

A Study of the Sayed Ashraf-Al-Din Gilani (Nasim-e-Shomal) Poems in the Light of Frankfurt School and Constitutional (Mashrooteh) Movement

Hamid Khanian

Department of Persian Language and Literature, Islamic Azad University, Ilam Branch, Iran

Abstract—Frankfurt school started its activity in 1928 by establishing an institute for social research. Some of the theorists of this school are Marcuse, Horkheimer, Adorno, Fromm and Benjamin Habermas. This school considered most of the thoughts and ideas of classical Marxism as incorrect and criticized them. Basically, in this school criticizing the poor condition of the school community has been an important component and art is considered as a medium to make the people aware of these problems. In Iran with the advent of the constitutional (Mashrooteh) movement, literature and art entered a new phase and the poets were committed to criticizing the disorders and social, political and cultural problems. They believed that the art with no benefit for the people's welfare and improvement of social and political conditions, and not used as a weapon against tyrants, is a worthless art. Thus, the authors in this study made an attempt to investigate these critical ideas in the works of one of the most prominent poets and critics of constitutional (Mashrooteh) era, sayed Ashraf-Al-Din Gilani known as Nasim-e-Shomal, and to determine the critical components in the poems of this renowned Iranian poet.

Index Terms—Frankfurt school, criticism, Mashrooteh, Sayed Ashraf-Al-Din Gilani (Nsim-e-Shomal)

I. INTRODUCTION

Frankfurt school was founded in 1928 and is associated with the institute for social research. It was transferred to New York in 1933 after Hitler exiled its members, but it was started again in Frankfurt in 1950. Marcuse, Horkheimer, Fromm and Benjamin are the theorists of this school and in the contemporary era Habermas and Peter Burger are the ones who have put the critical tradition of Frankfurt on the agenda (Taslimi, 2009, p. 151). In fact, there are four specific periods in the history of Frankfurt school:

1. The first period was 1923-1932, when the research carried out in the institute were completely diverse and were not a raw interpretation of Marxist ideology to be instilled in the critical theory. In this era, the founder of the institute, Karl Grunberg, was a social and economic historian who had a close association with the thoughts of Austrian Marxists and a noticeable part of the institute's works had mainly experimental nature.

2. The second era included the exile period in North America from 1933 to 1950 during which contrasting views (Hegelian critical theory) were firmly instilled as the principles of the institute's activities. The manager of the institute was Horkheimer in this era. In the policy of the institute, he devoted the philosophy of the superior map to himself instead of history and economy. This orientation was strengthened by the membership of Marcuse in 1922 and Adorno in 1938 following the little cooperation they had in 1931.

3. In the third era from the return of the institute to the Frankfurt school in 1950, the main viewpoints of critical theory were vividly formulated in a number of the works by member authors and scholars, leaving principal effects on their social views over time. Its scope of its influence was advanced later, especially after 1956 and the rise of the new left movement all over the Europe and the United States in which some of the members had remained. The great political and ideological effect of radical student movements reached its crescendo. Marcuse was introduced as the main representative of the Marxist critical theory. The impact of Frankfurt school gradually declined from early 1970, the period considered as the fourth period in the history of Frankfurt school. In fact, Frankfurt school came to an end with the death of Adorno in 1969 and Horkheimer in 1973. At last, Frankfurt school distanced from Marxism, which was once its source of inspiration (Monigh, et al., 2007). Frankfurt school has considered many predictions and ideas of classical Marxism as incorrect. They believed the capitalist society would downfall due to excessive exploitation of the working class and the deep social class contradictions. But, Marcuse states that the ruling class prevented the advent of socialism and its downfall by enhancing the working class welfare (Marcuse, 1983, p. 13-14).

The main ideas of the Frankfurt school are manifested in the critical theory. From this point of view, an idea should be committed and revealing because a kind of wide domination of vice on virtue and self-alienation on freedom is created (Marcuse, 1983). Critical theory is a kind of non-criminalist view which is mainly concerned with entire

emancipation from oppression and repression as well as a commitment to freedom, prosperity and intellectual discipline in the society. The critical theory is against positivism. The works of four main characters, Marcuse, Horkheimer, Adorno and Fromm, constitute the core of the critical theory.

From the viewpoint of Horkheimer, et al., this theory is a precise explanation and rejection of colonialism and domination of false ideas and beliefs, an explanation that stresses exploitation system (Ahmadi, 2010).

According to this school, an original art is one that rejects and criticizes the present situation. In this theory, aesthetics in humanities and social sciences is not sufficient to explain the current situation, but the present situation should be taken into account. Therefore, social and human phenomena should be analyzed critically and the intellectuals have to take a critical position towards the society, a position aiming at informing the individuals to create changes in the present situation (Pour Alashti & Abbasi, 2001, p. 2). Thus, the purpose of art is conflicting the present condition and showing dissatisfaction and aggression (Marcuse, 1971, p. 95).

One of the most important events in Iran during the past century was constitutional revolution (Mashrooteh). During this time, Iranians together with intellectuals, some of whom were poets and writers, had partly become familiar with the ideas of the Europeans. Literature entered a new era then whose objectives and aspirations included awakening the citizens, stimulating national patriotic feelings, promoting personal and social freedom, eliminating superstitions and wrong beliefs, criticizing the disorders severely (Momeni, 1973, p. 3) and familiarizing the people with their right (Yahaghi, 2004, p. 21).

It can be argued that commitment to the people and social, political and cultural issues of the society is one of the characteristics presented in the poems by these poets. Commitment in art, which is mostly interpreted as social commitment, is an issue in the history of art, especially in the contemporary period. The idea of beauty for beauty or art for art has been considered a dissenting idea in art. It can also be stated that literature in the constitutional system of Iran and Frankfurt school in Europe is fundamentally against supporting the power and wealth in capitalism. They believe that literature and art should not be a precious tool for the ruler to control the mind and awareness of the people, but it should criticize the problems. In fact, the Iranian intellectuals in the age of constitution (Mashrooteh) and supporters of Frankfurt school in Europe regularly criticize the chaotic condition and believe that the artist should not give up against the pressure of the ruling class on the society. In the poems of Sayed Ashraf-Al-Din Gilani (Nasim-e-Shomal), this critical view against the chaotic condition of the society is evident. Thus, the critical viewpoints of this poet of constitution (Mashrooteh) era are discussed in his poems.

A. *Criticizing the Marxist's Economic Theory*

Marxism is an economic theory that specifically examines the capitalist theory stating how forces and relations act in capital production style. By analyzing this economic relationship, one of the most important concepts of Marxism is obtained, the concept of alienation. There are two aspects in the Marxism's concept of alienation. First, the work that produces added value is an alienated work (separated from the worker), the work which is done on the merchandise to become part of the capitalist's benefit, therefore it does not belong to the worker. Second, in addition to alienating the worker from his labor power, capitalism alienates the worker from himself. When the worker is forced to sell his labor power, he is changed into merchandise too, that is the goods that are sold in the market. Thus, the worker that is changed into goods is not a complete person philosophically because he has no choice in the selection of the work. A worker forced to live in the labor market as merchandise is separated from humanity. When someone sells his work it becomes alien to him and changed into merchandise that is separated and different from the worker, something that is distinct from the producer. Disagreement of the working class and their exploitation by capitalists create the political contradictions of capitalism that consequently causes conflict among workers, owners, labor and capital (Klages, 2009, p. 173-174).

Sayed Ashraf-Al-Din Gilani criticizes the Marx's theory. In his poem entitled: "the king's talk with the laboring subject" this Iranian critical poet criticizes the capitalist's exploitation of the workers and makes the workers aware of the capitalists' exploitation:

You the poor are considered a human?
 ای فقیر تو هم داخل آدم شدی امروز؟
Why have you become Mirza Ghashmasham?*
 میرزا قشمشم شدی امروز؟ بیچاره چر
You are not allowed into the rich?
 در مجلس عیان به خدا راه نداری
For you do not have money
 زیرا که زر سیم به همراه نداری
In your kind hear you have nothing but sorrow
 در سینه بی کینه بجز آه نداری
Why have you become so much old and frail?
 چون پیرنودساله چرا خم شدی امروز؟
Why have you become Mirza Ghashmasham?
 قشمشم شدی امروز؟ میرزا بیچاره چرا
 (Nasim-e-Shomal, 1984, p. 276)

Then, Sayed Ashraf-Al-Din states that whoever owns the property and wealth owns status and glory and the subject is mean with no dignity.

هر کس که به اقبال ظفر صاحب مال است *Anyone who becomes rich because of victory*
اندر همه جا صاحب جاه است جلال است *has glory and status everywhere*

* Mirza Ghashmasham: a person who is poor and tries to show himself better than the what he is

امروز یقین مال مسلط به کمال است
 Wealth is certainly more important than perfection
 احمق تو برای چه مصمم شدی امروز؟
 Why are you so determined today?
 بیچاره چرا میرزا قشمشم شدی امروز؟
 Why have you become Mirza Ghashmasham?
 (ibid)

Later, in this poem the lord orders the subject to work for him, collect firewood in the forest and do whatever for his welfare. The poet has intended to inform the subjects of the exploitation imposed on them. He declares that he has even lost his hope in the constitution (Mashrooteh) to eliminate this injustice.

چکش بزن جان بکن ای فعله بی پول
 Work hard, you the poor worker
 جنگل برو هیزم بشکن ای فعله بی پول
 Go to forest and bring firewood, you the poor worker
 قالیچه به صحرا افکن ای فعله بی پول
 Put your rugs out, you the poor worker
 Then, a struggle happens between the king and the subject:
 لات و گدایی ما راحت آسوده شما
 We are rich and you are poor
 فقرا بیید عربان و فلکت زده جزو
 You are poor and miserable
 در نعمت و دولت همه محتاج مایید
 You need us even in prosperity
 هر چند ز مشروطه مفخم شدی امروز؟
 Although you have earned honor because of Mashrooteh
 بیچاره چرا میرزا قشمشم شدی امروز؟
 Why have you become Mirza Ghashmasham?
 (ibid)

B. Criticizing the Parliament

Sayed Ashraf-Al-Din was an adroit poet and unique in terms of comic and irony. He was sort of the poets that appear every few centuries in the self-centered nations, captivate everyone by their eloquent speech, are naturally inspired by previous rulers and poets and arrange the others' innovative basics and renovate them with other words. This is an inborn art that not all people can possess.

From the beginning of the constitutionalist movement, poetry moved toward national and patriotic issues. The poets were more concerned with the people's affairs, integrity of the country, fighting against outsiders, supporting freedom, opposing the authoritarian ruling, etc. Using different figures of speech such as irony, they discussed this issue. With the advent of constitution (Mashrooteh), the literature of real irony appeared pointing at the society and public problems more than the people (Amin Pour, 2004, p. 136).

In the early constitutional era, the poets used poetry to express social, ethical and political criticisms along with irony and allegory (Aryan Pour, 1993, p. 120) and the parliament, as one of the most important political institutions, was involved in these poems. Sayed Ashraf-Al-Din Gilani is one of the prominent poets in the constitutional era that has criticized the parliament.

When the poet finds the parliament unable of establishing justice and improving the life of the people, he compares it to a broken carriage, scabbed dog, lame donkey and an addict that has no value and efficiency:

این درشکه شکسته، لایق سواری نیست
 This broken carriage is not deserved riding
 تازی شکاری نیست این سگ گر مفلوک ،
 This scabbed dog is not a hound
 این خر سیاه لنگ ، قابل مکاری نیست
 This black lame donkey is not cheatable
 این حریف تریاکی ، پهلوان کاری نیست
 This addicted opponent is not a strong hero
 (Nasim-e-Shomal, 1984, p. 381)

Afterwards, the poet hopelessly compares it with an infertile land and states that people have been waiting for good changes in their life for nine years, but the oppressed people have obtained nothing but sorrow and sadness from the parliament.

هست مدت نه سال خلق پارلمان دارد
 It is about nine years people have parliament
 هم به آسمان عدل، بسته ریسمان دارند
 They are also connected to the heaven of justice
 اندر این بهارستان کعبه امان دارند
 They are safe in the nice Kaaba
 باز هر چه می بینم خلق الامان دارند
 I see that the people are secured
 کار ملت مظلوم غیر آه زاری نیست
 The oppressed people have nothing but sorrow
 در جبین این کشتی نور ستگاری نیست
 There is no salvation in this ship of light
 (ibid, p. 381)

Sayed Ashraf-Al-Din strongly criticizes the performance of the representatives of the parliament and the unsubstantiated promises they make to the people:

غم مخور ای مستمند بی کفیل
 Do not be sad, you the unprotected poor
 امی شوم شش روز دیگر من وکیل
 will become a representative few days later
 من وکالت بی اجازت می کنم
 I will act independently
 تو ی مردم سرفرازت میکنم
 I will make you proud among people
 رخت میخوای برایت می خرم
 I will buy you clothes if you want
 هم قیابیت می خرم هم عبا،
 I will buy you garment and cloak
 این وکالت چون واجب می شود
 When I become a representative
 بیشتر پول مواجب می شود
 I will earn more money
 چون به مجلس من بیقیمت جلو
 When I enter the parliament
 تو بخور هر شب فسنجان با پلو
 You can have Fesenjan and rice every night

(ibid, p. 563)

Sayed Ashraf-Al-Din expects the representatives to make an attempt to establish justice and eradicate oppression. He declares that when the representatives of the parliament do their job properly the people will have no problems and Iran will prosper.

بیرق ظلم سست می گردد *Tyranny will collapse*
 کار ملت درست می گردد *The people's affairs will be well*
 بعد از این ظلم را نمی بینید *They will not see any oppression*
 غیر گل زین چمن نمی چینید *They will see nothing but flower in this field*
 عدل خواهان سوار قیل شدند *Justice seekers gain power*
 مال مردم خواران ذلیل شدند *The tyrants become degraded*
 بعد از این مرتفع لوا گردد *The grandeur will be glorious*
 خاک ایران چو کیمیا گردد *The territory of Iran will become valuable*
 بیرق معدلت کشیده شود *The flag of justice will be raised*
 ظالمان دریده شود پرده ظلم *The cruelty of tyrants will end*

(ibid, p. 557)

C. Criticizing the People's Economic Poverty

Inefficiency of the Qajar kings, disgraceful anti-national contracts, imprudence in the nation's economic affairs, indifference of the authorities toward the living conditions of the people and business owners and absence of social security system had grave effects on the economic status of the people, the people who suffered hunger, famine, unemployment, cold, oppression and inflation (Varasteh far, et al., 2010).

آخ عجب سرماست امشب ای ننه *Ouch! It is very cold tonight*
 ما که میمیریم در هلالسنه *We will die in this year*
 تو نگفتی می کنم امشب الو *You did not say you will call tonight*
 تو نگفتی میخوریم امشب پلو *You did not say we will have rice tonight*
 دیدیم امشب نه الو نه پلو *We did not see either rice or call*
 سخت افتادیم اندر منگنه *We are extremely under pressure*
 آخ عجب سرماست امشب ای ننه *Ouch! It is very cold tonight*
 این اطاق ما شده چون زمهریر *Our room is very cold*
 باد می آید از هر سو چون ز صغیر *Wind is blowing everywhere*
 من ز سرمای زخم امشب بغیر *I cry loudly from cold tonight*
 می روم از میسر بر میمنه *I run from left to right*
 آخ عجب سرماست امشب ای ننه *Ouch! It is very cold tonight*

(Nasim-e-Shomal, 1984, p: 276)

As it is indicated, the theme of poverty and social class differences are presented in the poems of Sayed Ashraf-Al-Din to illustrate this gap:

در سفره ارباب پر مرغ و مسمن *The lord's table is full of chicken*
 غرقابه روغن قرقاول و جوجه، *Pheasant and chicken full of oil*
 اردک، گردیده فسنجان مرغابی و *Fesenjan full of duck's meat*
 بامزه قیمه، گوید به متجن *Tasty Gheimeh says to Motanjan*
 از ماهی آزاد، لذت حالا و قته *It is time to enjoy salmon*
 از لذت دنیا محروم دهاتی *The nomad is deprived from pleasure of the world*
 عریان برهنه مظلوم دهاتی *The oppressed nomad has no clothes*
 از سیلی فراتش، مغموم دهاتی *The nomad is doleful from the servant's slap*
 محکوم دهاتی بر حاکم ظالم، *The nomad is condemned to suffer from the tyrant's ruler*

The concept of food (Fesenjan, Mosama, Chelo, Gheimeh, etc) is mentioned 131 times and there is certain logic behind this striking frequency. Inflation and lack of the basics have deprived people of many things and the poet, who belongs to the people, is quite familiar with their problems and wishes. While talking about the common structures in the poems of Mashrooteh, Ajoodani states that in the poems of Ashraf, in addition to his religious style, he has used the names of many foods to create such combinations as spirit of apple, spirits of Fallodeh, ice cream and Halva. To my opinion, such combinations, apart from their ironic and even religious nature of Ashraf's work, indicate poverty in the life of this friendliest poet of the time. As written in one of the most eloquent and effective affidavits, biographies written in his name, (Varasteh far, et al., 2010): most of the days he had kebab and broth if we visited unexpected, he had broth or kebab ready. He also mentioned the name of various foods in his poems and you could not find any poem in which the word Fesenjan was not mentioned, but he never had Fesenjan. As he said:

دل گفت فسنجان خورش روح روان است *The heart told Fesenjan is the stew of the soul*
 ماه رمضان است ما هیچ نداریم *It is Ramadan and we have nothing*
 از مال وطن جز دل پر پیچ نداریم *We have nothing but an empty stomach*
 آنچه عیان است چه حاجت به بیان است *What is clear has no need to be expressed*

(Ajoodani, 2003, p. 195)

The status and name of the jobs are mentioned in different parts of the collection (39 times). On the one hand, the jobs of the poor laborers that are being oppressed and on the other hand, the unfair merchants and frequently the representatives of the parliament (citing their opportunism and profit-seeking) illustrate the employment status of that time:

کار تمام کسبه نفع شد *All the businesses prospered*
 مالیه از جمع شمارف شد *Tax was eliminated*
 زحمت دولت ز شما دفع شد *The state's torment was prevented*
 رنج بران مالیات از رفع شد *The sufferers were relieved from tax*
 (Nasim Shomal, 1984, p. 110)

And about merchants:

اگر چه کاسب بازارکارشان زارست *Although the businesses are not flourishing*
 ولی جماعت تجار بارشان بار است *The merchants are on the track*
 (ibid, 429)

The inflation, unemployment and recession following the economic crisis in 1905, war between Russia and Japan and consequently Russian revolution, severely influenced the economic status of the people so that in the first three-month in 1905 the price of sugar and wheat rose by 33% and 90%, respectively in Tehran, Tabriz, Rasht and Mashad. As Sayed Ashraf-Al-Din describes the situation:

زمانه گشته مطابق پای تخت یزید *The world is very cruel*
 جلای دین محمد در این زمانه تاراست *The Mohammad's religion is not promising*
 روزگار خراب چه کاسبی و چه صنعتی چه *Business, industry and world are not good*
 که زیر خاک به از روی خاک، طالاراست *The soil under is better than the soil on the top*
 بیکاریست به هر که می نگرم ناله اش ز *Everybody complains about unemployment*
 هر آن چه می نگرم اهل درد بسیار است *Everybody is full of pain and sorrow*

Of course, Ashraf uncovers the corruption:

مردمردانه و شیرانه بگویم یانه *Should I say manly and bravely or not*
 آخ نگو من بمیرم *Do not wish me death*
 میل داری بنویسم که چه ها بردی تو *Do you like me to write what you have taken*
 پول ها را به کجا بردی بسپردی تو *Where you have taken the money*
 یا که دیشب به سر سفره چه ها خوردی تو *or what you have had for supper last night*
 زان شراب و خم و خم خانه بگویم یانه *Should I tell about the wine and winery or not*
 آخ نگو من بمیرم *Do not wish me death*

(Nasim-e-Shomal, p. 285)

And to become the representative of the parliament:

بخوردم من این مال ملت تمام *I rubbed the people of all their properties*
 چه باک مرا از حلال حرام *I do not care about lawful and unlawful*
 چو شب شد فسنجان من حاضر است *When the night comes, my Fesenjan is ready*
 به ایوان من حاضر است غذا *The food is ready in my home*
 برای وکالت بسی پول ها *For my advocacy, a lot of money*
 فرستادم پیش موکول ها *Was given to me by my clients*
 (ibid, p. 471)

Although, during the Mozafaredin Shah reign, some amazing liberal policies such as opening travel to other countries, appointing Malkam to Iran's embassy in Rome, establishing trade and educational associations as well as emergence of liberalistic newspapers like *Hablolmatin* and *Parvareh* that were published in Cairo and Calcutta were implemented, the economic condition was still chaotic and anti-national. For instance, traders were forced to pay more tariffs and land taxes were taken from the previous owners. Increasing land tax, reducing the pension of the clergies and controlling the endowments were other policies that caused public economic dissatisfaction (Varasteh Far, et al. 2010).

D. Criticizing Constitution

نمی شد بود مشروطه به پا چه خوش *It was good if Mashrooteh was not founded*
 در این مملکت شور غوغا به پا نمی شد *Excitement would not be made in this country*
 چه خوش بود از خون پاک جوانان *It was so good if from the blood of the young*
 چنین سرخ این کوه و صحرانمی شود *This territory would not become red*
 چه خوش بود در پالمان بهر ملت *It was good if in the parliament for the sake of people*
 وکیل طمعکار پیدا نمی شود *The greedy lawyer would not emerge*
 (Nasim Shomal, 1983, p: 440)

Or elsewhere, he strongly criticizes the constitution for not being employed to provide welfare and justice in the society.

کیفیت مشروطه ایران به کجاریفت *Where is the quality of Iran's Mashrooteh*
 گویا سر زارفت *As if it disappeared on delivery*
 گفتند مشروطه شود مملکت آباد *They claimed the country would flourish because of Mashrooteh*
 رحمت به استبداد *Good for tyranny*

از حاصل مشروطه چه شد عاید ملت
 What did the people get from Mashrooteh?
 جز رنج مزالت
 Nothing but pain and abasement
 (ibid, p. 350)

E. Criticizing Tyranny and Dependency

One of the most important critical poetic grounds of Sayed Ashraf-Al-Din Gilani is disagreement with puppet and colonial states. When Iran was under the dominance of Germany, England and Russia, in his poems, Sayed Ashraf-Al-Din invited the people to unite and fight against colonialism, corruption and tyranny. This contemporary poet criticized.

دوش کردم به خرابیات گذر
 I went to pub last night
 تابه قلیان ز نم از بنگ شرر
 to smoke hookah
 بوق و تیر مرشدی دیدم با
 I saw a sheikh with an axe and a horn
 بر ز می خواند و پیک به قلیان زد
 He smoked the hookah and sang by heart
 خاک ایران شده ویران ز سه فیل
 Iran is destroyed by three phil
 صبح در کوچه جوانی دیدم
 I saw a youth in alley in the morning
 دامنش را ز عقب چسپیدم
 I grabbed his clothe from behind
 معنی فیل از او پرسیدم
 I asked him the meaning of phil
 لب تکان داد چنین فهمیدم
 He muttered, I heard
 خاک ایران شود ویرانه از سه فیل
 Iran would be destroyed by three ph
 روس فیل انگلوفیل آلمان فیل
 Russianphil, Englophil and Germanyphil
 (Nasim Shomal, 1884, p. 404)

The poet blames colonization for creating problems for the people and destroying Iran. He informs people of the present situation and invites them to unification and solitary against tyranny and corruption.

Other examples of these critical poems are frequently found in the poems of Sayed Ashraf-Al-Din Gilani that invite the young to fight against colonialism and tyranny.

بوم همت است ای جوانان وطن الیوم،
 You the youth of the country, today is the time to stand up
 ای هواخواهان دین امروز روز غیرت است
 You the supporters of religion, today is the time of bravery
 میرود ناموس آخر این خواب غفلت است
 Your honor will be tarnished, wake up from negligence
 دشمن بیگانه آمد بر سر بالین مرا
 Enemy is approaching us
 ای دریغا می رود هم مملکت هم دین ما
 Alas, both our country and religion will be ruined
 ای جوانان همتی این موقع جنگست جنگ
 You the youth, stand up, it is time to fight
 زندگی با این مزالت بهر ما تنگست تنگ
 Living with this dignity is a shame
 عرصه بر ما اهل ایران بعد از این تنگست تنگ
 We will be so much pressured afterwards
 (ibid, p. 412)

II. CONCLUSION

Frankfurt school considers the ideas of classical Marxism as incorrect and criticizes them. This school had established criticism of the society's chaotic situation as its most important component. The main objective for the proponents of this school was to make people aware of the disorders, objection and criticism.

In Iran too, literature and art experienced a new period with the advent of the constitutional movement. The poets of this era took commitment to art into consideration as a certain and necessary principle. They believed that the art that has no benefit for the wellbeing of people and promotion of political and social condition and is not used as a weapon against tyrant is not artistic and beautiful. In fact, the Iranian poets in this era distance from the previous poets and employ literature at the service of the people's ideas in social and political issues.

In this period, literature is used to serve the people and criticizes the society's disorders. Thus, there is a similarity between Frankfurt literary school and constitutional (Mashrooteh) movement in literature and art in terms of criticism of the people's troubled condition.

By analyzing the poems of Sayed Ashraf-Al-Din Gilani (Nasim-e-Shomal), this fact can be figured out that the Iranian critical poet of Mashrooteh age by writing simple, eloquent and interesting poems, that were published in Nasim-e-Shomal, considered citing the events and criticizing the problems and addressing the condition of the working class, criticizing the inefficient parliament, etc. as commitment of literature in order to make improvements in the life of the people.

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Hamid Khanian is an instructor at Islamic Azad University, Ilam Branch. He has been the member of several research societies. He has authored several books and papers. His recent published papers include some points about noun in Kalhori dialect, Iran Nameh journal, 2009, A Hura song in Kalhori, Iran and The Caucasus Journal, 2009, The rhetoric of Saadi in dealing with depression in Boostan and Golestan, Bahar Adab Journal, 2012.