

Romanticism Effects in Farzaneh Khojandi's Poems

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Abstract: In this article, the researcher has first studied the principals and doctrines of romanticism school. Then has analyzed the way in which formal and substantive effects have reflected in Farzaneh Khojandi's poems, the Tajik contemporary poet, in the axes of emotions, regarding the periods of spirituality and mysticism, returning to the nature, charm of speech, and emotional approach to religion. Finally, we introduce Farzaneh as a poet with a social romanticism orientation.

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1. Introduction

The literary flow was created at the end of eighteenth and the beginning of nineteenth century in France, for the first time. The first clear characteristic of that is derived from romance, dealing with love and poetic notions. Romanticism was created to release the poets and artists who were tired of strict previous rules and regulations that confused the artist by fixed principals and rules. Romanticism is the poem of emotion and love. (Ferber, Michael. 2010). Generally, romanticism is any kind of poem with a grief and sad mood, with the emphasis on the intense emotions. Every poet, even the one who has been regarded as a social one and committed and a man of his own time, has normally had some themes of romanticism in it (Browne, E.G.1998). The contemporary poet, Farzaneh Khojandi, similar to other poets, takes the advantages of feminine spirit that is the source of all her wishes and desires, besides deep emotions. The original art of her romantic poem is paying attention to normal people and getting rid of the constraints of classic poem, and has placed it in the row of original issues of her poems. The present article overviews the romanticism effects in Farzaneh Khojandi's poems, the powerful Tajik poet. However, it is necessary to have a brief look at the background of romantic poem, before studying formal and substantive effects of romanticism in her poems.

1.1. Significance of the Study

Since romanticism is a valuable school that was created since from the end of the eighteenth century until the beginning of the nineteenth century, this school created a vast movement in literature, politics, art, and philosophy? This school brought the literature out the scope of loyalties and brought it among common people. Many writers and poets tended to this literary flow; including Victor Hugo,

Chateaubriand, Goethe, Schiller, Wordsworth, Sir Walter Scott, Pushkin, Lermontov, Jane Austen, etc. This school is the guide to present the school of symbolism. It also should be mentioned that romanticism continues its way regarding the positive and negative opinions. Arriving the school of "new romanticism" and the expending of modernist artists especially Farzaneh Khojandi's tendency to this school has been due to the issue that romantist-oriented Russian poets have affected her, have all been the reasons for practicing this research.

2. Material and Methods

This present research is a kind of library research. The related journals and articles have helped us to conduct the recent research.

1.2. Review of the Related Literature

The present article answers the questions that asks is it possible to know Farzaneh Khojandi as a romantist poet by regarding the contemporary literary criticism criteria. It should be stated that the issue of the present article is absolutely new and pure, and no one has conducted a research on it yet. Farzaneh Khojandi is one of the brilliant figures in contemporary literature of Tajikistan. She denoted a new face to the poem of the twentieth century poetry. Farzaneh entered the field of poetry from the beginning of the first decade of 1980s, and many poem collections of her have been published so far in Tajikistan, Iran, and other neighbor countries. She should be regarded as the representative of her outstanding generation from Tajikistan with a vast poetry territory. The social aspects of her poems following by expressing different moments of life with a lovely language, has turned her as one of the most powerful poets of her age. The major characteristic of her poem is simplicity and the closeness of her poems with the readers' words.

Farzaneh prefers psychological notions to any other thing due to her poetic and deep looks in within. Romantic and emotional descriptions have influenced all her poems. There are two main reasons that caused Farzaneh to be regarded as a romanticism poet. In the beginning, let's take a look at Farzaneh's own idea in some personal interviews that says:

In the beginning of poetry, I was a romantic person. Now, I try to have a free life; however, being romantic is an inherent thing, and it's very hard to get out of that. It may a part of that. A romantic should be tied to this reality so that the beauty doesn't get hurt. For example "Zig Landa" says "iterature is the trip to beauty." I see it much differently. I think that this life should be reflected as it is, with all beauty and obscenity. The poetry should be the mirror of reality. It is not an easy job. A romantic person tolerates much trouble to be able to have the same responsibility."

As Farzaneh believes, she was influenced the most by Pushkin. As she believes, the poems of Russian poets have the most subjects, and sticks in minds. They express certain words with high purposes. When the Russian poet describes someone, it is described much more lively. Recently, Farzaneh translated an excerpt of the Pushkin poems "Follow Quran" into Farsi by the suggestion of her mother, and included it in a collection of her poems. Farzaneh was highly influenced by translating Elite poems of the international literature, especially romantic poets of Russia: Pushkin, Lermontov, Esenin, and German Romanticist poet, Goethe. Something that is much more significant here, is Farzaneh's power and ability in the translations of valuable and worthless works of the romantic poets and the poet's ability in expressing their feelings and emotions. In furtherance, the writer is going to talk about the significant characteristics of romanticism school with expressing some samples of Farzaneh's poems so that at the end of this part, we introduce her as a romanticism poet.

3. The Effects of the Romantic School

1.3. Paying attention to emotions:

One of the major characteristics of the romantic school is a belief in virtuous feeling and imagination to intelligence. The artist should express whatever they feel without any social or artistic constraints (Murray, Christopher John.2004). The Real art is the projection of internal enthusiasm and according to William Wordsworth is the involuntary enthusiasm of strong emotions (His introduction on the poem collection of Lyrical Ballads). Since romanticism is the school of heart, it depicts the emotions and feelings without any constraints.

Farzaneh, the romantic poet, has created the peak of feelings and emotions in the poetic essence. Farzaneh's poems are very imaginative, delicate, and attractive. The reader finds the way to a new space by the aid of poem, and in his poetic point of view, and by the help of pictorialism and use of new and colorful interpretations will appear her notions.

*The garden got upset from the philosophy of rain
The non-prosperous streets continue the gray-like
lives*

*O' the one who pulls the duct of my imagination
toward the sun from the rain?*

*Get me by your vehicle and take me to the infinity of
the embrace twilight
To the illuminated remote*

2.3. Return and paying attention to the nature

One of the effect aspects of romanticism is naturalism. The nature is in the divine being manifestation in the pieces of the world. In the nature, from the smallest part to the complicated and huge constructions all have links together. In such an intellectual system, the human's behavior ties to the nature in an unbroken string, becomes united. Farzaneh takes the advantage of the nature elements such as sun, sunlight, rain, cloud, etc to make her words beautiful and pleasant. The image that the poet describes in her poems is the narration of her time. Farzaneh is a pictorialism poet. Presenting new images of day and night or expressing the months with a special coloring has denoted a specific beauty to her poem. Her modernization and diversification show themselves in applying the forms as well. She brought out the poetry from cliché forms. She has driven the form of Mathnawi to Mathnawi-sonnet.

*The lion drinks the grass; the wind is thirst of the
beach*

*The bloody-heart sunlight has had the mountain
blade,*

*Crawl as flabbily as the river, I, like the drunk
drowsy*

The azure night arrived, Good-bye my sunlight

Using nature in a great volume is a reflection in the meaning of things and the philosophy of the nature life. The world around the poet is colorful images of friendly experiences that halo in the re-look of the poet. The images are live and dynamic in her works. It should be accepted that romanticists are highly interested in the nature; however, their aims are not only expressing the nature. They describe the basic axes of human's life beyond the nature. This special approach to the nature has enriched the romantic works with praising

descriptions of nature and the colorful scenes, as well as denoting a different color to the style of description of the nature. Description is accompanied with introvert understanding of the nature, and the specifications of nature are expressed in the connection of human's emotions according to Lillian Forest (POUR ALIFARD A.2003). In the light of interest in nature, romanticists showed greater tendency in applying nature elements in their own words. Therefore, the share of these elements has high frequency in imagery forms. Introvert understanding of nature and the elements of that with scene decorations have a significant share in Farzaneh's poems. In the samples of Farzaneh's attention to the nature, the role of morning has a high frequency. Morning is the symbol of divine pureness, and Farzaneh repeats the word of morning for being filled with light and spirituality:

*What is morning?
Morning in our nature
It is the rise of divine light in this black land
Let's believe in the divine morning*

The poet talks about the light and brightness in the poem "pour morning in me," in the beginning. Then she washes herself ceremonially in the water of light, and likes to be far away from all the darkness. She is always proud of:

*I'm from the East
I have to make morning and create the Sun
Pour in me the morning
Know the morning, by the combination of night*

She explains the philosophy of life in her poems, and is hopeful to the future. Since Farzaneh's hopeful poems are high in numbers, she is called as the optimistic and hopeful poet.

3.3. Poetry and the charm of speech

Romanticists know the basic essence of poetry, the reflections and happiness of the poet. In a definition form Wordsworth it has been stated, "If the poem does not fall down naturally like the leaves of a tree, it will be better not to be born at all." Therefore, the romantic poem pays attention to the poet's internal excitations and turbulence as it sounds. Romanticism is the school of heart. They pay special attention to spiritual affairs, and respect to spiritual and mental notions. The romantic poem with the literary poetic effect is introversive and sorrowful, not joyful, as it is love-oriented, not rationalist. According to romanticists, poetry is the rebellious feelings that are gathered in the poet in the relaxation

time and make the poet move. Farzaneh creates greatness with poetic space in her poem collections.

*The poem is the crown of speech and meaning
Farzaneh is the one who opened the mine of words
Designed every point with the suitable garment
Composed happily and denoted a beam to soul*

4.3. The meaning of the word

In all the literary schools, "the word" is like the main means of artistic creation and owns a highly significant position, and it is more significant in romanticism school. In romanticism, the word owns artistic credit in its own place, and the imaginative tone and melody is the criterion to select and employs them in the tissue of speech (Schenk, H.G. 1966). Farzaneh is also looks for suitable words and creation of well-formed and imaginative combinations. She selects the words with obsession. The beat of words is highly significant in her poems. Specific assonance or proper distributions of vowels and consonants add to the musical range of the speech. She takes the advantage of well-formed words with proper beat and a mild rhythm. The phonetic and musical levels of the word that includes long and short hemistiches, words substitution in the place of rhyme, repetition, and stress on some words and paying attention to the poetic rhythm made her poems more valuable.

*I say hello to you, whose silence is the silence of stars
I say hello to you, whose voice is the voice of rains*

5.3. Freedom

Romanticism notions have a great tendency to be free. They destroyed the old system by the motto "Freedom, Equality, and Brotherhood," and founded a new social system. In this type of notion, freedom is replaced by limitation and attaches people to the ideal future by struggling against capitalism. Victor Hugo has announced romanticism as the "Art freedom school"; it means that the artist is able to picture and illustrate every part of his life. Art and literature subject every angle of life, ugly or beautiful, high or low, and picture it, Farzaneh states her true mission toward poetry as the following:

*As long as this breath remains
I wish to have the outburst of existence
My religion, is not fire worshipping
My religion is human worshipping*

6.3. Character

The poet is subject to the center of the world, and is not separated from her existence, and goes itself as the most valuable human trust to every

part around the world (Greenblatt, Stephen .2006). The romantic poet states the self hadith (anecdote) in this feeling and states her own personal feelings. Farzaneh is the poet full of emotion and is the artist that hides herself in the shelter of her thoughts. She takes the advantage of her own fellowmen to describe the "general human," and pays attention to introvert and personal viewpoints instead of general issues.

*Spring calls for a complicity world in your arms
All hearts seek existence
My heart seeks drunkenness
The pulse in the leaf of flower dew is so sweet and
lovely
But why it is beating, Farzaneh's undoubted heart?*

7.3. Desire to Travel and Tourism

Being disturbed by the available time and environment, paves the way for escaping from the current environment by taking historical and geographical trips. Taking real or imaginative trips is another specification of romanticism school. In these trips, artists open their imagination wings to the remote countries and quote their long wishes. The contemporary Tajik poets talk so gloriously about Iran, that Iran and Tajikistan have never been separated. Farzaneh Khojandi familiarizes us with the fact that the manifestation of homeland is not limited to the geographical boundaries, but the language of ancestors include the cultural greatness and glorious civilization of Persian speakers by taking an imaginative-geographical trip. She takes a trip by reliance on spiritual and cultural notions in the imaginary world to Shiraz to describe Hafiz and Saadi, and to Pakistan to describe Eghbal Lahori. Moreover, she takes the trip to Khorasan to describe Ferdosi, and Daghghi, and to Bokhara to describe Rodaki. At the end of this collection, she says:

*At that time, the fire of Zoroaster died
The figures of candle-like figures melted away
The horizons are hard of hearing
And breathe coldly, and submitted to silence
But, I'm awake
I'm full of shout
I'm full of shout (ancestors' message)*

8.3. Intuition

Another effect of romanticism is poets' attention to intuition. They look at mystic life so that the romantic poet is called a mystic-belief poet. Believing in the existence of the world and the origin of human spirit is visible in her poems. Sometimes she takes an optimistic look toward the world. Sometimes she looks at the moments of life in the gray horizon. Romanticists believe that religion is

the shelter of human and the factor of spirit excellence, and according to them, reaching the internal relaxation is one of the valuable gifts of this school. In fact, romanticists go toward the faith through emotions and look at the religion from the artistic perspective (Workman, Leslie J. 1994). Farzaneh's look to religion is very much similar to the attitudes of many religion-oriented romanticists. She looks at religion from the intuitive perspective, and presents a mystic picture of it. In her consideration of religion, the effect of great mystics' notion especially Rumi, and Dehlavi is completely evident. She paid much attention to the mystics whose notions is based on love, and happiness.

*I put my thumb on the sunlight, and haunt light
I live with no complain, I'm thankful to spring*

In her idea, paying attention to the mystical sun is higher than anything else is. One can win over still and destroyed notions. Therefore:

*The tunnel should be caved to reach the flower, love,
and faith
The tunnel should be caved to reach God's grace
O' mystical Sun, reveal on the resigned notion of us*

She asks God to manifest in her soul the poet is ready to receive the divine beam.

9.3. Escape from the Society

In romanticism viewpoint, attention to the public takes the place of proximity to powerful people, and creates a feeling of disgust and discouragement of the modern civilization. One of Farzaneh's poems named "No News," begins in this way: the maniac of our neighborhood is lucky because he doesn't know anything about his misery. The eyes of that man are always happy and simple. In the poet's viewpoint, because of contentment, the maniac is always happy. Therefore, she protests and says:

*You and I are in the black captivity of ingratitude
We're there like spiders
You and I are misfortune
Cause we're unaware of our fortune*

Paying attention to the countless experiences of life and using special expressions and interpretations are the factors of poetic individuated and the extent of Farzaneh's lexicons. The worldview of her notions is deep and fixed, and all of which indicates the movement of her unconsciousness. In this part, the notions of romanticism can be found under the title of social romanticism. This kind of

romanticism is frequently found in Victor Hugo and William Blake's works. Although unfair social conditions is the reason of human's tendency to the moral corruption, the human is innately tends to goodness. This kind of romanticism has entered our literature since the fourteenth decade. It may does not have much difference in appearance with other types of romanticism; however, regarding paying attention to the society and scrutinizing the related issues it has found a specific place. One of the most useful themes is paying attention to political and social issues especially in contemporary poetry with composing country poems. Farzaneh looked at the notions and thoughts of her time sensitively. One of the themes of her poems is love of country. Her way of expressing devotion to the homeland territory is admirable:

*If you are a piece of soil
Since I'm so much connected to you, I'm soil as well
O' soil, you're higher than the sky of mine
Similar to you, I'm removed from the Earth's crime*

Passing wars and fratricide, have engaged Farzaneh's poems in expressing complaint and sorrow from the time. The Tajik narrator of sorrow and pain in the contemporary century is the expression of Tajik people sorrowful pains. Ravages of people's lives are too hard for her to tolerate, and disturb her fair soul. The sorrow of poverty has made the poet explain the facts of life explicitly, and makes the bad economic situation and the gap between social classes clear. The critical taste of Farzaneh is so exact, that she considers even the smallest things. King and poor, old and young, black and white, fortune, and misfortune, etc are all her audiences. Sometimes, the severity of sorrow drives her to cry and shout:

*The word of "shout" bursts finally on my notebook
Oh, I'm tired of this unhealthy society,
Where the shadows are proud of their lordship....
You must escape
Oh' I'm tired of this unhealthy society
Nobody understands the absence of Sun*

4. Discussions

The results of the present study show that Farzaneh Khojandi is one of the romanticism poets. She is a scholar, and wise poet, who because of owning a heart full of feeling and emotions are replete with love to human and humanity. Most of her poems are the descriptions of disadvantaged and

oppressed people with the aim of showing justice and equality. Similar to romanticists, she talks both about beauties and ugliness. Since there are both beauty and ugliness in human's life, as Farzaneh believes, a poet should talk about both. Her poems are undoubtedly the crystallization of human's emotion and social notions. Her poetic views drive us to much remote horizons. The nature sympathies to her and because of the imagination illustrate her ideas. The themes of her poems are combinations of love, nature, hope, and human-centered, and all of which indicate her romantic sensitivity. Farzaneh's poems are derived from a sort of romanticism and we classify her in the number of social romanticism poets.

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