



Thematic Analysis of Political Poems of Contemporary Iranian Poets (Case Study: Four Constitutional Poets)

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Abstract:

In the Constitutional era, the situation in Iran changed the poetry language and expression to change compared to the previous era, i.e., so-called "literary return", leading poets to adopt appropriate formats and meters in order to convey the concepts and themes arising from the new era, such as homeland, law, justice, freedom, poverty, tyranny, and so on. The main catalyst for this change of approach was nothing but tyranny and socio-political repression. Certainly, the poet will not have freedom of expression in an environment where tyranny and oppression prevail, and he will not thus convey his thoughts to the audience through implicit and explicit language and expression. On the other hand, his task is to compose as he considers himself a mirror of the history of his time while recognizing the fact that as an artist, he has a social commitment. So, he has no choice but to resort to indirect language and expression or what is called "satire" to struggle with the evils, dysfunctions and crises facing the society. The authors sought in this article to explore the satirical poetry of four prominent poets of the Constitutional era, namely, Nasim Shomal, Iraj Mirza, Mirzadeh Eshghi and Ali Akbar Dehkhoda in order to analyze the most important themes of their satire from content point of view. The present study suggested the most evident "poetic satires" themes of these four poets are social, political and religious. These four poets have sought to convey their ideas to the people via a simple language, through appropriate formats and often lively meters, while at the same time criticizing the rulers of the time by means of various satirical techniques by raising important issues regarding a constitutional society, in order that the oppressed people are awakened from their ignorance slumber .

Keywords: Constitutionalism, Satirical Poetry, Seyed Ashrafuddin Gilani/Nasim Shomal, Iraj Mirza, Mirzadeh Eshghi, Ali Akbar Dehkhoda

Introduction

The art of "satire" and its emergence and continuity are closely related to various social, political, etc. issues. If people's lives take their routine procedure such that they have a becoming life in all dimensions, thus the advent of satire is for the sake of recreation of the human soul, but if people live up to struggles in life and fail to express their wants, thus satire comes out of the sheath of anger. What constitutes a point of similarity in the poetry of ancient court poets and those of recent centuries is that the closer the relationship of writers and poets with the authorities, the more consideration will be provided by them to create satirical works, while, to the contrary, the more satirists have freedom and independence, the less consideration and the more influential their satirical humour. Course, it should be mentioned that satire will be valuable when the satirist proposes ways to solve the indecencies and drawbacks after expressing them within the poems. Satire is poetry or prose in which stupidity or moral weakness, social corruption or human mistakes are narrated indirectly via a ridiculous or often indirect way aimed at correcting indecencies and disorders. (Mirsadeghi, 2006: 215). Satire is turning to indirect and veiled words when direct expression does not lead to anything because of political repression. People who cannot openly utter what they desire to say or criticize turn to ambiguous and implicit words in order to be able to express their criticisms (Modarressi, 2011: 238). The ultimate goal of satire is to attain purity, beauty and the desired world of man. Satire is an expression of misfortune, shortcomings and ugliness in order to achieve the existential virtues, decency and beauties of human beings and to correct and refine their nature (Movahed, 2003: 162) .

The literary genre of satire is closely related with humor. What is felt in the first glance from these three types is "laughter", but this laughter is not the same in each of these types. Laughter in satire is to inject the bitter medicine of criticism and enlightenment (awareness). In humor, laughter is aimed at humiliation and ridicule. The audience of satire is often the elite and intellectuals, but the audience of humor is the laymen; and finally, as Kiomars Saber stated: "Satire is a kind of surgery while humor is jokes and prank without having a value or to be negated. This is while satire is the art of teaching based on a highness" (Adib, N.D.: 56) .

In the past Persian literature, satire appeared more in the form of anecdotes and jokes. There are also examples in the literature showing personal states and an exchange of sarcasm and irony among poets. However, poets and writers used to turn to more concrete issues in the Constitutional period. The travelers to the developed countries of that time, began to realize through studying the publications and observing the Western world, that making fundamental decisions, issuing rulings, collecting taxes, etc. was not only confined to the views of the kings and governors of closed states, but that there was law prevailing in those states accompanied by justice. For this reason, the elites and the laymen had their say: "We want freedom, law and justice, too". This demand was not met easily, however in the end, Muzaffar Al-Din Shah Qajar, accepted the request of his subjects in the last hours of his life, signing the Constitutional decree. This was not the end of the story, because the domestic disputes and the rulers shirking their assigned responsibilities caused the Constitution to die down, leading the well-wishers and sympathizers to chant the slogan "May

God have mercy on the Constitution"! The emerging constitution was still half-lived as people could not rely on it to make their demands and criticisms be met by the rulers. Thus, a new type of literature came into existence in the area of journalism, and it was satire that ridiculed the shortcomings and corruptions of the previous regime and its conducts (Arianpour, 1999: 36) .

No independent research has been performed on the subject of our research, but there have been works on "Satire in Constitutional Poetry", some of the most important of which are as follows :

1. "From Saba to Nima; 2008; by Yahya Arianpour. In this work, the author dedicates a chapter to satire in the Constitutional literature, discussing in detail a number of authors of the stated period .
2. "Satire and satirists in Iran" by Behzadi Andehjerdi (1999). It is a detailed book in the area of satirical literature in Iran. In this work, the author analyzes satirical content, while providing some satirical works .
3. "History of satire and humor in Iran" by Ali Asghar Halabi (1998). The author deals with the literary satirical history ion the Iranian literature .
4. "Contexts of satire and humor in Persian poetry", by Azizullah Kaseb (1987). The author explores the context of humor and satire in Persian poetry .
5. "Research in the theory and function of constitutional satire" by Mohammad Hossein Karami et al. (2009). in this study, the authors discuss satire and its functions in full .
6. "Humor and creativity" by Abdolhossein Movahhed, (2003). This work demonstrates the link between the literary type of satire and literary-artistic creativity .
7. "Analytical and critical study of the Constitutional poetry styles" by Mashallah Ajoudani, (1986), doctoral dissertation read

by Mohammad Reza Shafiei Kadkani; University of Tehran .

An overview

Art is the manifestation of human life conditions, and the artistic language is the best and most influential language for expressing pure human thinking; i.e., the ideas rooted in human actions and show the depth of his desires and intellects. Poetry has a special status in this connection. Art enjoys specific communication tools and media. That is why, from the distant past, poets had the status of today's Broadcasting Services as they were residing in the court of Sultans and rulers. Poetry enjoys plenty of efficiency and effectiveness; it can provide escape routes for the poet, i.e., he is able to convey the meaning of the poet's words indirectly to the reader, using the elements of imagery and all kinds of ambiguity, such as metaphor, irony and idioms, as he embarks on expressing the word in a veil of secrecy. In a society where words cannot be conveyed to the oppressors and tyrant rulers through crystal clear words and languages, it is the rhetorical arts that help the people and scholars of the age, including poets to use this kind of language and expression and to take a step towards the development of human society, thus giving human beings a path of excellence. It is under this situation that the literary type of "satire" serves to be used in the society aiming at criticizing and ultimately correcting subjects. Satirical works are often created in a state of repression and tyranny and under socio-political pressures, indicating authors' protest and dissatisfaction of their current state of society. Analyzing the satirical works of each era can be a good solution to recognize the living conditions of the people of that time in all dimensions. In no era has satire been as dynamic, energetic, salient, and broadly thematic in any historical period in Iran as in the

Constitutional period. Constitutional poetry satire reflects the various issues of the society. Considering the necessity and importance of this type of literature, it was attempted in this study to review the content analysis of the poetic satire themes of the four prominent poets in the Constitutional era, namely; Nasim Shomal, Iraj Mirza, Mirzadeh Eshghi and Ali Akbar Dehkhoda .

1-2- Social issues

A) Poverty and destitution: Poverty or destitution is a social crisis that can trigger the beginning of varied problems and sufferings in the community. Nasim Shomal addresses this problem via a bitter language and eloquence, using the rhetorical technique of amphibology, saying: While the rich are in the best condition in terms of nutrition, the poor only eat cold! (They just catch a cold!). Eating with food (: eating) along with cold (: getting sick). The rich eat chicken, delicious foods and drink champagne with food .

Our house eats cold! Our house is worse than a bottleneck (Nasim Shomal, 1924: 18-19) ⁽¹⁾
Eshghi also tells that the words of an affluent person with some powers are valid before those in power. They do not hear the poor and needy :

My words and those of all my friends are right .

It is our fault that we have no money (Eshghi, 1970: 318) ⁽²⁾

In the poem "Empty stomach with little Faith", Dehkhoda also concerns with poverty and its negative effects on life. This is expressed in view of the fact that poverty undermines and loosens the religion and beliefs of the people :
The man laughed and said with the devil
My stomach is empty, then faith ?!

Hair from the head? Shame from a blind eye ?

Child from an infertile? And skin from nakedness!?! (Dehkhoda, 1983: 107) .

For Iraj Mirza, the poor are struggling with their living and the only thing they can think of is to dine dinner and keep the family full. He says in a prank: If things like "laws" also do not make them aware of themselves and that they want to reflect about it, it is because "laws" exist in "bread : !"

The poor are struggling to make ends meet
They also seek to make a subsistence for the night bread (Iraj Mirza, 1973: 94) .

B) Inadmissible social customs and habits:
Iraj Mirza uses a satirical language/expression and attributes animal habits (flocking) to human beings while aligning it to the line of poetry to criticize people struggling with wrong social customs, taking the path of extremism: How on earth the habit of our people who flock as they get out of the house? As they sit together well and get up happily, when they escape each other upon seeing each other? (Iraj Mirza, 1973: 183)

Dehkhoda also uses a satirical language in the poem "Chaharzano" to describe our own culture :

It was said 'do not see on with your knees locked '

As it is a sign of pride

Sitting on knees

Is a sign of good will and politeness I said:
What politeness it is meant ?

Do not hold this right off me

We have learned this from the Arab and the Camels (Dehkhoda, 1984: 162)

Dehkhoda critically concerns those who are caught up in habits and daily life and do not understand anything about life by saying :

Do not get around with the giant of habits

As they manifest bigger and intolerable (Dehkhoda, 1983: 162)

In another example, he speaks about the instability and similarity of people with the environment, criticizing this inherent characteristic. He says that if one wants to align with the environment under different conditions, one should be like Gholivah as male with male and female with female! You want to overcome infertility and bring a child ?

It is provided that you become a male and bring with you a gem (Dehkhoda, 1983: 177)

Nasim Shomal also cites some of inappropriate customs people have in the poem "Signs of Emergence" and utters dissatisfaction with the current situation among the people, concerning them via the language of satire: Women and husbands are ready to answer Everyone is thinking about boots and masks there is a group such as men without hijab

As the sanctuaries of His Excellency are pure (Nasim Shomal, 1924: 154)

Eshghi also criticizes the inadmissible habits and characteristics of people, ironically seeking to correct them :

Indeed, this cult of "selfishness" is of the animal temperament if it be a human, this cult will vanish (Eshghi, 1987: 365) .

In another case, Eshghi criticizes indolence and selfishness of humans via a satirical language :

O who you want whatever from the skies
You are so selfish with yourself that you want to be beaten what should I call this except for indolence !

You are sleepy and you want it every day!
(Eshghi, 1976: 378)

C) Social disarray : Tolstoy states: "Studying at schools in Paris, Marseille, and other Western European cities ,

I found out that a major part of public education is earned from life, not from schools and lectures and books and so on" (Mann, 1976: 166). Therefore, one would suggest that life in the context of society will have a positive or

negative impact on people. The satirist views the negative impacts of the environment on the man, seeking to unveil the anarchy or disorders while finally attempting to set them aright .

In the poem "Akblay", Dehkhoda introduces such crises as addiction, divination, exorcism, and so on as he creates a character named "Akblay". In this poem, he views things satirically :

1. Creating a character rejected by God and the people, revealing the truth called "Akblay :"

Rejected by God, and driven away by any servant, the Akblay

Being a famous clown, a representative of Akblay

You did not forgive the dead nor the living
You are Akblay, the predator (Dehkhoda, 1983: 1)

2. The common sense says: "Do not interfere with some issues, it does not matter to you, but he implicitly suggests them :

The slave dies from hunger, no matter, get lost
Among people, there is no support for those lost (Dehkhoda, 1983: 1) .

In the poem "In the claws of thieves", Dehkhoda suggests the same issue by using the character of "clown", ironically expressing the bitter truths of society. When the clown hears that the thieves, the caliph and those around him call him "woman-like", he whispers in the caliph's ear, saying "How did they know I am a " woman-like"? They must be aware of my work and I am ignorant !

We have spies at our disposal
Letting us know what is going on around (Dehkhoda, 1983: 41)

Nasim Shomal also seeks to reveal the disarray and chaos his society is in while stating the void and hopeless dream of achieving peace :
I have seen the rich throwing their obedience
This is not real

They have followed the blind and the disabled (Nasim Shomal, 1924: 119) as he himself says, there is no support and obedience !

All this is a dream and it is not real, so he complains about the chaos and disarray of the society :

What on earth, the situation in Iran got improved !

O' my, this ruined land got improved !?

This is not real; that's fantasy

The shit sucked the shit (Nasim Shomal, 1924: 120)

Nasim Shomal portrays the turmoil of the country with some kind of "self-incrimination" mixed with apparent selfishness, saying that "with this situation, our end is destruction!" We must give in to divine destiny. However, the poet intends the heart of his words, contrary to the appearance of his speech, satirically stating :

We have made a partnership from the First Day

That's why we fall in the abyss of destruction

We have to die of humility and annihilation

We cannot get out of it

This is our destiny, the Providence has composed it (Nasim Shomal, 1924: 100) .

In the poem "Advice", Nasim Shomal also seeks to express the problems and social turmoil of his time by creating satire and repeating something that he himself does not believe in .

Where everyone is a thief, be a thief ,

Be a drunk in a party where everyone is drunk ,

Be a deaf and a blind in a city where everyone is blind

Be dumb when al, is dumb

You need to align with the congregate

If you ever hate to be ashamed (Nasim Shomal, 1924: 47)

In the poem "Pond of the Mosque", Nasim Shomal describes a country where everything is in a disarray. In addition to all miseries, for him, there will be surprises ahead and one has to be steadfast and see what is going to occur. In other examples he also displays lawlessness, that fighting oppression produces no result, apostasy, immorality, underdevelopment, backwardness in modernity, incompetence of politicians, the weakness of the judiciary, the prevalence of corruption, etc., indicating misery and turmoil in the country .

How long will you scream O' God

There is no ear to listen you

There are no justness, fairness and shame

There are no people to hear your words (Nasim Shomal, 1924: 27)

Beware of justice, do not scream

If your bread is bitter, it is not because of the baker (Ibid: 107)

In the poem "The wish of a donkey with a cut tail", Iraj Mirza also describes sarcastically that sometimes misery and misfortune get so great that it is better for man to live up to such shortcomings under such a situation so that the situation does not get worse !

Poor the donkey desiring for a tail

He lost two ears while searching for a tail (Iraj Mirza, 1976: 179)

In the poem "I am afraid", he wishes to get the country to return the ideal situation and the right way of life by exaggerating in describing distrust in the society :

I have suffered so much damage from friends that I also fear the partner of mine

I have accustomed to joblessness I'm afraid of work (Ibid)

I'm not afraid of snakes, Satan nor magics ,

I'm afraid of the sympathizer, as I have cornered my own grief to the corner (Iran Mirza, 1976: 70)

In the poem "Describing the reveler", Dehkhoda states: In society, nothing follows principles. Some have assumed high ranks without competence. He portrays the unfavorable social situation via the technique of "description" and "characterization". He swears by the mustache of some so-called "Mashti Esmal"! As there is no true human being among his companions, otherwise they could have set all things aright. For the poet, all are impure, erroneous and negligent!

Our feet were calloused and we were cleansed
as we consummated with God

I did not see righteous young based on Truth
A handful of Esmal swearing by their mustaches

There are no revelers knowing the Truth

We have all lost our way through

We are entangled with the abyss of turmoil
(Dehkhoda, 1976: 16-17) .

This all portrays a man in a chaotic society. It is difficult for man to stay healthy in the profession he is seeking in business because the market is packed with lies, sin and miseries, so Dehkhoda says: It is true that the Holy Prophet (PBUH) commanded: It is

Through marriage where half of the religiosity is preserved! Upon entering the labor market, you lose the other half by telling lies and unjust oaths to earn a living! At the time when each asked for the hand of a mate half of his religion was lost

If you want to cover the mate and give her subsistence

You will lose all of your religion as you are entangled with sins (Dehkhoda, 1986: 98)

In the following poem, Eshghi says satirically: "I do not laugh at the situation of the society; which, of course, he laughs and laughs out of pain". He says he laughs at the era he is in as it has brought all these miseries while the reality is that Eshghi laughs at the state of its

society and is dissatisfied with the situation as whole .

I laugh but not at the current situation

I laugh at this roofless dome and its columns
(Eshghi, 1976: 376) .

Eshghi sees peoples' misbehavior while socializing with them and condemns their inadmissible conducts, describing them in satirical, pessimistic forms .

If humanity is founded on this inadmissible conduct ,

I still look for humbleness (Eshghi, 1976: 395)

D) Value of knowledge and art: In the poem "Withered flowers", Eshghi depicts the ignorance and betrayal of political authorities against the people by means of allegory and says: "Their story is that of a donkey en route the flower garden does not comprehend the flowers as he passes by them, but since the thorns on the route hurt his head and face, all his attention is focused on them! When the thorns attacked his neck, he could stare at them to know He was constantly wary of it looking at it helplessly .

Because the donkey suffered no trouble to see the flower

He could not see whether or not there was a flower (Eshghi, 1971: 293)

Nasim Shomal also understands that the society is in a disarray; he does not do anything directly as he grapples with the disarray by the weapon of satire. This is done to deny the "desirable" matters with bitter satire in order to awaken the mind of the reader and see the truth and choose .

Today, the elite will not like the situation

Art, knowledge and virtues are not welcomed

If you want you omen alight

If you desire for receiving rewards and money
Ridicule and learn to be a reveler (Nasim Shomal, 1924: 107) .

Dehkhoda also has a word to say in this field. He has a satirical poem about the migration of the great Indian poet Rabindranath Tagore. Concerning the reason why such a satire has been written for Tagore, one may argue: Dehkhoda sees the situation in Iran during the Constitutional era as very chaotic. He wonders why Tagore had traveled to such a country. Hence, the real audience of this poem is not Tagore, but incompetent authorities and politicians who must wake up and face reality .

O' you with a light soul

How come you descend upon us?

You know no virtues

From these camels' riders this is the way in this turmoil

If you resist, you will lose (Dehkhoda, 1983: 147)

During the Constitutional era, Iraj Mirza was one of the first people who attached value for art and knowledge as he was a pioneer in the field of education. At school, be quiet and calm, do not talk nonsense

In the classroom, listen intelligently and speak eloquently

During young times, acquire art for several years and perfection (Iraj, 1976: 293). 2-2- Political aspects

A) Oppression, repression and lack of freedom of expression

Once a society can enjoy the sweet syrup of justice when its people can easily "ask for justice" and receive the right response. This is where the poet and the literary work come into play. "A literary work is created when the author reveals a truth". In the poem "Teeth water", Dehkhoda introduces such issues as: avoidance of superficiality, avoidance from absurd judgments, the relation between bread and justice while discussing the issue of repression and asking for justice. The "satire" of

the poem comes from the fact that Barzegar the oppressed complains to the ruler of his subjects' oppression, but instead of investigating the oppression case, the ruler merely curses the oppressor and does not do anything for the latter :

He complained as far as he could

Sighed from the heart and said crying

O' God, 'take my soul '

So that the subjects abandon the oppression (Dehkhoda, 1983: 81)

Barzegar, the complainant says that if the answer to oppression is a curse, I will go to my aunt, as her curse works better than yours !

I'm going to my aunt, Maryam

Who is a mountain of grief and curse?

She makes curses far better than the ruler's

If she is made aware of the reality (Dehkhoda, 1983: 81-82)

Dehkhoda has also spoken satirically in the poem "Chiefs and Nation" by means of allegory and symbolic language. "Nanny" and "child" are symbols of rulers and people; the rulers who want to keep people under dark; frighten them by an illusion enemy; make empty promises; do not accept the truth and are themselves liars .

Dust on my head, my child has awakened

Sleep nanny, a two-eared human has come

Do not cry, for Jin comes and devours you

If it comes, it'll take the crying child

Nanny, I'm so hungry

I will give you bread tomorrow (Dehkhoda, 1983: 4)

Oppressive rulers embark on using all means to oppress people, the easiest of which is to misuse their simplicity. Eshghi also describes this state in a satirical way. One went to the village's alderman

Asking for something to wear

He asked for clothes to take on

As he was saying this
The alderman called on the subjects
That this is another subject of ours
Take him to the market at dawn
Sell him and bring back cash (Eshghi, 1976: 401)

In the poem "May your eyes be blind", Eshghi has also used irony and satire via using the rhetorical element of contradiction (couplet 1) and repetition to suggest that the oppressor will not be safe and finally be punished for his actions .

You were dreaming to rule the entire world
But you were repealed from your house, may your eyes be blind
This is the sequel of your actions
You will be rejected, may your eyes be blind
Because of your sinister conducts, actions and habits ,
You will burn in the fire of your oppression (Eshghi, 1976: 403) .

In the poem "Listen and Do Not Believe", Eshghi speaks of lack of security and presence of oppression in the country via a satirical language :

Our nation has become safe and secure
From Hamedan to Tabas and Sistan
Oppression has ended
No one fear the other anymore (Eshghi, 1976: 295) .

Political repression and lack of freedom of expression was one of the themes of Constitutional poetry. In the poem "Whip", Nasim Shomal describes tyranny and despotism as well as the efforts by tyrants to destroy the power of human understanding .

For him, man may endure hardships under tyrannical conditions, but one should never give in to "ignorance and stupidity "
I may be deaf, dumb and blind
I shall not be cowed by stupidity (Nasim Shomal, 1924: 25) .

In the poem "I am scared", Iraj also discusses the wastage of symbols: "Nothing is scary except a king who takes the path of disbelief and turns to oppress the subjects :

I'm not afraid of snake, nor am a scorpion nor the covenant-breaking people I afraid of the subject-annoying ruler (Iraj Mirza, 1976: 70) .

B) Constitutionalism and parliament

In the Constitutional era, the component of the Constitutional revolution and its themes center-staged the debates. In the poem "Fatiha", Nasim Shomal uses two rhetorical elements of simile and repetition: the constitution just growing up lost life to the creator of life; one should read al-Fatihah at its death. Through the word "Rahmatullah Ala alMashrutah" (May God bless constitutionalism), he suggests how the ideal of the constitutionalism had gone away and what happened to the real Constitution .

Establish a coterie of Fatiha
Bring a good Quran Reciter
Rahmatullah Ala Al-Mahroutah (May God bless constitutionalism) (Nasim Shomal, 1924: 148) .

In the poem "Elegy of the Republic", Eshghi also speaks of the demise of the Republic, showing some political despair :

As the subjects prayed
Thanks God, your republic demised (Eshghi, 1976: 284)

The satire reaches its peak when everyone mourns the death of the "Republic" and on the other hand, they all flock to the body of the Republic to take their share of its body, take it and eat it !

They hit their heads and chests frequently
They clawed the coffin packed with gold and riches
They got their shares from the coins
Alas, our republic perished (Eshghi, 1976: 284) .

Dehkhoda's contribution to constitutional political poetry is also resonated in such poems as "Remember the Dead Candle Remember" (5). After traveling to Europe and returning to Iran after six months, he decided to serve the freedom writes via journalism. Dehkhoda composed this poem to mourn his friend Mirza Jahangir Khan, who was executed by the 15Page | then government .

The issue of parliament and cabinet was also raised when discussing Constitutionalism. A parliament is the place where representatives who excelled in political, social and other issues come together. They are competent and deft people who can, with a great understanding of the current issues in the community, make laws that lead the country to progress. Nasim Shomal discloses the incompetency of the members of the parliament in the poem "Fourteen people in a parliament :"

I am a lawyer representing the whole world ,
I am a doctor in this Tehran (Nasim Shomal, 1924: 96) .

In this poem, members of the parliament are approaching the demise except for scholars and journalists, with their absurd actions causing satirical poetry to manifest. For progress and elevation, the country needs men who work and not eloquent in speech. In this regard, Nasim Shomal states in the poem "Ghimeh is not written with Gheen" to explain to its audience that what is important is that words cannot express the truth and it is the work and pragmatism which yields results :

Ghimeh (chopped meat) is not eaten with what is written

It is eaten with meat and oil

The homeland should be freed of words

Replenished with action and pragmatism (Nasim Shomal, 1924: 20) .

In the poem "Half-constructed cabinet", Eshghi explored two rhetorical elements of simile and contradiction, seeking to create satire :

O' you the gentle mentor

With all the absurd logic

You have focused on a half-constructed cabinet

I mean the government half-established

You saw the state demised

You dreamed with all this absurd word

The cabinet falls down

As you represent it (Eshghi, 1976: 407) .

When Mostofi al-Mamalik stepped down in May 1914 and Samsam al-Asaltanah was 16Page | appointed by Ahmad Shah Qajar as the Prime Minister, Iraj mentioned this election with humor and ridicule :

I heard when the Mostofi cabinet left

It turned to people to seize the opportunity

The shah said 'I will not do anything '

It is people who will choose the prime minister (Iraj, 1976: 196) .

C) Westernization, colonialism and xenophobia

Eastern countries are mainly affected with a similar disease, which is colonialism and westernization (Rashidi, 2012: 35). In the poem "Republic Rider", Eshghi reveals the sinister thoughts of colonialists in an allegorical and ironic way, stating: A person named Yasi while riding on a donkey used to steal things while mounting on the donkey back in order not to leave a trace but got his hands traces left. The victim wandered :

He looked at the low-end of the earthenware jar

To his surprise, he saw the donkey's feet traces

He looked inside the jar and observed

This is the work of Yasi mounting on his donkey back (Eshghi, 1976: 279) .

The satire used in this poem denotes its political notion by comparing "Yasi" to "Britain" and "Yasi" to "Republic". Britain rides on a donkey called the Republic to seize Iranian treasures and plunder the country. My dear, our Yasi is a country named Britain ?

Whoever does the work of Yasi
Does so through diplomacy (Eshghi, 1976: 279) .

In the following poem, Iraj Mirza also moans the negligence of the rulers and elders of the country by using satirical and allegorical language: It is said Britain has made a contract with Russia

The agreement concluded this year

They have aimed at Iran

Giving no response to it

17Page | Alas, the authorities in this nation
have laid to peace doing nothing (Iraj Mirza, 1974: 192) .

In the poem "Campaign", Dehkhoda believes that if the opportunity to defend or destroy the enemy exists, one must not be negligent and weak, and the opportunity should be seized :

Hit the enemy and don't get frightened
As you shall know nothing about the future
(Dehkhoda, 1982: 127) .

Nasim Shomal also has a poem titled "The land of Iran has been destroyed by three elephants of Russia, Germany and Britain!" Later, in later writings, he has quoted "When some Iranians were fond of Russians, some were beginning to love England and some, the Germans" (Nasim Shomal, 1924: 116). In this stanza, he narrates the invasion of foreigners to Iran, traveling to all cities of the country, sees the aggression and violations done by these, mentioning them via the language of satire, moaning and regret .

D) Patriotism and its value

Homeland and its related issues are one of the major constitutional era issues and consequently constitutional poetry. Citing a memory from his childhood, Dehkhoda tells some people ironically and satirically to learn patriotism from animals, otherwise they would be less valuable than animals. Learn patriotism from the animals

For it is better than the way has taken

Father has yelled at me saying

Learn how to preserve the nation from the animals (Dehkhoda, 1983: 125) Iraj Mirza also moans the "Love of the homeland based on Faith :"

Our homeland serves as our mother

We love our nation as we are patriotic (Iraj, 1976: 194) Also, in this regard, Nasim Shomal writes regrettably :

Shed drops of blood from eyes for the sake of the country

Just cry for the mountains, plains and the trees
(Nasim Shomal, 1926: 195) .

Eshghi also speaks of his country's catastrophic situation :

O' friend of mine, behold the chaos of Iran, the misery and the distress of it

18Page | Come out of the grave and see
our humiliation ,

this Iranian humiliation and the destruction of Iran (Eshghi, 1976: 368) .

Satire is evident in the second line .

-2-3Religious issues A) Heresy and superstition

Much has been said about religion and its social function, for instance :

"Religion safeguards the social system from many dangers, put it simply, one can say: faith is a social cement" (Rafipour, 199, 304- 305) However, heresy and superstition break down the essence of religion. Superstition is a plague of many values. Iraj Mirza regrets a group who claims: Imam Hussein (AS) is killed but they killed themselves by a dagger!

He says satirically: This is the knowledge of Hossein we wished !

They claim they killed Imam Hossein
But they kill themselves by daggers They actually kill knowledge and wisdom as they hit their chests for nothing (Iraj Mirza, 1976: 191)

B) Hypocrisy and demagoguery

Much has been said about the value of religion and the plagues facing religious people: "Religious life obligates man to be responsible in their conducts. Religious life leads man to the realm of conscience and wisdom" (Zarinkoob, 2004: 376-377). However, there are also blights on the way, one of which is hypocrisy and the other is demagoguery. "Belief in the nobles also heals the human psyche. Its reflection polishes the inner sides of man"(Reza, 2012: 287). However, one should beware of deception and demagoguery. Iran Mirza says that all resort to the divine men and Sheikhs while for him, the tears of the Sheikhs can be a sign of deception. Thus, for him, one should take care of the demagoguery and hypocrisy and recourse to God

I take refuge in God from the drops falling down the Sheikhs' face

Too many houses were demolished because of these tears (Iraj Mirza, 1976: 179) .

According to Iraj, clerics and sheikhs deceive the people by shedding false tears. Using the rhetorical art, the poet says: They come to the shore like a kind of Indian sea animal, shed tears before the mosquitoes sit on the tear-drops and around the eyes, then the animal closes its eyelids and goes to the sea and swallows the preys :

19Page | The tears are like those of this animal

Do not go astray as the tears swallow you up (Iraj Mirza, 1976: 179) .

C) Strict and baseless prejudices

Prejudice is a sign of clumsiness and intellectual strictness. Iraj ridicules strict and rigid prejudices. That scholars do not accept the removal of the hijab is because they themselves work behind the guise of tricks :

The city clergy is against the Hijab removal
As he does all the tricks behind the veils (Iraj Mirza, 1976: 13) .

In the poem "The Image of a Woman", Iraj also demonstrates prejudice and bias. Prejudiced and biased people are either in ignorance or want to keep people in negligent beliefs so that they do not lose their profession. The poet attacks the ones considering holy things as up for worship which, upon seeing the image of an unveiled woman on the wall, feel that the religion and the security of the people are compromised

It was said, what a blight

They saw an unveiled woman Faith and security were lost as soon as the faithful came along (Iraj Mirza, 1976: 177) .

Therefore, they quickly removed the image of an unveiled woman, otherwise -as they put it- people would attack her :

They were licking her beautiful lips as they were sucking candies

The doors of the paradise were closed

The people could see the doors of the hell opening (Iraj Mirza, 1976: 178) .

D) Clergy-like (ware-clergy) superficial belief in religious issues

In the poem "God willing, it is a cat", Dekhoda deals with the superficial belief of the clergy in the Sharia. In the story, it is written: Sheikh had woken up late in the morning and was about to go to the mosque at dawn for congregational prayers :

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Part of the route was uneven

The sheikh was accompanied by a dog The dog came to the sheikh

he had not rinsed his body for the prayer

Alas, people were congregating for him to come forward (Dehkhoda, 1984:27) .

The sheikh clings to justification not to be deprived of peoples' praise, stating: God willing it is a cat as he enters the mosque with so impurity, standing in the position of the Imam of the mosque .

Conclusion and discussion

During the constitutional period, satirical poets used to concern mainly with the "social, political, and to some extent religious realities" of their own society, talking about such themes as poverty, injustice, oppression, oppression, tyranny, religious discrimination, and superstition. Through a careful and in-depth examination of the poems in this era, one can conclude that there was a close link between "satire" and "repression, tyranny and freedom of expression". When the rulers restrict freedom of expression and the writers, being aware of the times, are prevented from expressing the problems of the society, satire and irony will inevitably come into play. The more widespread this oppression and tyranny, the larger the growth and scope of this type of genre, and often the more complex and ambiguous the way it is expressed. The four renowned constitutional satirical poets whom we investigated

21Page | with in the present study were: Nasim Shomal, Iraj Mirza, Mirzadeh Eshghi and Ali Akbar Dehkhoda who sought in their poems to convey their thoughts to the people or rulers in simple language and via appropriate styles .

By means of various satirical techniques and introducing the issues of the society of their time, they began to criticize the rulers of the

time and to wake the oppressed people from their slumber, while seeking to safeguard their country from the tyrannical foreign colonizers and the predatory domestic oppressors. In a separate study, the satirical themes of these four poets were analyzed based on data and diagrams. In the religious component, Eshghi has tended more to satire. In general, most of satirical themes in poems during constitutional poems were based on: a) social b) political c) religious aspects. This shows that these poets always spoke of people's suffering. Hence, their sharp pen is aimed at the inadequacies and problems existing in the society - which are due to the incompetence of the rulers - and in this way, each of them was faced with some penalties as imprisonment for Nasim Shomal, exile for Dehkhoda or assassination and murder of Mirzadeh Eshghi.

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