

Sentimentalism and Persian Modern Poetry

(Objective Study; Sohrab Sepehri and Fakhreddin Mazarei)

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Introduction

Sentimentalism is an intellectual-philosophical school that emerged in the first half of the eighteenth century. The ineffective reliance of rationalist philosophers on the originality of reason and deliberate disobedience led to the emotional movement of the human soul, so that a literature emerged at the time that used the reader for sensitivity, compassion, and empathy on a large scale and abandoned the rule of

reason. The purpose of it in literary texts, plays and other types of art has been to revive the natural sense of man, his moral development and to achieve sublime art. The great product of this kind of philosophical view of the world has been the sentimental novel and the sentimental comedy. In sentimental comedy, the emphasis was on the misery of the middle class, thus increasing the audience's sympathy. The writers of this type of comedy brought tears to the eyes of the spectators by showing the suffering of the good people, but in the end, they confirmed everything with the victory of good over evil. The sentimental literature, often based on the teachings of Jean-Jacques Rousseau, was designed to influence the school of European Romanticism and to bring a sense of empathy.

Methods

The approach of this article is descriptive-analytical; by examining two collections of poems by Sohrab Sepehri and Fakhreddin Mazarei, prominent examples and prominent pieces of poetry that have dealt with emotions and the expression of emotions will be extracted and analyzed and analyzed by adapting them to the theoretical framework of the research. Obviously, the brief scope of the article does not allow all the sentimentalist contexts of Sepehri and Mazarei poetry to be compared, but this comparison is made by selecting the famous poems of two poets so that both rulings can be issued as correctly as possible about both rulings. The contemporaneity of these two poets, their almost equal lifespan, the coincidence of their artistic activity with the most important events in contemporary Iranian history, the adoption of a particular language, the secularism of both poets, and the emotional

concentration of their poetry led us to compare them. Sentimentalism has not been studied in Persian literature so far. Scattered articles in the field of other arts such as cinema have been written with a half-hearted approach and a very brief look at the principles of sentimentalism, almost none of which is relevant to this field of study.

Discussion

Sohrab Sepehri and Fakhreddin Mazarei are both poets who historically belong to the same period. One chose free poetry and went to Nima, and the other remained faithful to the old styles and formats, but chose a relatively new language to compose. One was a painter and in his conduct he chose the experience of Buddhist mysticism and Indian mysticism and the teachings of Zen, the other was a university professor and gained experience and expertise in English literature. Sepehri and Mazarei lived equally; One lived for 52 years, the other for 50 years. Both lived single. Both died of disease and, in a sense, had a "sensitive state." Both were young at the time of the socio-political events in Iran, and both were experts in their field. Both have different languages and both can be considered masters of style. The Iranian literary community is less familiar with Fakhreddin Mazarei. With the help of an introduction written by Asghar Dadbeh, the compiler of a collection of farm poems, on the book of Arezoo anthem, this unfamiliar poet was introduced. Mazarei was born in 1315 in a literary and scholarly family in Shiraz, and finally died in 1986 due to a heart attack in the United States. Sohrab Sepehri was born in 1307 in Kashan and died of cancer in 1980. The overlap of the lives of these two poets and their placement in the most inflamed period of contemporary Iranian history (from 1320

to the Islamic Revolution) and the acquisition of both in a specific language led to a comparative study of poetic sentimentality of both and a report on the literary situation of both Be lost.

Conclusion

After comparing these two poets, the following results were obtained;

1. Sepehri's poetry, in terms of superficial emotions, focuses on the emotion of happiness and positivity.
2. Mazarei's poem depicts a dark world and it has a lot of emotion and anger. Mazarei's poem should be considered as black sentimental.
3. In Sepehri's poetry, the poet's language is very close to the language of the people, and this has caused the intimacy of his poetry.
4. In Mazarei's poetry, the insistence on new and epic compositions has caused the poet's language to be far from the language of ordinary people.
5. Sepehri's poem is a delicate poem and there is a lot of dealing with nature, so his poem sometimes approaches prayers. Sepehri is a poet who praises life, but at the same time he seeks another world beyond this world.
6. Mazarei's poem is a sign of the poet's loneliness and isolation. His most delicate poem is mother's poem.
7. The poetry of Sepehri and Mazarei are both full of emotion, but one side is happy and the other is sad. Therefore, the reason why Mazarei remains unfamiliar to the Persian-speaking audience can be sadness of the poet.

Keywords:

Sohrab Sepehri, Fakhreddin Mazarei, sentimentalism, poetic emotion, contemporary poetry

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