

Social and political concepts in the poetry of female sonneteers in the constitutional era

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Abstract: The sonnet is a poetic form that in the constitutional era not only expressed the feelings and emotions of the poet but was also used to direct their political and social aspirations. Many poets, including women, played a role and achieved fame. Despite the small number of these poets and the minimal effect on constitutional revolution, they spoke about their social goals, fought injustice and for the restoration of lost rights, and made great strides in social movements. The most famous women sonneteers were Fatemeh Soltan Farahani, Nimtaj Salmasi, Shams Kasmaie, and Fakhr Azmi Arghon.

[Faride rajabi. **Social and political concepts in the poetry of female sonneteers in the constitutional era.** *Life Sci J* 2012;9(4):4559-4561] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 684

Keywords: Woman, Socio political poetry, Constitutional era, Sonnet

1. Introduction

Looking at the history of Iranian literature, we can see that the most brilliant and glorious moments are embodied in the Persian sonnet, and the most brilliant minds in the history of our literature have expressed themselves in this form. Needless to say, Sadi, Hafez, and Molavi are the greatest poets in the literary world. They are considered the greatest Persian sonneteers. Let's not forget that poem is the most important and most basic element of Persian culture. The sonnet is the foundation of Persian poetry, which is often known for its pure and beautiful sonnets. The sonnet appears in Ghanaian literature. Its subject is only itself, and it is the best format for this type of literary expression (1). The style and purpose of the sonnet was unchanged until Shahrivar 1281 (1902). Another kind of sonnet was at the service of society and political issues but gradually left with the field of poetry in relative comfort. The effect of the Persian poem can be seen in sonnet. Special words were used in sonnet to express concepts. The sonnet fell from its splendor and elegance. There were no splendors in the sonnets of 13th-century poets, such as Neshat Esfahani, Foroughi Bastami, etc. (2). A constitutional poem reflects social aspirations, including freedom, patriotism and anti-colonial modernity, justice and equality, of the Iranian people suppressed in that period. The poets of this period allowed themselves to utilize words from a small word circle used thousands of years ago (3). During the first constitutional realm, poems were used daily in the press. Humor and lyrics and political sonnets were prevalent during this period. In this period, the shadows of the return poem were not clear, and the modern day was not available. Many scholars and poets were caught in limbo (4). The revealing poetic expression of the constitution brought to mind

language on social issues, through decline and degeneracy. It lacked deep poetic understanding. But it indirectly caused a lesson in awareness and consciousness of social poets of the next decade (4).

Committed poetry is used to protest and criticize. Criticism is rooted in social and political issues, often with suffering thoughts and aspirations of the lower classes. Committed literature claims it can help all or part of the community reach its goals, such as eliminating discrimination, achieving freedom, and even some political goals. For those who know commitment as a principle, beauty that does not bring any benefit to people is a useless beauty. This is exactly the idea that the poets of social symbolism adhered to in 30-50th decades (1330-1350 Hijri Shamsi calendar) (5). Social-political concepts of the sonnet were Iranian love, fight with Hijab, fight against foreign domination, liberalism, republicanism, and sometimes an invitation to a rebellious movement.

2. Criticism in the poetry of sonneteer women

The social-political history of Iran cannot exist without women; their presence in Persian literature has not been obvious. Iranian women have a deep connection to poetry. The image of women portrayed in patriarchal culture is not real. They lived for centuries under the domination of men, but over time, changes were created politically - which had an effect on women. Man's changing vision expedited the movement. Women who were not aware of political-social movements tried to move quickly to be consistent with the new literature. Those who were in solitude and unseen because of their tradition and culture and had limitations because of their beliefs, decided to become aware of everything with the changing political situation in the constitutional era. They looked at the facts surrounding them and tried

to gain new experiences in the constitutional era (6). The ancient literature of Iran is very manly, and the voice is thick. We have thousands of men poets and only a handful of women poets. Women have been so behind that even the two of them had pseudonyms "Mastoor" and "Makhfi." The situation is even worse in humor. We have some women poets such as "Rabea" and "Mahasti," "Jahan Khatoon," "Ghorratol ain" but there are no female humor columnists. In Rabea and Mahasti poems there is humorous lyricism. And there is a social satire in the lyrics, "Zhale Ghaem Maghami" and "Parvin Etesami." All of them are related to poetic literature but not related to prose literature (7).

Fateme sultan Farahani, who was the sister of Adibolmamalek and the descendant of Ghaem Magham Farahani, is one female poet who belongs to the Ghajar period. Etemadossaltane reports in the book Khairat Hesan that she was so prolific in Arabic literature, history, and Persian poems at that were held in the same esteem as famous Arab poets. She tried to introduce the women in public life and show their place in social life. Before the constitutional revolution, women did not have a real identity in the Persian poetry. However, Alamtaj Ghaemmaghami (Zhale) expressed their pain despite the silence of other women poets in those conditions.

She expressed her real emotions, feelings, and imagination. Zhaleh asked for a change in the treatment of women. She asked women to start a revolution and gain their own freedom. Zhaleh, for the first time, spoke about women in all her poems, and her feelings, bad or good, came from her female mind (8). She was young in the constitutional era, and her poems are the most unique in literary history to offer a gender perspective. She is from a turbulent period of social-political history of Iran, and a woman of great self-esteem. She described her feminine self instead of repeating concepts (9).

Shams Kasmaie is another poet of this era. She was a liberated, independent-minded woman. She had a fresh mind and a diverse approach to the classic poem. But she did not follow the new method. She was the first woman to picture her potential in a modern structure (10). In her first poem, the content is not repeated. The poet tries to introduce the poem with a special attitude. She tried to start a literary revolution. Unfortunately, Kasmaie did not follow her own experiences. Because we lost her book, few of her poems exist (10).

Mehrtaaj Rakhshan (Badroddoja) was a pioneer in the women's movement and established schools for girls. She wrote poems about women and freedom (10). Nimtaj Salmasi, the most famous poet, wrote poems on social criticism, and she advocated the most revolutionary ideas. This was the first shout

of the woman who wanted to make government aware of the conditions. There are two social-political sonnets from Nimtaj, and they are critical. They are a reflection of social-political issues of that society. Sonnet "Kaveh" is one of her most famous poems, which she wrote before Reza shah (11).

Fakhr Ozma Arghan is one of the most famous women poets and the mother of Simin Behbahani. She was one of the most successful women in her time. She was the editor of Future of Iran and publisher of the magazine Banovan. She was the most active member of the women's center and a member of the Democratic Party. She established many schools for girls. She had some objections about the two genders and some people said she as an "artist of progressive and critical social issues and political themes." In fact, she had some traditional ideas about women.

Fasl Bahar khanoom (also known as Jannat) was known as Iran dole and her pseudonym was Jannat. She was a 13th-century poet. She had a literary taste and managed to enter the Poets Gathering with the help of her husband. Her house was a meeting place for the Poets Gathering. The important poets of that period gathered in her house to discuss and negotiate. At these gatherings, her poems became famous, and some of them were published in magazines such as Armaghan and Gol-e-zard.

Badri Tondari was a very educated poet. She knew French and Arabic and traveled to European countries. She knew her country was undeveloped and lost. She thought so much about the fate of women in her country and tried to make women in her country educated and literate (9). By looking at poems of women in earlier centuries, classic or traditional, discrete or free, we can see that now women are moving alongside men and their voice is the voice of all human beings. Those people have suffered (8).

4. Conclusion

Women poets, especially after the constitutional era, wrote poems about social and political issues, and some were critical. Most of these women established schools and magazines and participated in political parties. Although they had some limitations in their lives, they proved they could shout justice, freedom, and equality whenever they wanted. These women created social movements for the following generations.

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10/9/2012