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## **Political Discourse in the Poems by Constitutionalism Era's Poets (Case Studies: Adib Al-Mamalek Farahani and Malek Al-Sho'ara'a Bahar)**

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### **Abstract**

Political poetry underwent considerable changes in both the format and the theme after the onset of the constitutionalism movement. While poetry and being a poet were commodities belonging to the educated persons until before constitutionalism. They made a lot of efforts in this period to get close to the language of the alleys and streets. In this era, political poetry seeks to express the people's concerns and it becomes sublime with poets becoming the people's tongue against superstition and despotism. Both prose and poetry experience subtle changes in this period. To be more exact, the constitutionalism's literature is formed and enlivened in the course of the battle with the old literature and, due to the same reason, it is novel and it violates the tradition in terms of both form and content. The constitutionalist thinkers insist on pulling words out of the magnificent aristocratic palaces and making them serve the people of alleys and bazars. The goals of the poems in this period are awakening the people and inciting the national and patriotic feelings and promoting the individual and social freedoms and denial of the superstitions and loose and improper thoughts, fighting with the foreigners and westernism, harshly and mercilessly criticizing the disorders and familiarizing the people with their human limits and rights. It was with the constitutionalism's revolution that the newspapers along with the preaching, discussion and lecture sessions became the primary medium for the conversations and expressing of the revolutionary notions and opinions, and a "public arena" that had been never seen before came about. More importantly, insolence, insult, and frivolity lost their private, fanciful, and exceptional aspects and became completely political and one of the most important and most effective means of the political fight. Such a thing was unprecedented in the political and literary history of the country. Two essential dimensions are seen in the constitutionalism's literature: one is the criticizing

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of the past literature and the other is the positing of a novel literature. Zain Al-Abidin Maraghe'ei has the following words in this regard: "these days are not the time in which the masters of pen and thoughts spend their time on simple things, chimerical myths and senseless nonsense like their antecedents for nothing but fiction would result thereof. The present article tries introducing the prominent political figures of the constitutionalism era.

**Keywords:** Political discourse, Poetry, Constitutionalism, Adib Al-Mamalek Farahani, Malek Al-Sho'ara'a Bahar

### Introduction

Due to closeness to the people masses, political poetry peaks during the constitutionalism era in Iran. In this period and with the prevalence of the newspapers' publication, the political poetry becomes a tool for the constitutionalists' advancing of their goals and poets like Muhammad Taghi Bahar, Iraj Mirza, Aref Ghazvini, Mirzadeh Eshghi, Abolghasem Lahuti, Farrokhi Yazdi, Ashraf Al-Din Hosseini, Adib Al-Mamalek Farahani and others start taking advantage of the political formats for denying the despotic power and illuminating the public thoughts.

This is why the investigation and exploration of the discourse governing the constitutionalism's poetry is actually a delineation of the thoughts and minds of the elites of the constitutionalism era's society as well as the general conditions governing this period. Although political poetry generally tries to remain concise, a glance at the gist of the words and poets by the constitutionalism era's political poets can be fruitful in the elucidation of the social structures and method of Iran's political and cultural evolutions. In the meanwhile, the effects of the constitutionalism era's literary-intellectual movement on the today's literature should not be ignored and this is why the present study tries investigating and exploring the political poetry of constitutionalism era based on the then extant discourse. A short

glance at the political and social conditions governing the constitutionalism era as well as the outstanding poets in this period, it is necessary to deal with the discourse analysis of the essential political concepts in constitutionalism era's poetry.

In short, it was pointed out in the prior discussions that a sort of great intellectual, political and social evolution happened in Iran in this period. Numerous concepts enter the area of the political poetry.

Discourse analysis can be carried out according to two essential aspects: the first falls in the domain of the linguistic structures and the second pertains to the translanguing factors like environment, community, politics and power that specify the subjects of a discourse. The first aspect of the discourse analysis can be called formalism and the second aspect or perspective is to be accordingly entitled pragmatism (Zaker, 1998).

In discourse analysis of the constitutionalism's political poetry, the second type of the analysis, i.e. pragmatism, is generally taken into account meaning that the attentions are paid to the discourse space's relationships considering the trans textual conditions of the poems. It is worth mentioning that discourse is the stream and bed possessing social grounds. The expressed assertions and materials, the proposed statements and theorems, the

applied words and expressions and their meanings all depend on who has applied them how, where and when or against what or whom and in what ground and with what power and intensity?

### **Discourse Analysis Method**

Since a substantial part of the load of the research on the constitutionalism's political poetry relies on the poets' verses and writings, the discourse analysis method in proportion to the specifications of this discussion is of a particular advantage accordingly; though its disadvantages and problems cannot be neglected. Nowadays, discourse is defined as a meaningful collection of the linguistic and meta-linguistic signs and symbols. Of course, this definition is the product of a historical perfection. Some researchers have analyzed the historical evolution of the discourse analysis method in the course of the shift from constructivism to functionalism and critical approach.

Discourse theory was born in linguistics. In this primitive stage, discourse was an example of language larger than a sentence (constructivism). Later on, the concept "context" was also entered into discourse analysis. By context, the limited temporal and spatial conditions under which language is applied was intended. (Functionalism) A little later, critical linguistics opened a way into the well-known theory of discourse analysis and became the midwife of the critical discourse analysis (critical approach).

Amongst the other contemporary theoreticians of the discourse analysis, Laclau and Chantal Mouffe, the post-Marxist thinkers, can be pointed out. These two have dealt with this topic in their work named "hegemony and social strategy" (1985). These two person's discussions on discourse are rooted in three substan-

tial philosophical tenets, namely signified, phenomenon and sign" that per se source the codification of three intellectual streams; analytical, phenomenological and structural philosophy.

Ernesto Laclau and Chantal Mouffe expanded Foucault's theory of discourse, using the theories by thinkers like Saussure, Derrida, Bart, Lacan, Gramsci and Althusser, they formed a very effective theory that featured a remarkable coherence and clarification ability. Next, the basics of this theory will be briefly explicated. "Laclau and Mouffe borrowed their concept of discourse from Foucault. Here, discourse is a semantic system larger than language and every discourse encompasses parts of the community's domain and shapes the individual and social speeches and behaviors by taking control of the subjects' minds. Laclau and Mouffe also entered Foucault's theory of power into their theory of discourse and, in this way, granted a driving force to discourse but it seems that they have utilized Saussure's sign instead of Foucault's ruling for explaining the structure of discourse. Therefore, from the perspective of Laclau and Mouffe, discourse is not a set of rulings but a collection of signs. The concept of Foucault's discourse configuration, as well, can be compared with the concept "articulation" in the discourse theory of Laclau and Mouffe because articulation is a process in which the signs are joined to form a semantic system. This same apparently small displacement, i.e. the use of sign instead of ruling, has provided this theory, as it will be seen, with an extraordinary flexibility (Soltani, no.28).

The present article performs its studies and evaluations with the objective of discourse analysis from functionalistic aspect and through the application of Norman Fairclough's discourse analysis pattern. In

sum, the discourse governing the political poetry can be analyzed based on the following four indices:

#### **Words (Negative-Positive)**

This indicator evaluates the focal words that are considered as the text's support along with their functions in the text. For example, terms like friend and ally are amongst the white and positive words and terms like enemy, opponent and foe are enumerated amongst the negative or black words.

#### **Polarization (Alienation)**

The first step for the political analysis within the framework of this approach is the identification of at least two opposite discourses that are in an alienating relationship with one another. In a political discourse, the stronger discourse constantly expand its own domain and limit the other realm. For instance, the use of the pronoun "we" is indicative of the idea that the speaker realizes oneself as the representative of a group and, conversely, the use of the pronouns "they" and "you" showcases a separating line between the speaker and the others and s/he intends to emphasize on alienation and dualization and the difference between "us" and "them" by doing so. In fact, in order to analyze a discourse, it has to be deployed against its rival counterpart and efforts should be made for finding the controversial structures and semantic differences (Fairclough, 2000, pp.171-194).

#### **Presumptions**

Presumptions, cliché thoughts and prejudices form the infrastructure of the main actor's reasoning and inference (Ibid, 2000, p.230). As an example, the understanding the discourse of constitutionalism's political poetry is significantly associated with the

perception of the poets' presumptions about concepts like modernism, freedom, constitutionalism and so forth.

#### **Implicit Implications of the Poems (Induction and Association)**

The recognition of the implications in the stage of a text's interpretation comes to assist the analyst use his or her lingual knowledge to show what are the implicit and unclear meanings a given sentence or statement contains and what has been the writer's intention of their application and what are the meanings or outcomes followed by these implications (Forghani, 2003, pp. 49-52). The forthcoming section deals with an eclectic selection of the poems by two prominent poets from constitutionalism era and, considering Norman Fairclough's pattern, efforts will be made to discover the essential concepts of the discourse governing the constitutionalism's political poetry. It is worth mentioning that these poems are somehow eclectic selections of every poet's collection of thoughts.

#### ***Adib Al-Mamalek Farahani***

In the investigation of the poems by Adib Al-Mamalek Farahani, as well, issues like democracy and social freedom are frequently seen. In his poems, he carefully deals with political freedoms. However, "What it has got to do with us?" should be realized as one of the important poems by Farahani; in this poem, the society's negligence of what is happening in the periphery has been criticized. Farahani states that:

What it has got to do with us that the garden has tulips?

\*\*\*What it has got to do with us that the tired persons are moaning?

Do we have anything to do with the war between Russia and Japan?

\*\*\*Or the attacks by balloon and dragon?  
 We are groaning in our own sadness  
 \*\*\*we are groaning that we have a  
 thousand-year sorrow  
 We are like wing-broken birds  
 \*\*\*we are in pain and tired of the de-  
 terminism's arrow  
 We have neither mate nor water and  
 seeds  
 \*\*\*neither nest nor roost  
 We have no supplies of science and no  
 technique  
 \*\*\*\*we are fallen into the dust of the  
 roofs and alleys  
 We attribute various kinds of art to our-  
 selves  
 \*\*\*we uselessly grin at our own beard  
 (Nabavi, 2001, p. 445).

#### Words (Negative-Positive)

1. White words: garden, tulip, mate, water, seed, nest, supplies of science, art
2. Black words: war between Russia and Japan, attack by balloon and dragon, sadness, moan, one thousand-year sorrow, wing-broken bird, without supplies.

#### Polarization (Alienation)

In this poem, the poet finds the bad situation of Iranian society as being seriously different from the favorable and ideal space.

#### Presumptions

1. The Iranian society has become intensively negligent of what is happening in the world.
2. The political, social and economic situation of Iran is disordered.
3. Iran has not had a growth in terms of technology and science and knowledge similar to that of the other countries, including the west.

#### Poem's Implications (Induction and Association)

1. The world's situation is extremely changing and the Iranians should be aware of these changes.

2. Without leading to the country's current progress, being proud of the past is not only harmful but also the cause of feeling a false pride.

Like the other poets from the constitutionalism era, Adib Al-Mamalek Farahani has dealt with nationalism and admiration of the Iranians' attributes and characteristics. In his poems, there are traces of archaism that can be somehow realized as a reaction serving the stimulation of the Iranians' ethnic emotions for passing through the then status quo. Like the other poets, he tries reviving the nationalism spirits in the people. The following is one of his poems in this regard:

He who does not feel love for homeland in his heart.

\*\*\*the dead are better than him in my creed:  
 O' the homeland, O' the shelter of my heart.

\*\*\*O' the homeland, O' the soother of my body.

(Adib Al-Mamalek's Diwan, p. 377).

#### Words (Negative-Positive)

1. White words: love for the homeland, heart, shelter, soother, creed
2. Black words: dead

#### Polarization (Alienation)

In this poem, the poet deploys the zealous love of the homeland against the negligence and ignorance thereof.

#### Presumptions

1. The individuals who feel nothing for their homeland would be somehow of no effect and use in their society.



2. The love of the homeland is rooted in the depth of the human beings' hearts and thoughts.

### Poem's Implications (Induction and Association)

1. The Iranian society should be sensitive to the situation of its country and endeavor to improve its status .

2. The homeland is not just the birth-place of a person rather it gains meaning alongside the nation.

3. Nationalism can be maximally applied for the inciting of the people's feelings in the fight with despotism and coercion

Amongst the other essential concepts in the poems by Adib Al-Mamalek is the admiration of the law and constitutionalism. Due to the same reason, he realizes the loss of freedom as a big harm to the society:

With all those freedoms, you have fallen into the trap

\*\*\*you have let go of the thread of freedom

Where is the political sage? Where is the constitution?

\*\*\*Where is that gratitude? What has happened to that intellect and art?

That congress and commission and that bill and law Out of going astray, the world has become a myth and bewitched

I am drunken of your love and I have freed myself of the others

I worship constitutionalism, my heart has been tied to you

(Adib Al-Mamalek's Diwan, pp. 774-775).

### Words (Negative-Positive)

1. White words: freedom, political sage, constitution, intellect, art, love, constitutionalist.

2. Black words: trap, going astray, rotating world, myth, bewitchment

### Polarization (Alienation)

In this poem, the poet deploys the law-oriented discourse against the lawless discourse.

### Presumptions

1. Freedom-seekers' effort was eventually faced with failure.

2. Constitutionalism is still in the heart of the freedom-seekers and the hope for acquiring these freedoms is still burning in the hearts.

### Implications (Induction and Association)

1. The individuals who cannoned the national council are responsible for the removal of freedom.

2. The main actors of the fight with freedom should be tried and sued.

There are many poems by Adib Al-Mamalek Farahani and he has somehow attempted in them to counteract the people's superstition. He also tries to guide the society towards storing science and knowledge:

O boy, do not come close to knowledge for the knowledge

\*\*\*drowns your body to the neck in grief

Seek for the path of stupidity for the creed of intellectualism

\*\*\*would make you eat your heart out from morning to the night

One should give birth to donkeys and live like donkeys and die like donkeys for the rotating wheel

\*\*\*would bring you death even if you live seven hundred years

(Adib Al-Mamalek's Diwan, p. 866).

**Words (Negative-Positive)**

1. White words: knowledge, intellect
2. Black words: giving birth to donkeys, dying like donkeys, living like donkeys, sorrow, stupidity, eating one's heart out.

**Polarization (Alienation)**

Adib Al-Mamalek tries deploying the discourse of science against the discourse of illiteracy.

**Presumptions**

1. The society's indices are weak and unacceptable in regard of education and awareness.
2. Many of the harms and shortages of the Iranian society are due to the absence of awareness.
3. The individuals lacking knowledge and insight are not concerned about the society's situation.

**Implications of the Poem (Induction and Association)**

1. the most primary propellor of the society's progress is storing science and knowledge.
2. The society should be conscious about the consequences of continuing the wrong past traditions.

**Malek Al-Sho'ara'a Bahar**

The poets dealing with the political matters in the constitutionalism era have continuously mentioned such a concept as freedom in their poems and they have composed poems against despotism as the point on the opposite side of the political and social freedoms. In the poems by Malek Al-Sho'ara'a Bahar, as well, admiration of freedom is in a high rank. He has repeatedly composed poems about freedom. In his time, Malek Al-

Sho'ara'a Bahar admires the national consultative assembly which is a symbol of the actualization of the political freedoms and composes the following verses:

Today, everybody has hopes in the council  
 \*\*\*the head should keep the body comfortable.

Nothing except the national congress can uproot the despotism.

\*\*\*the angels would bring wrath upon the devils.

(Bahar's Diwan, p. 779)

**Words (Negative-Positive)**

1. White words: hope, council, angels, congress
2. Black words: despotism, wrath, devils

**Polarization (Alienation)**

In these verses, the poet realizes legalism and existence of congress as the opposite point of despotism.

**Presumptions**

1. Congress plays a very vital role in solving the country's problems.
2. Congress is in the top of the society's body and it somehow the place of the elites' gathering.
- (3) The existence of congress causes the decline of despotism.

**Poem's Implications (Induction and Association)**

1. Formation of the congress is what all the society members have hope in.
  2. Fight with despotism is suspended on the limitation of Shah's individual power.
- A glance at the past of Iran and remembering of the status of the Iranians' status are amongst the other pivots frequently found in Bahar's poems. The following is one of the most outstanding poems by Bahar:

I looked once at the past and a second time at present

\*\*\*at what they are doing and what the others have done

At the time of the supremacy of Babylon, Greece and Egypt

\*\*\*they have reigned Babylon, Egypt and Greece

And, now, we are happy poor person for what those kings

\*\*\*Have done in Setakhr, Bistoon and Tagh Bostan

(Bahar's Diwan, pp. 445-446)

#### Words (Negative-Positive)

1. White words: authority, sultanate, happiness, kings, past

2. Black words: the poor, present

#### Polarization (Alienation)

In this poem, the poet fined the past and present Iran as two opposite poles at odd with one another. Also, the performance of the ancient Iranian kinds can be compared with that of the current kings.

#### Presumptions

1. The thing that has happened in the past Iran is the cause of our present honor.

2. The Iranians have been able to defeat some of their enemies in the peak of authority.

3. The thing done by Qajar king is not only not the cause of the future generation's honor but also the cause of their feeling of shamefulness.

#### Poem's Implications (Inductions and Associations)

1. We should compare the current status of Iran with its past status.

2. Once Iran was the most powerful country of the world hence it can still be so.

3. A substantial part of every country's successes and/or weaknesses depend on the ability and effectiveness of its kings.

Amongst the other prominent poems by Muhammad Taghi Bahar which ironically treats the political and social statuses of Iran during constitutionalism, the following verses can be pointed out:

He who performed the task of the governmental administrations

\*\*\*would find his or her psyche burning at the desk of the hell

He who became a lawyer and spoke about constitutionalism

\*\*\*would find perdition as his or her parliament on the Judgment Day

And, he who is a journalist and wise

\*\*\*would see fire burning in his or her office and pen and fingers

And, the religious scholar who served constitutionalism

\*\*\*would see his or her unable body and psyche burning in the resurrection

Any other person except you and I

\*\*\*would hardly guide his or her mare through the burning hole

(Aryan pour, 2008, p. 332)

#### Words (Negative-Positive)

1. White words: wise, scholar, service, journalist, office, pen, fingers, constitutionalism

2. Black words: hell, perdition, unable body, burning hole, burn

#### Polarization (Alienation)

In this poem, Muhammad Taghi Bahar realizes constitutionalism discourse and political freedoms as being against the despotism's otherness.

#### Presumptions

1. The society and some tradition-worshippers consider concepts like freedom and constitutionalism as being negative.



2. Acquiring political and social freedoms costs a lot in this period.

### Poem's Implications (Induction and Association)

1. One should not fight with any innovation and/or novel concept.

2. Superstitions should be replaced by intellectual and religious reasoning.

3. For movement towards the political development, the development should be brought about seminally in the people's discretion and awareness.

Muhammad Taghi Bahar spends a substantial part of his way of politically treating things on granting awareness to the society and making efforts for removing rust from the culture that is accustomed to wrong habits:

The Iranian people are some robbers and others faithless

\*\*\*those who bump on their chests and those who strike chains onto their own backs and those who hit themselves with daggers, who am I talking to?

I am telling that one should hit the tyrannical powers with this dagger

\*\*\*But the Satan tells him or her to hit yourself with it, who am I talking to?

I am telling that O' fool do not give up to the suppression of the tyrannical powers

He scratches the neck and beard and chin, who am I talking to?

I am telling him/her that you should put this death cloth on the enemy

\*\*\*s/he again puts on death cloth in Ashura, who am I talking to?

I am telling that O the preacher, your mouth has been sewed by the inferior persons

\*\*\*s/he swallows his or her saliva out of fear, who am I talking to?

(Bahar's Diwan, p. 112)

### Words (Negative-Positive)

1. White words: Ashura, preacher, the individuals who bump on their chests with their hands for mourning

2. Black words: robber and faithless, tyrannical powers, Satan, fool, the suppression of the tyrannical powers, the inferior persons, fear

### Polarization (Alienation)

In this poem, the poet deploys ignorance and superstition against insightfulness, discretion and religious and political awareness of the society.

### Presumptions

1. The society only suffices to the appearance of the religion and is unaware of its core and philosophy.

2. The religious classes' leaders are under the pressure of the power system.

### Poem's Implications (Induction and Association)

1. In case that the Shiite and Ashoura'ei Culture are correctly expressed, it can become the most important motivation and intellectual ideology for fighting with despotism and tyranny of the suppressors and oppressors.

2. For fighting with ignorance and absence of religious-political discretion in the society, the clergymen should seminally enter the arena but some of this same spectrum has fallen in the trap of caution and accompaniment of the tyranny.

Bahar also tries to point to the issue of the women's rights and the position of the family, as well. As for the role of the women in the society and family, Bahar writes:

Lady is not she who is heart-winning and coy

\*\*\*Lady is she who pleases her husband's heart

Better than a husband-annoying glowing-faced woman

\*\*\*an ugly one who is the beloved of her husband

(Bahar's Diwan, p. 452)

### Words (Negative-Positive)

1. White words: lady, coy, heart-winning, pleasing her husband, glowing-faced, beloved
2. Black words: husband-annoying, ugly

### Polarization (Alienation)

In this poem, the poet deploys two patterns of women, free and western, decorated with color and enamels against the chaste and religious women bound to the frameworks of the Islamic society.

### Presumptions

1. The veneration and real value of a woman do not stem from her ornamentation and nudeness.
2. The woman bound to family would be also more useful to the society.

### Poem's Implications (Induction and Association)

The west mixes the topics regarding the relationship between nudeness and real freedom of the women because the women's presence in the society leads to corruption and instrumental use of women as drawn on its western pattern.

1. The women's presence in the family is of a great importance and, if this presence is loosened, the family's foundations would be rendered shaky.
2. The religious patterns of the women's role and position are superior to the western nudity pattern.

Amongst the other Malek Al-Sho'ara's prominent political poems from which modernism is smelled, the following composition can be pointed out:

"For ten years, we talked and heard in one school/so that we do not fall asleep on the day"

"And, today, we found out that all that is a riddle/it is from us that is against us"

"We say that we have woken up, what fancy is this?/What is our wakefulness?"

"It is the wakefulness of a child who needs lullaby/it is from us that is against us"

"We hate chemistry and geography and history/We are away from philosophy!"

"There is uproar in every school out of sayings and excuses/it is from us that is against us"

"It is said that Bahar is by heart and psyche a western lover/or a waring Kaffir"

"We should not talk about that point for it is clear that/it is from us that is against us"

(Bahar's Diwan, p. 262).

### Words (Negative-Positive)

1. White words: wakefulness, philosophy, geography, history
2. Black words: hate, uproar, western lover, waring Kaffir

### Polarization (Alienation)

In this poem, the poet places "our wakefulness" discourse against the ignorance discourse.

### Presumptions

1. A substantial part of the Iranian society's shortcomings and ignorance stem from internal not external causes.
2. The society does not have a clear-cut definition of wakefulness and progress and it has become confused in the middle of the western progresses and past traditions.

3. The society is at odd with the western appearances as well as the modern sciences and techniques and it considers these sciences as being contradictory to the traditions and religion.

### **Poem's Implications (Induction and Association)**

1. A precise definition should be offered for development and progress so that the society members do not engage in fight with any example of modernism without any reasonable excuse.

2. The enlightenment and wakefulness that have been imported by some of the west-oriented streams into the country cannot meet the primary challenges in the face of the Iranian society .

3. Return to intellectuality and pass through the ignorance and illogical norms are the first steps that should be taken in line with the achievement of development.

### **Conclusion**

Political matters, especially the political poems, have certain delicacies and fineness. Political poetry, burlesque, humor and so forth, though being different in some respects, have been tied together by a common aspect like a smile. The humor and laughter often come about not out of taking no responsibility and alienation rather they are actions originated from a subtle thought inside the individuals. Political poetry is deviation of structures and the writer tries creating a space based on paradoxes so as to carve his or her words on the corps of the audience's intellect and soul. In discourse analysis of the constitutionalism's political poetry, the second form of analysis, i.e. functionalism aspect, has been most predominantly taken into consideration meaning that attention has been paid to the rela-

tionship with the discourse setting according to the poems' trans textual conditions. It is worth mentioning that the discourse is a stream and bed laid on social grounds. The expressed assertions and materials, the proposed statements and theorems and the applied words and expressions and their meanings all depend on who has applied them how, where and when or against what or whom and in what ground and with what power and intensity?

Various reasons and causes and the social-political streams of the constitutional era have caused the poetry of this era, as well, to take a different path. The modern evolved and amazing world caused literature, especially poetry, to undergo evolution and disordered the internal and structure and content thereof. Poets started composing poems according to the needs of the audience. Due to the same reason, poetry became simpler so as to be favored more by the general public and an instrument like politics and paradox along with simplicity came to help poets as means of the battle with any sort of injustice and laggardness and, with their specific attractiveness, they also became one of the factors that gave rise to the persistence of constitutionalism era's poetry in the later periods, as well. Poets like Nasim-e-Shomal, Adib Al-Mamalek Farahani, Dehkhoda and Bahar shone well in this circle; they borrowed the preliminary pattern of this political way of speaking from Gholizadeh (an Iranian residing Caucasus) and Ali Akbar Taherzadeh (with the pen-name of Saber) who were the editors of Mulla Nasr Al-Din Newspaper. Paradox was also considered in the political poetry of the constitutionalism era amongst the phenomena of this period; in this regard, as well, Iraj Mirza and Mirzadeh Eshghi showcased more accentuated artworks.

Bahar's ideal is crystalized in the term "freedom" and the poetical nationalism that is frequently seen in his poems means patriotism and resistance against the foreigners' political and economic domination.

The informed persons and the Persian literary men realize him as an ode composing poet during the past six centuries in Iran. He is an odd-composer who has not chosen any other admirer than his own search for freedom, justice and lawfulness and has fought with nobody else except the friendly and foreign colonialists. This exceptional poet made the thousand-year tradition of Persian poetry and collection of the ode-composers' techniques and delicacies in the history of Iran a support for the ideal of freedom and justice and law-seeking and patriotism and applied all that lingual knowledge and power of oration in the battle with tyranny and despotism as well as in praising freedom. In a long ode he has composed as a complaint to Mas'oud Sa'ad Salman, this ideal of the constitutionalist poets' seek for freedom is beautifully and prestigiously latent.

In the investigation of the political poetry in the constitutionalism era, a very essential point shows off and that is the change in the position of poetry and being a poet. Until before the initiation of constitutionalism era, poetry was posited as a sort of literature that belonged to certain classes of the society but it was with the onset of the constitutionalism period that the poetry's entry into the other layers of the society is witnessed.

In this period, poetry is practically transformed into a medium for criticizing the extant status of the society wherein the poets engage in expressing their ideas and criticism like its sentinels through monitoring the intellectual, social and political situations and evolutions of the country.

This is why the use of simple literature and, even in some cases, slang literature is observed in constitutionalism's poetry. The poets of this era somehow become the tongue of the people against superstition, despotism and tyranny. In between, it can be found out in an investigation of the discourse governing the political poetry of constitutionalism era that the concepts existent in these poems are mostly to be viewed as a western commodity rather than originating from the heart of the Iranian society. And, one of the cases that have happened to be intensively dealt with in the political poetry of constitutionalism era is the criticism of the norms and traditions and welcoming of the modern civilization's manifestations.

It can be noted in an investigation of the concepts governing the discourse of the constitutionalism's poetry that essential changes are seen between discourses like despotism and freedom-seeking, parity and class gap, modern women and traditional women, patriotism and colonialism's influence, intellectualism and superstition and these same discrepancies have propelled the dynamicity and political movement in the constitutionalism era.

In more precise terms, in the discourse governing the constitutionalism's poetry, the effects of the tradition's departure from modernity can be vividly observed. In most of the cases, poets put themselves in the camp of the modernists and start criticizing and investigating the traditions and norms governing the society from there. The presumptions of the political poetry-composing poets from constitutionalism era predominantly imply the necessity of the Iranian nation's forward movement and its wakefulness regarding the west's political and social evolutions as well as the existence of weakness and shortage in the current society of the constitutionalism era.

In general and in a final conclusion, it can be concluded that the constitutionalism era's poetry, especially in the political domain, is envisioned as a long leap in the arena of Iran's literature and politics in such a way that this period can be considered as a turning point in the history of the political literature the effects of which on the country's literature are still traceable .

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