

The poems of Nizar Qabbani and Fazel Nazari in the forms of imagination, separation, love and homeland

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Abstract:

Love and romantic poems have long been an integral part of literature and literary works. Each of these two poets that I have chosen for comparative analysis was and is a bright star in the sky of their country's literature. This research aims to analyze as much as possible the love lyrics of these two poets and their views on love, hatred, disregard for the beloved, woman and its various manifestations in the lyrics of the poets of separation. The expression of this poet is simple and eloquent, but the romances of these two poets are different in terms of content, language and method. Throughout history, poets have used a special language to express their goals and guide the society, according to the time, environment, and conditions of their society. According to the tensions of the contemporary era and its tragic events and the environment of the Arab countries, the best tool to express the goals is code language.

Keywords: Nizar Qabbani, Fazel Nazari, separation's love, the forms of imagination,

1-1. Definition of the subject

Comparative literature is one of the masterpieces of literary criticism that evaluates works, elements, styles, periods, and movements. (refer to: Ghasem Nejad, 41:1376)

Love is the secret of creation and the reason for the struggle and movement of the creation workshop, what God knew about man and the angels did not know. Love is the reason for creation, and if there is no story of love, the work of the world is perfect.

Ghazal or ode means talking with the beloved, and for this talking creature, which is human, what is a more desirable pleasure than being ennis and meeting with that eternal truth that everyone knows about the stages of love due to their observation and knowledge. (refer to: Fazel Nazari, 11:1399)

It is clear that ode was not an independent art in its original form, and it became an independent art from the Umayyad era, followed by poets who only dealt with ode. (refer to: Taha Hossein, Volume 185:1)

The present research aims to examine the sonnets or odes of Nizar Qabbani and Fazel Nazari and identify possible commonalities and differences.

1-2 . The necessity and importance of the goal

Examining the ode as a dynamic poem in the poems of Nizar Qabbani and Fazel Nazari is of great importance, because this type of poetry plays a key role in the divans of these two poets. The purpose of this research is to get acquainted with these two contemporary Arabic and Persian poets, and by analyzing the sonnets or odes and comparing them, it tries to find examples and common features.

1-3. Research questions

What are the similar themes and ideas in the poems or ode of Nizar Qabbani and Fazel Nazari?

What tools did the two poets use to express their lyrical thoughts and feelings?

What are the differences in the poems of two poets?

Have they written a lyric about social issues and problems?

How does the symbol appear in the poems of these two poets?

Research background

Researchers have done several studies about the works of Nizar Qabbani and Fazel Nazari separately, including the researches that generally examine the poems of Nizar Qabbani and Fazel Nazari, the following studies can be mentioned:

1. Analysis of the theme and theme of Fazel Nazari's sonnets (Soraya Shaukti, 2018)
2. Analysis of the style of Fazel Nazari's poems - Scientific Association of Persian Language and Literature (?)
3. Semiotics of female character in Nizar Qabbani's poems based on Philip Hamon's theory (Mihan Hajizadeh)
4. The Manifestation of Superstitious Beliefs in Nizar Qabbani's Romantic Illustrations (Sabzianpour Vahid, 1401: 187-203)
5. Examining Nizar Qabbani's elegy in the light of the concept of identity crisis

(Mola Ebrahimi Ezzat)

Research method and theoretical framework

This research is based on the descriptive-analytical method based on the American school, which does not consider the existence of influence and effectiveness between two poets as a condition of comparative literature, to analyze the sonnets of Nizar Qabbani and Fazel Nazari, as the goal of comparative literature, based on the aforementioned school, is to examine the phenomenon Literary is through the comparison of a literature with other realms of knowledge such as fine arts, medicine, geography, painting and philosophy, in order to find out the relationships and similar intellectual and imaginative aspects.(refer to : Allosch 1987-15-95) Therefore, without any direct or indirect historical connection, it has been reconciled.(refer to : Abboud, 2001:32)

Analytical processing of the subject

A brief look at the life and works of Nizar Qabbani and Fazel Nazari

Biography of Nizar Qabbani:

Among today's poets in the Arab world, one cannot find a poet like Nizar Qabbani in terms of wide-ranging influence among the public of poetry readers and instilling excitement in the general audience and publishing out of the number of works. Love is the first and most fundamental axis and theme in his poetry, and his look in this completely new realm is aesthetic and searching, exploring the bright shadows of the mind of the oriental man and woman. In her romantic poems, more than anything, courage and recklessness are at the disposal of pristine and unprecedented themes, the grace of allusions, the beauty of similes and metaphors, and the glory of tangible and vivid images. And all this is conveyed in a very soft, smooth, easy and restrained language, and harmonious and fluid in weight and music."The conveyance of these themes can only come from an efficient means such as Nizar Qabbani's poetic language, which is close to spoken language and from the concepts and elements of popular culture. It is rich and sometimes it is derived from the vocabulary of dialects. "

Nizar Qabbani was born on March 21, 1923 in Damascus. He completed his studies in this city and graduated in law from Damascus University in 1945, and then he was employed by the Ministry of Foreign Affairs of Syria and served in diplomatic positions in Cairo, Ankara, London, Madrid, Beijing and Beirut for 21 years. In 1966, she resigned from her diplomatic career and went to Beirut, where she established a publishing house under her own name. After the civil wars broke out in Lebanon and his wife was killed, in 1982 he first went to Geneva and then to London and stayed there until the end of his life. He died in 1998 and was buried in the family mausoleum in Damascus according to his will.

His collection of poems: Zibai Gondam Gon Told Me 1944, My Lover, 1961, Painting with Words, 1966, The Notes of a Woman, 1968, Wild Poems, 1970, The Book of Love, 1970, Outlaw Poems, 1972

One hundred love letters 1970 I love you....I love you....and until the end of 1978 I testify that there is no woman but you 1979 for Beirut, a woman with love 1978 this year and all the years stay in my heart 1978

This is how I write women's history 1981 Lover's dictionary 1981 Belqis poetry 1982 Crazy poems 1983 Love doesn't linger in front of the red light 1985 Love will still be my ruler 1987 Qormati love leaves 1988 Only love is victorious 1990 Can you hear my sorrows? 1991

I am a man and you are a tribe of women, 1993, fifty years in praise of women, 1994, Nizar's collection of readings in the love machine, 1996, several notebooks also contain his poems, and the most important notebooks of his prose and poetry are Cheraghi Sabz (p. 14-11). until I turn green from love/Moses Aswar)

A short biography of Fazel Nazari:

Fazel Nazari was born in 1358 in Khomein city, located in the south of Central province, he studied in Khomein and Khwansar, So far, six collections of poems (Emperor's Cry, Minority, They, Anti, Kitab and Now) have been published by this poet. Fazel Nazari is a young poet who is liked by the readers of his poems and many verses of his are on their lips. He keeps the complexity away from his poems and his simple and understandable poems do not need to be explained. Fazel Nazari easily places themes and concepts in a balanced format and brings the reader with her step by step until the end of the poem. The prominent element of her poems can be considered emotion. However, other concepts can be seen in his poems as firmly. Fadel's poems are so tangible that it is as if you hear the words you wanted to say from his language, the language is full of tenderness, of course, eloquent. She mostly sings in the form of ode, which is a lively and dynamic form.

The earth is empty of lovers or I am Garlic eyes and heart

I look around, but I don't see any trouble's hair

Analytical and comparative analysis of Fazel Nazari's and Nizar Qabbani's sonnets

1-2 coincidence

Among the things that should be taken into consideration in the field of comparative literature is the discussion of Tvard. Tvard is the way that two poets in the same environment and culture or in two cultural areas and even two different geographical locations and two different languages, without have known each other or studied and observed each other's thoughts and works, use similar images and themes in their poems, themes that are used almost everywhere.

Content commonalities of Nizar Qabbani and Fazel Nazari's sonnets

Love in the lover

Glory and honor belong to those long weaves

And in the past, my beloved was a caliph in Baghdad who had a beautiful daughter

His eyes were two green birds and his hair was a long song....

Kings and Caesars followed his path and demanded his caravans of slaves and jewels

And they brought forth their crowns of gold, and silk came from the land of China

My beautiful princess did not accept kings and palaces, not jewels...

He had lost his heart to be a poet...

Fazel Nazari:

Death is better than infidelity in our dictionary

It is better to die in a cage with a friend than to be free

Farhad's story took over the world, O king

It is better to gain heart than open the country

Those who are thirsty for affection do not need pity

It is better to strive in vain in love than to beg

Let it be, you mind of livelihood, with the meaning of love

Introduce me, but not familiar is better

The philosophy of surrendering love to fate:

It seems that she is a follower of the school of submission, which Hafiz was the main custodian of, talks about true love that did not stay with her, and puts forward the philosophy of submission to fate, and has no complaints.

My heart trembled because of your love, otherwise

My arrow goes astray but not wasted

My heart is bleeding, your lips are red

It is red, but not redder than liver blood

The world coped with whoever he could

With art people? yes Not with people of opinion

I am bad-tempered and bad-mouthed, open-tongued and proud

There is a lot of talk behind my back; Isn't it?

I fell in love once

Once again, again, again, no

(p. 96, Anne Maghror(that proud), Fazel Nazari)

Despite everything, time had passed and he remembered the lines of our hands

I wanted to forget all those beautiful areas between Saida and Jubail, to forget the smell of oranges and the chirping of locusts

Your love still refuses to accept all solutions

And when the ambassador of ships breaks into the soul at the end of the night...

- Consistency in love

- Durability in love is a condition of connection, both Nizar Qabbani and Fazel Nazari admit that they are and are constantly remembering their beloved.

- Fazel Nazari:

Do not travel because the heart will not travel on its own

If it is me, my heart will not be without you

You and I are traveling through the windows of the train

The journey will not bring me closer to you

Aimlessly put your hand on the bow and see

Where is he who will not protect her heart

Nizar Qabbani:

We are affected by her mood and her madness ... and her transformations

We also have flooding

And the lightness of the billows...

We fight each other, we break each other
And when the strong wind subsides, we fall on the sand
Like two children on school holidays and more in love than before

Love and separation:

Distance and parting are the only things that resonate in all the lyrics(odes) of Fazel Nazari and Nizar Qabbani
Do they talk about peace or sing about war?
Crazy people sing out of tune
Sometimes the canaries are in the garden
They sing like caged chickens
I will die in the corner of the cage and this generation of merchants
like the stories consider my death as a trick
They stone me to infamy now but someday
They call my name with tears on the stone
This fish fell into the trap of watching
So why is it called the blue sea?

Or this sonnet:

I did not swear by your bitter goodbye
When you left, I didn't stop for a second
Lips are forbidden in fruit, but our lips are
The taste of your red lips did not slow down my heart
I went everywhere in the city with a flashlight
No one, no one here is like you
Everyone has their own place in my heart
God did not replace you in this chest
They asked you to say Shabi poets
In the end, they wrote with a pen of shame: It didn't happen

Nizar Qabbani:

All I care about is how you are
May your eyes be fine
I have not told anyone about our love
They have seen you when you were bathed in the tears of my eyes
I didn't say about you, but everyone didn't see your name in my ink and paper other than that
It is love and that pleasant smell
And it cannot be hidden, like a peach orchard, this swing is in her

homeland:

Nizar Qabbani:

O lady of the world of Beirut...

Who sold the ruby bracelet?

Did you confiscate your magic ring?

Where did you cut your golden braids?

Who took away the sleeping happiness in your green eyes? (sacrifice, beheading)

Fazel Nazari:

Farhad's story took over the world, O king

It is better to win hearts than conquer a country

Therefore, Fazel has an opinion on the global village or Saadi's utopia and considers love to be the only powerful ruler in the property of the world.

The woman and her place from the point of view of these two poets:**Nizar Qabbani:**

Is the woman in the essence of poetry? Or poetry based on women

It is a big question that still bothers me

Since I fell in love with a woman...

And the love of poetry...

It is a question that I do not want to find an answer for it

Because interpreting beautiful things is killing them

Fazel Nazari:

From Fazel's point of view, the woman disrupts all the equations that have been arranged since ancient times for the weakness and fragility of the oppressed woman.

The wave of your love if the flame touches the hearts

to draw the river from the heart of the mountain to the sea

Your hair is like the night; But no!

The night should not last so long

Self-knowledge is the first step to falling in love

Woe to Yusuf if he kills Naz Zuleikha

The mind is united with love, I'm just afraid

Both to pull aside and to watch

Wounded my grudge! This is you and this is my chest

I myself have asked to work here

One of us was killed by another

Oh, if my work and love kill tomorrow

Imagination

Imagination is the effort of the artist's mind to discover the hidden relationships of words. Basically, imagination is the identity of the poem. These are the faraway imaginations that are mentioned in the Qur'an to introduce poets (The best of them are the most lying) That is, the further their words are from the truth, the better their poetry is. Imagination is a powerful factor through which the capacity of language to express poetic and artistic experience is enhanced.

The novelty and strangeness of imaginary images as well as the presence of real emotion is one of the criteria of simile's strangeness and distance from vulgarity, especially if the simile is something that is not easily remembered and forces the mind to try.

There is a lot of dew in the eyes of the sun

Because no matter what poison I am, if I am too little

I arrive with enthusiasm and get rejected

I am a wave, wherever I hit it, I am big (sensual simile)

The creation of an original and unprecedented connection between simile and similitude is surprising to the reader, the poet feels lonely and abandoned by being in a special emotional atmosphere, and instead of directly expressing this inner feeling, he carefully uses life experiences and the presence of an admirable mind. They have drawn their inner expression for the reader in the above-mentioned similes like dew, poison, breath, wave, each of them in different ways have the association of the poet's loneliness, but most importantly, a fresh look from behind the words engages the reader's emotions.

These similes and metaphors in Nizar Qabbani's poems are as follows:

Night in the night streets

There is no place for me to roam

Your eyes have taken over the entire area of the night

Compound Simile:

Love opens the door to us on the condition of servitude

Wow, Daroghe takes a ransom at the gate (zed, p. 59)

In compound similes of this type, a compound concept is linked to a scene of tangible things. This is a theoretical feature.

The closed jar in the embrace of the sea is also empty

There is no chance to change in your dry flower (zed, p. 53)

Nizar Qabbani:

I want to love you, my lady

To ride the chariot of time and change the calendars

And give other names to months and days

And set the clocks of the world with the rhythm of your steps

And the scent of your perfume that wafted in the coffee house before you entered....

Feeling:

If you don't answer me, answer me angrily

Sometimes a curse is sweeter than hundreds of prayers (Anha p. 103)

This literary art, which is a combination of several senses from the five senses, can be seen in Fazel's poetry
 bitter end(Anha p 87) bitter taste(Zed p15) Bitterness of life(Agaliat p57)

Nizar Qabbani:

The book of your hands

He spreads the bread of culture to the hungry every day

and teaches love to lovers

Preferential simile:

Fazel Nazari:

Your hair is like the night, but not

The night should not last so long

Nizar Qabbani:

Even the ugly becomes beautiful when it approaches you because you are more beautiful

Irony:

Fazel Nazari:

The logic of logic was putting her words to rest

The whole heart was struggling, but it was in vain(Zed p33)

who said that I am the candle of speech

If I hit water and fire, it is because of you(The cries of the emperor p49)

In the way of love, rely on your own wisdom(Anha p45)

O fear, thank you for all this hesitation

Not once did I hang from the ceiling with a rope(Agalyat p27)

Nizar Qabbani:

But your love still refuses to accept all the solutions (be silent, not accept the solution)

For fifty years, I have been trying to establish the kingdom of women... (I intend to)

to fill in it..

and dance in it..

And fall in love in it..

and wash their feet in the water of passion.

Metaphor:

Nizar Qabbani:

Qabbani has used different metaphors in his poems to compare what he had in mind. It is mainly a metaphor of the lover.

Melki(molkolakharin)(Haloti)(Ajebnalaljebna)(klopatra)(Shahrzadones)(Qabbani)

(Hamidreza Meshaihi, Assistant Professor of Arabic Language and Literature, Mazandaran University)

I close my umbrella and leave it one by one

Fall on my body

Fruits of fire

And a sparrow of gold.....

Fazel Nazari:

Whoever passed your eyes, sat in your heart

The only sin of mirrors is to be quick to believe

Your cursing or prayer is the same for me

O sun, whatever you do is breeding

Allusion:

I will die in the corner of the cage and this generation of merchants

like the stories consider my death as a trick

It has an allusion to the story of the parrot and the merchant in the spiritual Masnavi

Paradox:

The sum of opposites is impossible. Let's keep in mind the words of Tehi Sarshar, now let's see how Fazel Nazari played with this industry:

Do not expect a sudden accident

Live with death and die with life (Zed p45)

A shadow of the sun sits on it

His hair rests on the shoulder of the storm (Anhs p91)

I ask you again about the issue of distance and love

And your silence is the answer to all problems (The cries of the emperor p9)

Nizar Qabbani:

You are the beautiful scandal that I smell

Music:

The row is one of the elements that plays a significant role in completing the rhyme and strengthening the music of the poem. This feature has caused this element to establish a strong relationship with Persian poetry.

(Shafi'i Kodkani, 1384:133)

Examining the musical factors of Nazari's ghazals shows the more effective presence of rows in his works. With the use of long three-part or four-part rows, Nazari has been able to create a pleasant melody in his poetry and give a special prominence to his ghazals.

Conclusion:

The result of this research article is that the poem of a queen or a lady is an angel of color that descends on poets and makes her the speaker of words mixed with music, imagination, emotion and virgin feelings of a person who made a potion of intellect and love, extraterrestrial and readers. It enchants us with the mania of an earthly theme, and from this path we get watered by the literary pleasure from the poet's own talent deliberately by using innovative crafts and expression.

1. Both poets have chosen a literary method to express their emotions and feelings, where more realism and romantic streaks are evident in their poems. And the choice of words in the poems of both of them is common knowledge and quick access, and every reader will be affected by the poet's thought after hearing it once.
2. In the description of love and its various manifestations, many stories and people and announcements give hints, which shows that these poets are surrounded by these sciences and stories.
3. In terms of language, the two poets tend to be simple and eloquent, they speak in a simple and understandable language, and they don't go overboard in using creative verbal and spiritual techniques.

Footnotes

1. A ode in Persian literature has a special form and shape in addition to its romantic theme, which distinguishes it from other poems, but a ode in Arabic literature can be recognized based on its content and romantic theme, and it does not have a special form in terms of structure and form. In Arabic literature, poems have different purposes.
2. In this term, Nizar Qabbani " Because the interpretation of beautiful things kills them " refers to the old belief that whatever you want to destroy, describe it, if it is in front of the same person, you will not see it repeated because of the pride of the other person, and if it is a trait, because of the eyes The wound is destroyed.

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