



Parnasianism: An Attempt Existence Aesthetics To Literature

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Abstract

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This article discusses one of the sects that emerged in the development of Arabic literature, namely Parnasianism (Barnasiyah). This research aims to discuss matters related to the flow of Parnasianism (Barnasiyah). both in terms of history, figures, vision and mission, urgency, characteristics and examples of application. This research is a descriptive qualitative method, The data collection method used the listening method with a follow up technique, namely the note taking technique. The results obtained from this study are history of the emergence and development of the Parnasianism (Barnasiyah). sect in the second half of the 19th century. The adherents of this sect holds that the most important thing about a work of literature is that its aesthetic is not bound by ethics, morals or religion. Because according to them, the purpose of art is for art itself and nothing else. And one of the figures who realised this flow was Nizar Qabbani in his poem entitled Asy-syaqiqatan.

Abstrak

Kata Kunci:
Parnasianisme,
Eksistensi,
Sastra

Artikel ini mendiskusikan tentang salah satu aliran yang muncul dalam perkembangan kesusasteraan arab yakni Aliran Parnasianisme (Barnasiyah). Penelitian ini dilakukan bertujuan untuk membahas hal ihwal terkait aliran Parnasianisme (Barnasiyah) baik dari segi sejarah, tokoh-tokoh, visi misi, urgensi, karakteristik dan contoh penerapan. Penelitian ini ialah penelitian dengan metode deskriptif kualitatif. Untuk pengumpulan data digunakan metode simak dengan teknik lanjutan yakni

teknik catat. Hasil yang didapatkan dari penelitian ini ialah : sejarah kemunculan dan perkembangan aliran Parnasianisme (Barnasiyah) yakni pada pertengahan kedua abad ke 19 dengan memegang teguh pemikiran bahwasanya yang terpenting dari karya sastra adalah bentuk keindahannya tidak terikat oleh etika, moral dan juga agama. Alasan aliran ini mengeksistensikan estetika ialah karena seni itu tujuannya ialah untuk seni itu sendiri bukan yang lain. Dan tokoh yang merealisasikan aliran ini salah satunya ialah Nizar Qabbani dalam puisinya yang berjudul Asy-syaqiqatan.

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Introduction

Literature is an important part that cannot be removed from human life. Teeuw via Slamet said that literature and society have a very complex relationship (Slamet, 2018). In fact, this opinion is disputed and rejected by some groups. The journey of the development of the field of literature is not free from diverse ideologies and perspectives, resulting in a variety of genres. Mazhab or sect linguistically in mu'jam Al-Ma'Ani ("Mazhab," 2023) means the Way, and holding to what he believes. Whereas in terms of Mazhab is to echo a thought both in terms of religion, philosophy, or literature in a structured manner and then must have a strong and solid foundation so that it can remain standing when there is resistance or rejection. In fact, between one sect and another can complement each other, or can criticise each other until there is rejection between the thoughts of one sect. This happens because of the different perspectives taken from each of these sects. Studying the genres that emerge in literature is important and interesting, to learn about the views that emerge about literature.

Discussing the relationship or connection between literature and social aspects has actually been questioned by philosophers, thinkers, and critics from various periods. From this question that arises, research is carried out which ultimately raises a variety of opinions, including the results that mention that literature is a medium for expressing and reflecting a situation, be it a situation within a person, or a social situation and others.

However, the results of other studies show that literature and society do not have any relationship, because literature is subjective and its source is not directed towards any social goal. From these two ideas, two theories were born, namely *Nazhariyyah Al-Fann Lil Mujtama'* (art for the social) and *Nazhariyyah Al-Fann Lil Fann* (Theory of Art for Art) (Khalif, n.d.).

(Whidden, 2007) The *Nazhariyyah Al-Fann Lil Mujtama'* (art for the social) group said that art should have social and moral aspects as its main goal, so the writers of this group wrote poetry that contained social aspects. And as a result of this group, literary genres such as realism were born. While the group that has a different opinion is the *Nazhariyyah Al-Fann Lil Fann* (Art Theory for Art). They argue that art is a human activity that actualises itself without being shackled by social and moral aspects. Art does not have any purpose but itself and In the preface to his 1835 *Mademoiselle de Maupin*, Théophile Gautier refuted poetry's potential for social utility (Whidden, 2007).

The Parnasianism (*Barnasiyah*) sect is one of the sects that participated in the development of literature, including Arabic literature. History of the growth and development of this sect initially only grew and developed in France. However, over time this flow also eventually spread outside the French region, namely among others to continental Europe such as Italy, England, Germany, America and even to Arabia. The *Barnasiyah* sect is one of the sects in Arabic literature that emerged in the modern period, the modern period in the Arab world began with the French colonisation of Egypt which brought many novelties (Sunan, n.d.).

The main idea of this sect is to believe that it promotes freedom in literature and prioritises aesthetics regardless of its form. That is, it is not connected to norms and ethical values (Al As' at, 2022). The history of this genre was first pioneered by the French writer Théophile Gautier. The owner of the famous anthology called *Emaux et cameux* (*Miinat wa Muzahriyyat*). Departing from the Parnasianism sect (*Barnasiyah*) emphasising the aesthetic aspect of literature, this

sect is also called Fan lil fan, art for art's sake. Besides, it is also a sect that has a minority influence on various literary works

To answer all issues related to this sect, it is necessary to deepen the analysis related to this Parnasianism (*Barnasiyah*) sect, how the history of its emergence and development in the world of literature, then the extent of the relationship between Fan Lil Fan theory in this sect with social aspects. So that this kind of research can be a reference for the general public, especially people who are interested in the world of literature.

Method

This type of research is Descriptive Qualitative, because the data is in the form of a description of the concepts of thought in the Parnasianism sect. Qualitative research method is a research method in the field of social science in which the data to be collected and analysed are data in the form of descriptions of words both oral and written, and also data in the form of human actions (Afrizal, 2014). The data collection stage uses the listening method with the advanced technique of not taking technique. As for data analysis, the researcher conducted several stages, namely trying to approach the data in depth by reading the data obtained, then facing the data selection and sorting stage and conducting the data qualification stage.

Result and Discussion

Definited and Historicity of the presence of the Parnasianism (*Barnasiyah*)

The word Parnasianism is originally attributed to the famous Mount Barnas, located in Greece, France. It was the home of Apollo and the god of art in Greek mythology. Mount barnas serves as the place of the gods of art, the Parnasianism sect therefore adheres to art for art's sake.

In the Age of Jahiliyyah, the Arabs used to liken it to Waadi 'Abqar, which is the residence of the jinn Ifrit, this place is believed to provide inspiration to poets in making their verses. Dr Mandur revealed that Mount Bernas is also likened to the 'Ukaz market, which is a market where poets performed their poems in public in the Jahiliyyah era (Qassab, 2005).

The Parnasianism (*Barnasiyah*) sect was established around 1877 AD, when a German book entitled *Falsafah Al-Lau'i* (Philosophy of the Unconscious) written by Hartmann was translated into French. In the 19th century, in the middle of the second century more specifically, French literary scholars started a new movement, the Parnasianism (*Barnasiyah*) sect rebelled against the romanticism sect because they saw that art should not be exaggerated in making a literary work, literary works must have natural art not added as the views espoused by the romanticism sect.

Parnasianism (*Barnasiyah*) is more about controlling the heart and mind. Then this school rejects the flow of romanticism because it considers the flow of romanticism too subjective, making a poem as a medium to present what is felt by an individual or for self expression. While the Parnasianism (*Barnasiyah*) sect makes poetry the purpose of art not to express anything. And makes literary works more objective.

The concept promoted and echoed by the parnasianism or often known as the concept of art for art's sake has influence, is seen as not entirely reasonable and is referred to as amoralism. This is because parnasianism puts art above all else, the artists of this sect believe that there is nothing more important than art except beauty. simply put, parnasianism emphasizes beauty and self-satisfaction is in the presence of exotic beauty. The conception of art for art's sake was expanded into the doctrine of anything for art's sake, and art became highly questionable in quality. The premise of the proponents of "art for art's sake" is the idea that there is an artistic "sensitivity" that can function independently of other thought processes. At the back of the minds of the proponents of "art for art's sake" is the idea that there are artistic "sensibilities" that can function independently of other thought processes (Hannay, 1954).

Figures of Parnasianism (*Barnasiyah*)

The figures who participated in developing the Parnasianism (*Barnasiyah*) were: Charles Baudelaire and other figures. While the French

figures who contributed to the flow of Parnasianism (Barnasiyah) were : Gustave Flaubert through his novel, *Leconte de Lisle*, and Theophile Gautier through his poetry.

If observed further in the literature of Arabia, the figure who adheres to this sect is Abu Nuwas. In his poetry, Abu Nuwas is free to express his feelings and emotions through beautiful literary works and is not too concerned with morals. For example in his poem *Mujun*

أثن على الخمر بألائها * وسمها أحسن أسمائها

Praise Khamar with all majesty

Give him also the most beautiful title

In the poem Abu Nuwas uses the word Khamar, which according to religion is something that is forbidden, but the diction of khamar is something that is delicious if enjoyed (Kamil, 2009).

Philosophical Foundations of the Parnasianism (Barnasiyah)

For this sect, the main thing is beauty and aesthetics, with no importance to other aspects such as social, moral and religious aspects. Which in Arabic literature this sect pays great attention to the rules of Wazan, Qafiyah and beautiful language style (Kamil, 2009). The main vision of this sect is freedom in art, and prioritises aesthetics. Its mission is to apply its concepts into various forms of literary works, be it novels, short stories. The Parnasianism (Barnasiyah) is based on the philosophy of aesthetic idealism, positivism and empiricism (Afifi, 1992).

The philosophy of Aesthetic Idealism proposed by Imanuel Kant greatly influenced the concept of Parnasianism (*Barnasiyah*), Kant argued that aesthetics or beauty can be viewed from two sides, namely the subjective and objective sides.

On the subjective side, Kant argues that the experience of beauty is something that comes spontaneously and cannot be guessed or thought of beforehand. For example, when someone sees a beauty that is beneficial to him. Furthermore, the Objective side according to Kant is the opposite of the Subjective side, where an experience of beauty can already be anticipated and felt by someone before he feels or experiences the experience.

Apart from the Idealism Philosophy described by Kant, the Parnasianism (*Barnasiyah*) also adheres to Positivism and Empiricism, which is the basis of compatibility between science and art. A thing cannot be known in its essence except with empirical knowledge, because it can prevent mistakes. As we know, knowledge can guide us to the essence that a person wants.

The Urgency of Aesthetics in Literature according to Parnasianism

In the book entitled "The Art of Poetry" Aristotle emphasises the aesthetic values of poetry that we can enjoy, while the educational and ethical values should not be the goal of a poet according to him. (Ragib, n.d.)

Like the previous sects that were a reaction to the Romanticism sect, this sect emerged with the opinion expressed by its pioneers that poetry is a beautiful art, therefore beauty should be the end of poetry. It should not be hindered by anything, including ethics or norms. As for the reason why this sect does not pay attention to ethics, one of them is that they think that often literature exposes something that is not really from its soul, because it must follow the rules that apply (Afifi, 1992). If someone is shackled by rules and norms it is not called art because aesthetics in art stand alone without ties to anything.

Characteristics of parnasianism

The Parnasianism (*Barnasiyah*) sect emerged as a form of resistance to the romanticism and realism sects, therefore the leaders of this sect made the principles and characteristics of this sect. According to Walid Ibrahim Qassab in

his book *Al-Madzahib 'Al-Adabiyyah Al-Gharbiyyah*, there are at least four general characteristics of the Parnasianism (Qassab, 2005).

Parnasianism is more objective, meaning that the purpose of a literary work is itself. Instead of expressing one's self, poets of this sect endeavour to elevate and present their attention only to the form in a literary work. Parnasianism is a sect that prioritises art, as the concept made is *Al fann lil Fann* which means that it seeks to provide freedom in art in terms of its form. not bound by ethical, moral and religious aspects. It prioritises form over content, because in the sect's thinking form is the basis of a literary work. The form of literary work that is mostly produced from the Parnasianism (Barnasiyah) sect is Ghina'i poetry because ghina'i poetry can realise their view of objectivity in literary works compared to other forms of literary works such as novels, stories, collections of stories and so the other forms.

External Criticism of Parnasianism (Barnasiyah)

Every sect that emerges in the realm of literature will automatically get criticised from outside, and the biggest criticism of parnasianism was the criticism of religion. Islam does not respect the ideas of this sect because the concept of this sect cannot be applied in the social life of society. This sect let go of religious aspects, norms and morals.

Furthermore, the factor why the concept of this sect cannot be harmonised with Islam is that this sect is also specifically based on the Buddhist philosophy of life and human beings on the concept of "Nirvana". Which in Hinduism Nirvana means a state where a person has been released from the bonds of worldliness and rebirth (Nirawana, 2015).

Islam rejects this concept, death and life in Islam belong only to Allah, no one can know when to live and when to experience death. Contrary to the concept of Nirvana, it is as if humans interfere with God's destiny and despair of life. In addition to rejecting Parnasianism of thought in terms of its concept of thought, Islam also disapproves of the concept of art according to this sect.

According to French critic Andreh Risyar, this sect's slogan of Fann lil Fann (art for art's sake) causes one to be separated from art itself. This school is also only concerned with the form rather than the content of a literary work, which is seen as a tool to convey messages and moral values to the reader.

This sect is more concerned with aesthetics than being a tool to help people's social lives. Furthermore, it is also seen as too narrow from the broad horizon of literature.

Realisation of the concept of Fan lil Fann in Nizar Qabbani's poem

Nizar Qabbani is a contemporary Arabic poet who is famous in the modern era. Nizar is very adept at forming a series of words in each stanza of his poetry. Which made him succeed in achieving fame and his works were translated into various languages (Haikal, 2021). Nizar is also one of the poets who adheres to Parnasianism (Barnasiyah), this is evident in some of the works he wrote. One of them is in the poem *Asy-Syaqiqatan*.

الشقيقتان

شرفات الظن، ميعادي معه	قلم الحمرة ... أختاه... ففي
إن بي ووجدًا كوجد الزوبعة	أين أصباغي... ومشطي... والحالي؟
ومن الديباج هاتي	ناوليني الثوب من مشجبه
	أروعه
ظفري الشاحب إلى مسرعة	سرحيني... جمليني... لوني
من يد موشكة أن تقطعه	جوربي نار... فهل أنقذته؟
كاد أن يهجر قلبي موضوعة	ما كذبت الله... فيما أدعي

Two sisters

Blush pencil... her sister

On the balcony in expectation, promised to her

Where is my tint, my comb, and my jewellery

*She looked at me like a hurricane
Gave me a dress from a clothes hanger
A dress made of silk, I will come beautifully
She makes me happy, beautifies me
Quickly she colours my pale nails
My gaiters burn, did she save them?
From hands that would cut them off
By Allah, I did not lie about what I said.
My heart is almost gone*

The first chapters of the poem spread the description of the tools to decorate a woman, which is a stick of lipstick, comb, dye, jewellery and also a dress. The last line closes with the expression of the fire of longing churning in his soul to be able to meet soon. there are forms of expression that are rarely found when describing a model like that is to describe a form that is free from the oppression that occurs today. Nizar takes advantage of the thoughts brought by the Barnasiyah school where this school seeks to take the forms of an object and its strangeness.

Nizar agreed to elaborate in the poem with a special description in describing the reality of a woman with the limits of the time when she felt suffering. Nizar can also then emphasise and blend in with a woman's world and even enter into her parts Nizar can go so far and deep. But in the early stages he found it difficult to pull himself back out. His aesthetic imagination continues to haunt him what he is not used to describing to others (Bohor, n.d.).

Conclusion

The Parnasianism (*Barnasiyah*) is a sect that emerged initially in France in the mid-19th century AD. The point of this sect is to prioritise beauty or aesthetics in a literary work, literary works according to Parnasianism must be objective not

subjective. Therefore, prioritises of Parnasianism is the form over the content of a literary work.

The Parnasianism (*Barnasiyah*) school was born on the basis of rejection of the previous schools of realism and romanticism, and this school has influenced many Arab poets in their literature. Like Nizar Qabbani who wrote poetry by prioritising beauty in the aspect of form in his poetry.

The thought of this school is not in line with Islam, so this flow is a flow that gets less attention. The Parnasianism (*Barnasiyah*) school was born on the basis of rejection of the previous schools of realism and romanticism, and this school has influenced many Arab poets in their literature. Like Nizar Qabbani who wrote poetry by prioritising beauty in the aspect of form in his poetry.

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