

A Glance at the Love Sadness and the Identity of the Oppressed in the Sonnets of Hiran Donboli

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Since the earliest times and in all forms, the theme of love has been present in Persian poetry. Love became more apparent in the sunnet (ghazal) and the ups and downs of lyrical poetry became more prominent in the mentioned literary form. What we know as the sadness of love in Persian poetry, is a vast varied of sorrows, joys, passions and hatreds that require sociological and psychological scrutinies. In deed, investigating and examining the lyrical and love-saturated poetry that the poets depicted within their poems, can lead to reveal the social situation of each period. Owing to the reflected numerous qualities of love in Persian poetry and its linkage with the conduct and private life of poets as well as the viewpoints of Western writers including Wayne Dyer, Eckhart Telle and Debbie Ford on love and the illusion of love, whilst leaving aside banal cliché, it is possible to criticize the poets' lyrical mentalities. It seems that a large portion of what is known as lyrical poetry in the poetry books of the sightly poets is actually a sense of fear and temptation bereft of elixir of true love.

Research Method, Literature Review and Research Objects

In this library research, the author on the basis of frequency has firstly classified and analyzed Hiran Donboli's poems, which are related lyrical aspect of herself, and according to the theoretical foundations of the research and considering the opinions of experts about true love and existential dependence, has explained the issue through rendering examples related to the poetess' lyrical mentality. The poetry of the Qajar period owns a true linkage with the style of restoration period. Raised from a famous family, Hiran Donboli is one of the female qajar poetess who is separated from her loved ones through an unwanted imigration. This event affects his entire poetic life. A range of researches have been set out to examine the lifespan the of Hiran Donboli. Karachi has published her poetry book and published an article introducing the poetess. Also, many researches have been conducted on the poetess' life. Until now, no research has been conduted in the field of Hiran's most prominent poetic theme "Lyrical Self ", and the analysis of its various aspects. Examining Hiran's romances, the present research is aimed at revealing the fruitless love reflected within her poems.

Discussion and Exploration

Deep looking at Hiran's lyrical mentality and the expression of his emotional behavior in the sonnet, direct us towards facing a poetess who reflects her troubled and turbulent inner child in her poems. Emotional tension is mostly perceived of Hiran's poetry. Experiencing an unwilling breakaway with her lover, Hiran falls prey to rues and blues which are pulpable in the mirror of her sonnets. Longing for

tinkering and hating separation, lyrical self here is symbol of dependence. This failed lyrical mentality can be called the oppressed identity, which is too far from true love composed of self-acceptance, reconciliation, resignedness and gratification. Referring to "comprehensive romantic poetry" and its linkage with "comprehensive conduct", Mokhtari considers it different from the passion and excitement of jackleg romances. In his point of view, the poet familiar with "lyrical mentality" benefits from "pure knowledge and Worldwide poetry"(Mokhtari, 2000: 183). Considering Mokhtari's attitude towards close connections between love, conduct and knowledge, Hiran's romantic poetry is deprived of emotional freedom, self-esteem and self-reliance. Derived from sickly thoughts, auras of poison and emotional banes trapped Hiran in a dungeon of fear, sadness, doubt, moaning, cursing and self-harm, and the poetess regards this feeling as love. One of the signs of Hiran's oppressed identity is the projection by which she escapes from herself and reduces anxiety. Putting the blame of failures upon heaven and vale, the poetess links her romantic fate to the globe, luck and the role of other guys. Succorance is another symptom of the poetess' pathological love. Wishful for kindness and trapped in a one-sided, broken and unequal relationship, Hiran, looks after the attention of the beloved. By the same token, identifying herself with the failed lovers such as Farhad, Majnoun, and Zulikha, Hiran imagines herself in the same circle and position. Stand out in the poetry book, the frequency of concepts, phrases and poetic images in touch with the sadness of love formulate Hiran's lyrical self. Not sparing herself in oppression, a deep sense of neurosis can be felt in the mentioned lyrical self. Introducing herself as miserable, helpless, wretched and feeble, the

poetess depicts an overt sense of self-harm and impatience. The frequency of anger intertwined within Hiran's poem reflects the poetess' despondency and dejection .

Conclusion

connected with love and exponenting laments, lyrical poetry reflects ebbs and flows of the poets' oppressed identity. Some poets present their most heart rending internal and emotional tensions in the form of sonnet. Psychological and sociological analysis of Hiran Donboli's acrimonious narrative of an unfulfilled love, leads to understand the tough fate of a woman in the poetess' catenoid moans and groans. What is received from the lyrical mentality of Hiran is adjuration, wishfulness and helplessness of a woman who seeks to catch the attention of her lover. All the symptoms of oppression and misery are visible in the areola of "factitious self" and "self-righteousness" present in Hiran's poems. Rejection, cursing, moaning, judgment, gripping, expectation, desire, fear, self-abasement, self-harm, projection, succorance, impatience and identification, are among the characteristics of the "self" of a poetess who moans to meet an one-sided love, begging his kindness and attention. Making use of features including sad, poor, miserable, distressed, sad, woeful, and respondent affirms the aggregation of woes in a poetess who is accustomed to her known fault-tolerant self. This "false and factitious self" is miles away from the "balanced, happy and healthy self ". Hiran's personal lyrical self can be known as the oppressed identity.

Keywords: Hiran Donboli, lyrical self, the oppressed identity, succorance, projection.

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