

## **The Artistic Appearance of Beloved in the Sonnets of Contemporary Iranian Poets**

### **Abstract:**

Romantic themes and the description of the beloved have been one of the constant pillars of the structure and content of the sonnet as a form of poetry since its foundation. However, the historical course of the sonnet indicates that there have been conceptual alterations in a number of periods. Undoubtedly, a set of changes in the cultural and social atmosphere of a society can play a role in creating changes in the styles of poetry and lyrical themes; as they are a passage for expressing feelings and spiritual belongings. In classical lyric poetry, the beloved beholds a general and stable appearance, moreover, before the constitution, according to the descriptions of the lyricists, no change is visible in this appearance. Nonetheless, by studying the poetry of contemporary lyricists, a variation is seen in romantic themes, mainly in introducing the image of the beloved with a more artistic description. The question that arises here is that which components in the sonnets of contemporary Iranian poets have initiated the emergence of the artistic appearance of the beloved? The research findings show that the dramatic change in the artistic description of the beloved in the contemporary period is due to the type of lover-poet attitude towards the beloved. Components such as the desertion of repetitive descriptions and stereotypes of the beloved image in the sonnet, the use of novel and new similarities and resemblances in describing the beloved image and the invention of new attributes and combinations have led to changes in structure, form and format; furthermore, the lover has lost its generality and has moved towards individuality. Likewise, the owner-slave relationship between the lover and the beloved, which was the result of classical lyric poetry, gave way to a two-way relationship with mutual understanding. These changes are due to the revolution in the poet's lyrical mentality towards man and society. It demonstrates that the lover and the beloved have become closer to each other - and many of the desires of the lover, which were unreachable are now achievable. This approach of contemporary lyricists has led to the artistic depiction of the beloved in the lyric.

### **Research aims:**

1. Explaining the alteration in the image of the beloved in contemporary Iranian lyrical poetry
2. Presenting the effective components in creating an artistic description of the beloved in contemporary lyric poems of Iran

### **Research questions:**

1. What factors played a role in creating a change in contemporary sonnets and descriptions of the beloved?
2. Which components in the lyric poems of contemporary poets have led to the artistic depiction of the beloved?

**Keywords:** Beloved, Artistic Appearance, Sonnets, Iranian Poets

## Introduction

Persian poetry has been the manifestation of various themes from the past until now and has experienced new themes in different periods according to the circumstances of the time, conditions and in parallel. Love was one of the first themes to appear in Iranian and world poetry. A study of Persian poetry shows that Persian literature, especially poetry, has never been devoid of the element of love and love has always been considered as one of the themes of poetry and romantic poetry in different periods of Persian poetry based on the lyrical mentality of poets. It has gone through a slope. In this way, romantic poetry in the field of Persian literature, began mainly in the form of ode lyric poems and later continued in the form of independent lyric poetry. Many poets in the field of lyric poetry - romantic and mystical - have tested their nature and have left valuable and exquisite works in different periods of Persian poetry. Saadi is the most famous romance lyric house and Rumi is located in the peak of mystical lyric poetry. In the meantime, Hafez had undertaken a combination of mystical and romantic sonnets. Persian lyric poetry has experienced two different periods from the beginning until now. Classical lyric that lasts from the beginning of Persian poetry until before the Constitution and lasts for several centuries and has the great Persian lyricists in its lap; Usually, it follows a definite and fixed path in terms of format and content, in the sixth century of Ghaznavid Sanai, it adds mysticism to its theme. Post-constitutional sonnets are very different from classical sonnets in form and content, and this issue stems from the fact that the mentality of poets towards the beloved changed and the beloved lost its totality and to some extent shifted to individuality. On the other hand, a social sonnet is formed and the poem formally enters the society, and this causes the form of the sonnet to go out of the academic state of the poem and many words that were not allowed to enter the sonnet to be easily included in it. Regarding the necessity of conducting this research, it should be said that the study and research on key and basic concepts such as beloved has been less evaluated by researchers. Undoubtedly, recognizing the key concepts of a gap in the field of literature and especially in the contemporary period can be scrutinized by examining the evolution. The image of the beloved in contemporary Persian lyric poetry, based on selected works and opinions with the focus on the approach of similarities and differences with classical lyric poetry, will lead to new findings; Therefore, from this perspective, the need for this issue is an undeniable necessity.

An examination of the background of the subject shows that so far no independent work on the artistic image of the beloved has been done in the lyric poems of contemporary poets. However, some works have been written about the beloved's face in poetry. An article entitled "The Beloved Face and His Poetic Titles and Titles in Roudaki's Poems" has been written by Morteza Charmagi Omrani (2013). In this work, he has come to the conclusion that the poetic titles of idol, good titles, moon and negar, fairy and cedar are among Rudaki's descriptions of the beloved face. Most poetic titles and names are in the form of similes, metaphors or elements of similes and adjectives that have lost their metaphorical, metaphorical and descriptive state due to the multiplicity of repetitions and have been used as poetic names for the beloved. According to Rudaki, the lover is completely earthy with a white and red face with tenderness and softness, elongated eyebrows, black and twisted hair, and fragrant with a narrow mouth and red lips, drooping and small empty eyes on the lips (Outer Leather, 2013): 79). Another article entitled "The face of the beloved in the romances of the Third Brotherhood" has been written by Mehdi Behfar (1999). The author of this work believes that the identity of the beloved in contemporary sonnet is limited to the same attributes, similes and metaphors of the beloved sonnet. The lover, whether he was a poet or not in the real world, left his chaotic eyes, drunken black eyes, fatness and grief, sugar on his lips, Jesus' breath, sweet mouth, narrow waist, and elf stature. The words describing the beloved in his poetry are the same

as the descriptions of the beloved in the classical sonnet (Behfar, 1999: 62). In any case, the author of the present study intends to depict the beloved artistic image in contemporary Iranian sonnets by descriptive and analytical methods based on library data. An image that largely reflects the structural and cultural changes in Iranian society in the contemporary period. These changes are due to the change in the poet's lyrical mentality towards man and society. It shows that the lover and the beloved have become closer to each other and these changes have been effective in the appearance and description of the beloved.

## Conclusion

In contemporary lyric poetry, the whole of the beloved fades and its individuality is formed. Accordingly, a general, vague, abstract, and even heavenly lover leaves the lyric and is replaced by a human-earthly lover. In modernist lyric poetry, there is no mention of the repetitive, stereotypical and sometimes boring descriptions of the past with which the beloved has been described for years. The lyrical mentality of the poet has changed under the influence of the situation of his time and therefore his poetic thought has changed. From this perspective, the description of the beloved's face in today's sonnet is real and acceptable and in accordance with his conventional appearance. The lover in contemporary lyric poetry is an ordinary person in society who can even be the poet's wife, who is constantly described. So the poet's look at him is not an ideal look. Beloved hair for centuries was described only in black. In the past, a lover with blonde hair has no history. It is also seen in golden and light colors in this period. That condition of long and disturbed hair is less seen in this age, his hair is short and complicated. Therefore, in this period, due to the expansion of realism, the poets of the sonnets also portrayed the beloved in their poems through the use of metaphors and artistic similes. Variety in the use of colors in describing the beautiful components of the beloved's face such as green and blue eyes or black or gold hair has given more variety to the artistic image of the beloved. On the one hand, this approach reflects the political and social events and developments in society that have made poets realistic.

## Resources

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