a new stage. Therefore, these years could be approximately considered to be the common ground between the two stages. The theme of the fictions of the constitutional period is almost political and social and its tone is critical. The element of criticism emerges in the fictions of the constitutional period and continues to the end of the Qajar reign.

Poetry during constitutional period:

The poetry of the constitutional period is special and unique. Poetry at the age of the Constitutional Revolution lost its role in the royal court and became a part of street life and poets wrote poems from the inspirations they received from social issues. At this age to inform the people and acquaint the public with new concepts such as freedom, law, and homeland, and to invite the people to fight against tyranny, poets insisted upon being among people and informing them so they wrote popular poems in simple language. Many words, collocations, ironies and proverbs, which were previously forbidden, entered literature. Therefore, the poetry of the age became very social at the price of losing much of its artistic and literary value.⁵⁰ In fact the poetry of this age lost its past aristocratic, noble, and literary expression and was distanced from complex, artistic imagery and became close to the thought and language of the people. Poets used simple, melodic poetic templates for ordinary people to better understand. Ashraf-al-dīn Gīlānī, ‘Ishqī, ‘Ārif Qazvīnī, Lāhūtī, Farrukhī Yazdī, Muhammad-Taqi Bahār, and Dihkhudā are noted poets of that period, some of whom by publishing newspapers, even express opinions on issues pertaining to democracy, women rights, freedom,

⁴⁹ See Saeed Talajooy, “A History Of Iranian Drama (1850-1941)” in *Literature of the early twentieth Century*, (London: 2015): 367- 379.

⁵⁰ Ibi.,37.

social equality, and patriotism in its new sense.⁵¹ It can be said with certainty that no other poetry in the history of Persian literature has ever had as much social function and offered as much social commentary as the poetry of constitutional period as this poetry had no difficulty communicating with the people of its age. The poetry of this period mainly dealt with the social and political issues of the day.⁵²

The poets of that period, with their strong slogans and revolutionary fight, contributed a great deal to the revolution of the self-consciousness of the masses. It was they who dragged poetry out of its confined territory and wrote poems about the pains, agonies, wishes and ideals of the poor. The poets of the period were equally enthusiastic about the acceptance of constitution by Muẓaffar-al-Dīn Shah and expressed their hope in the national union and its representatives.⁵³

But after a short while tyranny took over again and the parliament was attacked by cannons. The blood of the first fighters for revolution and freedom was shed and the revolution aborted halfway. Pro-revolution poets such as Lāhūtī, Bahār, ‘Ishqī and Gīlānī started to severely criticize the treacherous parliament members, ministers, king and the government.⁵⁴

Although the Constitutional Revolution failed, it was only at that time when patriotic and political poetry emerged and flourished. Depending on their poetic art, intrinsic talent and social inclinations, pro-revolutionary poets had their own style and poetic taste and differed from each other in their ways of expression.

⁵¹ See Ahmad Karimi- Hakkak, *Language Reform Movement and Its Language: The case of Persian*, (New York: 1988), 81-104. See also: Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 334. Here is as an example to see ‘Ishqī’s verses against 1919 treaty with Britain:

نام دژخیم وطن، دل بشنود خون میکند
Pas bidīn khūnkhār, agar shud rūbirū, chūn mīkunad?
وای از این مهمان که پا در خانه تنهاده هنوز،
Pāy-i ṣāhib-khāni rā az khāni bīrūn mīkunad!

⁵² Ibid., 81-104. See also: Yāhaqqī, *Kullīyāt-i Tārīkh-i Adabīyāt-i Fārsī*, (Tehran: SAMT, 2014): 158-180.

⁵³ See Seyed-Gohrab, *Literature of the early twentieth Century*, 37-90.

⁵⁴ Ibid.

Mīrzādi ‘Ishqī: His Life and Life’s Works

Seyyid Muḥammad Riḍa Kurdistānī, also known as Mīrzādi ‘Ishqī, was a poet and journalist in the early 20th century Iran. Born on December 11, 1894 in the city of Hamedan, Iran, he attended local *Maktabs* (primary schools) in his early childhood. By the age of seven, he started learning Persian language in *Ulfat*-school, and then French at the ‘Alliance’ school in Hamedan. ‘Ishqī began working as a translator in a trading company owned by a French merchant and mastered the French language there before getting a diploma from Alliance. He continued his formal education up until the age of seventeen, when he started the newspaper *Nāmi-yi ‘Ishqī* (*Letter of ‘Ishqī*) in 1915. During this time, the First World War began in 1914. ‘Ishqī had some pro-Ottoman sympathies, so he joined thousands of Iranian migrants who were traveling through western Iran to Istanbul to help the Ottoman Empire in the war. He spent some years in Istanbul, where he wrote a poetic work called *The Opera of the Resurrection of the Iranian Kings* (*Upirā-yi rastākhīz-i shahrīyārāne Irān*), inspired by his visit to the Ruins of Ctesiphon near Baghdad, en route to Istanbul. ‘Ishqī also wrote *Letter of Nowrūz* on the eve of the Persian New Year in Istanbul in March 1918. He traveled back to Hamedan and then to Tehran in the same year, where he spent the last years of his life. Upon his return to Iran, ‘Ishqī became a relentless opponent of Sardār Sipah, at the time the Commander-in-Chief of the Persian Cossack Brigade who would later become the first Pahlavi king Reza Khan or Reza Shah.⁵⁵ Although ‘Ishqī did not live long enough to be recognized as a well-known poet, his outspokenness and profound understanding of the socio-political developments of his time garnered him much respect. *Letter of Nowruz* (*Nowrūzī Nāmi*), *Trilogy of Maryam* (*Si tāblu-yi Maryam*), *The Need* (*Iḥtiyāj*), and *The Resurrection* (*Rastākhīz*) are among his most lauded poems. ‘Ishqī composed *The Black Shroud* (*Kafan-i Sīyāh*), which was about the predicaments of Iranian women and hejab in Tehran. This poetic work portrays a concise history of the Iranian Constitutional Revolution and the era in which the poet lived.⁵⁶

⁵⁵ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 167. Also see: Vanessa Martin, *Constitutional Revolution ii. Events*, 176-187.

⁵⁶ See: Saeed Talajooy, *Literature of the early twentieth Century*, 392- 397.

Occasionally, ‘Ishqī also wrote poems and articles with social or patriotic themes in Iranian newspapers and magazines. He was also the concessionaire and editor of *Twentieth Century* (*Qarn-i Bīstum*), a broadsheet daily of only 4 pages and of which only 17 issues were published. By the time there was a heated debate in Iran about whether or not the country should be a republic, ‘Ishqī restarted the paper again, this time in compact size, but it was banned immediately by the government and only one issue was published. ‘Ishqī is among the most prominent intellectuals promoting the enlightenment after the Iranian Constitutional Revolution. It is also known that Mīrzādi ‘Ishqī was among the first modern Iranian literati who realized the importance of Persian new verse. The earliest samples of the poems of Nīmā Yūshīj, who is known as the father of Persian new verse, appeared for the first time in ‘Ishqī’s *Twentieth Century*.⁵⁷

‘Ishqī remained single all his life, and was financially supported with help he received from his father, family, and friends, and eventually from writing plays. The Interior Ministry under Mushīr-al-dowli offered him the position of the mayor of Isfahan but he did not accept the offer. On July 7, 1924, ‘Ishqī was assassinated at the age of 30 in an attack by a Caucasian migrant named Abulqāsīm.⁵⁸

About the Play (*The Trilogy of Maryam*)

The Trilogy of Maryam is the seventh play written by ‘Ishqī in 1923 and published a year later. It is regarded to be a political play, criticizing the deviation from the Iranian Constitutional Revolution. ‘Ishqī argues that *Trilogy of Maryam* is different from other Persian poems; he says: “the play is the best exemplar of a poetical revolution to date, because no similar poetical work has been produced in Persian literature.” The play consists of three independent but related acts: ‘The Moonlit Night,’ ‘The Day of the Death of Maryam,’ and ‘The Story of Maryam’s Father and his Ideals.’⁵⁹

‘Ishqī composed this work in the last years of his life when he was living in Tehran. The play depicts the history of Iran, starting before the Constitutional Revolution, and up to 1923. It portrays

⁵⁷ Ibid.

⁵⁸ See Ājudānī, *Yā Marg, Yā Tajaddud*, 137-43.

⁵⁹ Ibid.

a traditional society shifting toward a modern way of life, in different aspects such as art, politics, and social developments. About the reason for writing the story, ‘Ishqī himself argues that:

In the middle of 1925, Farajullāh Bahrāmī⁶⁰, known as *Dabīr Azam*, the chief of the Ministry of War, posed a question in an open competition to all Iranian intellectuals, asking them to submit their best ideals to be published in ‘*Shafaq-i Surkh*’ (Red Airglow), the most prestigious newspaper of that time. “Dabīr Azam’s liked the ideals of the majority of the participants to be establishment of a sovereign central government by Sardār Sipah, so that he could publish them in a special section in ‘*Shafaq-i Surkh*’ under the title of ‘Ideals’. In response to their request, I composed the play ‘*Ideals [of the old peasant]*’ in three acts. You will of course admit that the content of my play was not in line with their intention. All other writers submitted a piece of prose and I was the only person who submitted a piece of poetry and it appeared in the third volume of ‘*Shafaq-i Surkh*’.”⁶¹

From a literary point of view, the play *Ideals of the Old Peasant* marks a turning point in Persian writing style as the poet claimed himself. In this regard, ‘Ishqī himself states that:

I started writing down my poetic imaginations in an innovative style, and thought to myself that it would be a ground-breaking movement in the Persian literature that, hopefully, would be followed by the future poets.⁶²

Traces of modernity and divergence from classical Persian poetic style, as Karimi-Hakkak notes, could even be observed in the title ‘Ishqī has chosen for his play, *Si-Tāblow-i Maryam*. Karimi-Hakkak argues that the word *Tāblow*, which in contemporary Persian is a term borrowed

⁶⁰ Farajullāh Bahrāmī (1882-1951) -Known as Barzigar-; After graduation, entered government services and undertook different jobs such as first secretary of the war ministry, head of office in infantry, first secretary in the ministry of trade and public benefits, Riḍā khan’s special head of office, head of students in Europe, governor of Isfahan, governor of Qom, minister of post and telegraph, the ninth province governor and the interior minister. He had a position in the war ministry at the time of Riḍā khan’s coup and after Riḍā khan sat on the throne, he was chosen as the king’s head of office. The great secretary who was a knowledgeable man and had a deep knowledge of history and geography, was among the seven people who were invited to Riḍā khan’s court to increase his knowledge. After a while Riḍā shah got angry with him and then Bahrāmī went to Europe as the head of students there. Then he became the governor of Isfahan, and during governing Fars he renewed Hafez’ tomb. After that he became the minister of post and telegraph in Mukhbir-al-Saltāni’s cabinet and then was appointed governor of Khorasan. But it did not last long before Riḍā shah got angry with him and he was banished to Malayer after some time in prison. After he was freed, he wrote articles in the *Shafaq-i Surkh* newspaper under the pseudonym. Barzgar, then became the interior minister for some months in the Qavām-al-Saltāni cabinet and then he was appointed governor of Isfahan. Finally, he once again turned to literary activity and started writing articles in newspapers.

⁶¹ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 172.

⁶² *Ibid.*, p. 173.

from French “Tableaux”, induces a sense of foreignness in readers and makes them feel that ‘Ishqī’s poetical play is inspired by sources outside the traditional Persian poetic styles. Moreover, the literal meaning of *tableau*, possibly conveys the message that the play must be seen by readers as a visual object within the frame of sociopolitical context surrounding it.⁶³

The Story

The story of *Trilogy of Maryam* or also known as *Ideals of the Old Peasant* is narrated in three episodes. The first episode opens with the description of a beautiful spring sunset in a place in Tehran’s Shimīrān (Shimīrānāt) area and depicts a love story between a girl from Shimīrānāt called Maryam and a young boy from Tehran. After describing the time and place, the poet describes the outfit of the rural girl and the boy from Tehran and explains that the girl shows up at the date with embarrassment and behaving secretively, and the boy with a bottle of wine. After an exchange of greeting between the two lovers, the boy asks the girl to drink wine although drinking wine for a rural Muslim girl is a taboo. The girl refrains from drinking wine and explains that maybe it is a normal thing to do in the boy’s civil culture but it is a vulgar deed in her rural culture. Eventually, the boy talks the girl into drinking wine and after making false promises while she is drunk, seduces her and has sex with her.

The second episode begins with a melancholy description of autumn. After describing autumn, the poet describes an old man who is sitting by a grave, mourning and crying and burying a girl wrapped in a white shroud. An old woman from Shimīrānāt approaches the narrator⁶⁴ and while cursing the people from Tehran explains to the narrator that the old man is Maryam’s father and that he is burying Maryam’s dead body (the girl in the first episode). The old woman says that Maryam and the young boy from Tehran were together during the first six months of the year but their romance was ruined after Maryam’s belly got big as a result of becoming pregnant with that boy’s child. The boy breaks all his promises and suggests that Maryam go to the city and work in a whore house and eventually he leaves her. Maryam cannot bear this shame and to escape her predicament she commits suicide. And Maryam’s father, who is her only relative, decides to bury

⁶³ Karimi-Hakkak, *Recasting Persian Poetry*, 232.

⁶⁴ Narrator is the poet himself, who is witnessing everything.

her alone so that her shame will be kept a secret. The second picture ends with the description of Maryam's father mourning and crying and the narrator cursing the cause of the girl's death.

The third episode entitled *The Chronicles Of Maryam's Father and His Ideal* is a description of the history of Iran during the poet's life and at its end, the poet's utopia is described in the old man's words. The narrator goes to Maryam's father who is mourning and the old man starts describing his chronicles. The story begins when Maryam's father had a governmental job in the city of Kerman. A young boy from Tehran is then appointed as the governor of Kerman and Maryam's father becomes his deputy. The young governor from Tehran asks his deputy (Maryam's father) to find girls and women for entertainment and to satisfy his lust. Maryam's father disapproves of the governor's unconventional request and refrains from doing it to protect his reputation and honour among the people of Kerman. A notorious undertaker lives in Kerman and the governor tells him about his desire; and the undertaker not only welcomes the governor's demand but also he offers him his own daughter, sister, wife, and even his younger brother. The undertaker earns the governors favour for what he does and after a while the governor gives him Maryam's father's job. Having lost his job, Maryam's father suffers in poverty after a while. Maryam's father, who has heard about the house of Justice (parliament) starts several political activities in an attempt to establish Constitutional government. The undertaker, who is now the deputy of the governor in Kerman, summons Maryam's father and tells him that a Constitutional government will never happen in Iran and the country will always be ruled by the king's commands. He banishes Maryam's father. The old man leaves Kerman with his two sons on a cold winter night and heads toward the city of Nain. The people of Nain who support and want a Constitutional government welcome him warmly and he gets married in that city. On the day when the command for a Constitutional government is signed, his wife gives birth to Maryam. Soon after the death of Muzaffar-al-Din Shah Qajar, the king who issued the order of a constitutional government, his son Muhammad-'Alī Shah becomes the king, the parliament is bombarded by heavy artillery and cannon balls and all parliament supporters are imprisoned or become fugitives. After the situation changes, the old man leaves Nain for Tehran and goes to Shahr-i-Rey, South of Tehran, from Khumeyn. He hides there for a while but the secret police find and imprison him. After the old man is kept in jail for two weeks, one of the good government officials releases him from prison. After the old man's freedom, the country's situation changes again as a result of Bāqir Khan and Sattar

Khan's movement in Tabriz.⁶⁵ At this time the news of Agha Bala Khan's murder (the ruler of city of Rasht) in Rasht is released and the old man and his sons escape towards Rasht at night, but before arriving to Rasht his sons are killed in a fight in Qazvin.⁶⁶ The old man considers his sons to be the martyrs of the path to freedom. At last, the chaos is settled by Sardār Sipah, Bakhtiaris and fighters and the treacherous minister of the king escapes. In this time, the old man who lost all his family and properties in the path of freedom and Constitutional Revolution, writes a letter to the leaders of Constitutional Revolution asking them for help and to get back his old job. After a long time Sardār Sipah (Riḍā Khān) who reaches power and becomes a minister, replies to him saying that you should not demand money and food from Constitutional Revolution. The old man only asked for his previous government position after all the agony and hardship that he had suffered. In the end, his little savings are also gone and his wife dies shortly afterwards and the only thing that remains for him is his only daughter, Maryam, who died because of the young man from Tehran. The old man calls the consequence of *Mashrūti* (Constitutional Revolution) catastrophic and the leaders of it corrupted and inefficient and said that only an undertaker who changed his line of thought in favour of power had a good destiny. The old man explains that the reason Iran was ruined is that all office workers in Iran are like that undertaker and that all the offices in Iran are like a morgue. The narrator sympathizes with the old man at the end and the old man says that his ideal is the government of justice, and wishes for a day when all people get their rights and his daughter's murderer is penalized for his deeds.

⁶⁵ Bāqir Khan (1870–1911) honorary titled *Sālār-i Millī* (National Chieftain), was one of the key figures in the Persian Constitutional Revolution. He was originally from Azerbaijan province in Iran.

⁶⁶ Muḥammad-‘Alī Khān Sardār Afkham: He was also known as “Āqā Bālā Khān Sardār”, “Mu’minu-al-Niḏām”, and “Vakīlu-al-Dowli” and was one of the heads of the tyranny period. At the time of Muḥammad-‘Alī Shah, he was the governor of Gilan. In February 1909 (Muharram, 1327 Lunar year), people and freedom fighters of Gilan rose against tyranny. On the first day of this movement, fighters killed him with several bullets while he was a guest at Rasht's Mudīrīyyi garden and it is not known where his body was buried.

The analysis of the content of the play

There are two main aspects of ‘Ishqī’s play that make it particularly interesting as an object of research: first, it depicts the confrontation between modernity and tradition through a narrative story and symbolic language; and second, it deals with the situation in Iran before and after the Iranian Constitutional Revolution. ‘Ishqī has his utopia spoken out in three acts through an old peasant. The acts present the problems arising from the confrontation between modern and traditional life one in Iran at the beginning of the 20th century. The process of modernization makes this confrontation more prominent than ever. ‘Ishqī depicts the confrontation between modern and traditional lives by contrasting the big city of Tehran with a neighboring rural area called Shimīrānāt. He pictures the traditional atmosphere of Shimīrānāt as a countryside which is affected by the developments in the big city of Tehran. The citizens of Tehran, who are representatives of the modern world and hold different views and values from those of the residents of Shimīrānāt, step into this rural area, which represents the traditional world.

Ājudānī calls ‘the Trilogy of Maryam’ *an elegy for the defeat of Iranian Constitutional Revolution*⁶⁷, because in this play – as will be explained in the analysis of the third act of the play later in this thesis – ‘Ishqī deals with the defeat of the Constitutional Revolution and its devastating consequences, and identifies despotism, and the continuance of the same old corrupt relations in Iranian society, as the main causes leading to the defeat of the revolution. In his book *Recasting Persian poetry*, Aḥmad Karimi-Hakkak argues that:

It is here that ‘Ishqī voices his frustration with the course of the Revolution. ‘Ishqī closes his poem by expressing what must be a sardonic desire for annual bloodbaths to cleanse the country of all traitors. On the entire poem, including the poet's vision of violent expurgations, *The Three Tableaux* must ultimately be seen as an angry young man's frustrated outburst against the political situation in Iran during the last years of Qajar rule. ... In its last section, the poem makes an attempt to turn Maryam, an innocent maiden violated and abandoned by a selfish, opportunistic pleasure-seeker, into a metaphor for the Constitutional Revolution, now thought dead at the hands of self-serving,

⁶⁷ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*. 279.

treacherous officials. The poet suggests an annual bloodbath in retaliation for the treachery that has diverted that Revolution from its original path, causing its demise.⁶⁸

The First Act

According to Ājudānī, this play is an artistic analysis of the Iranian Constitutional Revolution, using a language fluctuating between the language of a poetical work and that of a politic manifesto, which is, however, still appealing to the taste of ordinary people. The play lacks the eloquence and delicacy of a pure artistic work; nevertheless, it is relatively consistent and contains poetical innovations, which are rarely found in contemporary poetical works.⁶⁹

Suspicious and wary of both the development and the developer, Maryam, as the symbol of the small and traditional world, takes steps toward transformation and evolution. Here begins the tragedy of development, and Maryam enters into this tragedy as the symbol of tradition against the modernity of the developing city. The very first attribute ‘Ishqī employs to describe Maryam is very telling of her belonging to the rural and traditional society. Her wary attitude, however, suggests that she has broken the norms of traditional society. She has not broken the norms deliberately. Maryam in ‘Ishqī’s play is a symbol of a traditional society turning into a modern one, caught into the confrontation of the values of these societies:

An hour or two after I started my journey,
I saw a village girl coming from distance,
Walking graciously,
Glancing all around anxiously,
Wary of all suspicious people.
As all other Shemīrānī girls
She was wearing a dress, neither urban nor rural⁷⁰

⁶⁸ Karimi-Hakkak, *Recasting Persian Poetry*, 212-213.

⁶⁹ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 267.

⁷⁰ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 175.

Maryam plays a new social role, who belongs neither to the city nor to the rural community; her appearance is telling of her being trapped in the conflict between values of modernity and tradition. She is eventually victimized in the world of contradictions and transformations.

‘Ishqī presents a meticulously detailed picture of the seductive relationship the city guy maintains with the village girl. Such a relationship could perhaps be generalized to the relationship between Tehran (the modern city) and its countryside: The seductive city takes the virginity of its neighboring rural communities and makes them victims of the temptation of development. The city guy resembles the city of Tehran, and his appearance reminds us of the modernity of the city:

Meanwhile, a figure was approaching from the far.

It came closer; it was a tall young man

Rather good looking and charming

Dressed like modern-day folks:

A simple hat, trousers, jacket and boots⁷¹

The dialog between the guy and the girl is the one between the city and the village, which is not based on traditional principles. The guy plays an aggressive role in the dialog, and the girl, naïve and pure. The modern city destroys all the simplicity of the old traditional world. Such a relationship is, however, condemned by the traditional Iranian world. ‘Ishqī’s description of the guy’s appearance indicates that he is miles away from Maryam’s world. As for Maryam, although she belongs to a traditional society, she has an inherent tendency to break the traditional boundaries. Similarly to the modern city, the guy stands as a symbol for wealth, beauty, power, and enticement. The limited traditional world, in his opinion, has to be razed to the ground. Everything which belongs to old traditions is doomed to be destroyed. Accepting what the city and the guy proposes to the village and the girl requires the limits and boundaries of old established traditions to be breached and exceeded. This will be like stepping into a new world, in which the past has no role to play. It means that nothing will remain in its place, and everything will be constantly destroyed and reconstructed. What is adored today may be thrown away and forgotten the next day.

⁷¹ Ibid., 176.

The conflict between the small traditional world and the enticing and adventurous modern world is exquisitely pictured in ‘Ishqī’s poetry. Obviously, in confrontation with the attractive modern world, the simple and unadorned traditional world has no choice but to surrender. To its own bewilderment, the village of Tajrīsh, with all its delicacy, simplicity, and beauty, surrenders itself to the city of Tehran:

He shouted out in ecstasy:

Tonight Darband is a heaven and it is mine

And whatever I wish comes true⁷²

‘Ishqī dedicates some more lines to the description of this situation and finally finishes by saying:

I shall not attempt to elucidate any further.⁷³

The guy satisfies his lust and the girl distances herself from the norms and values of the small world. By becoming distant from the old traditions and beliefs, the village of Tajrīsh and the girl both experience a sudden “maturation”, oblivious of the perils and dangers involved in such a transformation, which is not socially acceptable. The norm-breaking behavior of the village of Tajrīsh and the girl gains legitimacy from the developing Tehran and the city guy, but it is considered illegitimate by the traditional society, and this will eventually end in the tragedy of modernization and development. ‘Ishqī finishes the first act of the play with a description of the nature of Shimīrānāt countryside. The final lines portray how the coldness resulting from development affects the village of Tajrīsh as well as the girl:

The sound of partridges clucking is coming from the mountain

The voice of roaring water is coming from the waterfall ...⁷⁴

And a cold breeze coming from mount Tūchāl

Shakes the branches of the trees⁷⁵

⁷² Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 178.

⁷³ Ibid.

⁷⁴ The middle hemistich was not necessary, so I refused to write it.

⁷⁵ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 178.

The Second Act

The second act of *The Trilogy of Maryam* deals with describing the suicide and Maryam's death, which is the only option she has in the conflict between traditional and modern values. In fact, Maryam is a victim in the process of transition of her small world into a modern society. It may be inferred from 'Ishqī's descriptions that, in the process of transition from tradition to modernity, the village of Tajrīsh and the countryside of Shimīrānāt, which I believe represent the small traditional world, are on the path of transformation and deterioration:

Lovely birds are roosting on the ground
Instead of branches full of blossom
The valley of Darband is grown all yellow
The horrendous noise of big and clamorous ravens
Could be heard everywhere
The meadow has dried out
Ravens are resting on dried trees
With broken branches in the wind
Serenity has left this summer resort
And the foothills are not green any longer
Unlike beautiful and refreshing spring season
Autumn is gloomy and depressing
This is a proof for untrustworthiness of the world
It destroys whatever it creates in the end

'Ishqī believes that the transformation and destruction are phenomena which could be observed not only in the natural settings of the Shimīrānāt, but also in the process of replacement of old norms and values with new modern ones. Following his depiction a tragic portrait of the untrustworthiness of the world, the poet embarks on describing the miserable results of the process of modernization, i.e. the burial of old values and beliefs. To this end, 'Ishqī depicts the scene of the burial of Maryam by her father in a sad and gloomy atmosphere. It seems as if Maryam is a dying old traditional civilization buried by its founders (i.e. Maryam's father):

If you want to know about the poor girl

She is lying still where she was that night
But her body is wrapped
In a white shroud from head to toe
A grave is dug and Maryam's body
Is lying in there in dark black bed of death
A wailing old-man is sitting there
Dropping tears on the grave
Pouring dust into it little by little
Reluctantly burying her body there
This man is Maryam's father⁷⁶

After recounting the melancholy story of Maryam's burial, 'Ishqī shifts the focus onto the residents and traditional people in the old world (i.e., Shimīrānāt) and their viewpoints. Here comes into the story an old woman representing the people of Shimīrānāt, who are extremely dissatisfied with their values being undermined by the city dwellers. From her perspective, Tehran and the people of Tehran are symbols of evil and turpitude, and they are blameworthy for all the miseries of her fellow villagers:

A hunchback old woman approached moaning
And began complaining to me for some minutes
She said: curse on Tehrani people!
Then she gave me a look and returned back
What have I done to you?! I asked her
She began talking in response to me:
"I have not seen anything but evil from the people of Tehran!"
She kept kicking the ground furiously
Slapping on her own face
"For God's sake, please tell me what has happened?" I asked her
"We Shimīrānī people are devastated by the people of Tehran
Look at this old man secretly burying his daughter

⁷⁶ Ibid., 180

You don't know anything about her!" she replied⁷⁷

The rest of the story of Maryam is told by the old woman until the end of the second act. Maryam, who is being referred to as "the bright light of Darband" by the old woman, is diminishing because of the introduction of modernity into Tajrīsh.

'Ishqī adroitly contrasts the image of the village with that of a transforming city; a city which represents a symbol of debauchery for the old woman. The destruction of the old structure of Shimīrānāt under the influence of the prevalent patterns of modernization in Tehran reflects the conflicts between the traditions and values of the modern world with those of the traditional world.

The formation of Shahr-i-now, an infamous red-light district in Tehran, is a phenomenon which is unprecedented in traditional cities. 'Ishqī makes frequent references to places in the city in which many fall victim to severe transformations resulting from the death of old values. Modernization from the top shatters the framework of traditional values and destroys them. The suicide of Maryam is a new concept in the framework of modern values; however, it is strongly prohibited according to the old traditional values. Maryam's suicide is an unspeakable deliberate act. She has caused her own death. Although her suicide seems like insanity, it is at the same time a heroic deed. The intentionality and deliberateness of Maryam's suicide proves that she is more than a simple helpless victim. Maryam consciously chooses death in the confrontation between modernity and tradition. In other words, the death of Maryam resembles the surrender of old relations to modern ones.

The death of Maryam is a vital phase in the process of destruction and transformation of the traditional world. The change of the appearance of Shimīrānāt and the deterioration of its old architecture under the influence of the modern culture of Tehran go on parallel to the transformation of the traditional norms and values. That is why the villagers blame the city and people of Tehran for the problems arising from the conflict between modernity and tradition. The penetrative power of the modern values of Tehran and its residents in the neighboring countryside is unbearably irritating for the generation which is still loyal to traditional values. The old woman, who tells the story of Maryam to 'Ishqī, represents this generation:

"He did not let anybody know about Maryam's death

⁷⁷ Ibid.

Very early in the morning while wailing this old man
Washed her corpse and shrouded it single-handedly
He dug her grave himself as well
May God punishes the people of Tehran
Because we are weak and they are mighty
They will do whatever they want to us”
She verbally assaulted Tehrani people
With every curse and insult known to mankind
I just mentioned a few of them⁷⁸

The second act of the play ends with Maryam’s burial and her father’s mourning over her grave. The death of Maryam may be regarded as a symbol for decline of moral values resulting from a transformation of values and changes in human relations.

The Third Act

The third act, “The Story of Maryam’s Father and his Ideals,” presents an account of the history of Iran during ‘Ishqī’s time, and in the end, the author’s utopia is described by the old man. The third act covers a history of Iran before the Constitutional Revolution to 1923.

The story begins years ago, when a young guy from Tehran came to Kerman, where the old man was living. After his arrival to Kerman, the young guy finds himself in confrontation with traditional values of Kerman. Confrontation between big and small cities or modernity and tradition is a theme which is repeated all through the play. The young guy has an indecent request for Maryam’s father which is denied because of the moral principles he believes in, and especially in order to keep face among his fellow Kermani citizens. This is when all the miseries and misfortunes of Maryam’s father begin. The story which is narrated by Maryam’s father in the third act of the play makes the readers familiar with the corruption in the governing system in Iran within a period starting from six years before the Constitutional Revolution to some years after the declaration of constitution. The beginning and the end of the miserable story of Maryam’s father in the third act

⁷⁸ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 182

of the play are ironically similar to each other. The presence of a young Tehrani guy, i.e. the new governor in Kerman in the beginning of the story and later the deceitful lover of Maryam in the end of the story, brings about unfortunate consequences in both cases. Ironically, both of the Tehrani guys commit an act of rape: the new governor of Kerman has a desire for sexual relationships with Kermani women, which he eventually realizes, and the hipster lover-boy rapes the old man's daughter (Maryam) to satisfy his lust. According to Ājudānī, Maryam's father's revolutionary act is triggered by an immoral demand or, in other words, a kind of rape and ends by another rape, which is committed by a feeble Tehrani guy against his victim, Maryam – a girl who is born with the declaration of constitution and dies with its defeat. Her death puts an awful end to the story of constitutionalist movement, and represents a dramatic allegory for a drastic defeat.⁷⁹ Ājudānī critically analyzes the allegorical narrative of 'Ishqī's play as follows:

In 'Ishqī's narrative of the Iranian Constitutional Revolution there is hardly any reference to struggles of different classes of people such as businessmen, merchants, sanitary workers, or clerics and intellectuals. He puts his emphasis on the moral concept of *honour* (*nāmūs*), which is traditionally deeply rooted in Iranian culture and religion, and uses the technique of allegory to describe the all social problems and hardships.⁸⁰ The concept of honour is present everywhere in 'Ishqī's play: the story of Maryam's father begins with an instance of "violation of honour" (i.e. rape), which is one of the most sensitive subjects in our [Iranian] culture and religion, and ends with another one. ... Although 'Ishqī's poet-persona is prevalent in most parts of his poetical play, his political activist-persona is also present there, always criticizing and judging the situation. It is not fair, however, to say that he is completely ignorant to what we just mentioned earlier [the struggles of people for constitution], because he goes as far as to wish for dethroning

⁷⁹ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 279.

⁸⁰ *Nāmūs* (Honour) is essentially concerned with the legitimacy of paternity and is mostly related to men. A man's honour is related to his power to protect the inviolability of what is his. *Nāmūs* is an ethical category, in Middle Eastern countries. For a man and his family, *Nāmūs* may mean the sexual integrity of women in the immediate family, and their chastity in particular. At the same time, the man has to provide for his family and to defend the *Nāmūs* of his house, his women in particular, against the physical and verbal threats to members of his extended family from the outer world. Dilek Cindoglu, in her article, "Virginity tests and artificial virginity in modern Turkish medicine", writes: "The virginity of the women is not a personal matter, but a social phenomenon. In the Middle East, for a woman, *Nāmūs* is rooted in obedience, faithfulness, modesty, and appropriateness, either in behaviour and or dress. It is a dishonourable act for women to become sexually involved with men before marriage or outside marriage. It is, however, a matter of celebration for men. Patriarchal control over women's bodies has been sustained through honour and shame codes," See Dilek Cindoglu, "Virginity tests and artificial virginity in modern Turkish medicine" in *Women's Studies International Forum*, Vol. 20, No. 2, (Istanbul: 1997): 254.

the king and giving the country to the oppressed people. The fact is that theme of ‘Ishqī’s poetical work is more political rather than social.⁸¹

Values like honour and chivalry diminish against ephemeral whims⁸²; anything which has a traditional meaning fades away against the modernization from the top; and the game’s rules change. Redefinition of values in the new system leads to the creation of a new class of citizens, members of which are from now on defined by their titles, occupations, and status. Such a hierarchical social structure represents a modern change, which further demolishes the traditional values. The system of morality undergoes a huge transformation to the extent that anything which was once considered valid and respectable loses its significance or even gets denied.

The arrival of the undertaker in the play is bitterly sarcastic, because an undertaker does not care whose dead body he is preparing. He simply violates the values respected by the Kermani man and consequently takes his government job from him in an environment where workplace values are based on flattery and personal connections rather than qualifications and knowledge of the employees. The arrival of the undertaker in the beginning of the story and then again after the Constitutional Revolution is a symbolic allegory for the rise of a group of corrupt and unqualified opportunists who are known by ‘Ishqī as the main causes for the country being underdeveloped:

The whole government is a big mortuary
That’s why this old country is so devastated⁸³

By the first breeze of the Constitutional Revolution, Maryam’s father becomes a changed man and joins the constitutionalist movement to fight the old despotism and create a new world, but ironically the changes he brings about badly affect him and his own daughter later. He leaves Kerman for Tehran, a city which is going to turn into a symbol of modernity. On his way to Tehran, Maryam’s father is welcomed by the people of Nainn, who are pro-constitution as well:

Without any prior acquaintance with me

⁸¹ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 270-71.

⁸² To read more about the concept of honour (*nāmūs*) see Afsaneh Najmabadi, “Education xxv. Women’s Education In The Qajar Period”, Vol. VIII, Fasc. 3, *Encyclopedia Iranica*, (1997): 233-234. And also see Zakeri, Mohsen. *Javānmardī*, Vol. XIV, Fasc. 6, (*Encyclopedia Iranica*, 2008): 594-601.

⁸³ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 190

Just because I was a constitutionalist

One of them gave me some money and the other a place to live

And finally I married a girl from that town⁸⁴

Maryam, who is to fall victim to the modern world, is born from the marriage of her father to a girl from the same city that gave him asylum because of him being a pro-modernist. Therefore, Maryam is born into this world because her father takes a pro-modernist approach in his life. She is born exactly at the same day when Muẓaffar-al-Din Shāh signs the Constitutional Charter, thus ‘Ishqī identifies Maryam with the constitution. According to Ājudānī, the coincidence of Maryam’s birthday with the declaration of the constitution and the fact that she is born from her father’s marriage with constitutionalists represent an allegory for the Iranian Constitutional Revolution, which happened on the same day. One should not ignore this ‘sameness’ which is observed throughout the play.⁸⁵ Maryam is born with The Constitutional Revolution, and her father admits that he was delighted with two occasions on her birthday: her being born into this world and the constitution being upheld. Both of them, however, are doomed to destruction by the process of modernization:

Exactly on the same day when the king signed the Constitutional Charter

My wife gave birth to our only daughter

While other people were happy because of the end of despotism

I was jubilant for the double occasions:

For Maryam and for the new situation⁸⁶

But this pleasant situation does not last long. Muḥammad-‘Alī Shāh, son of Muẓaffar-al-Din Shah, comes into power and, once again, everything changes. Muḥammad-‘Alī Shāh orders the bombardment of the parliament and the arrest of constitutionalists. Maryam’s father who is a constitutional activist, for the sake of his life, flees from Nain to Tehran to find a safe place to live. On his way to Tehran, he is forced to hide in the city of Rey for a while, but, unfortunately, is arrested by the secret police and put into prison:

⁸⁴ Ibid., 186.

⁸⁵ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 271-72.

⁸⁶ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 186

When the reign of Muzaffar-al-Din Shah's son commenced
You know well how things evolved
A conflict grew between people and the king
Resulting in the bombardment of the parliament
Everything turned in favor of despots again
And the tyranny restored
I was afraid for my life then
So I decided to flee from Nain to Tehran
Not form Neyzar route but from Khumeyn
When I got to Rey, I hid there for a couple of days
But it was useless and I got arrested by the secret police
They put me in jail! What a horrible jail!
It smelled like hell!
I had nothing to cover myself with there but muck⁸⁷

One important fact in this moving from one place to another is remarkable; unwanted migration from one place to another is inherent to modernity. The serenity of the old world gives way to the calamity of the modern world, where one cannot settle down in a place for a long time without constantly change his place of living, especially if he is afraid for his life. Another important fact, however, which is often neglected, is that all these revolutions, escapes and pursuits occur in the heart of cities. So far, there have been many cities mentioned by 'Ishqī in his play, such as Kerman, Nain, Khumeyn, and Rey, which indicate that all the political activities and modernization begin from big cities and then extends to smaller towns and villages. In what follows, we will see that other cities such as Qazvin and Rasht also become a venue for the presence of militia and street fights, where the old man's sons eventually lose their lives. Shortly after Maryam's father is released from prison, the rebellion movements lead by Sattār khān⁸⁸ and Bāqir khan start in Tabriz, and once again the situation in the country becomes volatile. Around the same time, news about the killing of Aqā-bālā khān, the governor of Rasht, is out, and Maryam's father, who is still a freedom fighter at heart, heads toward Rasht overnight in the company of his sons. On their way

⁸⁷ Ibid, 186.

⁸⁸ Sattār Khān (1866-1914), honorary titled Sardār-i Melli (*National Commander*) was a pivotal figure in the Iranian constitutional revolution and is considered a national hero in Iran.

to Rasht, however, his sons are shot dead during a street fight. The transformation of cities into venues for people to express their opposition is itself a modern phenomenon, and suggests the emergence of a new network of modern relations and interactions in cities.

With the sound of the first shots in Qazvin
My two sons fell dead on the ground⁸⁹

After the victory of the Iranian Constitutional Revolution, Maryam's father, who has lost his two sons in the fight and suffered exile and imprisonment, appeals to the allegedly revolutionary government of Sipahdār to restore his rights.⁹⁰ However, he finds out that despite so much bloodshed and so many lives lost, hardly a genuine change has taken place in the governing system, and the country is again run by the same people behind the scenes during the reign of Muẓaffar-al-Din Shah. The old man who has lost everything he had before and yet, has not accomplished the goals he was fighting for, frustrated and bankrupt leads a simple rustic life, away from the cacophony of modernity and city life, somewhere in the countryside of Tehran:

From then on I began farming
And I settled down in Shimīrān
You know better what went on me
Simply put, I led a rustic life
And lived in a decrepit adobe house⁹¹

According to Ājudānī, the return of the old man to farming represents an allegory for reinforcement of the old system of brutal exploitation of people by men like Sipahdār, and the definitive defeat of the revolution and revolutionary ideals. Maryam's dead body is, in fact, the memory of the Constitutional Revolution buried by her father in Shimīrān to remain there forever.⁹²

The story continues with the narrative of the same undertaker, who violated the traditional norms and values earlier in the story and was regarded by Maryam's father as an epitome of

⁸⁹ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i 'Ishqī*, 187.

⁹⁰ Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 273.

⁹¹ *Ibid.*, 188-9.

⁹² Māshāllāh Ājudānī, *Yā Marg, Yā Tajaddud*, 279.

immorality and turpitude. The opportunist undertaker changes his position according to the political developments in the country and joins the constitutionalists.⁹³ Ājudānī interprets the political conversion of the undertaker as follows:

The return of the Kermani undertaker to the political scene of the country, in fact, means the return of despotism, and in a word, it represents a secret code for an internal shift within the governing system rather than a real revolution.⁹⁴

Ājudānī goes further to identify real examples in the era of the Constitutional Revolution for the undertaker's persona:

Seyyid Aḥmad Tafriṣhī Huseynī, a sworn enemy of the constitutionalists and a subservient servant in Muḥammad 'Alī Shah's crown court, who himself confesses in one of his notes that he once nearly shit himself with fear of the victory of the constitutionalists, suddenly becomes more catholic than the pope in supporting the constitution after the dethroning of Muḥammad 'Alī Shah.⁹⁵

Now listen to the story of that dark-hearted undertaker
As soon as the king was dethroned
He suddenly became a thousand times more pro-constitution than me!
He chanted 'long live Constitution' insomuch that
They granted that dishonoured man an official title
Now he is among well-known patriots!
When I heard his title I just sighed
Because I knew well who this evil man was
Surprisingly, I read in a reformist newspaper
That this diligent and intellectual patriot
Has been assigned as a governor of a city!⁹⁶

⁹³ Ibid., 274.

⁹⁴ Ibid., 274.

⁹⁵ Ibid.

⁹⁶ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i 'Ishqī*, 188.

In these verses, ‘Ishqī describes how formidable changes occurred in Iranian society, and how the opportunists took advantage of the turbulent situation. He further shows how the old norms and relations hide under a veneer of modernity and continue to live on as before. The poet suggests that, similarly to the undertaker, most of the political figures of his time are corrupt and unqualified, so he identifies this corruption as the main reason for the retrogression and deterioration of the country:

Don't you know what's happening here?
There is not only one undertaker
The whole government is a big mortuary
That's why this old country is so devastated⁹⁷

After the narrative of the confrontation between modern and traditional worlds in the first two acts, ‘Ishqī puts forward his own ideal utopia. The old man in ‘Ishqī’s play is helpless against modernity and its consequences. When the old man wishes his own death, it is in fact depicting the small traditional world surrendering into the modernity, which reflects itself in all aspects of daily life and will resort to any measure to pull down the traditional society.

Now that you brought up the discussion of Ideal
I'll tell you the truth. I am so fed up with this life
That I will not regret if I die right now⁹⁸

The solution that ‘Ishqī puts forward to stop the process of deterioration of values is a revolutionary and destructive one. The realization of ‘Ishqī’s utopia requires a thorough revolution and bloodshed.

What a wonderful day it would be! The day of massacre
The day when gallows are set up to hang all these traitors
The day when the wrath of people grows up against oppression
And the whole country is turned upside down
That day is time to massacre the army of undertakers

⁹⁷ Ibid., 189-190.

⁹⁸ Ibid., 191.

And shed their filthy blood on the ground⁹⁹

Revolutionary ideas are deeply rooted in ‘Ishqī’s way of thinking and worldview. ‘Ishqī does not confine the limits of his utopia to political and geographical boundaries of Iran and tries to propagate his way of thinking to other people around the world as well. He is very optimistic about the realization of his ideals in Iran, as he says: “Be sure that this dream will come true”¹⁰⁰, since he believes that these ideals will be eventually disseminated between people inasmuch that, even in his absence, they will bring about a huge transformation: “when a thought is set free, sooner or later it will become reality”.¹⁰¹

One might argue that ‘Ishqī’s utopia results from his simultaneous experience of frustration and anger. He eventually addresses Barzigar (Farajullāh-i Bahrāmī), the initiator of the idea of ‘Ideals’, as follows:

Dear Mr. Barzigar, this is the ideal of the peasant
Not a fake ideal of a false person
If you ask me about my ideal, mine is the same
And this is a prelude to a revolution in Iran
Alas! I’m giving advice to a dead body!
With so many despicable undertakers in this environment
It is not that surprising that the poet has gone mad
And always has a hearty desire for bloodshed and massacre
Can I express my ‘ideal’ better than this?!¹⁰²

In his utopia, ‘Ishqī constantly calls for destruction; and it is in the heart of destruction that the concept of modernity finds its meaning.

⁹⁹ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 192.

¹⁰⁰ Ibid.

¹⁰¹ Ibid., 193.

¹⁰² Ibid., 193.

The analysis of the narrative elements of the story

We need to move toward an understanding of the expressive mechanisms which 'Ishqī utilizes and the direction in which he guides the notion of newness in Persian poetry. In the context of the search for a new kind of poetry, 'Ishqī's disregard of conventional expressive mechanisms becomes the first marker of a difference in *poetic* description.¹⁰³

In this chapter I analyse 'Ishqī's imagery and style by focusing on the narrative elements of the story. I will examine the way in which 'Ishqī presents his verisimilar, experiential approach to imagery as a departure from all past and present conventional approaches to poetic description.

Settings

According to Booker, "setting is the where and when of a story or play happens". In drama the term may refer to the scenery or props."¹⁰⁴ 'Ishqī begins the first act with a beautiful description of spring in Shimīrān and Darband in the vicinity of Tehran. The piece mentioned below, is a part of 'Ishqī's description of the sunset scene in a spring day. 'Ishqī goes on to mention other places in Shimīrānat later in his poem such as villages of Tajrīsh and Ivīn, and the valley of Darband:

It is early season of roses at the end of spring
I am sitting on a stone beside a wall
In the vicinity of Darband valley and mountain slopes
It is getting dark in Shimīrān as time of sunset is approaching
But it is still light in the city of Ivīn
On the other side of the newly set sun
The city of 'Rey' is not clearly visible from the distance
It is neither day time nor night in Shimīrān
The broad surface of sky is half red like a crimson flag
And half yellow like a gilded curtain¹⁰⁵

¹⁰³ Karimi-Hakkak, *Recasting Persian Poetry*, 217.

¹⁰⁴ M.Keith Booker, *A practical Introduction To Literary Theory and Criticism*, (Longman: USA, 1996), 812.

¹⁰⁵ *Ibid.*, 174.

Dark woods and light meadowlands

Create a beautiful silhouette of the village of Tajrīsh¹⁰⁶

These verses depict Shimīrān as an old dream. They describe the nature of Shimīrān as one of the main elements of the play. This is the place where Maryam lives. The description of the valley of Darband in the first act is in stark contrast to the description offered in the second act of the play for the very same place. The atmosphere of the first act is still reminiscent of the traditional and small world of Shimīrānat; a world that is progressively deteriorating under the impacts of the city of Tehran and people of Tehran. Contrary to the second act, ‘Ishqī’s description of the atmosphere of Shimīrānat enchants the reader with its innocent naivety and simplicity.

Karimi-Hakkak believes that the way ‘Ishqī uses natural phenomena such as the night, the moonlight, and spring as poetic signs to present terms of time and place in his play is rather unprecedented in the Persian traditional system.¹⁰⁷ He examines some of the key temporal images in ‘Ishqī’s poetical play and notes that contrary to the conventional Persian poetic traditions, where natural phenomena are usually presented as accomplished events, in ‘Ishqī’s work they are usually perceived as gradual processes with a beginning, an end, and sometime a middle. For example, whereas the lexical device *night* is used as an absolute entity signifying the darkness of the lover's fortune in traditional Persian poetry, ‘Ishqī deliberately deviates from this conventional conceptualization and represents *night* in his poetical play as a process which initially demonstrates the pure joy of Maryam and her lover through the image of *the silver moonlight*, but then resembles the dark and gloomy fate awaiting her.¹⁰⁸ The *Season of Rose* and *spring* are two other examples to demonstrate the new and innovative use of natural phenomena and expanding outer signifiers of meanings in ‘Ishqī’s poem. Counter to the classical tradition of Persian poetry wherein “*spring*” and “*the season of Rose*” are perceived to be concomitant accomplished phenomena, ‘Ishqī speaks of spring as a process at the end of which rose blossoms. According to Karimi-Hakkak, by resorting to the metaphors of *spring* and *rose* ‘Ishqī wishes to communicate his eventual idea: “the

¹⁰⁶ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 175.

¹⁰⁷ Karimi-Hakkak, *Recasting Persian Poetry*, 217.

¹⁰⁸ *Ibid.*, 221 & 225.

springtime of the Constitutional Revolution is at an end and the feast of blood, linked with *the season of the rose* through the visual image of the color red, is about to begin.”¹⁰⁹

The second act begins with the return of the poet to the same place after about five months. It deals with describing the death of Maryam, which, as mentioned before, is her own choice in the conflict between the values of modernity of those of tradition. The act again begins with a description of nature in Darband. This time, however, there is no sign of the beautiful elaborations as in the first act. In other words, this time ‘Ishqī depicts the cold and lifeless face of the small world:

It is the third months of the autumn and the leaves have gone all yellow
The wind is blowing everywhere in Shimīrān
It is getting cold in Darband as December is approaching
After youth comes oldness. It is inevitable
The green spring has turned into yellow autumn¹¹⁰

The description above emphasizes the ageing and fading of the traditional world, which is indicative of the transformation of the concept of traditional into archaic. The season of fall, when the nature loses its freshness and greenness, resembles Shimīrānat as it loses its traditional values. This description prepares the reader for what is to come next. Next comes the second episode of the tragedy, where the traditional and modern worlds take different routes. This is where the poet begins describing the death of Maryam, a consequence of the conflict between traditional and modern values which ends in annihilation of the former. ‘Ishqī continues describing the dying nature of Shimīrānat as follows:

Lovely birds are roosting on the ground
Instead of branches full of blossom
The valley of Darband is grown all yellow
The horrendous noise of big and clamorous ravens
Could be heard everywhere
The meadow has dried out

¹⁰⁹ Karimi-Hakkak, *Recasting Persian Poetry*, 221.

¹¹⁰ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 179.

Ravens are resting on dried trees
With broken branches in the wind
Serenity has left this summer resort
And the foothills are not green any longer
Unlike beautiful and refreshing spring season
Autumn is gloomy and depressing
This is a proof for untrustworthiness of the world
It destroys whatever it creates in the end¹¹¹

With such a chrono-spatial description, 'Ishqī depicts the confrontation between modernity and traditionalism, and the process of evolution of the universe. After this description, the poet reports seeing Maryam lying exactly at the same place where she had made love with the Tehrani guy the previous time. This time, however, 'Ishqī finds her lifeless body lying in a grave while her father is grieving over it:

If you want to know about the poor girl
She is lying still where she was that night
A grave is dug and Maryam's body
Is lying in there in dark black bed of death
A wailing old man is sitting there
Dropping tears on the grave
Pouring dirt into the it little by little¹¹²

The second act of play ends with Maryam's burial and her father grieving over her grave.

In the third act of the play, 'Ishqī presents an exceptional account of Iran's history during the years before and after the Constitutional Revolution, and ends with explaining the poet's utopia through the words of the old peasant. A great portion of this act, which is presented in form of a dialogue between 'Ishqī and the old man, is comprised of the old man's harsh memories. The place,

¹¹¹ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i 'Ishqī*, 179.

¹¹² *Ibid.*, 180.

in which the dialogue occurs, from the beginning to the end, is beside Maryam's grave, only three days after her burial:

Three days after Maryam's death

When I am back from the mountain top

Bewildered old man is still sitting beside her grave

With his head between his knees

So I decided to condole with him¹¹³

Plot

According to Booker (1996), the plan, design, scheme or pattern of event in a play, poem, or work of fiction is called plot. Plot is the organization of incidents and characters in such a way that curiosity and suspense would be induced in the reader.¹¹⁴ *Maryam's Trilogy* has a coherent and consistent plot which has certain starting and ending points. 'Ishqī does not explicitly reveal the main meaning of the narrative of the play (i.e. describing his ideal society and government); instead, he makes an effort to establish logical causal connections between events in the play. Albeit at the beginning of the play in the first act, it has nothing to do with describing an ideal society – the first act is simply a love story in a moonlight night; following a series of events, which take place after the first act, a strong logical link is gradually established between all the events and characters and the ultimate intention of the play, i.e. a description of the poet's utopia. Establishing logical links and causal relations between events not only makes the story more appealing to the readers, but also makes the readers feel much more sympathetic towards Maryam and her father and arouses sense of justice, freedom-loving, and resistance against oppression in them. From the very beginning, readers are constantly preoccupied with questions such as 'what will happen next?' or 'what shall the characters in the play do, considering the difficult situation described in the play?' As they follow the storyline and try to find answers to their questions, readers get step by step closer to 'Ishqī's ultimate ideal, which is the creation of a free and just society, and this will not be possible, unless through inducing sense of empathy and sympathy in readers. As I mentioned earlier, the creation of the sense of empathy in readers is a result of the arrangement of events and

¹¹³ Ibid., 183.

¹¹⁴ M. Keith Booker, *A practical Introduction To Literary Theory and Criticism*, 767.

the logical relations between them. The story of ‘Ishqī’s play begins with a description of a love affair between a naïve and innocent village girl (Maryam) and a city guy. However, when the city guy unscrupulously exploits her naïve and pure love, the reader’s anger is aroused against his behavior. The anger incited in readers is reinforced in the final act of the play, when Maryam’s father complains about the deep rooted injustice in the society; as a result, the readers sympathize more strongly with the poet’s cause.

Narrative Form and Style

According to Booker (1996), “when we speak of form of a literary work, we refer to its shape and structure and to the manner in which it is made”¹¹⁵. *Ideals of the Old Peasant* is a narrative verse; i.e., a poem which tells us a story. ‘Ishqī is concerned with the form of the narrative and creating a sense of empathy in his readers as much as he is concerned with expressing his Ideals in his play. That is why he composes the play in three acts, and dedicates the first act to the most beautiful and, at the same time, simple human emotion that is love. In this way, he makes readers think that they are reading a love story in the beginning rather than a socio-political narrative; as a result, readers follow the storyline more enthusiastically. Moreover, ‘Ishqī uses the language of poetry to tell his story; a language which can touch the deepest and most delicate feelings of readers. An explicit hint to justice and policy may not be so much welcomed by people in ‘Ishqī’s time, who had experienced political struggles and are fed up with injustice and dictatorship; therefore, he finds it easier to induce a sense of empathy in readers through the indirect language of poetry and love story. So, instead of a direct expression of his ideals, the poet resorts to a poetical language and uses the narrative elements of a love story to arouse a sense of sympathy and empathy in readers. As a result, there are two different modes of narrative for the events and characters in the play: one is the external narrative mode by the poet himself, which presents an overall picture of the story, and the other is the internal narrative mode of the dramatic context and the characters and events in the story itself. The combination of the poetical language and the dramatic context, together with the freedom bestowed upon readers to have their own interpretation of the events and behavior of the characters make the story considerably more attractive and effective. Furthermore, ‘Ishqī wants to redefine traditional poetry in accordance with the dictates of the situations he sees as necessary for

¹¹⁵ Ibid., 327.

depicting the messages he intends to convey in the specific or precise ways he wishes to convey them.

Karimi-Hakkak finds it noteworthy that while the first and second acts of Ishqī's play are proceeded by descriptive introductions, the third and final act starts rather abruptly and unceremoniously and the form of narration changes from a descriptive passage to a dialogue between the narrator and Maryam's father.¹¹⁶

Taking into consideration all the political, social, and cultural aspects of the society of his time, 'Ishqī has consciously created an artwork, and in my opinion all the communicative elements of which (the author, the reader, and the social, cultural, political and economic contexts of production) are interconnected and effective.

Theme

According to Booker (1996) "the theme of a work is not its subject but rather its central idea, which may be stated directly or indirectly. For example the theme of Othello is jealousy."¹¹⁷ The central Idea or theme of *Trilogy of Maryam*, as 'Ishqī himself explains, is the description of the poet's utopia. At first glance it may seem that the play simply deals with describing the hardships and the injustice put upon a destitute family, and at a higher level, upon the whole society, especially the constitutionalists, but the main purpose behind recounting all these miseries is to present an eloquent and acceptable definition of a utopia.

Character and Characterization

There are a number of main characters in each act of *Trilogy of Maryam*. The main characters in the first act of the play are Maryam and a young man from Tehran. In the second act, the main characters are Maryam's father and the old woman from the village, and in the final act of the play, the old peasant (Maryam's father) is the main character. There is another character that is present in all three acts, i.e. the narrator of the story, witnessing the events in the play. The narrator is from Tehran. The description that 'Ishqī offers of the main characters in the play, for example of their clothing, is so detailed and precise that one can easily visualize the kind of person they are. For

¹¹⁶ Karimi-Hakkak, *Recasting Persian Poetry*, 228.

¹¹⁷ M.Keith Booker, *A practical Introduction To Literary Theory and Criticism*, 913.

instance, from the description that ‘Ishqī gives of the young man from Tehran, the reader immediately realizes that this man dresses like western modern people:

[He was] Rather good looking and charming

Dressed like modern-day folks:

A simple hat, trousers, jacket and boots¹¹⁸

In addition to the main characters, there are other characters that almost all appear in the third act of the play. Characters such as the new governor of Kerman, the undertaker, the old man’s sons, historical figures of the Iranian Constitutional Revolution, and even Sardār Sipah change the direction of the story to something completely different from a simple tragic love story. The important point, however, is that ‘Ishqī makes the best of all these characters in each act of his play to describe his utopia in the best way possible, meaning that minor events and characters in the play lead the reader toward major events and characters that are more important. For example, when the old woman tells the story of Maryam and the city guy to the narrator in the second act, her hateful tone and behavior represent the hatred the traditional society has for modernism:

A hunchback old woman approached moaning

And began complaining to me for some minutes

She said: curse on Tehrani people!

Then she gave me a look and returned back

What have I done to you?! I asked her

She began talking in response to me:

“I have not seen anything but evil from Tehrani people!”

She kept kicking the ground furiously

Slapping on her own face¹¹⁹

On other occasions, ‘Ishqī gives similarly purposeful descriptions of the governor of Kerman and the undertaker. Although these two are considered minor characters in the play, their behavior and actions well serve the poet’s intention to show the tyranny and corruption in the ruling system. ‘Ishqī describes the governor of Kerman as follows:

¹¹⁸ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 176.

¹¹⁹ *Ibid.*, 180.

In 1901 a feeble guy
Was appointed as the governor of Kerman by Tehran
Two months later, one day he told me in a joking manner
That he wanted me to find him a beautiful lady of the night
I [Maryam's father] took it as an offense¹²⁰

Regarding the characteristics of the notorious undertaker of Kerman, who later occupies Maryam's father's job by merit of obsequiousness and flattery, 'Ishqī says:

There was an infamous undertaker in Kerman
Who had not a good reputation even among his fellow workers
He was so ugly both in face and heart
A shameless barefaced sort of guy¹²¹

As can be seen above, the story, even in its secondary and minor aspects, of which, never deviates from poet's main purpose. The way 'Ishqī pictures the tyrants and corrupt ruling class creates an urge in readers to stand up for justice and freedom and rise against the corruption in order to reach the utopia described in the third act of the play.

Point of View

According to Booker (1996), view point is the position of the narrators in relation to their story. It gives the outlook from which the events are related. There are many variations and combinations of viewpoint but three basic ones may be distinguished. Firstly, there is the omniscient. Such a point of view does not require the author to stay outside his narrative. He may interpolate his own commentaries. Secondly the third person: the author chooses a character and the story is related in terms of that character in such a way that the field of vision is confined to him or her alone. Thirdly, first person narrative: here the story is told in the first person by one of the characters.¹²² The story of *Trilogy of Maryam* is narrated by the first person. From the very beginning the poet creates an

¹²⁰ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i 'Ishqī*, 184.

¹²¹ Ibid.

¹²² M.Keith Booker, *A practical Introduction To Literary Theory and Criticism*, 971.

independent character for himself, so that he functions not only as the narrator of the story, but also as a main character in the play. As soon as readers notice that a first person pronoun is used in the initial verse of the poetical play (and then in the rest of it), they immediately realize that it is a first person narrative:

It is early season of the roses at the end of spring

I am sitting on a stone beside a wall¹²³

‘Ishqī describes the behavior of characters, so adroitly that his message is most smoothly conveyed to the readers. The highly detailed descriptions of the scenes, conversations, the tone and even the physical appearance of the characters drag the reader deep into the heart of the story. The narrator’s monologues and direct dialogues with the characters also lead to a better development of the story. Dialogues are important narrative tools; because the writer can use them to avoid direct interference in the stream of events and let the readers have their own interpretation of the story. The task of narrating the story in *Trilogy of Maryam* is occasionally passed to a character other than the narrator himself; the viewpoint, however, remains first person. For example, ‘Ishqī begins the story of the old peasant in the third act of the play in the form of a dialogue between the narrator and the old man, which later turns into a first person narrative in which the old man tells ‘Ishqī the story of his life:

The old man: I was living in Kerman and in that heavenly blessed land

I was leading a dignified life, nothing like my miserable life here¹²⁴

In this way, ‘Ishqī plays the role of a narrator witnessing the events in the play, but sometimes he passes the responsibility of narrating the story onto the character of the old man. As a result, a sense of empathy is created in traditional and modern readers alike by switching the role of narrator between a modern Tehrani man and a traditional old peasant. At the end of the day, however, both groups of readers are led toward a common objective, that is, a Utopia filled with justice and freedom. In the end of the third act, ‘Ishqī addresses Farajullāh Bahrāmī (Dabīr-i A’zam) as follows:

¹²³ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 174.

¹²⁴ *Ibid.*, 183.

Dear Mr. Barzigar, this is the ideal of the peasant
Not a fake ideal of a false person
If you ask me about my ideal, mine is the same
And this is a prelude to a revolution in Iran¹²⁵

On numerous occasions, ‘Ishqī introduces the characters in his play by letting them describe their own actions and statements and uses a dramatic or an objective point of view; i.e., instead of describing their thoughts and actions directly, he allows the characters to speak out their feelings and views and communicate with readers without any interference from the part of the playwright. For instance, when ‘Ishqī describes Maryam going on a date with the Tehrani guy, based on his description, the reader realizes that she is a naïve village girl who although is loyal to traditions, has a tendency to take a step forward on the path of modernity. Moreover, describing the appearance and manner of Maryam on its own makes readers strongly sympathize with her:

I saw a village girl coming from distance,
Walking graciously,
Glancing all around anxiously,
Wary of all suspicious people. ...
Her body was covered in a long blue veil
But her vivid face was shining under it
You could easily read in her sometimes happy and sometimes sad face
That she was in love ...
As all other Shimīrāni girls
She was wearing a dress, neither urban nor rural¹²⁶

According to Karimi-Hakkak, features of ‘Ishqī’s first person narrative in *Ideals of the Old Peasant* are significantly different from those of first person narratives of the Persian classical tradition. Karimi-Hakkak argues that the main difference between these two narratives lies in the nature of the relationship between the narrator and readers. While the traditional narrators are

¹²⁵ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 193.

¹²⁶ *Ibid.*, 175.

omniscient and in a superior position to the reader as in the relationship between a mentor and a disciple; ‘Ishqī’s modernistic narrative places the narrator at a near equal position with the reader, simply as an observer witnessing the events happening in the play.¹²⁷

Atmosphere and Rhythm

“*The Three Tableaux* is a narrative and dramatic composition in 139 stanzas, each containing five hemistiches. Written in 1923, the poem comes in a form known as the *mokhammas*, which is a poem consisting of lines assembled by five.”¹²⁸ According to Booker, atmosphere is “The mood and feeling and the intangible quality which appeals to extra-sensory as well as sensory perception, evoked by a work of art.”¹²⁹ Rhythm in verse or prose is “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables. In verse the rhythm depends on the metrical pattern.”¹³⁰ *Trilogy of Maryam* is a poetical play, having metre and rhythm, leaving impact on the readers. When accompanied by words, music can make an even more powerful impression on the audience. Thus, poetry seems to a best device to touch the feelings of readers and create an emotional atmosphere.

In composing his play, ‘Ishqī has used a certain poetical form and metrical pattern¹³¹, which contains many long syllables¹³². I believe that the sad and disappointing atmosphere of the story is better conveyed to readers as this poetical form does not have a fast and exciting rhythm.

The independent scenes in the play help the feelings and emotions of the characters to be conveyed to readers in the best possible way. It seems like the poet knows exactly where to place a specific scene in the play in order to make the most of it. To induce a sense of mercy and sympathy

¹²⁷ Karimi-Hakkak, *Recasting Persian Poetry*, 229-230.

¹²⁸ *Ibid.*, 212.

¹²⁹ M. Keith Booker, *A practical Introduction To Literary Theory and Criticism*, 59.

¹³⁰ *Ibid.*, 753.

¹³¹ Qālib-i musammaṭ-i mukhammas, baḥr-i mujtath-i muthamman-i makhbūn (قالب مسطّ مخمس، بحر مجتث مثنى مخبون)

¹³² Long syllables should be pronounced in recitation twice as long as short ones. This means that by using more long syllables in a poem- because reader should spend more time for reciting-, the poet could put more emphasis on the concept. Furthermore, long syllables make the rhythm more emotional, and effective which has a great musical effect on the reader. For more information see: Shams-al-Dīn Muḥammad Ibn Qeys-i Rāzī, *Almu’jam Fī Ma’āīr-i Ash’ār-i ‘Ajam*, (Tehran: 2000).

with the character of the old man in readers, for example, the play first deals with a love tragedy ending with the death of his naïve and innocent daughter, before dealing with the story of his miserable hardships. Therefore, readers become overwhelmed with grief and sympathy for the old man, and rage and anger against the injustice and oppression he was subjected to. These feelings are gradually intensified in readers as the story continues.

The language used in *Trilogy of Maryam* contains many everyday colloquial expressions of laypeople; therefore, ordinary people can easily understand it and sympathize with the characters. Here is a sample of colloquial terms and expressions used in the play:

Lind lind kunān in this hemistich: *Khamīdi pusht zanī lind lind kunān* (A hunchback old woman approached moaning)¹³³

Javānak-i Fukulī in this hemistich: *Javānak-i Fukulī-ī bi sheyṭanat ustād* (A hipster guy who was a master of deception):¹³⁴

Shahr-i Now in this hemistich: *Ki gar zi man shinavī, row bi Shar-i Now binshīn* (You had better go and live in a house of ill repute)¹³⁵

¹³³ Mushīr Salīmī, *Kullīyāt-i Muṣṣavvar-i ‘Ishqī*, 180.

¹³⁴ *Ibid.*, 181.

¹³⁵ *Ibid.*

Conclusion

Based on what has been mentioned so far, Mīrzādi ‘Ishqī’s depicted two specific categories in his poem *Trilogy of Maryam* by utilizing novel imagery and poetic skill: one is the transitional stage of Iranian society from traditions to modernity and the other is the deviations of Constitutional Revolution from its path and therefore its failure in establishing a law and justice based government. Not only did ‘Ishqī criticize the government but also he criticized the society and its cultural and ideological flaws by depicting the corruption prevalent in government organizations and also flawed traditions and beliefs of the people. ‘Ishqī also took a big step in improving drama and changing the prevalent literary language of his time. According to Yaḥyā Ārīyan Pūr, ‘Ishqī’s style is independent and innovative and the style in his poem *Ideals of the Old Peasant* which has been compared to Nīmā’s *Afsāni* (Legend)¹³⁶ is peculiar to him. This style can be seen in some of his older poems such as “The Black Shroud” (*Kafan-i Sīyāh*) and “Resurrection of Kings” (*Rastākhīz-i Pādishāhān*). All his poems, despite their stylistic variations, followed the path of the new poetry of his time. Shams Langrūdī writes, “Although Nīmā lived and became a better poet than ‘Ishqī, ‘Ishqī was a more agile writer and poet than Nīmā during his short life. Taking a glance at ‘Ishqī’s poems, one can easily find out that one of his major poetic aims was to reach a type of expression inspired by people’s language. ‘Ishqī had his eye on the works of old poets and his ear on the language of ordinary people and maybe we consider this to be the main reason of his success. Letter of “Nowrouz” (*Nowrūzī-Nāmi*), “Resurrection of Kings” (*Rastākhīz-i Pādishāhān*), “Need” (*Nīyāz*) and “Ideals of the Old Peasant” or “Trilogy of Maryam” (*Si Tāblu-yi Maryam*) are his best works and it can be said that among them *Ideal* is his most famous and most read work.¹³⁷

In “Ideals of the Old Peasant” which ‘Ishqī considers to be an introduction to Iran’s literary revolution, all stories are in narrative form, which has an old history in Iran’s literature. In the

¹³⁶ The poem entitled Legend (*Afsāni*) which was composed by Nīmā Yūshīj in December 1922, is considered to be the first Nīmā-ī poetry in Persian literature. Nīmā-ī poetry is a style of contemporary Persian poetry, which is the first sample of *New poetry* in Persian literature derived from the literary theory of Nīmā Yūshīj, contemporary Iranian poet. The changes Nīmā made, were both to the form and content of classical Persian poetry. Nīmā proposed the theory of *New poetry* by publishing the poem Legend (*Afsāni*) which differed greatly from traditional Persian poetry in terms of form and content.

¹³⁷ Yaḥyā Ārīyan Pūr, *Az Šabā tā Nīmā* (Tehran: 1995), 320.

works of great poets of Persian literature, narrative form is generally used for stories, legends, romances and mystic fables such as “Leylī and Majnūn”, and “Salāmān and Absāl”. But ‘Ishqī has done a different thing in his “Ideal” as the real issues of the society and people’s everyday life is the theme of his narratives. Mīrzādi took the theme of his narratives in “Ideals of the Old Peasant” from the current issues of his society, and the attributes of the heroes from ordinary people. “Ideals” is a political poem collection and the protagonist is a patriotic Iranian man who lost two children in the wars for Constitutional Revolution, whose wife died of grief and whose only daughter, was misled and deceived by a noble young man, committed suicide. In fact, ‘Ishqī broke one of the biggest taboos by speaking about the relationship between the girl and the young man from city. The life of the girl and what happened to her was always a taboo in Iran, was unspeakable and covered and it was not supposed to be spoken about in poetry, especially a social poetry, and to do so was unprecedented in its time. ‘Ishqī’s work has managed to leave a deep influence on the mind and soul of the readers by breaking taboos explicitly criticizing social conditions in this poem and by utilizing a tender poetic spirit, aesthetic and descriptions. All these have made this work one of the greatest literary, critical and political works in contemporary Persian literature.

Bibliography:

- Abrahamian, Ervand. *Iran Between Two Revolutions*. Princeton: Princeton University Press, 1982.
- Ājudānī, Māshāllāh. *Yā Marg, Yā Tajaddud [Either death, or modernity]*. London, 2002.
- Amanat, Abbas. "Constitutional Revolution i. Intellectual background". *Encyclopedia Iranica*, Vol. VI, Fasc. 2 (2009): 163-176
- Arjomand, Said Amir. "Constitutional Revolution iii. The Constitution". Vol. VI, Fasc. 2, *Encyclopedia Iranica* (1992): 187-192.
- Ārīyan Pūr, Yahyā. *Az Šabā tā Nīmā [From Šabā to Nīmā]*. Tehran, 1995.
- Barī-Dīzjī, 'Alī. *Rūz-hā va Ruydād-hā [Days and Events]*. Tehran, 1998.
- Booker, M.Keith. *A practical Introduction To Literary Theory and Criticism*. Longman: USA, 1996.
- Carol Busch et al. "Content Analysis." *Writing@CSU*. <http://writing.colostate.edu/guides/guide.cfm?guideid=61>. (accessed April 26, 2016).
- Cindoglu, Dilek. "Virginity tests and artificial virginity in modern Turkish medicine" in *Women's Studies International Forum*, Vol. 20, No. 2, (Istanbul: 1997): 253-261.
- Dailami, Pezhmann. "Gīlān viiia. In the Constitutional Revolution of 1905-11." *Encyclopedia Iranica*.(2013).
- Denis Wright, *The English Amongst the Persians: Imperial Lives in Nineteenth Century Iran*, London: I. B. Tauris, 2001.
- Duverger, Maurice. *An introduction to the social sciences, with special reference to their methods*. New York: Praeger, 1964.
- Erik, Jan. and Ersson, Svante. *The New Institutional Politics*, London and New York: Routledge; Taylor & Francis group, 2000.
- Ettehadieh, Mansoureh. "Constitutional Revolution iv". Vol. VI, Fasc. 2, *Encyclopedia Iranica*, (1992): 193-9.
- Hsieh, Hsiu-Fang & Shannon, Sarah E. "Three Approaches to Qualitative Content Analysis." *Qualitative Health Research* 15, (2015): 1277-88.

- Jakobson, Roman. "Linguistic and Poetic." In *Style in Language*, edited by T.A. Seboek, 350-77. New York: John Wiley & Sons, 1960.
- Ja'farīyān, Rasūl. *Survey In the case of the Constitutional Movement [Barrisī va Taḥqīq dar Junbish-i Mashrūti]*. Tehran, 1990.
- Karimi-Hakkak, Ahmad. *Recasting Persian Poetry: Scenarios of Poetic Modernity in Iran*. Salt Lake City: University of Utah Press, 1995.
- . *Language Reform Movement and Its Language: The case of Persian*. New York, 1998.
- Kirmānī, Nāzīmūl-Islām. *Tārīkh Bīdārī-yi Irānīyān [The History of Iranian Awakening]*. Tehran, 1983.
- Mackey, Sandra. *The Iranians: Persia, Islam and the Soul of a Nation*. New York: Dutton, 1996.
- Ma'danī, Seyyid-Jalāluddīn. *Tārīkh-i Taḥavvulāt-i Sīyāsī va Ravābiṭ-i Khārijī [The History of Political Developments and Foreign Relations]*. Qom, 2007.
- Michael S. Lewis-Beck, Alan Bryman & Tim Futing Liao, eds, *The SAGE Encyclopedia of Social Science Research Methods*, SAGE Publications, 2004.
- Miller, Frederic P., Agnes F. Vandome, and John McBrewster. *17th-century Philosophy*. Alphascript Publishing, 2010.
- Mīr'ābidīnī, Ḥasan. *Sad Sal Dastannevisi-i Iran [One Hundred Years of Iranian story writing]*. Tehran, 1989.
- Mushīr Salīmī, Alī-Akbar. *Kullīyāt-i Muṣṣavvar-i 'Ishqī*. Tehran, 1978.
- Najafī, Mūsā. *Muqaddami-yi taḥlīlī-yi Tārīkh-i Taḥavvulāt-i Sīyāsī-i Iran [Introduction on Analytical History of political developments in Iran]*. Tehran, 1999.
- Rāzī, Shams-al-Dīn Muḥammad Ibn Qeys-i. *Almu'jam Fī Ma'āir-i Ash'ār-i 'Ajam*. Farhangistān-i Zabān Fārsī. Tehran, 2000.
- Roder, Tilmann J. "The Separation of Powers: Historical and Comparative Perspectives." In *Constitutionalism in Islamic Countries*, edited by Rainer Grote and Tilmann J. Roder, 321-72. Oxford: Oxford University Press, 2012.
- Seyed-Gohrab, Asghar. ed, *The Political And Social Backgrounds of the literature Of The Period (1900-1940)*" in *Literature of the Early Twentieth Century* (London: I.B. Tauris, 2015)
- Shams Langirūdī, Muḥammad. *Tārīkh-i Taḥlīlī-yi Shi'r-i Now, [An Analytic History of Persian Modern Poetry]*. Tehran, vol2, 1996.

Showkat, Ḥamīd. “Īrān va Isti’mār-i Inglīs” in *Majmū’I Maqālāt-i Tārīkh-i Sīyāsī Mu’āşir-i Iran*, Tehran, 2013.

Soroudi, Sorour. “Constitutional Revolution vii. The constitutional movement in literature.” *Encyclopedia Iranica*, Vol. VI, Fasc. 2, (1992): 212-6.

Tavakoli-Targhi, Mohammad. “Refashioning Iran: Language and culture during the constitutional revolution.” *Iranian studies* 23, no. ¼ (1990): 77-101.

Yāhaqqī, Muḥammad Jafar. *Kullīyāt-i Tārīkh-i Adabīyāt-i Fārsī [A General History of Persian Literature]*. Tehran, 2000.

Appendix

ایده آل یک نفر پیرمرد دهگانی در سه تابلو (سه تابلوی مریم)

به آقای علی دشتی

عزیزعشقی، دشتی، تو خوب حال مرا
شناختی و از آن خوبتر خیال مرا
تو بهتر از خود من دانی ایده آل مرا
تمام مایه بدبختی و ملال مرا
که من به مردم این مملکت نیم خوش‌بین
من ایده آل خود ایدر به آسمان گفتم
هرآنچه را که بخواهد دل تو آن گفتم
یک ایده آل نک از قول دیگران گفتم
خدا نصیب کند ایده آل آن مسکین

برده اول: شب مهتاب

اوائل گل سرخ است و انتهای بهار
نشسته ام سرسنگی کنار یک دیوار
جوار دره «دربند» و دامن کهسار
فضای «شمران» اندک زُقرُب مغرب تار
هنوز بُد اثر روز بر فراز «اوین»
نموده در پس که آفتاب تازه غروب
جهان نه روز بود در شُمر، نه شب محسوب
سواد «شهر ری» از دور نیست پیدا خوب
شفق زسرخ، نیمیش بیرق آشوب
سپس ز زردی نیمیش، پرده زرین
چو آفتاب پس کوهسار پنهان شد
ز شرق از پس اشجار، مه نمایان شد
هنوز شب نشده، آسمان چراغان شد
جهان ز پرتو مهتاب نورباران شد
چو نوعروس، سفیدآب کرد روی زمین
اگر چه قاعدتا، شب سیاهی ست پدید
خلاف هر شبه، امشب دگر شبی ست سپید
شما به هرچه که خوب است ماه می‌گویید
بیا که امشب ماهست، و دهر، رنگ امید
به خود گرفته همانا در این شب سیمین
جهان سپیدتر از فکرهای عرفانی ست
رفیق روح من آن عشق‌های پنهانی ست
درون مغزم از افکار خوش، چراغانیست
چرا که در شب مه، فکر نیز نورانی ست
چنان که دل، شب تاریک تیره است و حزین
نشسته ام به بلندی و پیش چشمم باز
به هر کجا که کند چشم کار، چشم انداز

فتاده بر سر من فکرهای دور و دراز
 بر آن سرم که کنم سوی آسمان پرواز

فغان که دهر به من پَر نداده چون شاهین
 به سان قلب پر از یاس و نقطه های امید

فکنده نور، مَه از لابه لای شاخه ی بید
 به جویبار و چمنزار خال‌های سفید

ز سی عقب بنهم پا به سال بیستمین
 خوش آنکه دور جوانی من شود تجدید

درون بیشه سیاه و سپید دشت و دمن
 تمام خطّه تجریش سایه و روشن

ز سایه روشن عمرم رسید خاطر من
 گذشته های سپید و سیه ز سوز محن

که روزگار گهی تلخ بُود، گه شیرین
 مگر کسانِ چو من موشکاف و نازک‌بین

ز من می‌پرس که کبکم خروس می‌خواند
 به سان پنبه ی آتش گرفته می‌ماند

به ابر پاره چو مَه نور خویش افشاند
 چو من ز حُسن طبیعت، که قدر می‌داند؟

حباب سبز چه رنگ است شب ز نور چراغ؟
 نشان آرزوی خویش این دل پر داغ

کجاست آنکه بیاید مرا دهد تسکین
 ز دور دختر دهقانه ای هویدا گشت

قدم به ناز به کافوروش، بر زمین می هشت
 نظر کنان همه سو بیمناک بر در و دشت

چو فکر از همه مظنون مردمان ظنین
 تنش نهفته به چادر نماز آبیگون

در آن قیافه گهی شادمان و گه محزون
 برون فتاده از آن پرده چهره ی گلگون

ز سوز عشق نشان‌ها در آن لب نمکین
 به صد دلیل به آثار عاشقی مشحون

به رسم پوشش دوشیزگان شمروانی
 ز حیث جامه نه شهری بُد و نه دهقانی

بر او تمام مزایای حُسن ارزانی
 شبیه‌تر به فرشته است تا به انسانی

مردَدَم که بشر بود یا حورالعین
 چو روی سبزه لب جو نشست آهسته

شد آن فرشته در آن سبزه زار گلدسته
 بُد او چو شاخ گلی روی سبزه ها رُسته

هم او ز سبزه و هم سبزه یافت زو تزیین
 گل ار چه بود شد از سبزه نیز آرسته

فکنده زلف ز دو سوی بر جبین سفید
 تلالویی به عذارش ز ماهتاب پدید

نه هیچ عضو مر او راست در خور تنقید

به سان آینه ای در مقابل خورشید

که هست در خور تمجید و قابل تحسین

نه هیچ وصف مر او را نه در خور تحسین

عیان از این حرکت گو توجهش به خداست

نگاه مردمک دیده اش سوی بالاست

گهی نظر کند از زیر چشم بر چپ و راست

و یا در این حرکت چیزی از خدا می خواست

چنان که در اثر انتظار منتظرین

رسید پیش، جوانی بلند بالا بود

سیاههئی به همین دم ز دور پیدا بود

ز حیث جامه هم از مردمان حالا بود

ز آب و رنگ همی بد نبود، زیبا بود

کلاه ساده و شلوار و ژاکت و پوتین

(جوان) : منم نترس عزیز از چه وقت اینجا می؟

(جوان) سلام مریم مهرباره (مریم) : کیست؟ ای وایی!

سپس در آن شب مه آن شب تماشایی

(مریم) : تویی عزیز دلم به چه دیر می آیی؟

شد آن جوان بر آن ماهپاره جایگزین

به ماچ و بوسه به جا آمد اندر آن مهتاب

دگر بقیه احوال پرسى و آداب

لبش نجنبد و قلبش کند: سوال و جواب

خوش آن که بر رخ یارش نظر کند شاداب

(عشقی) برای من به خدا بارها شد دست چنین

دو شیشه سرخ ز جیب بغل برون آورد

پس از سه چار دقیقه ببرد دست آن مرد

نخست جام به آن ماهرو تعارف کرد

از آن دوای که آن شب به دردشان می خورد

(مریم) هزار مرتبه گفتم نمی خورم من ازین

(مریم) : برای من که نخوردم بدتر بود از زهر

(جوان) بخور که نیست به از این شراب اندر دهر

که هست خوردن نان از تنور و آب از نهر

شراب خوب است اما برای مردم شهر

نشاط و عشرت ما مردمان کوه نشین

بخور عزیز دل من! (مریم) نمی خورم والله

(جوان) ولم بکن کم از این حرفا بزن ده بیا

(جوان) : بخور، بخور، د بخور (مریم) : ای ولم بکن آقا

(جوان) بخور ترا به خدا (مریم) : نه نمی خورم به خدا

خودت بنوش از این تلخ باده ننگین

فدای آن لب شیرین تر از نبات بخور

(جوان) : بخور تصدق بادام چشمهات بخور

ترا قسم به خداوند کائنات بخور

ترا قسم به تمام مقدسات بخور

(مریم) : پی شراب کم اسم خدا ببر بی دین

(جوان) ترا قسم به دل عاشقان افسرده
 به غنچه‌های سحر ناشکفته پژمرده

به‌مرگ عاشق ناکام نوجوان مرده
 بخور، بخور، دِ بخور، نیم جرعه یک خرده

چو دید رام نگردد به حرف ماه جبین؛

همی نمود پر از می پیاله را وان پس
 همی نهاد به لب‌هاش، او همی زد پس

(عشقی) دل من از تو چه پنهان نموده بود هوس
 که کاش زین همه اصرار قدر بال مگس

بمن شدی که به زودی نمودمی تمکین

خلاصه کرد به اصرار نرم یارو را
 به زور روی ز رو برد نازنین رو را

نمود با لب وی آشنای دارو را
 خوراند آخر کار آن «نمی‌خورم گو» را

نه دو پیاله، نه سه، نه چهار، بل چندین!

پس از سه چار دقیقه، ز روی سنگولی
 شروع شد به سخن های عشق معمولی

«تصدقت بروم، به! چقدر مقبولی!»
 تو از تمام دواهای حسن کپسولی

قسم به عشق، تو شیرین تری ز ساخارین

شریک بودن در زندگی آینده
 بُد از عروسی و عقد و نکاح زبینه

سخن گهی هم در ضمن شوخی و خنده
 پس آن جوان پی تفریح، پنجه افکنده

گرفت در کف، از آن ماه گیسوی پرچین

کشید نعره که امشب بهشت دربند است
 رسد به آرزویش، هر که آرزومند است

دو دست من بسر زلف یار پیوند است
 به ریز باده به حلقم که دست من بند است

به جای نقل، بنه بر لبم لب شکرین

بروی دشت و دمن ماهتاب با مه جفت
 «بیار باده که شکر خدای باید گفت»

ز بعد آنکه مر این نکته چو دُر را سفت
 ز بس که، جام به‌هم خورد، گوش من بشنفت

به نام شکر پیایی، صدای جین جین جین

از آن به بعد بدیدم که هر دو خوابیدند

به‌هم چو شهد و شکر آن دو یار چسبیدند
 به‌روی سبزه، بسی روی هم بغاطیدند

دگر زیاده بر این را نمیکنم تبیین

به روی دشت و دمن ماهتاب تابیده
 به هر کجا نگری نقره گرد پاشیده

به روی سبزه چمن، آن دو یار خوابیده
 مرا ز دیدن‌شان، لذتی‌ست در دیده

چگویمت که طبیعت چگونه باشد حین؟

ز دور زمزمه سوزناک تار آید
 صدای قهقهه کبکی ز کوهسار آید
 غریو ریختن آب از آبشار آید
 در این میانه صدایی از آن دو یار آید
 ز فرط خوردن لبهای زیر بر زیرین
 وزان ز جانب توجال بادی اندک سرد
 که شاخه های درختان از آن به هم می خورد
 همی گذشت چو از خوابگاه آن زن و مرد
 برای شامه ها بوی عشق می آورد
 هزار بار به از بوی سنبل و نسرين
 در آن دقیقه که آنها جدا شدند از هم
 به عضو پردگی و محرمانه مریم
 فتاد دیده پروین و ماه نامحرم
 ستاره ها همه دیدند آسمان ها هم
 که نیمی از تن مریم برون بد از پاچین

تابلو دوم: روز مرگ مریم

دو ماه رفته ز پاییز و برگ ها همه زرد
 فضای «شمیران» از باد مهرگان پر کرد
 هوای «دریند» از قرب ماه آذر سرد
 پس از جوانی پیری بود چه باید کرد
 بهار سبز به پاییز زرد شد منجر
 به تازه اول روز است و آفتاب به ناز
 فکنده در بُن اشجار، سایه های دراز
 روان بر روی زمین ، برگها ز باد ایاز
 به جای آن شبی ام ، بر فراز سنگی باز
 نشستام من و از وضع روزگار پکر
 شمع کم اثر آفتاب افسرده
 گیاهها همگی خشک و زرد و پژمرده
 تمام مرغان، سر به زیر بالها برده
 بساط حسن طبیعت، همه به هم خورده
 به سان بیرق غم ، سرو آیدم به نظر
 به جای آنکه نشینند مرغ های قشنگ
 به روی شاخه گل خفته اند بر سر سنگ
 تمام «دره دریند» زعفرانی رنگ
 زقیل و قال بسی زاغ های زشت آهنگ
 شده ست بیشه پر از بانگ غلغل منکر
 نحیف و خشک شده سبزه های نو رسته
 کلاغ روی درختان خشک بنشسته
 زهر درخت، بسی شاخه باد بشکسته
 صفا ز خطه بیلاق رخت برسته
 ز کوهپایه همی خرمی نموده سفر
 بهار هرچه نشاط آور و خوش و زیباست
 به عکس پاییز افسرده است و غم افراست

همین کتیبه از بی‌وفایی دنیا است
از این معامله ناپایداری پیداست

که هر چه سازد اول کند خراب آخر
به یاد آن شب مه افتی ار در این ایام

خبر ز مریم گر پرسی دختر ناکام
به جای آن شبیش اوفتاده است آرام

ولی سرا پا پیچیده است آن پیکر
به یک سفید کتانی ز فرق تا به قدم

بکنده‌اند یکی گور و قامت مریم
چو تازه غنچه بی‌پیچیده پیکرش محکم

هنوز سنگ نهشتند، روی آن دلبر
نشسته بر لب آن گور پیرمردی زار

ولی عیان بود از آن دو دیده‌ی خون‌بار
فشانند اشک همی روی خاک‌های مزار

جبینش از ستم روزگار، پر ز اثر
که با زمانه گرفته است کشتی بسیار

به گور، خاک همی ریزد، او ولی کم کم
تو گو که میل ندارد، به زیر گل مریم

نهان شود، پدر مریم است، این آدم
بعید نیست تو شناسی‌اش، اگر من هم!

گرفته‌ام همی الساعه زین قضیه خبر:
خمیده پشت، زنی پیر، لند لند کنان

که صد هزاران لعنت به مردم تهران
دو سه دقیقه پیش آمد و نمد فغان

بدو بگفتم از من چه دیده‌ای مادر؟!
سپس نگاهی بر من نمود و گشت روان

ازین سوال من پیرزن به حرف آمد
که من ز مردم تهران ندیده‌ام جز بد

از فرط خشم همی زد به روی خاک لگد
گهی پیاپی سیلی به روی خود می‌زد

همی بگفتم آخر بگو چه گشته مگر
جواب داد که: ما مردمان شمروانی

از این میان، یکی آن پیرمرد دهقان
ز دست رفتیم آخر، ز دست تهرانی

تو مُطَّلِع نه‌ای از ماجرای این دختر!
ببین به گور نهد، دخترش پنهانی

همین که گفت چنین، من که تا به آن هنگام
خبر نبودم، که آن مردک سیه ایام

به روی خاک، چه کاری همی‌دهد انجام
نظر نمودم و دیدم که دختری ناکام

به زیر خاک سیه می‌رود به دست پدر
خلاصه آنچه که، آن پیرزن بیان بنمود

که نام این زن ناکام‌مرده، مریم بود

چنان بسوخت دلم که از سرم بر آمد دود دهان سپس پی و دنباله‌ی سخن بگشود

که این به گور جوان رفته‌ی سیه اختر؛

چراغ روشن دربند بود این مهوش دلم گرفته ز خاموش گشتنش آتش

به تازه بود جوان مرده ، هیجده سالش قشنگ و با ادب و خانه‌دار و زحمتکش

نصیب خاک شد، آن پنجه‌های پر ز هنر

ندانی آن که به صورت ، چقدر بود زیبا ؟ ندانی آن که به قامت ، چگونه بود رعنا

کنون که مرده و داده است عمر خود به شما خلاصه امسال از یک جوان خودآرا !

فریب خورد و جوان مرگ گشت و خاک به سر

جوانک فکلی‌ای ، به شیطنت استاد!

که تو ز خوبی شیرین شدی و من فرهاد تو کام من بده و من ترا نمایم شاد

فرستم از پی تو خواستگار و انگشتر

عروسی از تو نمایم، به بهترین ترتیب دو سال طفره زد آن دختر عقیف و نحیف

و لیک اول امسال از او بخورد فریب چه چاره داشت که او را بد این بلیه نصیب

نشاید آنکه جدل کرد با قضا و قدر

قریب شش ماه ز آغاز سال نو با هم بُدند گرم همانا همین که شد کم کم

بزرگ ز اول پاییز اشکم مریم بساط عشق دگر ز آن به بعد خورد به هم

شدند عاشق و معشوق خصم یکدیگر

چو گفته بود به او مریم : آخر ای آقا مر اشکم شده پر پس کو عروسی ما

جواب داد بدو ، من ازین عروسی ها هزار گونه دهم وعده ، کی کنم اجرا

ببین چه پند بدو داده بود آن کافر

که گر ز من شنوی رو «به شهر نو» بنشین نما تو چند صباح زندگانی رنگین

(عشقی) تف به روی جوانان شهری ننگین! ندانم آن که خود این گونه مردم بی دین

چه می دهند جواب خدای در محشر

میانشان پس از این گفتگو، دگر ببرید دو ماه پاییز این دخترک چه‌ها نکشید

همی به خویش چو مار می پیچید خلاصه تا پدرش این قضیه فهمید

ز شرم قوه طاعت در او نماند دگر

همین که دید بر ننگ وی ، پدر پی برد غروب تریاک آورد خانه و شب خورد

همی ز اول شب کند جان سحرگه مرد
 ز مرگ خود، پدر پیر خویش را آزد

ز گریه نصفه شد این پیرمرد خون به جگر!
 همی ننالد و بغضش گرفته راه گلو

خلاصه تا نبرد کس ز اهل شمران بو
 به زور می کند آن را درون سینه فرو

نهران ز خلق مر، او را نهد به خاک اندر!
 بر این قضیه بی عصمتی دختر او

غرض نکرد خبر، هیچ کس نه مرد نه زن
 ز بانگ صبحدم، این پیرمرد با شیون

خودش بداد ورا غسل و هم نمود کفن
 خودش برای وی آراست حجله مدفن

مگر به مردم تهران خدا دهد کیفر!
 هرآنچه میل کنند آورند برسرما

دگر ز ناله و نفرین نماند هیچ به جا
 که بهر مردم تهران، ورا نکرد ادا

به اختصار نوشتم من اندر این دفتر
 پس از شنیدن این جمله هاست که اکنون من

غرض تمامی اسرار را بگفت آن زن
 به زیر خاک سیه خفته آن سپید کفن

نشسته ام به تماشای آن سیه مدفن
 چقدر حالت این منظره است حزن آور؟

پدر نشسته و ناخوانده هیچ کس بر خویش
 نهاده نعش جگر گوشه در برابر خویش

گهی فشاند یک مشت خاک بر سر خویش
 گهی فشاند مشتی به روی دختر خویش

ای آسمان بستان انتقام این منظر
 چه آن سفید کفن خورده شد پنهان

نهاد پیر یکی تخته سنگ بر سر آن
 به زیر خاک سیاه و از او نماند نشان

نگاه کرد بر آن گور، داغ دیده پدر
 سپس به چشم خداحافظی جاویدان

برستی از غم ایام مریم ای مریم
 چه خوب خفته ای آرام مریم ای مریم

به زیر خاک سیه فام مریم ای مریم
 بخواب دختر ناکام مریم ای مریم

بخواب تا ابد، ای دختر اندرین بستر

تابلو سوم: سرگذشت پدر مریم و ایده آل او

سر مرگ مریم اینک سه روز بگذشته
 سر مزار وی آن پیرمرد سرگشته

نشسته رخ به سر زانوان خود هشته
 من از سیاحت بالای کوه برگشته

بر آن شدم که من آن پیر را دهم تسکین

(من): خدات صبر دهد زین مصیبت عظمی
حقیقتا که دلم سوخت ، از برای شما
(پیرمرد): مگر به گوش شما هم رسیده قصه ما!
(من): شنیده ام گل عمر تو چیده اند، خدا

به خاک تیره سیارد جوانی گلچین

(پیرمرد): درون خاک، مرا دختری جوان افتاد
برای آنکه جوانی شود دو روزی شاد
(من): بر آن جوانک ناپاک روح لعنت باد
خدای داند هر گه از او کنم یاد

هزار گونه به نوع بشر کنم نفرین

بشر مگوی به این نسل فاسد میمون
بشر نه! افعی با دست و پاست این دد دون
هزار مرتبه گفتم که تف بر این گردون
ببین به شکل بنی آدم آمدست برون

چقدر آلت قتاله زین کهن ماشین!

(پیرمرد): تو ز آن جوان شده ای دشمن بشر ، او کیست؟
بشر هزار برابر بتر بود او چیست ؟
از او بترها دیدم من ، این که چیزی نیست!
برای دم بشر، سرگذشت من کافیت

اگر خواهی آگه شوی بیا بنشین

نشستم و بنمود ، او شروع بر اظهار
(پیرمرد): من اهل کرمان بودم در آن خجسته دیار
قرین عزت بودم، نه همچو اکنون خوار
که شغل دولتیم بود و دولت بسیار

به هر وظیفه که بودم بدم درست و امین

هزار و سیصد و هجده ز جانب تهران
بشد جوانک جلفی، حکومت کرمان
مرا که سابقه‌ها بد به خدمت دیوان
معاونت بسپرد او به موجب فرمان

ز فرط لطف کرد مرا بد، به خویش رهین

پس از دو ماهی به شوخی و خنده
بگفت: خانمکی خواهم از تو زببند
برو بجوی که جوینده است یابنده
بگفتمش که خود این کار، ناید از بنده

برای من بود، این امر حکمران توهین

قسم به مردی! من مردم و نه نامردم
به آبروی در این شهر زندگی کردم
جواب داد که قربان مردمی کردم
من این سخن پی شوخی به پیش آوردم

مرنج از من از این شوخی و مباحث غمین

چو دید آب ز من، گرم می نشاید کرد
میانهاش پس از آن روز گشت با من سرد
پس از دو روزی، روزی بهانه‌ای آورد
مرا بداد افکندند سخت و تا میخورد

زدن بر بدن من، چماق‌های وزین

نمود منفصلم از مشاغل دیوان
برای من نه دگر رتبه ماند و نی عنوان
بین شرافت و مردانگی در این دوران
گذشته ز آنکه ندارد ثمر، دهد خسران

به سان صحبت نادان و جامه چرمین

به شهر کرمان بدنام مرده‌شویی بود
که بین مُرده‌شوان شسته آبرویی بود
کریه منظر و رسوا و زشت خویی بود
خلاصه آدم بی‌شرم و چشم و رویی بود

شبی به نزد حکومت رفت آن بی‌دین

حکومت آنچه به من گفت گفتمش بی‌جاست
که این عمل نه سزاوار مردمان خداست
به او چه گفت، تو گویی که از خدا می‌خواست
جواب داد که البته این وظیفه ماست

من آن کسم که بگویم بر این دعا آمین

برفت زود، در آغاز دخترش را برد
چو سرد گشت از او خواهرش را برد
برای آخر سر نیز همسرش را برد
چو خسته گشت ز زنها، برادرش را برد

نثار کرد بر او هر چه داشت در خورجین

بدین‌وسيله بر حکمران مقرب شد
رفیق روز و هم‌آهنگ خلوت شب شد
به شغل دولتی آن مرده‌شو، مجرب شد
خلاصه صاحب‌عنوان و شغل و منصب شد

به‌بخت نیک، ز نیروی ننگ گشت قرین!

به‌آن سیاه‌دل، از بس که خلق رو دادند
پس از دو ماه مقام مرا بدو دادند
زمام مردم کرمان به مرده‌شو دادند
تعارفات بر او از هزار سو دادند

قباله‌هایی از املاک و اسبها با زین

ز من شنو که چه سان سخت شد به من دنیا
زنم ز گرسنگی داد عمر خود به شما
نبود هیچ به جز خاک فرش خانه ما
به جز گرسنگی و حسرت و غم و سرما

نماند خوردنی‌ای خانه‌ی من مسکین

پس از سه سال که بودم به سختی و ذلت
شنیده شد که به تهران گروهی از ملت
بخواستند عدالت‌سرایبی از دولت
چو در مذلت من، ظلم گشته بُد علت

بدم نیامد از این نغمه‌ی عدالت‌گین

فتادم از پی غوغا و انجمن‌سازی
به شب کمیته و هر روز پارتی بازی
همیشه نامه شب، بهر حاکم اندازی
در این طریق نمودم ز بس که جانبازی

شدند دور و برم جمع، جمله معتقدین

مرا بخواست پس، آن مرده شوی بی سر و پا

چه حکم شاه در ایران زمین چه حکم خدا

بگفتمش لکم دینکم ولی دین

عوض نکردم، آیین خویشتن باری

شبانہ عاقبت آن مرده شوی ادباری

به جرم این که ، تو در شهر کرده ای تفتین

من و دو تن پسر، شب پیاده از کرمان

نه توشه‌ای و نه روپوش، مفلس و عریان

رسید نعش من و بچه هام تا نائین

چو ماجرای مرا اهل شهر بشنفتند

چو میهمان عزیزی، مرا پذیرفتند

نه مثل مردم امروز بد دل و بی دین

بدون سابقه و آشنایی روشن

یکی اعانه به من داد و آن دگر مسکن

چو داد سرخط مشروطه، شه مظفردین

درست روزی که آن شه‌ریار اعلان داد

تمام مردم دل شاد مرگ استبداد

یکی ز زادن مریم، دگر ز وضع نوین

سپس چو دوره‌ی فرزند شه مظفر شد

میان خلق و شه، ایجاد کین و کیفر شد

زمانه گشت دوباره به کام مرتجعین

دوباره سلطنت خودسری بشد اعلان

بر آن شدم که به شهری روم شوم پنهان

ولی نه از ره نیزار، از طریق خمین

به ری رسیدم و پنهان شدم دو روزی چند

پلیس مخفی آمد به محبسم افکند

چه محبسی؟! که هوایی نداشت غیر از گند

چه کلبه ای؟! که پلاسی نداشت جز سرگین

دو هفته بر من در آن سیه چال گذشت
در آن دو هفته چگویم به من چه حال گذشت؟
دو هفته مثل دو هفتصد هزار سال گذشت
پس از دو هفته از آنجا یک از رجال گذشت

مرا خلاص نمود، آن بزرگ پاک آئین

یکی دو ماه ز بعد خلاصی‌ام دوران
دگر نماند بدان سان و گشت دیگرسان
که رفته رفته شورش فتاد در جریان
نوید نهضت ستارخان و باقرخان

فکند سخت تزلزل، به تخت و تاج و نگین

به خاصه آنکه خبرها، رسید از گیلان
وضع شورش و از قتل آقا بالاخان
فتاد غلغله در شهر و حومه تهران
که عنقریب به شه می‌شود چنین و چنان

چنان که کرد به ملت، خود او چنان و چنین

سپس من و پسرانم چو این چنین دیدیم
بدان لحاظ که مشروطه می‌پرستیدیم
به سوی رشت، شبانه روانه گردیدیم
چهار پنج شبی، بین راه خوابیدیم

که تا به خطه گیلان شدیم جایگزین

ز حبیب خویش خریدیم اسب و زین و تفنگ
قبول زر ننمودیم، از کمیته جنگ
که زر گرفتن، به هر عقیده باشد ننگ
خلاصه آنکه، پس از مشق‌های رنگارنگ

شدیم رهسپر جنگ هر سه چون تابین^{۱۳۸}

همین که گشت به قزوین صدای تیر بلند
دوتن جوان من، اول بر روی خاک افکند
یکی از ایشان بر روی سینه‌ام جان کند
زدند نزد پدر غوطه آن دو تن فرزند

میان خون خود و خاک خطه قزوین

ولیک با همه حس و مهر اولادی
چو طفلکانم دادند جان در آن وادی
به طیب خاطر گفتم، فدای آزادی
مرا بد از پی مشروطه، عشق فرهادی

ولیک حیف که آن تلخ بود، نی شیرین

چو دور ری، بنمودند شهبواری‌ها
مجاهدین و سپهدار و بختیاری‌ها
گرفت خاتمه، عمر سیاه‌کاری‌ها
وزیر خائن بگریخت با فراری‌ها

پیاده ماند شه و مات شد، ازین فرزین

بشد سپهدار اول، وزیر صدر پناه
دوباره خلوتیان مظفر الدین شاه

همان «تَوَابین» است 138

شدند مصدر کار و مقرب درگاه
 یکی وزیر شد و آن دگر رئیس سپاه

شد این چنین چو سپهدار گشت رکن رکین

منی که کنده بدم، جان به پای مشروطه
 زیبا فتاده بدم، از برای مشروطه

بدش دو میوه عمرم، فدای مشروطه
 عریضه دادم بر اولیای مشروطه

که من که بودم و اکنون شدست حالم این

سپس برفتم، هر روز هیئت وزرا
 جواب نامه خود را نمودم استدعا

ز بعد شش مه، هر روز وعده فردا
 چنین نوشت سپهدار، عرض حال شما

به من رسید و جوابش به شعر گویم هین

هنوز اول عشق است اضطراب مکن
 تو هم به مطلب خود می رسی شتاب مکن

ز من اگر شنوی خویش را خراب مکن
 ز انقلاب تقاضای نان و آب مکن

برو ز راه دگر نان خود نما تامین

شد این سخن به دل من چو خنجر کاری
 برای اینکه پس از آن همه فداکاری

روا نبود، کنم فکر کار بازاری
 چه خواستم من از این انقلاب ادباری

به غیر شعل قدیمی و رتبه دیرین

زنم برای من، از بس که عصه خورد همی
 پس از سه مه، تب لازم گرفت و مُرد همی

یگانه دختر خود را به من سپرد همی
 همان هم آخر، از دست من ببرد همی

کسی که کام از او برگرفت بی کابین

دگر نمودم، از آنگاه فکر دهقانی
 شدم دگر من، از آن دم ببعد شمرانی

به من گذشت در اینجا، همان که میدانی
 غرض قناعت کردم به شغل بستانی

بسر ببرد در خانه خراب و گلین

چگویمت من از این انقلاب بدبنیاد
 که شد وسیله‌ای از بهر دسته‌ای شیاد

چه مردمان خرابی شدند از آن آباد
 گر انقلاب بُد این، زنده باد استبداد

که هر چه بود ازین انقلاب بود بهین

ز بعد آن همه زحمت مرا در این پیری
 شد از نتیجه‌ی این انقلاب تزویری

نصیب بیل زدن روزی از زمین گیری
 پس نکوهش این انقلاب اکبیری

شنو حکایت آن مرده شوی دل چرکین

چو توپ بست محمدعلی شه منفور
 به کاخ مجلس و زو گشت ملتی مقهور

به شهر کرمان آن مرده‌شوی بُد مامور
 بسی ز ملتیان زنده زنده کرد به گور
 ببین که عاقبت آن کهنه مرده‌شوی لعین
 همین که دید شه از تخت گشته افکنده
 هزار مرتبه مشروطه‌تر شد از بنده
 ز بس که گفت که مشروطه باد پاینده
 فلان دوله شد، آن دل ز آبرو کنده
 کنون شدست ز اشراف نامدار مهین
 چو صحبت از لقب او بشد کشیدم آه
 من شناختم چه کس است آن پلیدنامه سیاه
 عجب که خواندم در نامه‌ای تجدد خواه
 فلان که هست ز اشراف جدی و آگاه
 به حکمرانی شهر فلان شده تعیین
 (پیرمرد): مگر که ذهن تو از این محیط بیگانه است
 گمان مدار که این مرده‌شوی یک‌دانه است
 عمو، تمام ادارات، مرده‌شوخانه است
 و زین ره است که این کهنه ملک ویرانه است
 زمن نمیشنوی رو، به چشم خویش ببین
 برو به مالیه تا آنکه چیزها بینی
 برو به عدلیه تا بی‌تمیزها بینی
 که مرده‌شوها در پشت میزها بینی
 چه بی‌تمیز کسانی شدند میز نشین
 به پشت میز کس ار مرده‌شو نباشد نیست
 کسی که همسر و همکار او نباشد نیست
 کسی که با او هم‌رنگ و بو نباشد نیست
 کسی که بی‌شرف و آبرو باشد نیست
 همی زبالا بگرفته است تا پائین
 چرا نگردد آئین مرده شوئی باب
 چو نیست هیچ درین مملکت حساب و کتاب
 کدام دوره تو دیدی که این رجال خراب
 پی محاکمه دعوت شدند پای حساب
 به جز سه ماهه زمان مهین ضیاء الدین
 در این زمانه، هر آنکس گذشت از انصاف
 زهیچ بی‌شرفی، می‌نکرد استنکاف
 شرف ورا شود آنگاه کمترین اوصاف
 از این ره است که آن مرده‌شو شد از اشراف
 که مرده شو ببرد این شرافت ننگین
 چرا نباید این مملکت ذلیل شود
 در انقلاب سپهدار چون دخیل شود
 رجال دوره او هم از این قبیل شود
 یقین بدان تو که این مرده شو وکیل شود
 کند رسوم و قوانین برای ما تدوین
 شود زمانی ار این مرده شوی از وزرا
 عجب مدار ز دیوانه‌بازی دنیا

که این زمانه تا اصل و دهر بی سروپا
 زمان موسی، گوساله را نمود خدا
 ولی نداشت، جهان پاس خدمت داروین
 به چشم عشقی دنیا چنان نماید پست
 که هرزه بازی شش ساله طفل دائم مست
 به چشم پیر حکیمی رسانده سال به شصت
 به اعتقاد من، این کائنات بازیچه است
 به حیرتم من از این بچه بازی تکوین
 (من): کنون که گشت مبرهن به من که حال تو چیست
 به عمر سفله، از این بیش اتصال تو چیست
 دگر ز ماندن در این جهان خیال تو چیست
 به قول مردم امروزه ایدآل تو چیست
 ز زندگی برهان خویش ز اندکی مرفین
 که گر بمیرم امروز، بهتر از فرداست
 برای من دگر این گونه زندگی بی جاست
 (پیرمرد): کنون که دم زدی از ایدآل گویم راست
 مرا ولیک یکی ایده آل در دنیا است
 که سالها پی وصلش نشسته ام به کمین
 مراسم مد نظر، مقصدی که مستورش
 مدام دارم و سازم بر تو مذکورش
 همین که خواست بگوید که چیست منظورش
 بگشت منقلب، آن سان دو چشم پر نورش
 که انقلاب نماید چو چشم‌های لنین
 زبان میان دهانش بجنش آمد چون
 زبان نبودید آن سرخ گوشت، بیرق خون
 بشد سپس سخنانی، از آن دهان بیرون
 که دیدم آتیه سرزمین افریدون
 شود سراسر، یک قطعه آتش خونین
 ز ایدآل خود او چیزها نمود اظهار
 از آن میان بشد این جمله‌ها بسی تکرار
 در این محیط چو من بینوا بود بسیار
 که دیده اند چو من ظلم و زور و رنج و فشار
 که دیده اند چو من، بسی مصیبت سنگین
 به غیر من چه بسا کس که مرده شو دارد
 که تیره بختی خود را همه از او دارد
 تو هر که را که بینی یک آرزو دارد
 به این خوش است که دنیا هزار رو دارد
 شود که گردد یک روز روز کیفر و کین
 چه خوب روزی آن روز روز کشتار است
 گر آن زمان برسد مرده شوی بسیار است
 حواله همه این رجال بر دار است
 برای خائن چوب و طناب در کار است
 سزای جمله شود داده از یسار و یمین
 تمام مملکت آن روز زیر و رو گردد
 که قهر ملت با ظلم روبه‌رو گردد

به خائنین زمین، آسمان عدو گردد
 زمان کشتن افواج مرده‌شو گردد
 بسیط خاک زخون پلیدشان رنگین
 وزیر عدلیه‌ها، برفراز دار روند
 رئیس نظمیه‌ها سوی آن دیار روند
 کفیل مالیه‌ها، زنده در مزار روند
 وزیر خارجه‌ها، از جهان کنار روند
 که تا نماند از ایشان نشان به روی زمین
 بساط بی‌شرفی ز آن سپس خورد بر هم
 رسید به کیفر خود نیز قاتل مریم
 سپس چو گشت خریداری مرده‌شویان کم
 دگر نماند در این ملک از این قبیل آدم
 همی‌شود دگر ایران زمین بهشت برین
 دگر در آن که وجدان کشی هنر نبود
 شرف به اشرفی و سکه‌های زر نبود
 شرف به دزدی کف رنج رنجبر نبود
 شرف به داشتن قصر معتبر نبود
 شرف نه هست درشکه، نه چرخ‌های زرین
 همی‌نگردد، آباد این محیط خراب
 اگر نگردد از خون خائنین سیراب
 گمان مدار که این حرفه‌است، نقش بر آب
 یقین بدان تو که تعبیر می‌شود این خواب
 مدان تو این پدر انقلاب را عنین
 گرفتم آن‌که نباشد مرا از این پس زیست
 بماند از من این فکر پس مرا غم چیست
 چرا که فکر من صدمه دیده‌ای مُسری‌ست
 چو گشت مُسری فکری زمانه ول کن نیست
 سر و را نهد آخر، به روی یک بالین

به آقای برزگر (فرج الله بهرامی دبیر اعظم) مطرح کننده ایده آل

جناب برزگر این ایده آل دهقان است
 نه ایده آل دروغ و فلان و بهمان است
 زمن هم ار که بپرسی تو ایده آل، آن است
 همین مقدمه انقلاب ایران است
 ولیک حیف که بر مرده می‌کنم تلقین!
 در این محیط که بس مرده‌شوی دون دارد
 وزین قبیل عناصر ز حد فزون دارد
 عجب مدار اگر شاعری جنون دارد
 به دل همیشه تقاضای عید خون دارد
 چگونه شرح دهم ایده آل خود به از این؟