Iranian identity and expression in poetry of KhalidaForough (Afghan poet) ,FarzanaKhujandi.( Tajik poet)

1Tahereh Seyyedrezayi*, 2Ali Asghar Bovan Shahryari, 3Narges Mohammadi Badr, 4 Behnaz Payamani

1)Ph.D student in Persian Language and Literature, department of human science, payam Noor University
2)Assistant professor in Persian Language and Literature, department of human science, payam Noor University
3)Assistant professor in Persian Language and Literature, department of human science, payam Noor University
4)Associate professor in Persian Language and Literature, department of human science, payam Noor University
*Corresponding author email: sepidehrezayi@yahoo.com

Abstract

This article have been studied poet of khaledaforough,Afghan poem, and Farzana khujandi, Tajik poet, based on the elements of Iranian culture.Although two poets have written many poems about social and political situation of their country, but beyond the borders looked at their historic homeland Iran, and Persian language and common historical past of are most important elements of their cultural identity.Manifestations of Persian culture can be seen as reverence Persian language and concern for its fate against various attacks, citing their shared past, bow mythology and iranian characters special poets, mystics and champion.

Keywords :KhalidaForough , FarzanaKhujand , identity, Iran, Afghanistan , Tajikistan.
Introduction
Today's Persian language vast territory is not the old days. After overthrow of Safavi Phylum in Iran The circle of continuous presence and influence of Persian language and its geography became very limited. But it is still official language in Iran, Afghanistan, and Tajikistan, and in a number of other countries such as Uzbekistan, Kazakhstan, Turkmenistan, Qzqyzstan, Pakistan, India And… live people who speak and rhyme Persian. Afghanistan, as most important center of Persian language and literature outside the territory of Iran, is one of first centers that in the third and fourth centuries AH, Persian gradually overcome all the local languages and gained recognition and became the most important bases for the formation of Persian literature. "If you draw the boundaries of the language in previous centuries to come, and we have tried to identify the centers of Persian language and literature in ancient times, most thing will be in Afghanistan." (Kazemi, 2003:16)

Now more than 260 years of separating Afghanistan from Iran have passed since that time to now that country has had many ups and downs as well as Persian language. Since the beginning of the formation of Persian literature to overthrow the Afsharid government Afghan city were part of Iran and most important cultural centers. Dividing Persian into three names of Farsi, Dari, and Tajik in Iran, Afghanistan, and Tajikistan led to in recent centuries gradually each of the three branches has its own developments. For various cultural, climatic, social, political reasons and so on make differences in structure and vocabulary, especially in pronunciation and language types.

In this article we have tried to study reflection of Iranian identity in Khalida Forough, Afghan poetry, and Farzaneh Khujandi, Tajik poetry poems. We have selected this two poetry because of their popularity in their own country and the abundance of allusions and motifs that insist on their Iranian identity. Regardless of their differences in style there is a common point that can be compared with each other.

Although they now live in two independent political unit, but they think some of the bodies of their country belong to Iran. This sense of belonging to Iran influence in the poems of this two poetry and it is reflected in many ways.

Khalida Forough
Khalida Forough was born in KABOL in 1970 (1349 hj.sh). Now she is faculty member of Kabul University. Her books include "resurrection of Mithra", "always five in the afternoon", "in streets of sleep and memories", "cemetery is endless novel", "in worlds empty alley", "my Tomorrow happen in yesterday", were analyzed for this article.

Farzaneh Khujandi
Farzaneh Khojandi (Enayat Hajyava) was born in Khujand in 1963 (1342hj). She has several volumes of poetry have been published in Tajiketan in Cyrillic. In addition three volumes of her best poems were published in Iran to Persian, so the scope of our work is three volumes called "message of progenitor", "intolerable blast" and "Pulse of Rain" and our judgments will be in this range and to ensure the authenticity and accuracy of this sentence do not generalize to her other works.
Iranian identity

Khaleda forough and Farzana Khujandi love their homeland and feel responsible for their fate and compose many poems about the situation in their country. But in the wider landscape and beyond political boundaries belong their self to a larger and more noble called Iran. And of course, this sense of belonging is not unduly because throughout the ages "real Iran to the extent that the culture and languages spread was setting it below Iran has been more stable than it has been rooted that regard in race or creed of king or conqueror, the real of culture and civilization and language boundaries have characterized it. (eslamiNodoushan 2007:16)

Glimmers of this deep-rooted attachment to the country and culture is clearly visible in their poetry and show Iranian identity in the lyrics. We are here with a collective identity, specifically dealing with cultural and national identity. Researchers have made a subtle difference between this two terms, saying: national identity is often political and ideological sense of cultural identity is based solely on culture. (Stari, 2001: 96)

But because these three countries have in the past, a country's national identity and cultural identity in this article together, and sometimes used interchangeably, and we believe that when we talk of a common past, the use of national identity About them is ok. In definition of national identity, said: "National identity is a process that combines several strains of dimensions and formed various strains of elements. Language, race, religion and culture play a special role in the analysis of national identity." (hayati 2007: 90) and we shared sides with the two neighboring countries and we have also felt the pain and the pride of our common history. When we speak of Iran first country that comes to mind here are not present. We mean the Iranian cultural area with special characteristics that separates the cultural field from other cultural areas. In this article, we say to the Iranian cultural sphere, and when purpose Iran in political, call it Iran country. By this definition, Avicenna, and Rumi belonging to Iranian great cultural areas, and they are not belong to Iran.

The current state of Iran is the only part of land that Afghanistan and Tajikistan were part of it. And their culture is Iranian because their culture and language with common roots shared cultural and historical periods are all Iranians. Distinctive characteristics on which the Iranian, Iranian people and Iranian culture distinctive include Persian and Iranian culture. Poets, scientists, heroes, legends and historical past of the same, are common heritage of all the people in the cultural scope of great Iran, limiting Iran to Iran country reduse Iranian concept analysis. Tajikistan and Afghanistan politically are two countries apart from Iran, but this separation is on the map geography and political separation, and culturally they are still one. amonge this The Persian language as a bonding and solidarity is very important. "the language of a nation in the world of identity and identification, the meaning and structure of what constitutes a nation and an important tool to maintain and transfer the culture, the think, worldview and social action is the language in shaping national identity and cultural influence is undeniable." (Satari, 2007: 89)

In addition, people in these countries have common cultural indicators. That this"cultural common indicators among nations and groups of nations is an important factor in strengthening the national identity. Some of the most important cultural indicators are traditions, festivals,
customs and events, myths, folklore, traditional values and..."(ibid.) still, after centuries of
cultural moments so common to political separation between the three countries is that they can
be seen as a single cultural identity.

**Reflection of Iranian identity in poems of two poetry**

1. **attention to Persian language:**
   Persian language as the most important cultural product of great Khorasan is most fundamental
element of cultural identity of these three countries. Participation in language in addition to
participation in history that although is scrappy, but passed on all three countries established the
foundations of cultural identity in these three countries. This Two selected poet, adore deeply in
Persian. Khaleda is sad for irreparable damages that enters the Persian language body:

   Why Flogging of alien great Persian(forough 2001: 23)
   She called Persian language to father of Persian poetry Rudaki that in this period is under
   auction: they are selling language of Rudaki/ selling language of Rudaki/and streets became
   markets(forough 2009:19)
   Farzan a is sad of dispersion and lack of consensus among Persian speakers and wish harmony of
   the language
   we are tall as mountains so why we are humiliated/ we are pious of our self so why we are
   servant of others? Say a word and don’t know each other/ we are created from one blood so why
   we are straggle /(Khujandi, 1996: 6)
   And concerns about the future of the Persian language and Persian speakers:
   my life is finish on time /non-Arabs liketo be tomorrow(Khujandi, 2012: 29)

2. **attention to the historical and cultural city, especially Khorasan**
   Khorasan was very large in old time and place as the origin of Persian Language and Literature
   spiritual heritage and cultural values with its first Persian poets in Iran is very important. cite a
glorious past and deep regret over the lost Browse the land lay poems can be seen.
   Khaleda influenced by the American presence in Afghanistan. She observes that the cradle of
   Persian is ignored by aliens and from glorious past of Khorasan just remain a name:
   Khorasan had a word/Afghanistan was a word(forough, 2012: 11)
   Else where she says:
   Khorasan heart have link with nothing(ibid:23)
   The Image that farzana have from Khorasan is something like utopia and the land of dreams.
   She is sad for Khorasan fragmentation and disintegration and wish to Khorasan discrete
   components together:
   I’ll tailor who twister the wheel turns/from the first make togetherKhorasan(Khujand, 1996:
   104)
   Many cities of Tajikistan and Afghanistan that have old Culture, were once the territory of Iran
   and was part of Great Khorasan for this reason this two poet has special emphasis on the
   ancient city of khorasan and its the province of Khorasan and Cities that each kind of reason in
our history and prominent reminder of events that memories of cities such as Bukhara, Balkh and Badakhshan-Yumgan that are associated with our culture and literature. Khaleda with an allusion to the story of Nasser Khosrow speak about historic territory of Samangan, BALKH and Yumgan:

From one side is samangans epic / an accident fate is Yumgan Queen of love dont have BALKH /become the most a drift song of time (forough2001.25)
In Elsewhere by allusions to"buye Joye Mollyan" Rudaki speaks about Balkh and Badakhshan: I am crying with BALKH / and drink with Badakhsh and drink from bitter fate/smell of molyane does not come from the streets(forough, cemteryis endless., 2009: 26) . Regrets about loss of Khorasan is deeper in farzana lyrics . This particular poem is not farzana and it is the favorite of many of Tajik contemporary poets. Especially valuable historical cities Samarkand and Bukhara, this regrets and sad are much deeper. "Remembering the glorious past of the Tajik people and the injustice that have happen to Tajik history, is origin subject of many poems. Among Tajik poet can not finde someone that don’t have poems about this . "(sherdoost, 1997: 84)
Bokhara as the cradle of Khorasani style has been most attention by farzana and sh’s intrest in this ancient cultural city is evident .
I was come to Bokhara with Zarafshan strem/from distress to calm
From my warm message Bukhara opened his eyes/ so that same as sun came with light eye
Farzana, like Khalida looked at Yumgan and the fate of NaserKhosrow, she writes: Despite the enemy keeps YumganValley/yumgan keeps my poetry that is sign of hope Yumgan valley still know I am with you/and that last Ah is your hope (Khujandi, 2012: 25)
Cities that todays are On iran are also considering by this two poets.Khaleda has spok about Shiraz and Mazandaran and Tous:

And my hands are from shiraz Garden/Khorasan parrot fall in love with me I washed my hair/insprings of Africa/and Ilet them in Mazandaran,Iran (forough, empty streets, 2009:54)
Farzana also complained of the Khujandis huffy has spoke of Tabriz sugar and Nishapur mirro
Hit a glim Neyshabouri mirror/to becoe our bogy to angel(ibid: 91)

3.mention myths, hero and Persian stories:
The other side of the Iranian identity that is evident in the these poetry is attention to Iranian mythology and heroes. At fist may seem this topic is not correlate to identity but the reality is that muchmythology play important rolein formation of Iranians identity.Certainly all major cultural factors and conditions that are counting on to create national unity include Unity in language and beliefs and a common historical motherland and ... necessary in consolidating national unity but they are not enough.I believe that something more moral and emotional than the original cause of the cause and means that Iran not only his country men but also Turkmen and Kyrgyz, Tajik and Azeri beyond schools but also the relative know Share In mythology, religious and secular and sustainable living are not dead and no growth and stagnation that
everyone more or less prone to find a meaning. Thus the benefit of public treasure is often unconscious and people usually are not aware of them but But as soon as the crisis emerged, such as war and foreign invasion sense resistance is appered "(Satari, 2001: 113)

Khaleda has spoken so highly of Iranian mythology so that expression of mythology in his poetry is one of the poem stylistic features. Use of these mythshows khaleda interest perennial to the Shahnameh that is Iranian identity document .

Among characters of Shahnameh, Rostam-Iranian world champion has prominent and special place and speak about him a lot:

Why Rostam can not hear your word/ there was not zal in you destiny (forough2007: 54)
For that Rostam have birth from East/ bring white chance and Zal(forough, 1994: 47)

Iranian mythology and heroes in the mind and Tajik are also present. In poetry of Farzaneh can be found lots of for this. She has especiall attention to story of Kaveh and Zahhak .she resemble she’s homeland to Kaveh:
My homeland is like kaveh/who has buried eighteen son s(Khujand, 1996: 115)
And has allusions to grow snake on the Zahhak that:
From now sin will not beriding on my shoulders /like the snake on Zahhak shoulders  (ibid:56)
And wherever she is about mythand epic has speak about Rustam.

4. memory Great poets of the past:

the great poets of Iran are characters beyond - border and times were frequently remembered in poems of this two poetry. KHaleda has been showed more attention to HAFEZ and poems because color of philosophy in their poems .khaleda knows herself homophone with Hafez: we are Hard alone, and HAFEZ is homophone with us.(forough,1994: 20)
She is also very interested in and repeatedly referred to the Masnavi and made lots of theme with Shams and rumi:

Be Lover and have endeavor like SHAMS/and learn love from Masnavi(forough,1994: 47)
and has wonderful emotion with she’s cultural mother , Rabia, and is very close to she’s spiritual sister Forough.

Came from the past / Rudaki was his pleasure Rabia was his ingenuity(forough, empty streets, 2009:22)

Forough is of poets who were very fond of Khaleda and Farzana and both have been influenced by Forough .but Farzana influenced more and more clear.khalda by referring to the poem"border filled gem" of forough wrote:

Forough has a surprising number 678/ I am call/Every time I call her/only message is only sound that remains. (forough, 2012: 29)

In the beginning of the Farzana volume " message of progenitor ‘ that the name of this volume is also attention to originality and history there is some poems that every part of it is dedicated to a poet such as Ferdowsi, Daghigi, Saadi, and … Farzana looks very respectfully to Ferdowsi and pay special attention to him, and says Iranian:

Oh wise people! I spent all my life /to add your life
I want to my SHAHNAME/ keep your name in world every moment (Khujandi, 1996: 6)
Farzana while studying Rumi poems and creates poems that have flavor of the DIVAN and Masnavi ideas." (Khujandi, 2005: 7) farzana devotion to Rumi so much that attention to Rumi and his works cause Farsi speakers become awake. Again In neglect of safe gurden spechlees spekers /pepole was read Rumi and AJAM will be wake,(khujandi •2012:29)
She use a hemistich of Hafez:
No one better than phrenetic Hafez say that/I am free from that time that fall In love you (ibid: 37)
She also speak about HAFEZ CEDAR:
Height Birchbeside the quarter /said happy to Hafiz cedars(ibid: 53)
Other poets named like the following line from Saadi cited:
The sounds of church's urceolate /was sounds of saadi convey
5. attention to Zoroaster and his teachings
, Zoroaster Iran's ancient prophet is favorite by this two poets and his name is mentioned repeatedly. The teachings of Zoroastrian is well respected by poets but here we consider only the evidence about Zoroaster. Khaleda said:
I had the smoked and burned history/ where is faith of Zoroaster and my Ahura(forough 1994: 73)
Come to my house your Zoroaster eyes give love /your hands prophets bring me to God(ibid: 57)
The following evidence are from farzana poet:
in that middle Fire of Zoroaster up / and in my eyes the lights are blown(khujandi 2012: 21)
6. attention to the kings, mystics and other Iranian personalities
In addition to the above, a wide spectrum of Iranian character were attentioned by two poets and each has kind of celebration. Khaleda forough in the following lines mentioned, Beihaghi, Nakisa, Barbad and KhosrowParviz:
Was Poetry or history of pain or culture/Beihaghi was his vessel, Masnavi was his prayer(forough, empty streets, 2009:25)
Comes from past as if he is Nakisa/ was from Parvez royally
Som time became Barbad and ply Rood because of sad/stream was in his song moon was in his voice((ibid:23)
Farzane also speaks of the glory and the seat of Iranian kings
Tear is not able to restore /glory and seat of Jam(Khujand, 2012: 29)
In poetry Farzana deep veins of Iranian–Islamic theosophy can be seen. In the following lines she has spoken about two Iranian mystic, MansoorHallaj and Attar.
Twilight is praying lovely with Mansouiri enthusiasm /can not bear so praying lovely
Horizon is open and sun is downing/because Attar is praying lovely
These are just some examples that that are evidence of the poet’s attention to Iran’s identity. The search for more evidence can be added to these and other aspects of Iranian identity recognized. For example, references to customs, ceremonies, proverbs, literary traditions and their implications. It is noteworthy that both Tajikistan and Afghanistan for years had not a wide political and cultural relations with Iran and these poet are familiar with Western poet. References that are in lyrics confirm this point.

Farzane particularly familiar with Russian literature and by some Russian poets as well. However, the Iranian originality in poetry is dominant. This interest in the past does not mean that the two poets are hope less about present and future of their country. They represent the core of their attention. Khaleda forough know herself belong to tolerant:

I belong to tolerant of history /who will live here continuous (Forough, 1994: 45)

Farzana says:

How release it from the shame/now that I have respect to my past (Khujand, 2006: 94)

The collective identity is expressed in poets poem on two levels. In the first level they have spoken of their country and represent their people are suffering. On another level to their cultural identity are often reflects the historical achievements of the past, rich culture and outstanding character

Result

Race, religion, language, historical past, culture, traditions, dreams, aspirations and cultural identity of each in the formation of a nation are undeniable role. In discussing the Iranian national identity, authenticity, culture and common historical past and the more stable the deeper layers of the national character and plural brest plays a more prominent role. As the foundation of our old identity more than of all other times based on the cultural and moral values. Country of Tajikistan and Afghanistan heirs of the great cultural heritage and rich and they can see its reflection in poetry and literature. In this paper was examined and it was found that poetry women poets are focusing more of their national identity to their cultural identity and signs that indicate they belong in the poetry of the Iranian culture and the Persian language is evident remember the dependence of deeper political boundaries of the country is limited. According to Persian and Persian poets of Iran and other characters, learn the culture of cities that already were in Iranian territory and many of the other symptoms mentioned here only a part of them, to be of Iranian culture Persian poetry of the Iranian language today outside appearance, but mind and thought they belonged to the Iranian world.
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