



An Analysis of Evolution Content Elements of Poetesses Lyric Poetry in Contemporary Literature of Iran

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Abstract

The present study aim was to investigate the evolution of the content of lyric poetry in contemporary Iranian women lyrics works. The studied universe was the poetess lyric poetry from the Constitutional Era to the beginning of the contemporary nineties decade. The sample of the study was the lyrics poetry of Jaleh Ghaem Maghami, the poetry and the lyrics of Simin Behbahani and Forough Farrakhzad. The research method was descriptive-analytical and data collection was done through the library and digital research resources. To analyze the data, personality-centered trend methodology of the content of poetess's lyric poetry and its significant developments in the context of contemporary history were applied. The results showed that the totality and quality of women's poetry in this period were evolved progressively. The lyric poetry of contemporary Iranian women, after the lyric poetry of Simin Behbahani and Forough Farakhzad, had moved towards new and freethinking horizons. Among the intra-cultural and extra-cultural currents of thought in Iran, two types of committed lyric poetry, community-oriented and postmodern lyric poetry, and sometimes deconstructed linguistic lyric poetry, had the largest share. Women's lyric poetry, like Nimai's free verses, had found the opportunity to express feminine emotions, and the lyric poetry, entered into various currents and polyphonic from the classical and monophonic state. The study of women's lyric poetry in the late hundred years meant the hundred-year sociological study of women's poetry and, consequently, Iranian society.



Extended abstract

Introduction: In classical Persian lyric poetry, the border between the emotions and feelings of a female or male poet is not clear. The language of describing the glory, complaint, joy and sorrow of women has also been the language of male poets. The reasons of such a linguistic commonality and lyrical-emotional content of Persian lyric poetry required historical, sociological and cultural study of Iran of that period. In ancient times, women's poetry had a metaphorical language due to its dominant atmosphere and social and cultural determinism; That is, the same lyrical and emotional language of men's lyric poems and lyric poems. The visual and emotional difference of women's poetry with men could be seen in poetic subjects such as description, praise, admonition and advice. This resemblance might be due to the imitation of women's poetry or at all due to the characteristics of these subjects themselves, which require the same image, language, tone and emotion. In this type of poetry, it could be said that "the most important factor in recognizing women's poetry from men's poetry should be sought in the way of thinking and attitude", not images and language, even if the language is a hundred percent masculine. In the late Qajar period, due to political and social changes, the main motivator and main provocation in changing the style, the attitude of constitutionalist poets and freedom of thought caused the poetry of that time to be appropriate to the collective goals. Since the Qajar period, the population of women had increased more than that of male poets. This trend reached its peak during the spread of Nimai poetry; and women oriented to poetry more because of their presence in society and their collective biological rights. One of the important points of women's poetry and consequently contemporary lyricists is the increasing number of women poets. The present study aim was to investigate the evolution of the content of lyric poetry in contemporary Iranian women lyrics works.

Method: The studied universe was the poetess lyric poetry from the Constitutional Era to the beginning of the contemporary nineties decade. The sample of the study was the lyrics poetry of Jaleh Ghaem Maghami, the poetry and the lyrics of Simin Behbahani and Forough Farakhzad. The poems of Jaleh Ghaem Maghami, the lyric poems of Simin Behbahani and Forough Farrokzad, and the poetess after the revolution were studied. There were fewer voices of pre-Qajar women's poetry that had a feminine emotion and its language and thought were feminine. The research method was descriptive-analytical and data collection was done through the library and digital research resources. To analyze the data, personality-centered trend methodology of the content of poetess's lyric poetry and its significant developments in the context of contemporary history was applied.

Results: The results showed that the totality and quality of women's poetry in this period were evolved progressively. The lyric poetry of contemporary Iranian women, after the lyric poetry of Simin Behbahani and Forough Farakhzad, had moved towards new and freethinking horizons. Among the intra-cultural and extra-cultural currents of thought in Iran, two types of committed lyric poetry, community-oriented and postmodern lyric poetry, and sometimes deconstructed linguistic lyric poetry, had the largest share. Women's lyric poetry, like Nimai's free verses, had found the opportunity to express feminine emotions, and the lyric poetry, entered into various currents and polyphonic from the classical and monophonic state.



Conclusions: The study of women's lyric poetry in the late hundred years meant the hundred-year sociological study of women's poetry and, consequently, Iranian society. The linguistic and content atmosphere of ancient Persian poetry has been all masculine and patriarchal. The language and ideas of classical Persian women's poetry have been like those of men; That is, women's lyric poetry and love lyric had the same style and style of men's lyric. There are fewer voices in the poetry of ancient women before the Qajar period that have a feminine emotion and Its language and thought must be clearly and unambiguously feminine. Women's poetry had a silent voice next to men's poetry. During the Qajar period, suffocating voices of women's liberation were heard. Gradually, with the efforts of female poets such as Jaleh Ghaem Maghami, Parvin Etesami, and then the romantic but still masculine and sometimes feminine expression of Simin Behbahani, and especially the efforts of Forough Farrokhzad, women's poetry found the courage to express feminine thoughts and emotions; and The line between female and male poetry became clearer.

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