



MOSADDEQ, HAMID

MOSADDEQ, HAMID (Ḥamid Moṣaddeq, b. Šahrežā, 10 Bahman 1318 Š./30 January, 1940; d. 7 Āḍar 1377 Š./28 November 1998; [FIGURE 1](#), [FIGURE 2](#)), poet, lawyer, and university professor.

Life. Hamid Mosaddeq was the second child born to Hāj ‘Abd-al Ḥosayn Moṣaddeq and Ašraf Āqā Moḥammadi, a prominent family from Šahrežā (Qomšeh), a city 80 kilometers from [Isfahan](#) (Ḥariri, 1989, p. 125), where Hamid began his primary education. Later, the family moved to Isfahan, and Hamid completed his secondary education at Adab High School there (Abumaḥbub, 2001, p. 21). Having been involved with literature and poetry since childhood, he founded the Šā’eb Literary Circle (Anjoman-e adabi-e Šā’eb) in 1956, when he was barely sixteen, with gatherings initially being held at the gravesite of [Šā’eb Tabrizi](#) in Isfahan.

Later Mosaddeq went to Tehran and enrolled at the University of Tehran’s [Faculty of Law and Political Sciences](#). Graduating in 1967, he worked as a lecturer at the University of Tehran and the National University (Dānešgāh-e Melli), and later at the Kerman School of Management (Abumaḥbub, p. 39). He returned to Tehran a few years later and joined the Bar Association in 1974, while teaching at ‘Allāma Ṭabāṭabā’i University.

In Tehran he founded the literary circle *Omid*, which took its title from the pseudonym of [Mehdi Akhavan-e Saless](#), the preeminent contemporary poet. In 1968 Mosaddeq married Lāleh Ḳoškānābi, a niece of Moḥammad Ḥosayn Šahryār, and had two daughters, Ġazal and Tarāneh. He died of heart



complications at the age of 59 and is buried in the artists' sector of Behešt-e Zahrā Cemetery.

Poetry. Mosaddeq's poetry is simple in diction and poetical imagery and generally devoid of obscure or obtuse references. Veering toward the moderate spectrum of Nimaic poetry, his poems are often laden with social and political themes and imagery. They are explicitly informed by national legends and myths and pronounce his praise and impassionate love for the homeland (Ḥasanzāda-Mir'ali and Ḥosayni Kalbādi, pp. 49-64; 'Alinežād, pp. 520-26). The clarity of his syntax and the easily accessible imagery of his poems, which usually sustain a balance between the old and new, have earned him a wide reception and the high praise of many readers, more often than not, from the younger strata of the population.

Mosaddeq's first poetry collection, *Derafš-e Kāvīyān* (The banner of Kaveh, 1962) was based on the story of the uprising of the blacksmith *Kāveh* (on his banner, see [DERAFŠ-E KĀVĪĀN](#)) that is related in the *Šāh-nāma*. Here the text is in Nimaic meter (on which, see [FREE VERSE](#)). The narrative freely departs from the epic tale, for example, making no mention of the real leader in the conventional account, the king and hero *Ferēdūn*, to whom *Kāveh* rallied the disaffected people and who achieves victory over the tyrant, the three-headed dragon *Žahhāk* (see [AŽDAHĀ](#)). The book was banned soon after its release in 1962, perhaps because its invocation of ancient legend for veiled criticism of present conditions offered too close a parallel to the controversial poem by *Siavash Kasra'i*, *Āraš-e kamāngir* (Arash the archer, 1958; for the hero's exploit, see [ĀRAŠ, KAY](#); see also [ĀRAŠ ii. In Modern Literature](#)). Mosaddeq's work had to wait for the social upheavals that culminated in the 1979 revolution to see the light of the day again.

Mosaddeq's second poetry collection, *Ābi, kākestari, siyāh* (Blue, gray, black, 1965), was also burdened by the advocacy of political motifs and themes:

Man agar barkizam
to agar barkizi
hama barmikizand
man agar benšinam
to agar benšini
če kasi barkizad?
če kasi bā došman bestizad?
če kasi



*panja dar panja-ye har došman-e dun
āvizad*

(“Ābi, kākkestari, siyāh,” *Majmu’a-ye aš’ār*, 2007, pp. 85-86)

If I rise up,
If you rise up,
All will rise up.
If I sit
If you sit
Who will then rise up?
Who will confront the enemy?
Who will fistfight with the vile foe?

Dar rahgođār-e bād (On the footpath of the wind, 1969), Mosaddeq’s third poetry collection, in five parts, is colored by patriotic sentiments and political ideologies which were rife in much of the period’s literature. The collection follows a narrative line and invokes Biblical figures such as Adam and Eve, along with such mythological characters as Rostam, Sohrāb, and [Afrāsīāb](#) (Abumahbub, p. 107). In parts one and two, entitled *Giram ke āb-e rafta be juy āyad, bā āberu-ye rafta če bāyad kard* (Suppose the vanished water returns to the creek, what can be done with the vanished dignity?), and *Man bā beṭalat-e pedaram hargez bey’at nemikonam* (I will never pledge allegiance to the indolence of my ancestors), he blames the previous generations for their submission to corrupt political powers and holds them responsible for the ominous outlook of Persian society in the middle decades of the 20th century. In parts three and four, *Āyā če kas to rā, az mehrabān šodan-e bā man ma’yus mikonad* (Who despairs your kindness to me?), and *Bā k’ištan nešastan, dar k’ištan šekastan* (Sitting with oneself and breaking within oneself) he conveys elegiac conviction on the impossibility of retrieving the bygone glories, while part five *Ey kāš šokarān-e man, šahāmat man ku* (Alas my hemlock, where is my courage), is his passionate plea to the young to rise and compensate for the obliviousness of the old. The prelude to the collection is dedicated to [Ḥamid ‘Enāyat](#).

Mosaddeq’s poetry acquires more lyrical overtone in *Az jodā’ihā* (Of separations) and *Sālhā-ye šaburi* (Years of patience), each in two books, published in 1980 and 1981, respectively. The two books of *Sālhā-ye šaburi* get their titles from two [gāzals](#) of [Hafez](#): *Češma-ye ešq* (Fountain of love) from *Man hamān dam ke vožu sāktam az češma-ye ešq | čār takbir zadam yeksara bar har če ke hast*, and *Ešārāt* (references) from *Ān kas ast ahl-e bešārat ke*



ešārat dānad / Nokta hā hast basi, maḥram-e asrār kojāst.

Šir-e sorḡ (Red lion, 1997), his last poetry collection, whose title is also taken from a hemistich of Hafez (*Šir-e sorḡim o afī-e siyahim*), although immersed in a deep sense of sorrow and disappointment, illustrates his unbreakable ties with the homeland (‘Alinežād, p. 526):

Man niz čon deraḡt

Bā ḡarra ḡarra-ye in kākam peyvandist

Pāy-e goriz nist

Tavān-e goriz niz

(“*Šir-e sorḡ*,” *Majmu‘a-ye aš‘ār*, 2007, p. 733)

I, like a tree
with every bit of this ground am tangled
no vigor to escape
no resilience either

The bilingual collection of Mosaddeq’s selected poems, translated into French by Hourieh Marvi, was published as *Qulqu’un me monque* in Mashhad in 2013 (FIGURE 3). Mosaddeq also authored a comprehensive introduction to *Bonyād e falsafa-e siāsi dar ḡarb: az Heraclitus tā Hobbes*, by Ḥamid Enāyat, Tehran, 1970.

His unpublished works include *Ġazalhā-ye Ḥāfeḡ* (with Esmā‘il Šāremi), *Majmua‘-ye qavānin-e madani va tejāri* (with Mirḡā‘emi), and *Šokuh-e šer-e Šahryār*.

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Dar rahgoḏār-e bād (On the footpath of the wind), 1969.

Az jodā'ihā (Of separations), 1980.

Sālhā-ye ṣaburi (Years of patience), 1991.

Tā rahā'i (Till freedom), 1991.

Šir-e sorḳ (Red Lion), 1997.

Majmu'a-ye aš'ār (Poetry collection), 2007 (FIGURE 4).

Other works:

Ġazalhā-ye Sa'di bar asās-e panj matn-e mo'tabar-e kaṭṭi va do nosḳa-ye mostanad-e čāpi (with Esmā'il Šāremi) Tehran, 1997.

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