

Contemporary Persian Ghazal of Iran, Lyrical Literature and Its Romanticist Movement

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Abstract

Ghazal can be the most stable form of Persian poetry which its fluency, indicating emotions and feelings in the poet and the presence of important concepts such as love and mysticism can be the causes of its immortality. Different types and themes of lyrical literature as well as components of Romanticism are significant in the contemporary Persian Ghazal. In the present study, Persian Ghazal and its relationship with the lyrical genre and Romanticist Movement are investigated. Persian lyrical literature in the contemporary Ghazal got closed for some decades to the basics of Romanticist Movement. Can such closeness and homology be the effect of world literature and Romanticism? What was the nature of Persian poetry and lyrical genre in Iran?

Key words: contemporary Persian Ghazal, lyrical literature, Romanticist Movement.

Lyrical literature

The poem which speaks of pride to ancestors' works and is the result of feelings for revenge and speaks of war and epical deeds, is an epical poetry. The poem whose duty, theme and message is to teach morality, wisdom, and preach and is composed for purifying souls is called didactic genre; and the poem which speaks of personal and social feelings and emotions and accompanies by music is called lyrical poetry. Aristotle states that "lyrical poetry is always combined with music". Therefore, Souratgar believes that since the joy resulting from lyrical poetry accompanies by music, one cannot describe accurately these kinds of poetry" (as cited in Sabour, 2001: 46). This statement tells that the definition in which the framework of lyrical literature be put accurately and specifically is not possible. The existence of different definitions and views about lyrical literature originates from here. During history, this genre borne changes, particularly in Romanticist period, late 18th century and early 19th century, lyrical literature received a new sense from poets such as Lamartine and Victor Hugo. In fact, the elements of feeling and emotions enter lyrical poetry more than other elements and poetic materials. Meanwhile, as mentioned, Lamartine and Hugo take the poem as lyrical which reports the personal feelings of the poet or Goethe calls that poem lyrical which originates from enthusiasm and emotions (Zarrinkub, 2001: 108). Therefore, it can be stated that the poem which originates from personal emotions and feelings and accompanies by music are lyrical.

Victor Hugo as one of the outstanding poets of French Romanticism and its theorists, introduces this School as School of Freedom of Art and Personality: "a romantic artist considers importance for emotions and requirements of souls. What inspire the artist and are considered as the sense and meaning of the life are love and enthusiasm. This enthusiasm should be free ... the romantic artist pursues freedom of classical principles and governance of self in the art and declares pains and demands of his own soul by the art. Undoubtedly, in human soul, feeling influences more than thought and desire is more effective than truth. Therefore, he should investigate feelings and desires his own soul. Soul should speak freely and unconditionally govern. The poet frees his messed up hair in the wind, a black hyacinth on his shoulder, under the shadow of a willow in moonlight, besides a ruined tower and with a broken heart by a failed love, privates with himself and drowns in dreams" (as cited in SeyyedHusseini, 1997: 180).

In this regard, the ideas of the poets of Romanticist Movement and the followers of lyrical ballads in the literature of Europe and people such as Wordsworth and Coleridge should be considered. This group of poets considered significantly internal emotions and feelings of the poet and made significant the language of poetry by combining the expressions of nature with pleasing descriptions of its idleness and beauty. In Wordsworth's view, the poet should investigate two issues: a) everyday life of people particularly villagers; b) his own personal emotions (the title of lyrical ballads are indicative of this approach). It is clear that each of these two issues considers neoclassical literary theory as void. "Wordsworth declares clearly: generally, I chose the villagers and the poor's lifestyle because in this lifestyle spiritual feelings of human soul have a better ground to achieve perfection and in defines poetry as: "poetry is the unconscious eruption of powerful emotions which originates from an erupted emotion in the time of relief " (Payandeh, 1994: 48).

The relationship of lyrical poetry and Ghazal

This genre (lyrics) and poetic form are closely interrelated. Lyrical literature is a genre which has been accompanied by people's hearts and souls of different languages during history. From lyrical prayers of Zoroastrians in "Avesta" to "Rig Veda" of Indians and lyrical works of Greeks and Egyptians which all indicate the archaism of this genre. Persian poetry of Iran started to be revived late third century AH and in 4th century AH and in the era of Samanids' Kingdom became more common in the form of Ghazal, Qeta', Ode, Quatrain, Mathnavi, The proportion of each of these forms for declaring personal and romantic thoughts, emotions and feelings kept in the field of lyrical literature but in the form of Ghazal, gradually has been welcomed as the most appropriate and popular form and status of lyrical emotions in the heart of Persian literature and poets. Ghazal is the most significant and commonest kind of lyrical poet which however at the outset of Persian poetry, some of its kinds in Rudaki and ShahidBalkhi are observable, as mentioned, in 6th century AH, little by little it was a more commonality and Anvari (5th century AH poet) considered this kind of poetry as important besides eulogy.

What are the reasons of this accompanying and relevance between lyrical literature and Ghazal? This commonality and closeness between a genre and a poetic form advanced so far that Ghazal sometimes considered as lyrical literature as a whole and sometimes lyrical literature represents the best kind of its poems in this enthusiastic poetic form. "the diversity of human emotions causes the diversity of different forms of lyrical poetry and among these forms, Taghazzol¹, or Tashbib² and also Nasib which sometimes is due to emotions of love and friendship and firstly were dependent on eulogies and then became independent in the form of Ghazal, is the most famous and stable form among the forms of lyrical poetry" (Pournamdarian, 2001: 31).

However, the reason of this closeness and companionship is that Ghazal conveys the heavy burden of love. "Ghazal, whether romantic or mystical is revolving around the axis of love. The emotion of love, before that composing Ghazal changes into a poetic tradition, cannot be attached to no one falsely; therefore emotional and mostly real love and friendship of love influences the language of Ghazal" (ibid, 2001: 44).

In western lyrical literature this sonnet (Ghazalvara in Persian) was put in the category of lyrical literature. Famous sonnets of "Petrarch", "Boccaccio", "Dante", "Spencer", "Shakespeare" and ... in terms of theme are similar to Persian Chaharpara and Ghazal; the odes having Taghazzol, because of containing lyrical issues including description of the beloved, spring, the beauty of the beloved, complaining farness from the beloved and desiring joiner could give sense to this relationship and when Ghazal in 5th century AH gave its dependent form from Farrokhi Sistani, ShahidBalkhi, and ... , became the genuine representation of a vast literature called lyrical literature.

¹Taghazzol is the first lyrical and amorous lines of odes.

²Nasib and Tashbib are the first lines of Odes which re descriptive and amorous.

Persian Ghazal in Europe

Ghazal is common beyond the borders of Iran as well, this form in Arabic, Urdu, Turkish, French, German, and Spanish has been common and Ghazals by Hafiz, Sa'adi and ... form Persian have been influential on the literature of other nations of the world. Since it is for 300 years that Persian Ghazal is introduced to Europeans, the place of research in this field is the duty of comparative literature to come and burden its duty. "The form of Ghazal entered the modern western forms of poetry; particularly US modern poetry. Regarding this innovative phenomenon called Persian Ghazal in US modern literature which in the poetry of poets such as Jim Harrison (1937-) are represented in 70's and 80's of 20th century" (ShafieiKadkani, 2011: 672-673). This US poet wrote *Outlyer and Ghazals* in which he composed some Ghazals in the form and style of Persian ones. This poet has a prologue regarding Ghazal and declares that Ghazal is a world form.

By this statement, he means the similarity between Persian Ghazal and Western sonnet. "This issues that how Persian Ghazal is being welcomed by the most avant-garde US poets and they use it as a "possibility", a "container" and a "form and style"-which can reflect much of our state- and we are mocking this form used in Divan of Hafiz and Shams of Tabriz Divan and state: Ghazal is not the poetic form of our day! Is not appropriate" (ibid: 673). In the introduction of his poetry book, Jim Harrison describes Ghazal as "Ghazal in its essence is lyrical poetry and I take under the service of all landscapes of life and views of our age:nasty, holy, natural, political and all kinds. Behind years of investigating long poetic forms, I tried to attain good-naturedness, what is seen in a dance, a song free from philosophical tools which is every loyalty is to musical realm" (ShafeiKadkani, 2011: 687). There is another female poet has a poetic book called *Blue Ghazals* and Harrison refers to her in the introduction of his book. The other way of knowing Persian Ghazal and its functions in contemporary, is to investigate the influence of the literature of Romanticist Movement in this form of Persian Poetry. Contemporary Persian poets were involved in promoting poetic thoughts and feelings by translating Romanticist works of France, Germany and What comes as follow is the investigation of this movement.

Origins of Iranian Romanticism and its characteristics

Contemporary Persian Ghazal has been influenced by the theories of the world literary schools. NimaYushij who transformed Persian poetry from classical into innovative form, was influenced by French Romanticist poets. In contemporary Persian Ghazal after Nima, the poets who were familiar with European poetry, adopted some of thoughts and images of this school in Ghazal; poets such as FreydounTavalloli, Nader Naderpoor, EsmailKhuei and Our discussion is on the views and ideologies of western Romanticist poets who for two decades of the present century, have been influencing the thought and ideology of Iranian poets and consequently their poetry.

Although contemporary critics of Persian literature have treated conservatively with calling Romanticism the contemporary literature and consider these naming as inappropriate, in contemporary poetry, we are observing the connecting chains of lyrical poetry, Ghazal,

Chaharparah, and blank verse with the basics of Romanticism and accompanying and being influenced of poets, ideas and beliefs of contemporary poets with Romanticist critics. "sometime I think that what is called romanticism in Europe, not because of its social and philosophical basics and not because of its artistic theories has not been satisfied in our culture; but sometimes I am force to accept that what in some tendencies of MirzadehEsgbi in "Three Pictures of Mary" and "Myth" of NimaYushij and some works of Shahryar-his verses and not his Ghazals- were presented, are the romanticism of Persian literature" (ShafeiKadkani, 2011: 509).

The ways and reasons of influencing ideas and thoughts of Romanticist poets in Persian literature refers to the Constitutional Era. Because the very close relationship which Ghazal and Chaharparah and even Nimaie poetry (blank verse) in some periods of the present century are consistent with and influenced by literature and Romanticism, we are to investigate the why of the basics of this school and to introduce its characteristics. In the Constitutional Era, for getting and adapting the themes of European Romanticism, particularly its French branch, there were some efforts which should be discussed. "The first one who afforded in introducing Europeanromanticist poetry and literature to Persian readers of and poets was YusofE'tesam Al-Molk, ParvinE'tesmi's father. He relatively solely wrote whole Bahar magazine and many of the literary pieces of famous European romanticist poets were translated by him in the magazine (1911-1921)" (Purchafi, 2011: 112). Some of poets and literary critics of the Constitutional Era and Reza Khan Era were familiar with European languages such as French and because of this familiarity, they were familiar with western poetry. Rashid Yasemi, YusofE'tesam Al-Molk, MirzadehEsgbi, Souratgar, ParvinE'tesami, PejmanBakhtiari, NimaYushij, Tavalloli and ... enjoyed this familiarity and put their poetry in line with this familiarity.

Among the first people who could transform and innovate due to this familiarity was NiamYushij. Nima was familiar with French literature and Romanticism and his poet "Myth" was revolutionary in this line. This poet was considered as the manifest of romanticist poetry in the contemporary literature. The works such as "Three Pictures of Mary" and "Ideal" by MirzadehEsgbi were composed following Nima as well. Khanlari who is one of the theorists of romanticist poetry, composed "Moon in the Lagoon" following Nimaie style and form. GolchinGuilani (Dr. Mir Fakhraei) by publishing the poet "Rain" enjoined the advocates of Nima. The poet "Rain" was both new in terms of theme and was romantic-emotional in terms of lexicography. Bahar composed in Chaharparah from some poets which indicateshis enjoining conservatively to Romanticism. For example the poem "A Dove's Song" which he composed in 1922. In 1946, FreydounTavalloli published "Maryam's poem" in Sokhan magazine and surprised literary critics such as Khanlari. "The Dead's Dances" of Naderpoor was followed "Maraym" of Tavalloli a year later.

Being rooted of the basics of Romanticism in Humanism of Renaissance is assured. "humanism of Renaissance was a strategy for human beings to protect their individuality from social systems even in poetry and novels, when human beings cannot write his personal experiences and constantly repeats the previous literature, they sacrifice their identities" (Taslimi, 2008: 15). According to these humanist principles of western renaissance, romanticism was constructed. "Romanticism means resisting against language's being automatic, being far from literary traditions particularly

aristocracy and consequently tending to sex and personalizing language. Personalizing language closed more than ever to divine, external and evident realities to the personal and internal world" (ibid: 16).

From this way and familiarity of translators and poets with western literature, it can be extracted that why the contemporary literature is fleeing from traditional propositions and beliefs; therefore, it tended to individual and worldly propositions. Individualism and irrationalism are the most important principles of romanticism which the contemporary poets tended to relatively; as in blank verse, Chaharparah and modern Ghazal, individualism is observable. Although in all periods of Persian literature, one can observe the weak traces of Romanticism, the contemporary literature and particularly poets after Nima's Myth became severely romanticist and Neoclassical poets such as: GolchinGulani, Tavalloli, Sayeh, Khanlari, Eslami, Rahmani, Naderpoor, Kheuei, and ... became more romanticist than the poets of the Constitutional Era and early 20th century.

Romanticist literature in contemporary Iran got common in the poetry of 50's and 60's century and in recent decades, it was followed to some extent, indeed with the changes in approaches to the intellectual and philosophical basics of the western literature. In this arena, Romanticism was welcomed in Chaharparah, Ghazal and Nimaei poetry and brought some glad news for literature and style of these poets.

In Iran, the enthusiasm in romanticism was so much that in some eventful decades, Romanticism penetrated in different poetic fields and involved the mind and language of Iranian poets. In Iran, different kinds of romanticist poet can be divided into four category and its historical journey can be represented as follows:

1. Simple and amorous Romanticism
2. Dark and bitter Romanticism
3. Social Romanticism
4. Symbolic-social Romanticism

Lyrical-romantic components of contemporary Persian Ghazal

By changes in approaches to Persian Ghazal, the changes of poets' views and being more comprehensive and extensive their views and also regarding emotional-romantic literature of the world, Ghazal set out to newer horizons in contemporary era. Praising the imaginary beloved of Hafiz's and Sa'adi's and ... Ghazals was replaced by praising real beloveds such as the poets' spouses. In the contemporary poetry, influenced by globalization of poetic feelings and poets' experiencing lessons from their peers in other lands and countries, poets have been able to propound the shared emotional feelings and elements in poetry. Among the contemporary poets, the romanticist poets of 50's and 60's have the most proportion in romanticizing Persian poetry and Ghaza. NimaYushij, the father of Persian modern poetry, by composing the poem "Myth" criticizes Hafiz why he tricked and considered the imaginary beloved as sufficient? NimaYushij, influenced by French Romanticism, composed this romantic and amorous poem. Contemporary romanticist

poets, by being influenced by Niam and his school of thought in "Myth" and being influenced by western romanticist poets' feelings and thoughts, promoted these thoughts in their poems. In this article, some of the samples of Tavalloli's Ghazals are presented.

Tavalloli's view in this regard is due to knowing his peers and the pains due to living with them. In Tavalloli's poetic and imaginary view, the audience encounters a range of imaginary pictures, emotional elements, amorous concepts and lyrical themes which this kind of Tavalloli's view sheds light on the other two and is not limited to Ghazal. The poem "Maryam" by Tavalloli expands such an imaginary and poetic view; a new view with a range of new vocabulary and images:

"At the middle of night, when the moon/
Shines in a yellowish and broken face easterly/
Standing in darkness, white Maryam/
Calm and tranquil..."

(Tavalloli, Free / Maryam).

Tavalloli's poems, in spite of their similarity with romanticist expression, have a particular magnificence and independence. It seems that Tavalloli acted in a romanticist way in most of Chahrparahs and in Ghazals of "Puyeh", "Shegarf", and "Return", he has adopted lyrical and emotional factors and considered classical approaches more significant. In Book "Free" which is the first collection of his poems, only one poem called "A kiss form Imagination" is in the form of Ghazal:

Her head was on my chest and her messed-up hair
Was scattered on his shoulder like a bundle of Jasmine
Like the flower which came out coquettishly before the moon
She was white and glowing and illuminating
She was aligned on my arm kindly
Calm and silent was her eyes full of words
Her heart was burning due to love and I was burning like her
I took her hand and I burned due to her burning
It was imagination and I kissed her in my imagination
Like a flower kissed by moon

Hopes were lost and old beloved lost
 This time the Fortune brought her to me
 I kissed her lips for a long time and
 I remember the sweet imaginations from that lips and mouth
 (Tavalloli, Rha: 171).

Tavalloli's introversion in this poem indicates his pure emotions and lyrical pious feelings. This statement that emotion is an important element and is the most vital one in a poetry is true and accruing to Ezra Pound, only Emotion is sustained" (as cited in Nikubakht, 1963: 14). These Tavalloli's poems are full of emotions and feelings is a kind of sense of tendency to imagination and interior. "Tavalloli discussed the idealization of existence and creating a particular "Utopia" in Ghazals in order that at last, he do not feel sorrow and hatred. Tavalloli does not want to accept this issue that goddesses have been gone form the city of the contemporary poets for years" (Babachahi, 2001: 139). This poet has composed some poems on social issues and populism. Regarding pains and sorrow of people and personal and amorous desires and demands are two aspects of soul and poetry of a romanticist poet.

Among other figures of lyrical literature in Tavalloli's Ghazal and those of other Persian poets such as Hussein Monzavi, SiminBehbehani, ManochehrNeistani, Hushang Ebtehaj can count the following cases: frequent descriptions of the nature, description of the Beloved's beauty, description of farness from the beloved, thinking to death, introversion and isolation, dirge, pessimism and

Do not search in me any sign of happiness
 I am with this eternal sadness
 I am that sad and painful story
 Which nobody asks any sign of me
 I am that sorrowful bird, lonely
 Which do not have the enthusiasm for singing a song
 They stole my peer/they broke my wing unreasonably

(Hussein Monzavi, 2011: 133).

Conclusion:

Persian Ghazal is an old poetic form with diverse functions in in terms of structure and content. Persian Ghazal has the ability of acceptance of more expressions, emotions and feelings. This poetic form of Persian poetry is the best alternative for lyrical genres. Ghazal is always influenced by political, social, and cultural conditions of different periods of time and in the present time, it is also

influenced by the world upheavals and alongside the translations of lyrical and romanticist works of Europe, France, Britain, and Germany has borne some changes for some decades. Persian Ghazals are similar to Europeans' sonnets and indicative of romanticist emotions and feelings. In addition to translations of Iranian translators of Qajar Era poets such as Nima Yushij, Parviz Natel Khanlari, Eslami Nadushan, Freydu Tavalloli, Shamlu, and ..., by understanding and translating the poems and works of other romanticist poets of the world, could contribute to the closeness of Persian Ghazals and European sonnets. Among these poets in Iran, Freydu Tavalloli's poetry and Ghazal have a significant closeness and consistency to romanticist poets' thoughts and emotions of in Europe.

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