The Study of Shahriar’s *Hazyane Del* from the perspectives of Romanticism and Surrealism

Mehdi Ramazani*
PhD Candidate in Persian Language and Literature,
Allameh Tabataba’i University,
Tehran, Iran

Saeed Farzaneh**
Assistant Professor of Islamic Azad University of Sarab,
Sarab, Iran

(Received: 2016/08/15, Accepted: 2017/03/06 Date of publication: January, 2020)

The question whether the western literary schools are compatible with the literary works in the East, especially in Iran, has been viewed differently by theoreticians of the field. Some have strongly declined the idea reiterating that “evaluating Iranian poetic schools based on the standards of western literary and poetic thought and mapping genuine Persian literature on western schools is unfounded. They see such a comparison as a false analogy since they believe the key to the gates of Persian literature does not lie there. Even more modern work in Persian literature which stands by the regulations of western literary thought still does not qualify as part of the Persian literary treasure to be a case of consideration.”

Some others have posed more gentle views in this regard. They believe that “Persian literature differs from western literature in many respects which makes it less plausible to apply all concepts and terminology borrowed from the European literature to the analysis of Persian literature and to look for sound equivalents of European schools and movements in Iranian literature and culture.” Meanwhile, Dr. Shamisa has proposed a more comprehensive and, cautiously speaking more compatible with present conditions understanding in his book Literary Schools. He contends that “It is not true to identify the literary thoughts of our poets with

* E-mail: mehdiramazani2020@gmail.com (Responsible Author)
** E-mail: Saeed.Farzane@gmail.com
those in the West since they are different in such details and components as the time of prevalence and the appearance. However, comparing these two will prove that some similarities in terms of general principles of content and even form are identifiable.

An era in the repertoire of Persian literature in which different western schools are somehow reflected is the Persian contemporary literature. The contemporary authors and poets result of the developments in printing industry, enhanced relations between Iran and Western world, acquaintance with foreign languages and introduction to the culture and literature in the West. Shahrian is among those contemporary poets. Although he is the meritorious offspring of classic Persian literature, he cannot be regarded as a tradition-oriented poet in literal sense, disregarding the effects of contemporary literary styles and schools that are detectable in his work.

When has been introduced to the literary developments of his time may be the subject of controversy. Some established facts about Shahriar’s life are that he was well familiar with French language, and he read the poems of such western poets as Chatuberian during his teenage, he communicated with educated intellectuals of his time including Sadegh Hedayat and he contemplated on the works of his contemporary poets such as Mirza Jaafar Khamenei, Nima (The Myth of Nima) and Mirzadeh Eshghi (Three Pictures of Mary). These facts about Shahriar’s life attest to his familiarity with different literary schools. Poems like ‘The Mummy’, ‘A message to Einstein’, ‘Oh, My Mom’, ‘Delirium of a Heart’, ‘The Myth of Night’, ‘Two Birds from Heaven’, ‘Greeting to Heidar Baba’, etc. seem to have resulted from his pondering in the western literary thought. The fact is that these poems cannot be interpreted in lights of any particular school. However, the elements of romanticism seem to be more evident with them.

The poem ‘The Delirium of a Heart’ is a masterpiece among Shahriar’s writings in Persian. It deserves scrutiny and matriculation in terms of both its form (rhythm and rhyme) and content (beautiful images, fantasy and surrealist objects and scenes in it). The present study attempted to analyze this work in terms of romanticist and surrealist manifestations in it.

First, the most common understanding of romanticism making its building blocks is crisis. That is, a romantic man or a romantic artist is the one who wonders and struggles in a critical atmosphere rendered by frustration from unfulfilled promises.
Such a person would naturally take refuge in the past, far-fetched lands, dream, fantasy, individuality, grief, sorrow and death. This is exactly how Shahriar felt after his romantic failure. When his beloved one was forced to marry a royal man from Pahlavies, he got so distressed in mind and in life that lasted to the end of his life. Romantic failure is equally true about Nima who was Shahriar’s epitome in pursuing romanticism. Nima, had a bad marriage experience which might have drawn him towards romanticism and composing the poem ‘The Myth’. Particular images, retreat to the past, portrays, the significance of lexical choices, Erotism, pornography, new poetic forms, resorting to metaphors, affective and intuitive approach to religion, evasion, journey, internalism, reliance on subconscious ego, and the expression of emotions and feelings are only a few among the romantic elements detectable in this poem.

Second, undoubtedly the overall milieu in ‘Delirium of a Heart’ is a romantic one. However, by scrutinizing the poem, we come across some surrealist principles emerging occasionally throughout the work. Among these surrealist features are the extraordinary images and objects, fracture in the text and coincidence.

**Key words:** Shahriar, Hazyane Del, Literary School, Romanticism, Surrealism.