

Analysis of Post-Holy Defense Critical-Social Poems in Islamic Revolution Literature

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Abstract

The society that is influenced by the war and suffers its damages, its literature takes parallel steps in line with it and the poets of the resistance literature feel responsibility before the issues that bring about certain social developments and transformation and cannot be indifferent to the destiny of their country. Thus, they seek to study and explain the critical conditions of their society with their poems. In the present essay, the data have been collected through library studies which will be assayed based on the content analysis method with the literary criticism approach. Then, the collected poems of the poets of Islamic Revolution are studied with utmost precision and after it, the social criticisms and objections in every Divan are determined and recorded. After the analysis of these cases, the statistical frequency of the scale of the social criticisms in the Divan of the poets will be studied. The method of the present study is analytic-descriptive. The results showed that the majority of the criticisms after the Holy Defense (Iran-Iraq War) are concerned with the self-criticism and missing the caravan of the martyrs (and this is a type of self-objection). The deep regret of missing the caravan of martyrdom, sympathy with the families of martyrs and the wounded, speaking of the pains of the veterans particularly those who have suffered chemical disability are well reflected in the poetry of this period.

Keywords: Social Critical Poems, Holy Defense Era, Islamic Revolution Literature

INTRODUCTION

Literature not only is a means for satisfaction of the spirit and thought of people, rather it is also a means for circulation of their beliefs and values and thoughts. From this perspective, the social-critical literature is one of the distinguished types of literature. Social-critical literature is a committed type of literature that takes form under certain circumstances including the oppressive political regime, authoritarianism and lack of freedom, injustice, usurpation of land, power, and national capital. The responsibility of this type of literature, is the criticism of the social deficiencies and depiction of oppression, vices and evils of the internal and external oppressors on the one hand, and representation of pain, suffering, deprivation and the innocence of the victims, on the other hand.

It is needless to state that the literature of every nation is influenced by its political and social factors and of course, the impact of the literature on culture and political and social issues of every country is undeniable. In fact, art and literature has the capability of being in line with the intellectual and cultural streams of a society and justify or confirm that action, or take a critical stance on it ^[1].

The outbreak of the imposed war and people's involvement in war caused the poets to pay attention to the problem of war. Thus, the poets of the Revolution for understanding the

passion and the intelligence of the Holy Defense approach the battle ground, its space and culture. Then, poetry proved itself as the faith increasing and enabling part of the Holy Defense. It does not matter which poetic form is adopted. Many classic and modern poets joined this stream ^[2]. Therefore, the most important poetic collections in this era were devoted to the Imposed War and constituted the so called Holy Defense Literature. "The title of Holy Defense Literature relying on two terms of "defense" and "holy" causes only some works to be highlighted as to this war that are of religious and sacred aspects and related with the Islamic culture" ^[3]. However, "generally speaking, the poems of the Holy Defense include

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extensive notions among which one can refer to resistance, resolution, devotion, martyrdom and faith” [4].

Then, social developments influence the literary transformations. When Plato in his Republic speaks of the relationship of the poet and his poem with the audience and considers the positive influence of the poet in the social life of the audience to be impossible, and in this way, he is in one sense the Founding Father of the discussion of the relationship of the literature and the society. Moreover, the Platonic notion of imitation implied the understanding of literature as a picture that depicts and reflects the society” [5].

Although many great poets and writers in past in their valuable works have also paid attention to the social and political events and affairs and “in Iran’s classic literature, there has always existed the progressive poetry specially for the people along with the aristocratic poetry” [6], but the contemporary poetry made the interest in these subject-matters further and striking.

In critical-social literature, the poet or writer expresses the moral and behavioral deficiencies of the individual or society in the form of satire or irony. In this type of literature, philosophical and religious ideas and particular social and political thoughts are discussed and the most important existing themes in it, are commemoration of freedom and independence, patriotism, battle against oppression and ignorance and poverty and social corruption and protection of deprived classes”. Social poetry is a poetry that depicts a social problem in a form but the poet is not necessarily attached to a certain ideology in a conscious way and by his human instinct and understanding he feels the social deficiencies and depicts them with a poetic language [7].

Meanwhile, poetry is one of the most powerful language and an effective and living medium in the world. Thus, in the course of history, all leaders and rulers have taken advantage of it. Sometimes it has been used for material interests by the Kings and oppressive rulers in a diabolic way, and some other time, it has been used as a vehicle for guidance of people and their invitation towards the Truth by the Holy Prophet and his household. Accordingly, the goal of the present essay is the study of social critical poems of post-holy defense in the Literature of Islamic Revolution. In the present study, the data are collected through library studies and taking notes from the books and these data will be assayed via content analysis method and with the approach of literary criticism. Thus, the divan of the poems of the poets of Islamic Revolution is precisely studied and then, the social criticisms and objections of each divan are determined and recorded. After the analysis of these, the statistical frequency of the scale of the social criticisms of every divan of the poets will be prepared. The method of this study is analytic-descriptive. The social themes in this context refer to every affair that is in relation to the aspects of the social life of people and the critical approach represents the crucial perspective of the social problems.

METHOD:

The method of the present essay is of descriptive-analytic type and the data are collected through library explorations and taking notes and it is a theoretical research in terms of the objective. Through the study of the sources concerning the social criticisms in the literature, we collect the data by taking notes and by the study of some of the collected poems of the poets of Islamic Revolution, we assay the place of the issue of social criticisms in these works. The majority of the themes that are brought in the notes will be as follows: the type of the vision of the poets concerning the social issues, types of criticisms, issues of the social criticisms. According to these, a check list will be prepared and based on them, the issues will be analyzed.

THEORETICAL FOUNDATIONS:

Protest Literature,

The term “protest literature” can be discussed along with the “resistance literature”, “underground literature”, “rebellion literature”, or “battle literature” versus “surrender literature” to which one can find numerous references in the works of the literary thinkers and the dictionaries. The protest literature has been defined as follows: “It refers to those poems and writings that in some way reflect the spirit of criticism or protest or resistance of the poet or writer before the imposed ruling social, political and economic factors”.

Another definition suggests: “protest literature represents a literature that aims at the protest against the political conditions” [8]. The protest literature in the resistance poetry, which does not have any place in the classic divisions of the Persian poetry and literature, seems to refer to a literary form that is devoted to presentation of the critical spirit of the protest of the writer or poet against the imposed ruling social and political factors.

The “protest poetry” overshadows a massive part of the world poetic master pieces. “Khayyam’s poetry is a protest to the creation; (it is a cup that reason praises it); the poetry of Hafez is a protest against the creation as well as the work of the Muhtasib (supervisor of the economic affairs in past times) (Mutasib became a Sheikh and forgot his corruption); Sanaei’s poetry is often the protest poetry in the domain of “piety and parable” and this protest is of a radical and aggressive tone” [9]. Protest literature should be considered as part of the resistance literature, because criticism and protest constitutes a separate but very fundamental body from the notions and extensions of resistance literature. In resistance poetry, the poet’s protest is of different aspects. The poet would protest against the status quo and expresses his discomfort. Sometimes he would lament of the disloyalty of the friends or would use the poetry as a vehicle for criticism of the enemy.

Post-Holy Defense Critical Social Poems:

At the final years of the Eight Years of Holy Defense, some poems became prevalent that we can refer to them as the

poetry of doubt and protest. In these poems, there is a type of concern and anguish of the disappearance of the values and forgetfulness of the great achievements of the devotion and sacrifice and growth of the materialism and welfare seeking which in some cases is associated with a special satire. Salman Harati should be considered as the pioneer of this style that was later continued with such poets as Seyed Hassan Hosseini, Qeysar Aminpur and Alireza Qazweh and a number of other poets in the post-war years ^[10].

1- Criticism of the Forgetfulness and Transformation of Values and Ideas of Revolution:

The victory of the Islamic Revolution of Iran paved the path for the emergence and expansion of some values in the society that were accepted as the slogan and goals of revolution. Idealism, simple life, sacrifice and devotion, anti-western approach, denial of flattery, toadyism, denial of superficial affairs like fame and office are among the early values of Islamic Revolution. However, in the past three decades, many of these values have faded away and were replaced with other values. Sometimes new values are against the past values.

Qeysar Aminpur is among the poets who by seeing some indifferences towards the ideals of Revolution started to protest. But his subtle spirit caused always his protests to be full of languish. Qeysar Aminpure protests against those who have forgotten the veterans and their pains.

“The heart that lost the spiritual mood for acquisition of remorse/ He has already lost the identity card of the flowers of the garden/ The one who has forgotten your beloved name/ He has surely lost the key to the window that opens towards the garden/ Anyone who travels without you will become the prey for the wave/ Because he has lost the light at the stormy night”.

Moreover, after the end of war and the decease of the Great Leader of the Islamic Revolution, ideals of Revolution relatively lost their color and taste and many values of the Imam and his loyal soldiers had acquired in the battle fronts. Before these changes, the revolutionary poet who had devoted himself to the ideas of Imam never remained silent. It was in these conditions that Aminpur started to protest against the dangers that threatened the values of Revolution.

“I am tired of this desert, this blind and old desert/ this reasonless fall, this unavoidable fall/ the purposeful sky, neutral winds/ the tamed clouds, the humble willows/ this is you, on the other side free behind the bars/ this is me on this side, behind the bars imprisoned” ^[11]. In another point, he writes, *“Our love song broke in the throat/ My heart no longer likes singing/ Our only excuse broke in our throat/ those days were good/ My sleep fled away and the memories got broken in the throat”* ^[11].

Aminpur was after peace and tranquility in post-war years. The issue of peace is reflected in his book of poems entitled

“Love Grammar” in three consecutive poems with the title “A Plan for Peace”:

“The martyr who fell down to the dust/ put his finger into his blood and would write/ two or three words on the stone/ hope for the true victory/ not in the war rather over against the war” ^[11].

Qeysar Aminpur speak of the war and chemical bombs that have destroyed the whole country; then, he criticizes the inattention to a number of these problems:

“Despite these all/ in the age of night/ in the age of boredom/ in the neuronless age/ in the evening newspaper/ there is no sign of our conditions/ in the age of the sleep, ecstasy and yawning/ in the age of the last new news/ there is nothing in the newspapers”.

The poetry of Qazweh is sometimes associated with the criticism of the conditions of resistance and reproval of the general and special audience whose words and deeds have become used to ignorance, negligence and lack of resoluteness. In the following poem, Qazweh takes advantage of the importance of the religious values, and criticizes the ideas that resist the people’s resistance and mock the religious values. The following poem is the climax of this protest and criticism:

“It is night, silence, moon and me/ There is scream, grief, tears and sigh and me/ I was killed by the silence of the tulips/ Alas, the tulips are forgotten/ where is the influence of the invocation to God/ where are the men who had no claim? / Shame on those who sell the religion and seek after the material world/ your silence broke our back/ Why haven’t you closed the path to the daggers? / You gave no water to the thirsty ones/ If you introduce yourself as a man of religion/ Why are you stabbing the religion from behind? / You are silent and this puts fire on us/ You are worthless and still tongue lash” ^[12].

Hosseini in a wistful expression has criticized the hypocrites who lead the public towards the anti-values with all animosity:

“The spite nurturing time caused the love to be forgotten/ Again the hat of the lovers is gone with the wind/ the traditional instruments are playing the song of disappointment/ the rascals are playing the drums of cowardice/ the black smoke is covering everywhere/ there is a halo of corruption around the hearts (Itinerary of Vortex: 150 and 151).

Hosseini criticizes the ignorants who scuff at the pure blood of the martyrs as follows:

“I have seen the falling down of the flowers/ I have seen the needled wings of the butterflies/ The explosion of the

moments, the fall of the song of the ascension/ the lash of the wave falling over the free neurons/ I have seen the death of many dazzled blossoms/ I have seen the disabled tupils falling down/ I have seen numerous shards in the spine of the winds/ I have seen the whirling coffins on the street/ I have seen the cedars in the banal seasons/ tired and distressed with a cane on side/ They have accepted to be engulfed in the quagmire of the exhaustion/ and rely on the wall of dependence (Itinerary of Vortex: 154-155).

Mohammad Reza Abdulmalekian:

"Hashemi street/ the street that does not wear jeans/ the street that does not wear tie/ the street that buys its clothes from the cheap shops/ the street that does not lie/ does not corner/ does not extort/ and does not live in the marsh of the vaults" (Rooted in Cloud, Hashemi Street: 161-2).

Akbar Rezaei:

"Today if sacrifice/ is finding food inside the stone/ yesterday it was putting food on the stone/ so that others would not have empty hands/ today if sacrifice/ is buying house, villa, furniture and Maxima/ yesterday it was falling in love and giving life/ yesterday it was giving away the properties and life" (Poem of Flowers of Resistance: 49).

Martyr Alireza Firuzi in the following poem rings the warning bell to beware the people:

"O' People! O' .../ How far, how long this futility/ this sleep and unconsciousness!/ fall of moments/ is flowing/ through the hard cliff of the time/ this water touches your eyes/ every moment/ You the sleepy heads!/ it is time for awakening/ the moments themselves/ are the bell of warning, You' people!/ the sound of the bell of the carvan of death/ every moment comes closer/ beware!!!/ take something for the future journey/ for years or even for eternity/ there is a journey ahead/ you have leave behind whatever you have/ the carvan of death is close/ but/ the green city of life/ is in peace/ with thousands of wishes/ with a bitter or sweet goodbye/ I do not know if we should leave the life/ YES ..." [13].

Salman Harati is one of the pioneers of the protest poetry in the Post-Islamic Revolution era. In the post-revolution years, the values have lost their original colors, but Salman Harati is one of those poets who always protests against the inattention to values. His language is sometimes associated with irony.

"I told my mother:/ Why Khadijeh is crying? / why shouldn't she cry? / her heart is broken again/ isn't this enough? / why shouldn't Khadijeh cry? / while she has neared us/ to two gardens of rose flowers/ to spring/ by bearing the heavy grief of two deaths, as much as two sunrises/ she has brought the morning of revelation closer/ however, Shahla is still right/ what Shahla has done for the spring? / that she is speaking so loud/ and dares/ to change the names of the streets" [14].

2- Criticism of the Conditions of the Veterans:

The conditions of the veterans particularly the disabled veterans, the prisoners, the families of the martyrs and the disabled veterans, persuaded the poets to raise objections of their life conditions and pains that are forgotten. Simin Behbahani during war times and as a result of her sympathy with her compatriots has depicted the consequences of war. For example, in the following ode, Behbahani has explained the defense of the warriors of Khoramshahr from their city:

"Write! Write! The myth of resistance/ History, O' you the bright chapter! In these black times/ write: the stone thrown even by a child as an act of playing/ write: the wound of the pickaxe, even out of oldness, for help/ write: there the doll like its owner was drowned in blood/ the eyes were full of dust, the glasses were dusty" [15].

Qeysar Aminpur although himself is conscious of the eternal pain of the families of the martyrs, expresses his sympathy with them. He sings the poem "ode of decision" in which he seeks to express his feelings of the shared pains:

"Come with me to visit the houses of the tupils/ Lets talk of our pain in another way" [11].

Alireza Qazweh criticizes the conditions of the veterans who have been targeted by chemical attacks:

"The loving goldfishes are inside a tank of acid/ their heart is a sea of pain, no one knows what they have undergone through/ you know how painful is singing without a voice/ you know how hard is breathing inside the fire/ we turned to a hoopoe and journeyed through the seven cities of love/ we did not miss anything, the losers are known/ the chest is the fire of Abraham, here the love is the leader/ see what a paradise been created by the loving hearts/ the guys of the second line have their heads inside the dust but/ the guys of the first line has seeped the heavens/ I am thinking of the roses that have not bent their heads/ they die but do not say that their throats are cut open/ whose tupils are these? They are the same who have left away?/ Are the wounded lesser than the martyrs?" (Train of Andimeshk: 133).

Abbas Ahmadi:

"Is it fourteen years now ... or not! Fourteen centuries, it passes hard/ don't get uneasy, I know that coughing made you pestered/ the wound and oxygen capsuls what have made to your face? Believer! You need to know that how handsome make you the bisters/ the cities construct the drunken towers; the towers make the idolaters/ our orient was wasted by the wild west; they drowned us in the smoke of the café/ there is no place for the cedars, in the fall of the moss – obiter dictum - / you soon go to the margins of the text! They have changed you to a preposition (Petition, obiter dictum: 38).

Seyed Mohammad Hossein Abu Torabi:

“The mountain is moving on the wheelchair/ the clouds are sitting and is moving uneasy/ the old wounds on his body were whistling/ O’ people! The train is passing you on/ horn after horn, the city is crowded/ will anyone go aside with his sound? / There was no opportunity to show his pain/ people expect something from the one who had a hand!” (Apple Wound, Horn of Wounds; 30).

Khalil Jawadi:

“The one whose leg has remained in the battle ground/ it is several years now that he is without a cane/ from the saving of several years/ there remains only some patches on the shoes/ the makers of high rises do not know it” (Steet of Dreams: 3-5).

The families of the martyrs as the memories of the war time and the survivors of the martyrs are respected by the regime and the society. In war times, the families of martyrs were respected. After the end of war, many poets warned about the inappropriate social and life conditions of a number of the families of martyrs and inattention to them and their forgetfulness or protested on their behalf.

Abdullah Rava Buruji:

“I don’t miss anything for myself, O’ people!/ My heart is not like the carpet of hundred colors, O’ people!/ The continuous attacks to the veterans/ aren’t good gift for them, O’ people!/ Thousands of “shares” do not fill your place/ No one would take your place in this chest/ “Martyr is more alive than anyone” ... but alas!/ No one would mourn for the one who has not died!” (Wound of Apple, My head is again on your shoulder: 134).

3- Criticism of Forgetfulness of Mrtys:

Speaking of the martyr and the martyrdom is also one of the key features of the literature of war and holy defense. One of the issues that have been dealt with by the revolutionary poets during war and particularly after it, is the inattention to the war problems and foregetfulness of martyrs. “The subject of martyr and martyrdom is of paramount importance in view of the deep, sagacious and philosophical vision of the poets of the holy defense of death”^[16]. Remembering the mrtys and their memories gives a particular chastity and sacredness to the poetic words and it can be referred to as the most valuable feature of poetic word as a whole^[17].

After the end of the war, the concern of the forgetfulness of the martyrs and war years persuaded the poets of the holy defense to prevent from this event by bewareing the society of this event. In the final years of the second decade and the whole third decade, this warning changed into complaint and protest.

Alireza Qazweh in his “Ode of Bouquets” criticizes the forgetfulness of the martyrs even short after the end of war. He reacts as follows:

“The bouquets are forgotten one after another/ Cry! You the sky! For the death of the ones born in stroms/ You are wholly forgotten, O’ the poppies/ the rascals use your name as a means for making money! / I am addressing you whose skull/ will turn to the mud for the houses of prosperity/ Other than repetition of strangeness! What will you mean/ by the strangeness of the sun at the end of the March! / On the mornings I take a spoil from the land of Regret/ A heart shrouded in the praryer carpet of the night invocations/ The horsemen left this ground, O’ God!/ What will do the baby of my ambition riding its reed/ I have a complaint of the spring in my throat, they are speaking in vain/ the flower of our song is no more of interest in the eye of nightingales/ although I am drowned in fire, in hope of such a day/ my heart has been prepared in the furnace of the conflicts”^[12].

In the modern poems of Qazweh which are of social and critical bent although the epic language is used, one can find a poetic picture – in the true sense of the word – because these poems have their origin in the emotions of the poet that are rooted in the faith in the truthfulness of the path of the martyrs and the values of the Holy Defense.

“You are hearing our voice from the paradise/ this is the voice of a beheaded martyr/ the revolutionary men after this/ will set your lunch table on the meridians/ with the rope of Equator/ you are jumping/ use our winding sheet as the your canvas” (Shebli and Fire: 96).

“I don’t have ticket Sir!/ Isn’t this Palestinian keffiyeh enough with its gunshot wound?/ - where?/ those trains no longer go anywhere/ - it was this train, Sir!/ - this compartment/ it was my memory/ - no, this train is supposed to go to the Silk Road/ they are the passangers of Almaty/ - where is the ordered train?/ - in the sky!” (Her Highness Love: 125).

Qeysar Aminpur expresses his objection of the foregetfulness of courageous pigeons and war and Jihad as follows:

“Sleep is yawning/ in the mouth of the machine gun/ and the old shoes of soldiers/ at the corner of the old musuems/ are intertwined with the spider webs” (Sudden Mirrors: 41-42).

Qader Tahmasbi:

“O’ People! Shame on us/ They are forcing us to forget Karbala/ My dearest people! Sincerely yours/ I am torn with your hidden pain/ How long should we live with the swines? / How long should we sound like the toads? / Take advantage of these days/ it is the time of the division and disgrace” (Petition, Poems of World of Idols: 135-6).

Mohsen Hassanzadeh Leleh Koohi:

"We have gradually forgotten the memories of our comrades/ Believe! O' You who are hospitalized in yourself! / The artificial smiles are not the end of the adventure/ A witch is lurking behind these charms/ They said to be silent and say nothing of the pain/ Shouting is a sin in the city of the blonds" (Petition, Poem of Shouting is a Sin: 74).

Asgar Azimi Mehr:

"After several years, yesterday I crossed the "the oil line"/ I saw "Basij Center" had been replaced with a bakery/ I saw your little daughter – Fati Gol – who was coming out of mosque/ but there were wrinkles on her face like a mummy/ So many highways and junctures are constructed in this city/ your name and last name were on a village road".

4- Self-criticism and Protest:

The most comprehensive theme of objection in the poems of the poets of Islamic Revolution and the Holy Defense is self-objection. The early poets often finish their poems with a type of poetic self-praise but in the later post-Revolution poems in general and the poems of the Eight Years of Holy Defense in particular, it is almost absent. The poets take themselves to task due to seeing the wonderful scenes of faith and sacrifice of the soldiers on the battleground and the majesty of their self-devotion^[18].

One of the key goals of the revolutionary poets from these criticisms was the objection to those whom the aforementioned themes were the case with them. These poets took advantage of this method to develop their criticisms in the best form, because the poet, "sometimes criticizes himself the way he would like to criticize another one. For he is free as to himself and no one would have any claim"^[19].

Seyed Hassan Hosseini in a poem that he has written for a martyr, raises a number of criticisms against himself who has not succeeded to leave this world behind. He begins the poem this way:

"Staying in any way? / It is a brutal question/ the noble ones choose "No"/ and the wretched ones accept disgrace and say "Yes""^[20].

Then he speaks of such noble persons as Mohammad, Jesus, Moses and Noah; then he considers himself as among the wretched ones and states:

"And in contempt/ we murmured "Yes""^[20].

Once again this revolutionary poet speaks of the soldiers who depart towards the battle ground with a light burden with the sunrise; then he addresses his heart as follows:

"O' You the audience of the sun! / I see you beating in doubt! / O' My heart! You are a disgrace/ You are truly a stone"^[20].

Salman Harati is also one of the first important poets in this area. Salman criticizes himself for being drowned in the daily life, and in his own words, the futilities and negligences and generalizes these objections to the society.

"My heart has missed the battleground/ in the dead ends/ there is no sign of sun/ and every day we come to the end/ and the doors of happiness get opened/ when a seep of the charity water/ quenches the thirst/ it doesn't matter whether Coca is more delicious than the Pepsi/ how negligent we are!/ we have become used to the nauseating smell of Asphalt/ and we are sitting to see someone coming everyday/ to take our trash/ what an insignificant expectation! / we always turn a blind eye to the poppies!" (From the Green Sky: 80-3).

Self-objection which is one of the features of the poetry of Holy Defense is seen in the poems of Alireza Qazweh. But Qazweh's vision is particularly for him. He is more concerned with the sense of materialism and self-love and his criticisms are in this regard.

"I was the treasure of this ruined place but I have stolen the barbs/ I had the passion for phoenix, I have stolen the wings of a fly/ We have no hope for delivering ourselves from the passions caused by ourselves/ I am a nightingale but alas I have stolen a cage/ I have no excuse for asking forgiveness and you have to punish me hard/ I have stolen a lifetime breath from the shop of happiness" (From Plam Garden to Street: 37-8).

"How lonely is tonight in the path of the mourning/ My heart full of pains with a burden of shame/ O' the familiar tupils, I would say it loud/ You were killed by the pain of loneliness and we got killed by suffering continuous losses" (Chapter of Grapes: 68).

Alireza Qazweh has also written a poem entitled "Ode of Bereavement" for the martyrs, in which he describes them as the free riders who have been martyred and left this ephemeral world and on the other side, he sees himself who like a child riding a reed does not have the capability of flying:

"O' God! From this ground, the free riders went fast/ What will do the child of my ambition with riding the reed?"^[21].

Alireza Qazweh in the "Ode of Mirror" that he has written for Shahid Asemi the commander of the martyrs of destruction, criticizes himself that why in the place where the heart of a stone breaks and cries nothing touches him:

"This loss burnt the stone but I felt nothing/ Didn't my eyes have the sparks of zeal? / I wanted this heart, this wounded heart to be broken/ I cried until the morning but it didn't work"^[21].

“Last night in my house/ the paper violets sprouted/ last night for my house/ I bought a lamp/ last night I gave your old memories to the cold winds/ forgive me if I can’t remember your names/ forgive me if for my house I have bought a lamp/ I feel/ for being a poet/ one should become small/ one should say hello to the walls/ to those who have put the artificial document of the stars on their forehead/ forgive me if I have not become a star!” (From Palm Garden to the Street: 150-1).

Qeysar Aminpur also criticizes himself because he has failed to join his friends and thinks that he has no decision for leaving this world:

“My heart I pity you that couldn’t leave this world/ You are satisfied with staying, if I say right”.

Qeysar sees the martyrs and their funeral and criticizes himself because he can do nothing but mourning and this makes no good:

“For a lifetime I have not do anything but being in vain/ the calenders said and we did not believe/ Hundreds of buds were buried in the season of sprouting/ we didn’t do anything but throwing ash over our head/ my heart got blistered in the fever of the union but we/ didn’t make wet our lips for saying yes/ even we didn’t make the imagination of the throat of Samuel/ the neighbor of the picture of a dagger/ I have not seen anyone useless more than my own heart/ because we didn’t dance with a headless body”.

Saed Baqeri addresses a martyr teacher in a poem and he feels shame of being capable of looking at the body of the martyr after his death and he curses and criticizes himself and believes that his friendship is no more than mere word; because his grief is not the way it should be:

“This burnt soul of mine is the token of you/ the flame is yours if I have a warm tongue/ I have come to look at your burnt body/ down with me if I have such a capability/ What should I say of friendship? My grief is no grief/ there is no sign of any warm heart/ tell the grief to burn my dry body/ because it is long time now that I have nothing along” [22].

Tahereh Saffarzadeh in most of her poems describes herself as a conscious and awakened woman and thinks of no moment of negligence in her life. The only case in which she blames herself is the death of her son when she was abroad for taking part in art courses:

“I was from the land of the negligents/ and our relationship/ by the hands of the distances of the “land”/ by this distance/ was destroyed and closed” [23].

Abdolmalekian criticizes himself due to his negligence of the Holy Defense and the Day of the Freedom of Khoramshahr:

“O’ God!/ How small I am/ when I have not tasted the heat of the southern fronts/ how small I am/ when I have not tasted the strongholds of blood and mortar-shell/ how small I am/ when with the code of “Ya Ali Ibn Abi Talib”/ I have not set a storm of victories/ O’ God!/ how small I am/ when for numerous nights/ I have not stayed in the narrow barricade/ how small I am/ when several days/ I have not waved my hands/ from behind the gates of the Bloody City” [24].

Mousavi Garmaroodi in a poem that has written for the martyrs, criticizes himself because he has failed to attend the battle ground and become martyred and he believes that his value is more than remaining in this world of dirt:

“You have fled to the paradise/ we have remained in the desert of resentment/ we are with this dirt in the material world/ we are with this strangeness and this contempt/ we are with this remaining here/ with hundred thousand manifestations of profligacy” [25].

Fatemeh Rakei sees herself in the bondages of the material world and its wishes and believes that like a bird she has remained in a cage and does not have the capability of freeing herself:

“On soil, it is me who has remained in the ties/ with the longing for flight, full of greed/ my wishes are all tied to this world/ insofar as the heavens are required to free me from this attachment/ it is long time now that there is no shout in my throat/ the flower of singing is dried on my lips/ I am crazy for flying and I am still on the ground, there is no surprise/ I am the bird in the cage; I have no courage for flying” [26].

Abduljabbar Kakaei criticizes his own selfishness and his being entangled in the carnal soul and by likening himself to the well he provides a black picture of the egotism:

“I have been a prisoner of my own well for a lifetime/ I have been the shamble of myself/ my eyes do not turn to any direction/ I have been the mirror of our own vision/ with the name of a poet without identity/ I have been the dearest sin of myself” [27].

Qader Tahmasbi:

“You have missed the caravan of my conscience/ you are a burnt star from my bare feet/ you are making me to look like a man without any art/ if I had the opportunity I show that I am the man of the battleground/ You are condemning me of being useless/ the line of sacrifice is tight and I have no access to the ground/ if I break my word and take my hand/ shame on me and my hands should be chopped off” (Love without Sunset: Red Migration: 15-18).

Khalil Javadi:

“Our hands are carrying our blood/ the enemy is here under our shirt/ why are you looking behind the fences/ the idea of protection of the rascal is our enemy” (Street of Sleeps: 14).

5- Self-Criticism and Objection Due to the Failure of Joining the Martyrs:

Martyr is the subtlest concept that can be found in the poetry of revolution and war. This theme has not been of such a record in no era of the history of literature in Iran [28]. Martyr and martyrdom in the poetry of Holy Defense and Islamic Revolution are of the highest frequency and few poems can be found in the area of the Holy Defense and Islamic Revolution in which there is no word of martyrdom [29].

Qeysar expresses his nostalgia of the martyrs as follows:

“I always regret at your failure of going to the battle ground/ but you are satisfied with not going” [11].

“On this saddle, there is no dust no man/ O’ my heart! From this grief, you are not turning to blood nor you die! / On this empty saddle there should be a hero like you/ I do not have that heart, what a pain! / I can never fill the empty place of you/ how a dust can fill a hero’s place? / You won the game of love from me/ but I lost it alas! / Giving one’s head is a bloody story/ My heart! You are embarking on this path while you are yellow! / What did you do, what did you do, the love with him! / what you did to him o’ love!” [11].

Qazweh in his poems, speaks of the regret and failure of martyrdom and joining the martyrs and staying at the world that did not have anything but shame and he always hopes that one day he will reach his old wish.

“I wish the flower of my tears would sprout one night/ I wish all my pain would be cured/ you gave everyone a destiny my God/ I wish our destiny would be the martyrdom” (From Palm Garden to Street: 27).

Salman Harati in the poem “In the Silence after a Funeral” speaks of the effective and eternal poems of homesickness. He is so eager for the battle ground that he becomes sick of the boring and stale smell of asphalt and he craves for sitting the highest cliffs where the spirituality has not been understood:

“I missed the front/ why the direct roads are boring/ my heart is broken of this staleness/ I want to sit on the top of the highest cliff/ we are closer to the sky/ I can predict the moments of the birth of the rain/ I miss the battle ground forever/ spirituality is not understood there” [30].

Qader Tahmasbi (Farid) considers his country the land of martyrs around which there is no blasphemy unless the people would leave the God aside. He drinks the wine of sacrifice and calls the conscious of this circle the brainless. His goal is

martyrdom and if he fails to join the caravan of martyrs he feels ashamed:

“If arrows rain over our head/ I would never turn to right or left/ paganism will not return to this land of martyrs/ unless our pure belief in God would get tainted/ read the epic that we have decided/ to return to our primordial origin/ bring a horse without saddle for me/ it is not a man who turns his back to the battle ground” [31].

Farid’s poems are full of love of martyrdom, regret of failure of joining the martyrs, complaint of God due to this failure of martyrdom:

“Farid is coming towards you the destiny of the red/ Help him not to be shameful of this/ I ask you my God/ not to allow this failure last/ I am burning in the fire of love/ I would lose my life if I fail this time” [31].

6- Criticism of the Opportunists and Profit-seekers:

One of the most important critical issues in post-war poetry is the protest against those who have neither gone to the battle ground nor even believe in war and by the abuse of the existing space and the name of the martyrs, the battle ground and the soldiers seek to reach their worldly goals. Hosseini protests harshly against these people who did not have the courage to join the martyrs on the battle ground and use their names as a tool for success.

“Take care the garden not to turn to the salty land/ this house not to be the nest of the vultures/ take care of the precious heritage of the martyrs/ so that they do not turn to the plaything of the evil ones” (From the Throat of Samuel: 142).

“Century of west, war and fire/ season of oriental plagues/ broken bones/ ladders of growth the century of blight/ the century of elimination/ violets, scarlets/ the century of shot of craws/ in the throat of crested larks” (Itinerary of Vortex: 116-8).

This protest permeates into the world of poet and Hosseini criticizes the poets for reaching the name and address of this ground.

“Those who are satisfied with the superficial words have nothing to do with the colorful meaning/ They shed the blood of our wounded poetry on the notebook/ this land is no longer thirsty for anything/ why they are violating the honor of the skies” (Itinerary of Vortex: 62).

Salman Harati in the poem entitled “An insult to the hoarder”, protests against the conditions of the market and the brokers and the economic hoarders:

“This year is the year of mouse/ the year that you have drawn thousands of plots for the people/ and you learned the conspiracy by the great mouse/ your heart is dark like the

closet/ I know/ you have finished the course of “we do not have”/ God willing! You will have noting/ you are everywhere/ but since you are like the rare accessories/ and like the trash/ it is you who decides to corner/ you are scarce/ you are interested in filling your stock with meat/ like your stomach” [31].

Alireza Qazweh as a poet of resistance due to the existence of the religious spirit and national zeal is not an exception to this principle and has sought to show this spirit of battle against the oppressors and foreign oppressors. For this reason, due to the perfection seeking, he is not satisfied with the status quo and criticizes the opportunists:

“You ask me to be silent? / You are using the martyrs as an excuse? / Those who got martyred had a star on their forehead/ and you have survived/ how many stars are you supposed to have on your shoulders?” (From Palm Garden to Street: 86).

Mohsen Hassanzadeh Leilekoohi:

“These conmen have not checked themselves one day/ they pretend to be a devoted person where everything is safe/ I wish this Kaba would bear a man again/ These people remain in Kheybar until there is no Zulfaqar” (Eight Chapters of Love, Still Eagle: 79).

Javad Mohaddethi:

“In the day when the hidden behind the curtain is revealed/ the decorated face is divulged/ hypocrisy is a shameful play/ it is ugly even if it is performed in sleep” (Green Aura of Prayer, Poem of Hypocrisy: 92).

Khalil Javadi:

“O’ You who have not seen any water but you are blue/ without going to front and war, you have turned to a revolutionary/ you owe everything to the night attack of the disabled veterans/ you are around the table of the sunny men” (Street of Dreams: 94).

“Beware/ Beware/ behind the desk of temptation you are surprised/ you are the staff/ though you thing you are the boss” [23].

7- Criticism of the Distance between the Revolutionary Forces:

After the end of the war, the revolutionary forces who were continuously present in the Holy Defense, each one chose a path that finally led to the separation of some of these groups from each other. Insofar as some of them turned to enemies

and they started to condemn each other due to their divisions. Hosseini protests to this situation as follows:

“The group who had your color/ took me from your side/ in a metaphorical form and in a special way/ they planted me alongside a paper flower/ they broke the green measure/ they filled the air with fall/ they erected my heart over my own grave/ in the name of the corruption/ they were not worried of my growing/ they considered me to be a dead like themselves/ what should we say what they did with the greens/ the group who had your color” (Itinerary of Vortex: 1-20).

“It is impossible/ with the masked words/ to speak of the bare secrets/ the beaten words/ with bruises under their eyes/ and hands that have been lashed with the knotted belt/ with a loud voice/ even the sneezing towards the sun/ it is impossible/ even a sigh/ not only a shout/ that your articulated silence/ is a leave/ that make the death files thicker/ it is impossible/ to put the flowers of the carpet/ inside the empty vases/ and to give the framed filed/ to the seasonal winds/ and to read the undiscovered poems/ from the white pages/ here even the possible is impossible/ and silence is necessary” (In the Land of Silence: 2-60).

CONCLUSION:

Critical literature is one of the significant branches of the Persian literature. Critical literature is a literature that supports particular political and social systems or challenges special systems. This literature includes critical poems that are written for protesting against the existing chaos. Critical poetry is a slogan for liberation of the oppressed people from the existing chaotic conditions in the society. The audience of the critical poetry is of a special place, because critical poetry is written for addressing his needs and wishes. The critical literature is a clear manifestation of the protest literature. The study of social aspects of the literary works, rituals reveals other dimensions of the social life and the crucial bent of the literary works explains the moral deficiencies and shortcomings of the individual and society.

After the Holy Defense, under the shadow of the social conditions and welfare, the other side of the coin of war, i.e. martyrdom, wounds, imprisonment, destruction and marginalization of the main actors of the epic of Holy Defense were noticed and the result of this change of attitude was the change in the content and the emotion of the poems of the poets. In the post-holy defense era, there is no longer any sign of the epic spirit with such journalistic intensity. The post-war poems were mostly for commemoration of the memory of the martyrs and exaltation of their devotion. These emotional poems are associated with the grief of losing the dear ones.

Table 1- Statistical Table of the Post-Holy Defense Criticisms of Issues Related to Holy Defense

Title	Number
Criticism of forgetfulness and transformation of the revolutionary values	33
Criticism of forgetfulness of the veterans and survivors	9
Criticism of forgetfulness of martyrs	16
Self-criticism (self-protest)	34
Criticism of opportunists and profit-seekers	15
Self-criticism due to failure of joining the martyrs	18
Criticism of the separation of revolutionary forces	2
Total	127

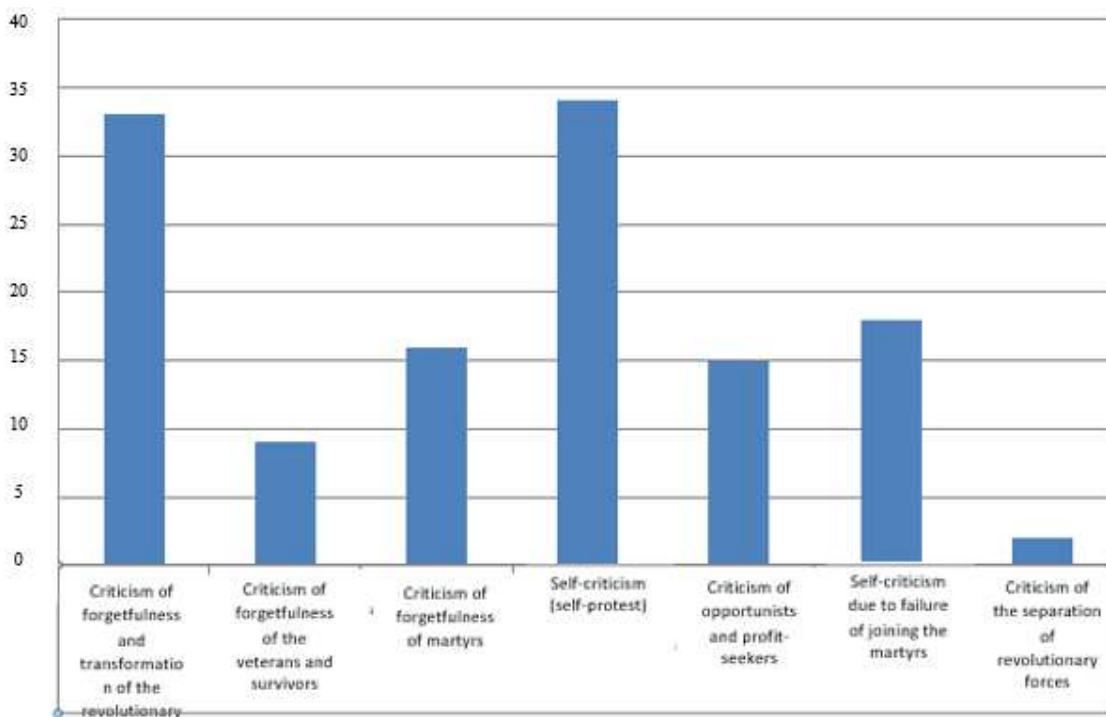


Chart 1- Statistical Chart of Criticisms Holy Defense in Post-war Times

As it is shown in the Table and Chart 1, the majority of the criticisms in the post-war era are related to the protest and objection of self and failure of joining the martyrs (which is itself a type of criticism and objection). Deep regret of this failure, sympathy with the families of the martyrs and the veterans, dealing with the pains and agony of the disabled veterans particularly the chemical veterans is well reflected in the poetry of this era.

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