

**Image in Farzaneh Khojandi's Poems**

SOHEILA HOSSEINI, AHMAD MANSOURIRAZI

Farhangian University

**Abstract:** Although the creation of a poem is not related to the image, image is one of the most significant factors of a poem. Some of the contemporary poets have been more interested in the image factor in their poems. Their efforts have resulted in modernism, and have created new images in their poems. The writer of this article has discussed the issue of image in the beginning, and then talks over forming the images processes. In the furtherance, the writer talks about identical characteristics of image wingers. Through introducing Tajikistan literature and especially Farzaneh Khojandi, the author states new and modern images of her poems, and introduces her as an image winger poet.

[SOHEILA HOSSEINI, AHMAD MANSOURIRAZI. **Image in Farzaneh Khojandi's Poems.** J Am Sci 2012;8(6):430-434]. (ISSN: 1545-1003). <http://www.americanscience.org>. 54

**Keywords:** Image, pictorialism, nature, color, tone, personification, symbol

**1. Introduction**

Image is regarded as one of the most significant factors in creating imagination. In the beginning of the twentieth century, a group of English and American poets affected by French symbolism school established a school that was named imagism by Ezra Pound in 1912. He is considered as the pioneers of Imagism thought along with T.S. Elliot. Imagists, who are bored with the format and style of old poems, sought a new style by romantic literature and poem to get free from the old bonds, to state poetic thoughts and feelings with a new language. A new look toward poem, and modernism created so many revolutions in the poem, that T.S. Elliot states; "the poet must use the creativity of language by creating images, and new similes, and advance the language and the literature."

The present study is aimed at an overview of imagism in Farzaneh Khojandi's poems. In the beginning, we are going to talk about formal effects of and importance of image

**2. Material and Methods**

The present research is a library and qualitative research. Related articles and publications related to the research subject helped the researcher a lot to conduct the research

**1.2. Review of the Related Literature**

Many books have been written so far on the issue of image and its specifications. Elite works including Literal Schools of Reza Seyed Hosseini, The Dictionary of Poetry Art of Meimanat Mir Sadeghi, Persian Encyclopedia of Gholam Hossein Mosahab, all of who has talked in detail about this thought and the principals contained in them. The present article, answers the question if Farzaneh

Khojandi can be regarded as an imagism poet regarding the contemporary literary criticism criteria, through analyzing her poems as a modernist Tajik poet. It should be stated that the subject of the present article is absolutely new and pure, and no one has conducted a research on this issue so far. Farzaneh khojandi is one of the brilliant and original figures of contemporary Tajikistan literature. She has denoted a new presentation to the poem of the twenty first century by her presentation. Farzaneh entered the field of poetry from the first half of 1980s, and more than ten volumes of her poems have been published in Tajikistan, Iran, and other neighbor countries. She must be regarded as the prominent representative of the intellectual generation from Tajikistan with a vast territory. The social aspects of her poems and the expression of different moments of life with a loveable language have turned her as one of the most powerful ports at her age. The major characteristics of her poetic language are simplicity and closeness of that with the addressee's words. Farzaneh prefers psychological thoughts to anything else, by the deep poetic and realistic look within. Image includes a set of words that cannot be seen objectively. Image is the exact form and phantasm that is derived from the root of *image*. (Abrams,MH(2005)). Therefore, any kind of simulacrum and the expression of any kind of emotional and extra sensory that is done through language is located in the field of image. Therefore, any kind of artificial application of language including all the synthetic and rhetoric arrangements such as simile, metaphor, irony, allegory, hyperbole, allusion, myth, paradox, etc fit in this category. What European critics call image, is in fact a set of artistic expression possibilities that is stated in a poem. The major field of that are kinds of similes, and metaphors to present the phantasms. Image is formed in two ways in the language: 1. the part that is related

to the real language and is created to transfer the visual image. Realist artists do this pictorialism. 2. Tips such as simile, metaphor, metonymy, and other literary synthetics create another kind of image creation that is the real literary creation. The style of pictorialism is significantly different in contemporary poets from that of ancients. Image is founded in the contemporary poem based on new perception from the world of the poet. The basis of the creation of contemporary poetic images denotes a

Presentational aspect, besides vivifying the poems and the readers can embody them in their minds, which mean, "In addition to reading or hearing, they can be seen." (Poorali fard, Akram. (2003)). the base and foundation of poem in the contemporary literature is image, the image that represents some thoughts. It is clear that giving some images is not enough, and the word cannot reach to a poem level; however, the emotion and feeling that is hidden beside the image, determines the artistic value of the image. "In fact, image indicates emotional-rational tie in a period of time." (Seyed Hosseini, R. (1987)). A poem should be rhythmic and pleasant just like music. In fact, imagism is more a transient level in a poem than a literal school and can provide the revolution field in a poem. Tajik poem cares the legend of Persian poem in imagism, and benefits from old and exquisite styles of expressions in creating simulacrum. Yet, the Russian poem, and especially romanticisms interfere with creating Tajik contemporary poem, by the credit of their reliance on imagination element. Tajik poets, have tendency to Hindi style especially Bidel Dehlavi's poems. The intimate and naturalism look of Tajik poets caused that they improve their poems by utilizing the Russian images and great poets' fashions. Farzaneh Khojandi's poems, the Tajik poet, are full of pleasant images that made her poems colorful. She opens a new horizon for the reader, and applies her soft and loveable imaginations. Farzaneh Khojandi, whose real name is Inoyat Hojjeva, was born in Sughd province and Khojand city, and was grown up, by scholar parents, Farzaneh entered the field of poetry from the first half of 1980s, and more than many volumes of her poems have been published in Tajikistan, Iran, and other neighbor countries so far. She should be regarded as the elite representative of an intellectual generation with a wide realm of poetry from Tajikistan. The social aspects of her poem by the expression of different moments of life with a loveable and intimate language have turned her as one of the most powerful poets of her age. Farzaneh prefers psychological thoughts to anything else, by the deep poetic and realistic look within. Romantic and emotional descriptions have casted a shadow on all of her poems. Since image is one of the most

significant elements in creating a poem, and the harmony among the images brings the solidarity to a poem, we are decided to compare Farzaneh's thought as a style owner poet with the beliefs of pictorialists in the present article, and point to some of the specifications of pastoralists (Shakouri Bokharai Mohammad (2003).

### 1.1.2. Free Verse

The pictorialists are fans of "free verse." They believe that the poet is free to be creative in this genre of poetry; therefore, the poet can express his internal feeling and emotion much easier. The free rhythm that has been entered in the recent decades by the influence of the contemporary poem of Europe to the Persian language is a kind that is written in according to one of the old prosodic rhythms. However, the rhyme comes everywhere the poet likes. The aim of creating the free verse is that in the prosodic classical poem, the poets does his best to equal the syllables of each hemistich with the other hemistich so that sometimes the emotion of the poem is sacrificed by the poetic rhythms. However, in the free verse there is no equivalence between the hemistiches anymore, while the beauty and assonance of the poem will not hurt at all. In fact, the free verse is more compatible with the nature, and the poet expresses her deep emotions by creating more connection with the reader. There is a sample of the free verse in the following:

O' the doom of light  
O' more fresh than the morning shirt  
Look at The darkness, like an oriented black  
headband  
Does not lap over you  
Dies still doesn't denote the tethered of verdict  
To the hand to the day just won

### 2.1.2. Pictorialism

The followers of pictorialism bring the simple themes to verse. They give external reality to any emotional or subjective ambiguous thing by using images or pictures. One significant factor in creating an image is the description that is stated in the form of a simile or a metaphor. Farzaneh Khojandi has utilized the expression element more than the other elements in her poems; the only difference is that in utilizing the expression element, "metaphor" is the dominant element. Most of the metaphors used are dead metaphors. She pays special attention to the nature and her surrounding in applying the "metaphor" and personification is the prominent feature of her poems. She has had a poetic look at the town and country, world, etc, and then

presents them by using her creative thought in a new society.

Learn how to pulse from the wave  
Borrow a flame from the twilight

### 3.1.2. A clear Expression

Imagists believe in summarizing or brief speaking. The followers of the school believe that one should be brief in using the words. There is a type of blank verse among the contemporary poets that is called lyrical poetry with image or visual poetry, the founder of which is Nader Naderpour. The poet indicates the illustrations of French poem by creating new images. The words are recreated in their poems by a perspective to the scales of social life. They move their poems to a suitable rhythm by creating some brevity-like words. There is brevity in some samples of Farzaneh's poem in the following style:

For me,  
Picture the beauty of destiny  
Praise all the searches  
O' the secretary of the Sun notebook  
Read my line by line  
Write again  
The first time with my heart  
Be bliss,  
Sharia,  
Creed,  
Be love.

### 4.1.2. Symbol

According to imagists, everything is a symbol by its nature. To point it, one should describe it indirectly, and use simile, metaphor, metonymy, and antonomasia. Farzaneh pays much attention to the element of symbol. One of the most frequent issues that can be seen in Farzaneh's poems is using words: dew, Sun, dawn, and twilight. Farzaneh explains the symbolic elements and metaphoric issues in her surroundings in her illustrations. The most symbols used by the poet are related to nature and in the second place are the social and political issues. Farzaneh Khojandi seeks for new symbols in her poems, and she does her best to get rid of the clichés. Her aim is to flourish the ideas, and to find new themes. Her attention to symbolic poems has added much and deep values to the poems. It also should be stated that she has her own dictionary like Persian contemporary poets. She presents her internal behavior in the form of some words. The repetition of some words in her Diwan, indicates her valuable thoughts as well as simplicity. The first collection of her poems, "the rise of fine laughs." She tends toward

beautiful symbols after describing the nature in her first poem, "the apricot blossom falls down."

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?

### 5.1.2. The significance of poem rhythms

Imagists first focus on rhythms of a poem. They try to make the poem close enough to the music, and then work on the issue of the poem. It should be accepted that the Symbolism School affects this belief. Farzaneh's poems are full of pleasant and loveable prosodic rhythms. The poet utilizes the well-formed words with a mild beat and rhythm. The vocal and instrumental levels of the word, including short and long hemistiches, substitution of words in the position of rhymes, repetition, and stress on some words, and paying attention to the rhythm have all made her poems more and more beautiful, and rhythmic. Some words bring an emotional load on the addressee phonologically. Farzaneh states her emotional experiences in the form of words similar to other experienced poets. According to her mood and nature, she applies obsolete rhythms, in addition to utilizing common and pleasant rhythms, but she never overspreads. It shows that the poet's tendencies to new rhythms indicate a poetic innovation in addition to looking for diversity seeking. Composing some sonnets and new verse poems in one rhythm state that writing poetry is a natural and internal process, and the musical appeal of poetry forces the poet to compose, and write the poem. Furthermore, applying lyrical rhythms and her full dominance on Persian prosodic rhythms have caused the rhythms to be taken by the poet's taste; therefore, she advances the picture illustration by applying any artistic talent the poet feels necessary

### 6.1.2. Elements of Nature

The nature is often alive, whose elements are interconnected in Farzaneh's poems. The sea has a soul. The Sun, jungle, tree, mountain, etc have all souls. Farzaneh is so close to nature in the poems that one can hear the breath sounds of a garden. Nature is the origin of beauty, freedom, perfection, and purity. Her connection with nature is in a way in which she has created a nice harmony in her poems by utilizing these elements. Consider the following poem sample: 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

The environment of her nature is touchable and animated. Using simple combinations and images, and friendship with the nature, have caused her to present new color and taste to the poems by utilizing old words and combinations.

I wash my soul  
With lighting  
And lay down the prayer rug  
From the leaf of jasmine  
In the distance of me and my God  
There's only one jasmine flower

The collection of Farzaneh's poetic images creates a miracle besides her constructed compositions and words. New receipt and using new descriptions show off by the use of classical and old concepts: There's a tomb at the mountain that is a lonely Sheikh.

We ask him  
How much we should go between loneliness and  
connection?  
And he points to the infinite  
Between loneliness and connection  
There's a tree full of scroll  
There's a tree full of prayer leafs  
There's a tree full of expression light

This piece of poem is derived from Sepehri's poem "where's the friend house?" and indicates the issue that Farzaneh has been influenced by Sepehri. Spring is not the only element of illustration in Farzaneh's poems. The mountain full of snow and fog helps her to illustrate. The poet's illustration from the cold season and fog is beautiful in its place. She depicts the society pains alongside using the environmental elements.

The sharp icicles  
Fall down like the teeth white-haired  
A crow's pecking a naked bone  
A patient in the bed of inability  
Is listening to the happiness of song in the alley

She looks around her with some special images that she creates in the phenomena, and turns to special language of her time. She shows her hate from darkness, sunset, and the sunset of the society in

a more widespread space in her illustrations. She illustrates this grief by using image elements.

Its sunset sky  
Is a blood taken and drunk eye  
Its rivers  
Is the requiem voice of martyrs' mourning  
Its strange trees  
Like the green coffins of dead  
The mothers' hearts  
A thousand of grief houses  
The children's look  
The first light of the dead man

The constructive elements of her poems are very privileged, including elements such as Sun, sea, dew, life, and death, etc. The pictures may be repeated, but they have other colors and tastes, and represents in other ways. The thoughts sometimes have prospect and sometimes have psychological aspects. The aim of pictures and illustrations is generally a receipt from the self. In this property, the poet and the poem will reconcile her again and represents a human face in front of the addressee. She makes the elements move by personification

Your eyes explained the meaning of spring  
By the beautiful eyes of spring  
A rare reminiscent has left  
In the notebook of memoirs, the spring signature

### 7.1.2. The Element of Color

Similar to Hindi style poets who values color a lot, and the color element is highly frequent in their poems, the color is at the same row of life in Farzaneh's poems. The depth of Farzaneh's poetic attitude is similar to a rainbow derived from various colors. She describes the mental modes in the forms of colors. White, green, and pears are symbols of youth, freshness, and exhilaration of a human's soul. In the opposite, yellow, black, and livid is the symbol of despair, frustration, and grief. Farzaneh has analogized the childhood to lily laugh, the youth world to purple laugh, and the aging world to saffron laugh in a piece of her poem. In the "Green Elixir" poem, she places a collection of colors together by coming Norouz and renewing of the nature.

O' the pure sprits of combination  
Melliferous blossoms  
Are the purple hours  
The lily minutes  
Are the Jasmine seconds of mine?  
The cellmate, coterie, and of the same wish with you,  
Since then?

Farzaneh is the cause of emotional and tangible similes by the use of color element, and provides the field for synesthesia. In the following sample, color can be felt completely.

Look at the colorful imagination of spring  
 At the morning kisses of nightingales  
 On the pears live of hundreds leaves and flowers  
 At the youth of grasses, at the new arriving of plains  
 and deserts  
 The stone feels bliss from the exhilaration of  
 drizzling

Farzaneh's nice illustrations and mixing it with the element of color is visible beautifully in a sample of the following poem:

I observe  
 From the gap of the old leaf stem  
 The agony of the twilight fairy  
 In the mouth of dragon on the peak  
 Like his fawn claw, for the last time  
 Pointing to me, say good-bye  
 It seems that in this life  
 In the green horizon of my life  
 The purple Sun of youth set

Some of Farzaneh's critics call her the illustrated scholar since she uses the element of illustration. The poetry found a new representation in the twentieth century because of Farzaneh's presence. Farzaneh benefits from illustrations in her poems a lot. Farzaneh combines poetic thoughts with some combinations. Her poetic illustrations indicate a reality that is always in front of her. The artistic aspects of her poems have thin elegance. In the following piece of poem, the poet's interpretation is worth reading.

The clock of palace tower  
 Is a passenger who is departing?  
 Sooner than me  
 With long and short legs

### 3. Conclusion

Farzaneh Khojandi is a young Tajik poet who brings dynamics and beauty in her Diwan by using the elements of the nature including the Sun, sunlight, rain, cloud, etc. Farzaneh is a picture winger poet. Presenting new pictures of day and night or expressing the seasons with special coloring denote a pleasant beauty and taste to her poems. She uses new concepts and combinations in expressing her poetic issues by using local accent. Her poetic illustrations have never been decoration, and all of which is a result of the poet's mental concepts induction.

### Acknowledgements:

Authors are grateful to persons for support to carry out this work.

### Corresponding Author:

SOHEILA HOSSEINI

E-mail: [hosseiniso@hotmail.com](mailto:hosseiniso@hotmail.com)

### References

1. Abdul alhossein saiedian. Literary Encyclopedia, (1990), Amir Kabir Publications, Tehran.
2. Abrams, MH (2005). glossary of literary Terms. Boston: Thomson wadsworth.
3. Baldick, chris (1990) Oxford Dictionary of literary Term. New York, Oxford university press. Culture of Tajikistan, mythology Publishing, Printing.
4. Dad.sima (2008). glossary of literary, Morvard Publishing, fourth edition, p 591.
5. Mirsadeghi Meymenat (1994) Glossary of The Art of Poetry, Mahnaz Press, second edition, p 372.
6. Nasser, M. (2003) Evolution the subject and meaning in contemporary poetry, neshaneh publishing, first printing. 10(2):77-100.
7. Poorali fard, Akram. (2003). Romanticism Europe and Persian poem, School of Literature, Science, Tabriz, No. 46.
8. Seyed Hosseini, R. (1987), literary schools, ninth printing, publishing and looking achieve, Tehran.

1/27/2012