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**ASHURA MOVEMENT POSITION IN SACRED DEFENSE POETRY**

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**ABSTRACT**

A specific issue is not addressed in the poetry of sacred defense, and different concepts can be seen. Sacred Defense poetry in many cases influenced by religious teachings and value categories which led to compose rich and lasting works in this area. One of the very important issue of religious history is the greatest epic of Ashura movement. The Ashura poets of sacred defense connect the scenes of Ashura and sacred defense, and they bring the message of the two epic to the world

As the sacred defense and resistant period followed the Ashura uprising, and there are many commons in the form and content of the two epics. The author tries to examine the effect of the Ashura movement in the poetry of sacred defense.

**Keywords: Sacred Defense poetry, movement of Ashura**

**INTRODUCTION**

Stand against tyranny and oppression, and violators can be seen in the history of all peoples and communities. When a nation or community to fight against domestic tyranny and foreign aggression arises from poems and writings of which the main theme of the invitation to fight and resist oppressors, the expression of the face image oppression and oppressors praise freedom and freedom, and drawing oppressed people and honor and praise people for freedom fighters and martyrs,

show the bright horizons of victory being the fruit of effort, unity, harmony and continuous struggle. The best example of contemporary literature and stability in our country eight years of Sacred Defense literature. The main cause of all the fundamental stand against injustice and targeted the Ashura uprising. And a committed and revolutionary poets of glory and beauty have suggested that warriors of right against wrong side Pakbaz also to follow the movement of Ashura and Karbala constructive character

of Sayyid al-Shuhada (AS) will not tolerate cruelty. In this article, it becomes clear that the purpose of the written expression of grief and mourning of Ashura in the contemporary era, but many of the poems reflect the glory of this great saga.

Sabzim keh az nasl-e baharan hastim  
Pakim keh az tabar-e yaran hastim  
Dour ast beh ma tan beh Mazelat dadan  
Ma Vares-e koun-e sarbedaran hastim  
(Hosseini, 1989: 146)

This poem transferred the message of Ashura movement to the world "Heihat mena Zellah"

Peikar alaihe zaleman pishe mast  
Jan dar rah doust dadan andishe mast  
Hargez nadahim tan be zellat hargez  
Dar khoun zolal-e karbala rishe mast  
(Sohrabinejad, 1970: 127)

### **Ashoura movement and the uprising of Imam Hussein (AS)**

Ashoura movement and the uprising of Imam Hussein (AS), including large global movement and perhaps the greatest global movement in terms of quality and effectiveness in the centuries. Imam Hussein (AS) and his vices and his enemies immediately after the martyrdom of Imam Sajjad's friends and from insights by his son and his sister Zainab was delivered. Other Imams adopted the same policies and practices and to fight the evil

time maintaining essential epic achievements. However, due to the greater repression direct confrontation with the leaders of the caliphs of the Umayyad and Abbasid stay fit and to deepen their awareness of the political and religious Shiites. Gradually, the devotion and respect for Imam Hussein in the Iran and Iranians who love the Ahl al-Bayt and their prophet emerges through language and through their action to follow him. Perhaps the best example of classical literature about the martyrs of Karbala, there is no example better than the poems of Molana:

Kojaeid ei shahidan-e khodaei  
Bala jouyan-e dasht-e Karbalaei  
Kojaeid ei sabok rouhan-e Asheq  
Parendeh tar ze morqan-e Havaei  
Poem of Mardani:

Sar borideh beh meidan-e eshq migouyad  
Hadith khoun shahidan-e neinava ba ma  
Dobareh peikar-e sad chak-e laleh  
avardand  
Be daqqah-e beheshti fereshtehha ba ma  
Forat ashk-e chashman-e khak mijoushad  
Be sougvari golhaye Karbala ba ma  
(Mardani, 1991: 78)

### **Religious poetry and its types**

Each category will have a poem that has religious background and influenced by Islamic teachings. In the realm of religious

poetry placed on the themes and content of religious poetry from the beginning to the contemporary period during the course of rising, and this growth is developing in our time. By examining the available evidence in the effects of two different ritual Persian poets in the space and attitude of the poets, we can see praise and lament of Imams.

Type I: Dealing with praise of Imams (PBUH) and religious leaders through the poet's own personal reception. This works when the eyes of praise deserved to the religious leaders. The idea is not so fertile and suitable place and time he comes to the elders, unless the effects of a limited number of poets associated with excerpts; such as praise of Prophet (PBUH) Khamse by Nezami or poems of Molana in Masnavi, etc.

Casual use of words and adjectives that describe how war and martyrdom can be seen, more than the mere expression of oppression and violation of a right that is often applied by the rulers of age, however, in this space and content as well as works such as Asrar treasures Omani Samani cannot be ignored, the prevailing spirit is what was mentioned.

Type II: Ritual poetry in the modern era also benefit from a wide variety of facilities such as the martyrdom of sacred defense, the culture of Ashura, etc. In poems that kind of praise and lamentation

Imams and other religious leaders left their heroic poet and glory of martyrdom and cause their targeted specific references, and he has more focused in this dimension of mourning and lamentation. (Mohadesi Khorasani, 2009: 28-27)

In the Islamic Revolution and Sacred Defense poetry we are opening new horizons on many of the themes that have already been faced in Persian poetry. And in the views of a wider and deeper to the poet sometimes seen and sometimes washed eye and look at it the other way. It is appropriate then that the importance of the issues of the imposed war have shaped the religious beliefs and religious attitudes, and we know that new attitudes toward religion and religious occasions and facilities, such as outside the scope of the problems facing poetry and sensitivity that is what it's all up to how valuable.

Holy Defense Poetry by several relevant concepts in the field of religion and religious beliefs are the result of thinking essence of religion poets and poetry of this period was the dominant content and mutually poetry horizon in the galaxy able to religion and beliefs, and thus a high valuable concepts such as jihad, martyrdom, Ashura are expected to look at the effects of different poets of the Sacred Defense. (Ibid: 124) On this view we can feel the presence of the poems that have

been written about the war. The poems of war, not a national issue, but a religious confrontation of permanent confrontation between right and wrong, and so is more talk of religion to the territory to the national concept:

Az rah resideim

Ba qamati beh qasd-e shekastan

Ma ra sar shekast bothast

Lat o menat ra keh shekastim

Ezzi degar aziz nemimanad

Ma az jens-e pineh kafsh be pa darim

Harchand

In kafshhayeh kohnen ma dard mikonad

Amma

Ba kafshhaye khstegi khod az rah istadeheim

Ahangeman shekast boti digar bar dousheman tabar

Miras bastani Ebrahim ast (Aminpour, 1984: 23-24)

Lyrics Ashura ritual in the form of poetry in contemporary times than others Siri has pursued progressive and dynamic. In a brief comparison between contemporary and period of the previous poems Ashoura in addition to language development time factor plays a role in the creation and development of content and the need for this change of attitude to the uprising poets. In the contemporary period the analytical aspects of Imam Hussein (AS) and the great event of Ashura over other

aspects found expression in poetry. In addition to artistic and poetic poets' attention to grief and sorrow in moderation or package of epic proportions and magnificent heroic uprising did not ignore these factors.

From the standpoint of thought from the beginning, enclosing it with Islamic culture, especially the culture of Ashura in the holy verse poems can be seen. Call to Jihad and resistance, blame wayfarer, praising the spirit of martyrs and martyrdom, in compliance with the martyrs of Karbala martyrs front, the poet his constant dread that has been incurred and the martyrs have gone and some of the themes of Sacred Defense poetry. Combining "bereavement", "message", "epic" and also features other intellectual Sacred Defense poetry.

In poetry of the poets like Nasrollah mardani, national symbols and myth blend of Islamic culture and religious symbols can be seen.

In poetry of Ali Moalem the cultural presence of religious symbols and elements of Islamic history with myths and national symbols create a special atmosphere.

In poetry of the poets such as Aminpour, Ali Reza Qazveh, Abdul Jabbar Kakaei, Hossein Esrafil, Seyyed Hassan Hosseini, Parviz Beigi Habib Abadi, etc. a source in

the Shi'ite Muslim culture is not like Ali Moalem, but it utilizes the elements of Shiite culture, especially Ashura, passion and a certain grandeur to give their written. Tendency to lyricism and imagery in the middle of this feature reduces war and in the years after the eight years of sacred defense, poetic sadness greater and more obvious, and poetry of emotional grief and remembrance of the martyrs of the war have been increased. In fact, the image of jihad and martyrdom in the epic nature of war was more or less the area of burning and joint pain, but in the years following the adoption of the resolution was overcome with grief on the space epic. In addition to these features, the poems should be mentioned that both the "subject" and "the sacred defense war years and the current situation to explain and analyze:

1. Distress supporters and fail convoy martyrdom
  2. Anxiety forgotten memory of the martyrs and the precious memorabilia obsession of this world, seeking welfare and venality of some of the world circuit.
- Totally, Sacred Defense poetry has passed a lot of ups and downs and has found its identity and independence. However, due to the end of the saga and martyrdom should not be expected that the pulse and passion to still find poetry holy

war. However, deep poetry, beautiful and lasting 1990s even of adolescents and young adults who have not experienced war they're available that shows the current culture of death in our society and not only the memory and image a precious martyrs, streets, houses and streets adorned, but also the heart and soul of the community attended and survived the blaze has left. (Sangari, 2001 Vol. 3: 25-23)

### **Content Evolution of Ashura Poetry**

Factors that directly have an important role in the development of content Ashura poetry include:

1. Feeling the need to recreate the poetry of Ashura:

Fifteen historic uprising of June, the Islamic Revolution and Sacred Defense poetry during the eight years of Ashura led to the direction value.

2. Readings the culture of Ashura:

Ashura has different dimensions since the value of diverse and sometimes conflicting readings ever faced with the most important of these readings include:

Mythological, emotional, emotional, spiritual, political, and ideological value

Every poet influenced by the various readings to create works in the field of Ashura achieved.

3. Confrontation with the West's cultural invasion

4. The effect of Masourah prayer, especially Ziarat Ashura

5. Awakening poems and popular ballads (Mohammadzadeh, 2010: 247)

### **Characteristics of Ashura Lyrics of Revolution and Sacred Defense**

Although in the early years of the revolution, lyric remained somewhat forgotten, and Nimaie poems, odes, quatrains and a couplet than other formats are used, but in the sixties, several streams in the ode are created that each brought in their wake a range of poets and poetry during this period.

#### **A: Mixing Mystics and Saga in Lyrics**

EpicSpace is a space of battle, blood, and death. In such a voice, there in voice except the sounds of swords and arrows whistle and yelling of fighting men. Grief and sorrow epic course, sometimes after the death of heroes can be seen that the space requirement is not their epic lyrical flavor. Space of lyrics is soft, subjective, praised the beauty and grandeur of the inside and outside and are different to each user epic war years and combining both elegance and strength of spirit moves. He also appeared in poetry and sonnets dish was good to have the opportunity to showcase the glorious. Nasrollah Mardani, Kazerouni poet, enjoying the well-known poet of myths Shahnameh, an epic of Ashura and the combination of the two and

use this vocabulary with words and lyrical ode to induce space and culture front, trying to figure out the days of events and epic big role in the dynamics and the holy war was drawing:

Az khan-e khoun gozashtand sobh-e zafar savaran

Peiqam-e fath dadand an souy-e jebbeh yaran

#### **B: The Penetration and Domination of Shiite Culture**

Ashura holy war poems abound and support and themes most prevalent themes that explain and promote this culture in the battlefield. Ashura and Karbala are the martyrdom of ideals and faith of the warriors and the meaning of dying for God sake is impossible.

Bekhan hamaseh keh az del qarar bargardad

Safir-e soukhteham ra shoar bargardad

Bekhan hamaseh keh chabok savar-e hemmat ma

Bar an sarasat beh Asl o tabar bargardad

Az in modafêh bi fath bar nemigardim

Magar markab-e ma bi savar bargardad

(Tahmasbi, 1996: 59)

Jaras beh vadi-e khorshid mikeshndeman

Keh in chenin lab Javosh-e nour khandeman

Beh choub-e neizeh agar bar sar beraft baki nist

Keh saeie eshq chenin sorkh  
midavandeman

(Habib Abadi, 1994: 37)

Ah... ei hammeshin-e in mahfel,  
hammeshinanetan koja raftand

Az galouye parandegan-e sabz bouye sher  
o shor miayad

Bouye atr-e najib-e alaleh bouye sib o  
shahadat o Qoran

Bouye parvaz, bouye Ashura, bouye asr-e  
zohour miayad

(Bina, 1996: 235)

Ashura culture in all its aspects and effects  
of sacred poetry Dfla its face.

Undulation epic, crystallization messages,  
songs of grief, pain, wisdom, kindness and  
love that each charter glorious  
manifestation of his poems represent  
Ashura. Lyric and other forms of poetry in  
the past, the only way to grief, sorrow and  
suffering Karbala is not  
mentioned. Referring to the examples of  
Ashura, fair play faith, knowledge and  
love unmatched at the time to showcase  
historic portrait of Karbala.  
(Mohammadzadeh)

### C: Protest and Sadness

Revolutionary poet, welfare stroke,  
opportunism, indifference and self-bless in  
his poems are lashed and his fear of  
oblivion and fade values or grimace to the  
holy blood of the martyrs expressed their  
achievements.

The height of this type of writing and  
protest and nostalgia in 1985 and 1989,  
and later also continues gentle and  
calm. This type of writing in the late  
seventies declining affords. In written by  
Salman Harati, Aminpour, Hassan  
Hosseini, Ali Reza Qazveh, Seyyed  
Ziauddin Shafii, Mohammad Jafarian,  
Abdul Jabbar Kakaei in various forms of  
poetry, this feature can be found. The  
following example demonstrates the  
nostalgia and feeling poetic:

Dasteh dasteh miravand az yadha

Shamè roshan kardehi dar rahgozar-e  
badha

Sakht gomnamid amma ei shaqayeq  
seiretan

Kiseh midouzand ban am-e shoma  
shayadha!

(Sangari, 2001, vol. 3, quoted by Ali Reza  
Qazveh)

### D: Fear and anxiety to own self (accusing own)

Martyrdom of the martyrs who on the  
stretcher and with mourning, fuel and  
patience will be off and the young lovers  
and fair play in the front create epic poets  
to delay its take-up with the Warriors  
measure and their distance to see them. In  
such circumstances, the poetry, the poet  
cry on his head takes. It also accused of  
Cornwall in new poems abound. Salman  
Harati, Aminpour, Ali Reza Qazveh,

Mohammad Reza Abdolmalekian, Seyyed Zaeddin Shafiei, Hossein Esrafil, Saed Bagheri and many other poets show the sadness.

Cheh shod keh dar shab-e khamoushi ze gerdbad-e faramoushi

Mian-e koucheh delahayeman cheraq-e atefeh roshan nist (Ali Reza Qazveh)

Characteristics of Ashura Masnavi

The events of recent decades, especially in concluding the relentless struggle of the people and the Islamic Revolution and passionate saga that was created in the eight-year war. Involved in the development of content and the evolution of contemporary Ashura poem Masnavi Today Partly Raheen's structural evolution is what the new space to express the reality. This new space into a new expression that uses weights and unprecedented rise in the Masnavi more happened. Famous contemporary poet like Ali Moalem had a decisive role in development of works in the form of resistance poetry and poetry Ashoura. After Ali Moalem, the poets like Ahmad Azizi, Ali Ensani, Hossein Esrafi, Parviz Beigi Habib Abadi, Mohammad Reza Agassi, Nader Bakhtiari and Mohammad Kazemi can be named (Mohammadzadeh, 2010: 256). Recently language, extensive vocabulary, archaism, concrete images, taking advantage of high weight, exquisite

rhyme and congested and a long row of its most important features.

Rouzi keh da jam-e shafaq maol kard khorsihd

Bar khoshk-e choub-e neizehha gol kard khorshid

Shid o shafaq ra chon sadasf dar ab didam

Khorshid r aba neizeh gouei khab didam

Khorshid ra bar neizeh ari in chenin ast

Khorshid ra bar neizeh didan sahmigin ast

Man zakhm-haye kohneh daram, bi shakibam

Man garcheh in ja ashian daram, qaribam

Man zakhm dar-e tiq-e qabilam baradar

Miras-e khar-e ranjhayam baradar

Az nil ba Mousa biabangard boudam

Bardar ba isa sharik-e dard boudam

Man ba Mohammad az yatimi ahd kardam

Ba asheqi misaq-e khoun dar mahd kardam

Man talkhie sabr-e khoda dar jam darm

Soqraye ranj-e Mojtaba dark am daram

Man zakhm khordam, sabr kardam, dir kardam

Man ba Hossein az karbala shabgir kardam

Faryadhaye Khasteh sar bar oj mizad

Bi dard mordam ma khoda bi dard mordam

Namard mordam, ma khoda namard mordam

Az pa Hossein oftad o ma pa bar pay boudim

Zeinab asiri raft o ma bar jay boudim

Rouzi keh da jam-e shafaq maol kard  
khorsihd

Bar khoshk-e choub-e neizehha gol kard  
khorshid

(Moalem, 2006: 63)

This poem expresses sorrow and glory, and features such as staying away from the caravan of martyrs and called the criticism of his parting convoy travel companions and praise the martyrs of the Sacred Defense poetry, especially after the revolution there, in this grief it will also be written.

### Quatrain

Changes in ideas and values, opening new horizons and prospects facing the new generation of clean play, faith, epic, mysticism, passion and mania, martyrdom and in one word led to the revival of some forgotten form of life new and significant works in the form of their poets. This quatrain life thanks to the revolution and eight years of Sacred Defense. The theme of the past quadrennial today are different from those of the main themes that will be discussed are:

The character of the revolution, the martyrs of holy Dfla, events and characters of the epic of Ashura. The most prominent feature of Ashoura quatrain epic tone and expression and also because of the war and the bloody battle of Karbala implementation of the Iran-Iraq war and

the historical context of the implementation of the common themes in the form of a poem. Ashura culture has a special place in our literature. In this context, many quatrains have been written directly or indirectly to the character and culture of Ashura Revolution. Salman Harati, Aminpoor, Seyyed Hassan Hosseini are the most successful songwriters of this era.

(Mohammad Reza, 2010: 258)

Kasi chon tariq-e pak bazi nagereft  
Baz kham neshan-e sarafraz nagereft  
Zin pish delavar! Kas chon to shegeft  
heisiat-e marg ra beh bazi angereft

(Hosseini, 1989: 167)

Khosha chon sarvha estadani sabz  
Khosha chon bargha oftadani sabz  
Khosha chon gol beh fasli sorkh mordan  
Khosha dar fal-e digar zadani sabz

(Aminpour, 2007: 160)

Deep linking poetry with themes and concepts of culture and Islamic symbols, to apply the concept of martyrdom and martyrdom on Ashura and it gives more depth and richness poetry and link it with the culture of Ashura makes increasing.

Peikar alayhe zaleman pisheh mast  
Jan dar rah-e doust dadan andisheh mast  
Hargez nadahim tan beh zellat hargez  
Dar khoun-e zolal-e Karbala risheh mast

(Sohrabinejad, 1970: 127)

Ba zamzameh boland towhid amad

Balaye sar-e shahid javid amad  
Az zakhm-e amiq-e sar zad zeinab chon  
saeqeh dar qeibat-e khorshid amad  
(Harati, 1985: 53)

Superb event of Ashura in the holy verse  
and prose literature is considerable.

Commend the constructive character of  
this great event, sacrifice, martyrdom and  
clean play, faith and devotion and heroic  
warriors of the sacred defense of the norms  
of the Sacred Defense poetry is Ashura.

#### 1. Seyyed Hassan Hosseini

"Vedae"

Miravam madar keh inak Karbala  
mikhanadam

Az diar dour-e Ashna mikhanadam

Mohlat-e choun o cheraei nist madar, al-  
vedae!

Zan keh an jananeh bi choun o chera  
mikhanadam

Vay amn gar dar tariq-e eshq koutahi  
konam

Khaseh vaqti yar ba bang-e rasa  
mikhanadam

Bang-e hal men naser az souyeh Jamaran  
miresad

Dar tariq-e asheqi rouh-e khoda  
mikhanadam

Miravam anja keh moshtaqaaneh ba  
holqoum-e khoun

Javdan tarikhsaz-e Karbala mikhanadam

Zoljanah-e razm rag ah sahar zin mikonam

Miravam anja keh nay-e neinava  
mikhanadam

Ya Ali gouyan soroud-e latakhaf sar  
midaham

Kaz Najaf Ali Morteza mikhandam

Himeieh sardam keh Kanoun sharer  
mijouyadam

Ayehyeh dardam keh qanoun-e shafa  
mikhanadam

Batelsehr-e telesman-e shaban-tireham

Bamdadan Aftab har koja mikhanadam

Man soroud-e sorkh-e isaram keh baa  
hang-e gham

Gour-e khamoush-e shahidan bi seda  
mikhanadam

Ghesseh khounin esqam man ke nasl-e  
asheqanam

Az in dar barg bar lalaehha mikhanadam

(Hosseini, 2005: 31-32)

Since Khomeini's movement from the  
movement of Ashura, the poet is trying to  
lay the events of the war brought no  
mention of Karbala. In addition, the Iran-  
Iraq war veterans, the real cause of  
Karbala ahead of the Warriors and the  
passion of Imam Hussein and the Baathists  
to increase their ability to deal with the  
enemy. On the other hand, as the leader of  
the Islamic Revolution enlightened mystic  
of pure children of Imam Hussein (AS),  
yelling "Hal men naser Yansorni"  
embodied in the word and the word of  
Imam Khomeini "Don't think that those

who have been killed for God sake are dead, they are alive and they obtain sustenance by God.

War booty he coveted possessions, status and not the ideological and religious war, and arise from the Koran and the Prophet Muhammad (PBUH) and imams, especially Imam Ali (AS) and Imam Hussein (AS), although there is also Expediency and the country requires Ruhollah Cup Zahra drinks and accepts peace. If the fighter does not dispute the tail and the head teller would love to bat cum her head to the side that likes to throw from the fact that the second sentence of Hafez servant Imam Khomeini is Imam Mahdi's successor (JI God hasten his reappearance) and his commands should be obeyed as commands of Imam Mahdi (PBUH). The public representation of jurisprudents Shiite traditions is that of Al-Mahdi exported and imported concluded and sentence.

Seyyed Hassan Hosseini's war epic epic war of Karbala binds and character (Imam Khomeini) with the epic character of Karbala (Imam Hussein). Since the two leaders and epic character despite differences in levels of spiritual, mystic and divine are both clearly indicate continuity after his resurrection and there is no mysticism and epic poet Imam accepted the invitation, said and left fronts

the battle of right against wrong. Martyrdom the most dramatic scenes of the epic martyrdom that neither smell nor taste bitter despair broke into the shed and not the color of choice algebraic palate; that selective faithful, courageous rebellion against oppression and force optional cry species and mapping the journey is true for all time and all the mighty right way, martyrdom flourishing flower word in the lyric poetry of Ashura Ashore today is the range. Poets such titles as: passion martyrdom, overtaking the martyrdom, the martyrdom of regret, epic dying for God sake has been continued (Mohammadzadeh, 2010: 279).

## 2. Mousavi Garmaroudi

Shahidan zendegi ra noush kardand  
 Baqa ra dast dar aqoush kardand  
 Shahidan laleh baq-e beheshtand  
 Beh khoun khat-e sarafrazi neveshtand  
 Shafaq aeineh khiun-e shahidan  
 Falaq mehrab-e golgoun-e shahidan  
 Ala ei qmrie golgoun-e por eshq  
 Parideh souyeh bala ba par-e eshq  
 To dar dasht-e vafadari gol khoun  
 Kenar-e jouyeh radi bid-e majnoun  
 To ahang-e kholous aqaz kardi  
 To mosht-e ma do rouyan baz kardi  
 Neshan dadi keh mard az jan natarsad  
 Dalir az paheneh meidan natarsad  
 To khoun dadi keh haq bar pai manad  
 Nadadi ta folan bar ja mimand

To khoun dadi ta khounha bejoushad  
 Dahanha bar setam barkhoroushad  
 To khoun dadi keh man bar khizam az ja  
 Namanam mordeh dar konj-e modara  
 To khoun dadi keh baq-e gol bar ayad  
 Khazan ra omr-e bi hasel dar ayad  
 Man az to gar giram payami  
 Khosha man varna khounam ra chenami  
 Boro an khoun keh dinbal-e sarabast  
 Beriz az rag broun khoun nist abast  
 Elahi khoun-e man sar khabgoun kon  
 Elahi khoun-e man ra niz khoun kon  
 Baqaei sho fana ra zir-e pa neh  
 Sari golgouneh dar pay-e khoda neh  
 (Mousavi Garmaroudi, 2004: 481)

Revolutionary poet honored and it's a martyrdom to the superior value and time of death also have their own, but the difference with other poets of the Revolution and Sacred Defense poetry Garmaroudi Mousavi martyrdom on several occasions that his first major political campaign and the years spent in prison and the cost of earth's revolution. Second, Iran is surrounded Garmaroudi ancient literature and is fully aware of the thoughts and ideas of the classical poets are conscious about dying for God sake. Since last poetic martyrdom in some mystical intuition Court has, of course, this mysticism in poetry Garmaroudi the emergence and crystallized. He's on the Imams of Shiite

martyr Imam Ali (AS) and Imam Hussein (AS) and Hazrat Zeinab are many examples of poetry.

Message written on a word, the word philosophy is evidence that they are "living right, demolishing wrong, awakening people, resistance against wrong. Instead of staying on the right, the elimination of discards, punishment and awakening the masses, stand against tyranny and oppression, evoking a sense of honor and manhood among people, three of Hamas (instead of staying on the right, the elimination of discards and stand against oppression) main thrust of political thought of Imam Hussein (AS) uprising shows Imam said: "I have risen to invite people to goodness and prevent them from evil deeds." He was obliged to do this mission. He also said: "Heihat mena Zallah". In fact, this spirit of oppression brings them all revolutions in the world, both religious and non-religious based on the three principles, the difference is that non-religious revolution has its own definition of truth and falsehood.

### 3. Hamid Sabzevari

Az khoun-e shaqayeqha golgoun shode  
 damanha  
 Vaqt ast bafshanam khounabeh ze  
 mojganha  
 Andoud-e chaman daram afsous-e daman  
 daram

Sarve sahi dar baq beshkasteh ze toufanha  
 Jayei keh do sad eblis dar jameh ensan ast  
 Har gousheh do sad dam ast dar maebar-e  
 ensanha

Rouzi keh safe eslam ba kofr da Avizad  
 Kafar sefati bashad khoftan beh  
 shabestanha

Barkhizam o jang aram nam az peie nanag  
 aram

Ta maerekeh tsng aram bar maerekeh  
 gordanha

Gar shoqe haram bashad, parvaye harami  
 nist

Naqsh-e qadam-e sedq ast bar rige biabanh  
 Mirase shahidan ra hargez nadahim az kaf  
 Kin shiveh beh nam-e ma sabt ast beh  
 divanha

Bar dafter-e Ashoura! Inak varaqi digar

Ta az pei khanand in qeseh beh doranha  
 (Sabzevari, 1974: 17-18)

In this lyric, sacred defense was known as the follow of Ashura, war poet warns that, if we were on the day that Imam Hussein (AS) today to help assist his son Imam Khomeini's great we have risen. His poet's former martyr's heritage because we continue along the Ashura uprising. The poet knows Ashura as the great work. The eight-year war is just a piece of it. Today the poet inspired by the uprising of Imam Hussein (AS) in the implementation of the status quo with his divine purpose and sincere, sometimes epic scenes Javed

describes Karbala and thereby to stimulate the interest of today's battle scenes. (Mohammadzadeh, 2010: 276)

Ze hoshyaran o az mastan jodaeid

Toloue fajr o ekhlas o safaeid

Qoroub-e fasl-e bibaran-e zolmat

Toloue majaray-e karbalaiei

Mahin Zouraqi)

The four elements of the epic of Ashura movement, message, bereavement and mysticism in the greatest and most beautiful form is intertwined. The elements in any of the incidents on the rise and spread of Islam in Karbala have not seen. Referring to each of these elements and Search in our Persian literature, poetry Ashura Ashura poetry today more familiar with how the sides (Sangari, 2002: 129)

### **Saga**

Looking Ashura before the Sacred Defense literature we find that the great event of Karbala epic aspects of sacrifice and devotion, courage of Imam and his loyal companions blasphemy against the army, fighting in blood and fire and thirsty lip. The poems that are written representation, and saw the grief and mourning, and in fact represents the innocence of Imam Hussein and his companions not their courage. With the victory of the Islamic Revolution, especially in the early years of sacred defense to urge and motivate the

community hymns passionate fighters for stability, work and sacrifices were offered; In the poem epic of Karbala after its defeat. (Ibid: 133) Combining the culture of Ashura and the battlefield in the Sacred Defense poetry martyrdom consistency and alignment of the two cultures and the two battle. The most prominent examples of the most enduring and unique Ashura poems like "blood line" of Ali Mousavi Garmaroudi. In this long poem written in 1979 and is in the form of White's message and culture of Ashura undulation (ibid: 135)

Derakhtan rad oust midaram  
 keh beh ehteram to qiam kardand  
 va ab keh mehr-e madar-e tost  
 Khoun-e to sharaf ra sorkhgoun kardeh ast  
 Shafaq ayinehdar nejabatat  
 Va falaq mehrabi  
 Keh to dar an  
 Namaz sobh-e shahadat gozardehei  
 Dar fekr an godalam  
 Keh khoun-e to ra makideh ast  
 Hich gadali chenin rafie nadideh boudam  
 Dar haziz ham mitavan aziz boud  
 Az godal bepors!  
 Shamshiri keh bar galouye to amad  
 Har chiz o hameh chiz ra dar kaenat  
 Beh do pareh kard:  
 Har che dar souye to: Hosseini shod  
 Va digar sou: Yazidi.  
 Inak maeim o sangha

Maeim o abha  
 Derakhtan, kouhsaran, jouybaran,  
 bishehzaran  
 Keh barkhi Yazidi  
 Va garna Hosseiniand  
 Khouni keh az galouyeh to taravid  
 Hameh chiz o har chiz ra dar kaenat, beh  
 do pareh kard!  
 Dar rang!  
 Inak har chiz ya sorkh ast  
 Ya Hosseinin nist!  
 Ah, ei marg-e to meyar!  
 Margat chenan zendegi ra beh sokhreh  
 gereft  
 Va an ra biqadr kard  
 Keh mordani chenan  
 Qebteye bozorg-e zendegani shod!  
 (Mousavi garmaroudi, 1999: 57-59)  
 In the poems of the early sixties in  
 reference to Karbala and Ashura,  
 battlefield, and epic tone can be seen.  
 Baz sarha beh neizeh mikhahand  
 Khoulian dar panaheh joshanha  
 Han mabada Hossein digar bar  
 Dar masaf-e yazidian tanha  
 (Hossein Esrafil)

### Message

In poetry, especially poems of sacred defense, in addition to the epic and tragedy of Karbala, Karbala messages have to be considered. However, less direct and explicit messages are presented, in the mind of the poets, when it is spoken about

sacrifice, purity of spirit, worship, unity and solidarity of warriors, it is connected to Karbala. The effect of Karbala messages is not so concerned in the past Persian poems, recently in some years before revolution, there is an approach toward the religious poems, but most of the religious poets tried to show the politic plans, values such as sacrifice (Sangari, 2002: 138).

In this lyric, the poet tried to compare the sacred defense with Karbala. He showed the characteristics of the warriors as Imam's followers:

Hasht nobat rouy0e sahra rang-e Ashura gereft

Hasht nobat, atash-e zohr-e atash bala gereft

Hasht nobat, kheimehha be vaqfeh atash noush shod

Hast nobat, abrouye abha khamoush shod

Hasht nobat, roudha mahbous dar khanjar shod

Baqha dar eltehab-e khish khakestar shodand

Pish-e rou yek qom-e yaqi, pish-e ro yek qom-e past

In taraf mardan-e jangi, mardom-e qoran beh dast

(Collection of poems by the Seventh Congress of Sacred Defense poetry)

The link between the Ashoura movement and epic poetry as well show the eight-year war. In this poem in a field by the side

of right against wrong Warriors steadfastly stood against the army of infidels and the Zionist regime Baathists that Yazidis are longer. As Imam Hussein and Imam heart, but his time was veteran warriors also considering this model of sustainability with its supreme leader accepted the invitation and said they stood against the enemies of Islam and jihad in the path of Allah and martyrdom It chose not survive, seeking bless you and accede to humiliation and degradation. In addition to the transcendent goal warriors of Islam religion, patriotism and avoid soil invasion of the homeland, the right meeting. And in another Jafarian connected Ashura with the battlefields:

Ma bar qollehahay-e eshtiaq mines hastim  
Va dar masir-e edrak-e an zarih-e motahhar

Beh dashthay-e khoun rang marg minegaristim

(Jafarian, 1999: 128)

### **Mourning**

Lamentation and mourning poetry, song and writing sad about Karbala Karbala has been the means of transport, culture. Tears on the good, bad and ugly publicity is good and blame. In the history of Persian literature the most composed of Ashura in Karbala is based on the following

Saif Forghani poems, poems of the poets of Safavid era and the most famous one is

Mohtasham Kashani who described and depicted sadness that the family of the Prophet in Karbala and dinner Passion originated fluctuation in the poem is burning and tears and sighs. And the message and epic and mystical dimensions of Karbala, the less it can be shown. The Revolution and Sacred Defense poetry by means of the patterns greatness and magnanimity of Karbala, in addition to expressing grief and sorrow Hussein seeker lovers intertwined in the fabric of poetry to be felt (Sangari, 2002: 142).

#### **Dirges and lamentations**

Warriors during the eight years of sacred defense in every situation and occasion, even on servers and successes and learn the name of Imam did not forget. Imam should be afforded night operations. Lament and mourn and breasts of a woman after prayer, reading every day on the ceremony of Ziarat Ashura and mourning and written that the main circuit-based deployments name or Imam Ah, the front cover and the operation was considered. Dirge lamenting the past in a different way during the war were usually content plaintive and melancholy dirge have the oldest and perhaps the history of Persian mourning of Ashura, to more than five centuries, although from the standpoint of quality and quantity of peak Ashura mourning and should be considered in the

Safavid era. Dirge holy war in addition to grief, epic and emotional tone. In other words, the dirge of the Troubles design Karbala play the role of motivator and mobilization for the war or participation (ibid: 153)

A dirge that of fame and had been learned a lot in the sacred defense:

Nedaye hal men naser yansorny

Labbeik ya Kohmeini

Pish beh souy-e haram-e Hosseini

Labbeik ya Khomeini

And this poem that was whispered by the warriors:

Azm-e safar darad Ansar-e Hosseini

Dast-e doa bardar mola jan Khomeini

#### **Mysticism and mystical fascination**

Prayers and whispers of the night of Ashura which has been likened humming beehive, refinement, interior companions, eager to martyrdom and visit the popular fascination with prayer and worship, and fellowship all things romantic and mystic Abu Abdullah, a sign that the knowledge and love of Karbala base God (ibid). An example of the mystical poetry of sacred defense, epic and capitalist message to Karbala can be seen.

Dar kouleh bar-e qorbatam yek dell az roushay-e vapasin ja mandeh ast

Abbashay-e teshneh lab raftand, moshk-e sedaqat bar zamin mandeh ast

(Qazveh, 1995: 9)

Sar borideh beh meidan-e eshq migouyad  
 Hadith-e khoun-e shahidan-e neinava ma  
 (Mardani, 1989: 389)

Beh choub-e neizeh agar sar beraft baki  
 nist  
 Keh saei-e eshq chenin sorkh  
 midavandeman  
 (Esrafil, 1989: 36)

Inja keh man istadeham  
 Bami az roshanaei ast  
 Va rou beh rouye man khiabani  
 Keh beh karvanhaye "Be Karbala  
 miravim" edameh miabad  
 (Harati, 1985: 102)

### Conclusion

Therefore, the effect of the victory of the revolution and the sacred defense on the growth and direction of poets led to get the new meanings. Poetry has been progressed both quantitatively and qualitatively, and it has attracted contemporary poets to share spiritual and even formal commons of Ashura and the sacred defense, there are many Ashura poems that are written by the contemporary poets that reflect the Karbala epic and its message.

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