Epic Elements in Behbahani's Ghazal

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Abstract

The use of epic elements is one of the features of today's ghazall. Simin Behbahani is a poet who has paid special attention to this. He uses rhetorical elements such as exaggerations and blessings to describe the phenomena of nature in terms of specific epic and warfare. The simplicity of likeness in Behbahani's sonnets and the use of epic compatible pseudo-shapes reinforces her epic tune of her sonnets; besides, the use of magnificent and magnificent puzzles affects this. Also, Behbahani sometimes expresses the epic themes of his sonnets, with the proper use of reverberant weights. The poet's Irandosty has led him to give special attention to the myths of ancient Iran. In his sonnets, the battle with the evil forces and the Divan can be seen and there are references to the mythical and epic characters. Sometimes myths such as Rustam and Zahak have been shown in a different way from their original.

Keywords: Epic, Behbahani, Ghazal.

Introduction

Epic is one of the earliest literary genres. Some scholars believe that nowadays the period of epic poetry has come to an end; this claim is not aberrant, because epic poetry is glorified on a special social base and only if that foundation is procured, an individual endeavor or a political support could lead somewhere. However, some of the elements in epic poetry are noticeable in contemporary poems and odes. Nevertheless the content of epic poetry is so vast and copious that one cannot claim that the epic and ode are the same thing. To illustrate these matters, the best kind of poetry is Masnavi (a poetic rhym form almost like couplets). The reason is that poets do not have to cope with the difficulties of rhyming while composing poems in this form and are able to recite thousands of lines, while ode is too short to entail epic stories.

To describe these cases, Masnavi is the most appropriate poetic form. Because poets do not get caught up when they compose this form of poetry and compose thousands of lines but ode is so short that there is no room for dealing with epic stories. The matters discussed in ode in classical literature mostly deal with love and mysticism, so in the categorization of literary genres, they are considered as lyric poetry. Despite this fact, from very old times the elements of epic poetry is noticeable in ode. Epic is defined as the conflict of antagonists. This conflict in mysticism and in ode is depicted as an inner struggle of an individual with himself and is the most common form of emanation of epic in classic ode. After constitutionalism, the Iranian society has undergone many political and social changes. Fundamental changes in education and some people's familiarity with other cultures have led to apparition of newfangled values such as freedom and justice, and resulted in protest against political system. Reflections of these protests can be seen in constitutional poets. In Pahlavi's era, the protests were divulged more than before and the known poets of the era, most of whom were modernizers, recited poetry with collectivist and opposing tendencies. Gradually the conflict between modernized poets and leaders created a new form of epic which was not that much common in the past. Most of the modernist poets such as Nima, Shamloo and Akhavan considered poetry a social function beside their concentration on creativity and aesthetic aspect of poetry .They used it as a means to declare their socio-political objections; this continued to be the case until the Islamic revolution. After the revolution, poets mostly employed classical forms, like ode, to declare the epics during

revolution and exigent war; the thorough revolutionary excitement and the noticeable increase of the audience can be counted as the reasons. These audience, unlike the more specific audience of the modern poetry, are more accustomed to traditional forms and as a result are more likely among those people who connect mostly with odes. From now on, epic isn't restricted just too mystical odes or inner conflict of the poet. The poets of modern world watch human ideals in an outer domain. And in accordance with the alternations of the age, they fight with admonitions such as autocracy, injustice, enormity and invasion.

Simin Behbahani is one of the contemporary poetesses whose works carry an epic tone. The influence of her work on the literary flow of odes is undeniable. She elicited a new look from this form by fabricating new rhymes in order to bring up new debates. Romanticism was bold in her early works. It appeared mostly in the form of personal apprehensions like love issues which also took social deductions on couplets. We face cases like women who turn toward degeneration or the tears of a student who is fed up with poverty and misery. These poems are thematically remonstrant but they contain an inactive and accordant tone. She does not convey romantic sighs after writing the book "A line of speed and fire". Instead, her odes start to deliver an epic tone. Since then all her work has been in epic language, a language that belongs to herself.

The aim of this research is to investigate the elements which influenced the epic tone in Behbahani's work.

Findings

Behbahani has paid attention to epic elements in many of her odes. In order to do that she has used factors like exaggeration, description, myth and simile.

Her use of exaggeration is not simply limited to physical powers, just unlike the exaggeration in the old poems. The ability of her heroes is not simply because of facing enemies like Dragons or crossing impracticable roads one after another. These heroes contend with cruelty and scarify themselves for ideals like equality and freedom.

Based on the fact that epic is elicited from myth, she has benefited from the myth of the ancient Iran in her works. For instance, characters like Zahhak, Rostam, Simorgh and deev have a considerable presence in her work but her approach is completely different from the previous methods. Her conceptions are sometimes so creative that the myth is

even depicted completely inversely. This can be related directly to the transformation of the social ideals and values. Simplicity in applying simile for subjects like intrepidity, greatness, resilience and solidity in Behbahani's works has strengthened the epic tones of her odes. The correct practice of Simile vehicles was also beneficial.

There are also other methods to an epic tone like applying very rhythmic rhymes. Behbahani is a master of new and rare rhymes and she uses the meaning of some rhymes to create epic tones.

Conclusion

Sometimes the epic elements are applied in Behbahani's work just the way they were in old literature. Depicting tools like swords, daggers and arrows in order to describe the nature is an example. In some cases, she even uses a new method in articulating epic subjects like using very rare rhymes just to keep up with the epic tone of the poems.

Glorifications that she mentions in her works are not used in order to prove personal superiorities, but to imply epic and social purposes. Besides, Behbahani sometimes depicts myths like Rostam or Zahhak inversely. This could alone be indicative of the differences of the social background of the poem compared to the old times.

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