

論文の英文要旨

論文題目	A Study of Poetic Discourse in the Iranian Constitutional Period
氏名	Naho Nakamura

From the latter half of the nineteenth century to the first quarter of the twentieth century, there was an unprecedented change in Iranian socio-political history. The movement seeking a government based on law and justice led to the revolution from 1905 to 1911, in which the so-called Persian “Constitutional Poetry (*she’r-e mashrūtiyat*)” played a significant role not only in spreading concepts referring to modern society but also in opening up a new phase of poetical understanding—the conceptual way to connect poetry and life.

This study examines the biographies and works of five poets of the constitutional period (from the late nineteenth century to 1925) to explore the relations among their views of the Iranian socio-political situation and the literary change in their compositions.

The main subject constitutes seven chapters. From the first to the fifth chapter, each discussion consists of three main sections: biography, poetic features, and analysis of poems. The sixth and seventh chapters are allocated to arguments about poetic innovation and various literary imitations, respectively.

In the first chapter, Seyyed Ashraf al-Dīn Gīlānī (1870–1934) is discussed. Ashraf is said to be the central figure of the Constitutional Poetry during the constitutional revolution. He published his own newspaper *Nasīm-e Shemāl*, which gained wide popularity among the people. This chapter focuses on the features of Ashraf’s folk poetry, that is, the plain and often colloquial language, the simple and allusive expressions, and most importantly, his position of representing the voices of the common people.

The second chapter addresses the work of Abū al-Qāsem ‘Āref Qazvīnī (about 1879–1934). As a famous singer and song writer of this period, ‘Āref wrote many ghazals and songs (*tasnīf*) on the theme of seeking Iran as homeland (*vatan*), as well as musical

compositions; he performed by singing and playing instruments before the audiences. This chapter discusses the relation between the subject and the expressive form that he employs: the seeming contradiction between his modern, nationalistic enthusiasm and traditional way of thinking that is molded by mystic ghazals is understandable when we consider his aesthetic viewpoint that underlaid his call for self-devotion to the homeland.

The third chapter deliberates on the literary discussion of Mohammad Taqī Bahār (1886–1951). As “Malek al-Sho‘arā” (King of poets) of Imam Rezā’s shrine in the city of Mashhad, Bahār participated in politics during the constitutional revolution and published his newspaper *Nowbahār* as an organ of the Democrat party of Mashhad. The discussion first tries to demonstrate that the theory of “literary return” and realistic expressions are closely combined in his arguments. Although Bahār is truly a classical poet, his reformist view is visible not only in his articles but also in his wide range of compositions.

The fourth chapter examines the life and poetry of Abū al-Qāsem Lāhūtī (1887–1957), mostly before 1922. Lāhūtī started his career as a young mystical poet, then turned to “masonic,” and then to communist viewpoints. In 1922, as a major in the gendarmerie, Lāhūtī became the leader of the revolt in Tabriz; when the movement failed, he fled to the Soviet Union. There he became established as a cultural figure of Tajikistan. The analysis of Lāhūtī’s poems before 1922 proves his awareness of poetic expression and the struggle for progress. Specifically, his vivid expressions and dialectic thoughts are clearly seen in some of his controversial poems.

The fifth chapter discusses the poetic vision of Mīrzāde ‘Eshqī (1894–1924). He was known for his severe criticism of the political events and figures of the time. His magazine *Qarn-e bīstom* appeared shortly after the coup of 1921 and played a vital role in advancing the movement of poetic innovation, although its last issue is thought to have led to the poet’s assassination by the government. The discussion tries to disclose that the main theme of the constitutional revolution is repeatedly referred to in ‘Eshqī’s poems and dramas in verse, which finally sublimates as poetic images of political emotions.

The sixth chapter focuses on the arguments about literary innovation, which occurred between *Tajaddod*, the organ of the Azerbaijan Democrats, and men of letters around

Dāneshkade, a literary circle in Tehran. The former's leading poet, Taqī Raf'at, (1889–1920) and the latter's representative, Bahār, argued about whether literary innovation should be based on classical literature. This literary debate marked the turning point of modern Persian poetry that increasingly divided the classicists and the modernists into exclusive categories. Although the opposition of both sides has been so emphasized that Bahār is sometimes portrayed as a reactionary figure, the argument indicates their common understanding of poetry that takes account of one's own feelings and self-consciousness.

The seventh chapter discusses the problem of "originality" and literary imitation or borrowings in three phases. First, the practice of the Return Movement not only affected the adoption of more simple and realistic language, but also connected people's imagination to the new social realities. Second, the translation and adaptation of European literature had a major importance in changing Persian poetry; above all, the selection of European text and its adoption into Persian culture shows a tendency towards assimilation. Third, imitation and borrowings among the poets of the time also contributed to re-strengthening the network of meaning and circulating the common ideas of the constitutional period. The discussion focuses on two poetic images of socio-political devotion of the period: those of light and flame, which appear in the works of most poets of the time. However, they seem to have declined when the movement was finally suppressed.

In the last chapter, the process of transition from the constitutional period to the new era is explained both in terms of the socio-political situation and literary arguments. The literary paradigm of constitutional revolution had come to an end, together with people's maximum efforts and political alienation. Although this literary epoqe gave way to the new age of modern Persian poetry, the possibilities for various literary expressions and the composite character of the literature is still worth discussing.