



Romanticism Reflections in the Poetry of Mahsati Ganjavi

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Abstract

The poetry of Mahsati Ganjavi, a Persian poet of the 6th century, has unique features based on the principles of Romanticism. Therefore, the ground is prepared to investigate his collected poems based on the components of Romanticism. This study aims to analyze and describe the collected poems of Mahsati Ganjavi using documentary and descriptive methods, and to answer the question of how much the components of Romanticism are reflected in his poetry. The results of this analysis show that many characteristics of Romanticism, such as the return to nature, attention to human nature, escape and travel, individuality and uniqueness, freedom, non-conformity to ethics, emotion and sentiment, romantic melancholy, love, illness, imagination, romantic imagery, the pole of figurative language, and the magic of words are present in the poetry of Mahsati Ganjavi, making it one of the romantic works of Persian literature.

Keywords: *Mahsati Ganjavi; Collected Poems; Romanticism; Components of Romanticism*

1 Introduction

To define the Romanticism school, it must be reminded that "among the literary schools of the world, none has been as extensive, complex, mysterious, enigmatic, and multilayered as Romanticism; this has led everyone to offer their own definition based on their own opinion, without that definition being comprehensive or definitive. It seems that these complexities have arisen from the very nature of its contradictions; because Romanticism is a place of convergence of contradictions" (Khakpour, 2009:1389). Romanticism comes from the root of the word "romance," which originally means "Roman" or "Romanesque." It refers to a story that is not written in Latin but in the common language of different European countries in a new way and does not follow classical rules and regulations (Seyed Hosseini, 1997, Vol. 1: 163). In the late eighteenth century, major developments in the world, such as the transition

from the Renaissance era and the industrialization of societies, led to the emergence of the Romanticism school between the two schools of Classicism and Realism. This school first appeared in England with William Blake and Wordsworth, in Germany with Goethe and Schiller, and then in France with Victor Hugo, Chateaubriand, and Lamartine (Sharifian, 2010: 54). Iran, like other countries, has also been influenced by this school. "The decades of the 1930s in the Persian calendar are one of the most important periods of Persian Romantic poetry" (Rahimi, 2013: 105).

Although there are differences in the number and interpretations of the components of Romanticism, the most important characteristics of this school are freedom, individualism, and the free expression of personal feelings, returning to pristine nature and empathy and unity with nature, non-commitment to ethics, escapism and travel, discovery and observation, the enchantment of speech, opposition to reason and reliance on imagination and emotions, nostalgia, melancholy, love, attention to social issues, folklore, Romantic description and painting, and more.

Individualism in Romanticism has led poets to express themselves and their lives. In fact, the most important gift of this school to the modern world "is that every human being has a distinct and unique identity. The individualism of the Romantics relies not only on rationality, which is a common and universal creation, but also on the individual and what distinguishes him from others" (Jafari, 2008:19).

"Anyone who attempts to provide a definition of Romanticism is taking a risky endeavor, and as such, many have failed in their attempts. This warning was timely given by I. B. Borgum in 1941 in the Kenyon Review on the subject of Romanticism; however, these warnings have not deterred critics from their continuous efforts to arrive at a definition of the term. This has resulted in a multitude of definitions of Romanticism, almost equal in number to those who have written on the subject." (Forrest, 2013:11). Romanticism, before being an artistic and literary movement, was a stage of European sensitivity that first emerged in late eighteenth-century England with William Blake, Coleridge, and in Germany with Goethe and Schiller, and then in the nineteenth century in France with Victor Hugo and Lamartine, and in Italy with Manzoni and Leopardi. Romanticism is essentially a completely revolutionary movement, and its slogans are the same philosophical and political statements that were almost all raised during the Age of Enlightenment (Seyed hosseini, 1997:161). The meaning of this term in the phrase "as in romances" refers to the scattered romances of the Middle Ages or the epics of Aristotle and Tasso, with elements of incidents and conspiracies that Scudery and La Calprenede wrote in France. The term was originally a derogatory term for anything "unreal," "strange," "exaggeratedly imaginary," or "emotional" that was referred to nature with the metaphorical devices that became prevalent in the eighteenth century. It later became a term for anything interesting and unusual that conveyed the simplicity and purity of rural life or referred to a wild and disorderly nature. However, throughout its early history, the term maintained an explicit literary reference to the romances of the Middle Ages and the poems of Aristotle and Tasso, which were the source of their themes and tricks. Thomas Warton also interpreted the term "romantic" with the same meaning in the introduction to his History of English Poetry (1774), and Frederick Schlegel is believed to be the first to use the term "Romantish" in literary discussions (Forrest, 2013:20). As mentioned above, the adjective "romantic" first appeared in most European languages, but the adjective or noun derived from it, that is, "Romanticism," was not carefully chosen and was ambiguous. The adjective "romantic" was taken from the Latin term "Romantis" of the Middle Ages and gradually became popular in the seventeenth century. The root of the adjective is the same word "romance," which originally meant a story that was not written in Latin but in the vernacular languages of different European countries or in Romance languages and did not comply with classical rules and regulations. In the seventeenth century, when reason was paramount in reputable literature, this word was considered equivalent to something "strange," "whimsical," and "false"; but nearly a hundred years later, when people's tastes changed, this adjective was first used in English and German as a term meaning "praise," indicating the beauty and attractiveness of a scene (Seyed hosseini, 1997:163). Many countries in various fields have been influenced by this school of thought. Iran, like other countries, has been influenced by this school of thought. In modern Persian literature, there are features and characteristics that are largely similar or

sometimes identical to European Romanticism and have been directly or indirectly influenced by Western literature. However, Romanticism is not just a literary phenomenon, but its social and intellectual dimensions and backgrounds must also be taken into account (Jafari Jazai, 2007:15). Mahsati Ganjavi is a Persian poet from the sixth century who lived hundreds of years before the emergence of the European Romanticism school. Undoubtedly, his historical, intellectual, temporal, and spatial context is very different from that of Romanticism; but careful consideration of his poems indicates that some aspects of Romanticism have given a special appearance to his poems, although caution should be exercised regarding the full alignment or non-alignment of Mahsati Ganjavi's poetry with the Romanticism school, and definite results should not be expected.

1-1 Statement of the Problem

Romanticism is a literary and artistic movement that first emerged in late 18th-century England, and writers and poets found a new way of expressing their emotions. Mahsati Ganjavi, a Persian poet from the sixth century, lived hundreds of years before the emergence of European Romanticism, and his historical, intellectual, temporal, and spatial context is very different from the basis of the Romanticism school. However, careful consideration of his poems indicates that some aspects of what we consider as the components of Romanticism have emerged in his poems, although caution should be exercised regarding the full alignment or non-alignment of Mahsati Ganjavis poetry with the Romanticism school, and definite results should not be expected. The reality is that the intellectual, political, and social realities of Europe differ greatly from the historical, intellectual, and political-social experiences of the Iranians in the sixth century. Researchers in this field have also stated the natural differences between these schools in one country compared to another, at least in detail (Shamisa, 2014: 20-21). In fact, "it is not possible to accurately apply all the concepts and specific literary terms of European literature to Persian literature and search for an exact equivalent in Iranian literature and culture for European movements and schools" (Jafari Jazi, 2007: 11). Although Eastern and Iranian literature is considered one of the ancient sources of Romanticism (ibid: 94-99), and in some ways, the origins of this school and some other schools should be sought in the written heritage of the East. The result of these preliminaries is to avoid a full alignment of the elements of this school with Mahsati Ganjavi's poems. This essay aims to revisit Mahsati Ganjavi's poems in the light of the characteristics of the Romanticism school, without seeking a one-to-one correspondence or a complete alignment of the components of this school with his poems. Romanticism began when its initial manifestations appeared in England and then reached France. Since this school was not only for a specific class but also valued by ordinary people, "unlike classicism, it became customary in all countries" (Shamisa, 2014: 65).

1-2 Research Method and Question

This article, which is organized using a descriptive-analytical method, aims to answer the question of which element of the Romanticism school has given a romantic aspect to Mahsati Ganjavi's poems, after examining his poems in relation to the components of the Romanticism school.

1-3 Research Background

Numerous studies have been conducted on Romanticism in literature, some of which are briefly mentioned here: In an article titled "The Romanticism School," Servat (2003) discusses the foundations and components of this school. In articles such as "Romanticism Aspects in Simin Behbahani's Poetry" (2013) by Seyed Mehdi Rahimi et al. and "Romantic Elements in Nima's Poetry" (2010) by Mahdi Sharifian and Azam Solimani Iran Shahi, the components of this school are examined in the works of these poets. A paper on Mahsati Ganjavi's poetic style by Moshref (2005) provides information about Mahsati Ganjavi and the available manuscripts and publications of his divan for researchers. An article by Nabi Lou (2014) on the themes of Mahsati Ganjavi's quatrains describes his poetic themes and also refers to his rebellious tendencies. In addition, books such as "Beautiful Mahsati " by Fritz Meier and "Mehsti

nameh" by Nowzad provide valuable information about Mehsti and his poetry. This article is the first to address some of the components of Romanticism in Mahsati Ganjavi's poems.

2 Mahsati Ganjavi

Mahsati Ganjavi is the greatest quatrain poet in Iran after Khayyam and one of the prominent female Persian poets. Although there is not much precise historical information about her life, according to the available sources, she lived in Ganja in the second half of the 5th century and the early 6th century AH. Her life is mixed with many legends, and in the past, everyone who mentioned her has been influenced by these legends. Chronicles and memoirs, such as "Tariq-i-Gozida," "Habib al-Siyar," and "Tazkirat al-Shu'ara" by Dawlatshah e Samarqandi, introduce her as a poet in the courts of rulers such as Sultan Mahmud Ghaznavi, Sultan Mas'ud, and Sultan Sanjar Seljuk. Hamdullah e Mustawfi considered her a contemporary of Sultan Mahmud Ghaznavi (Mustawfi, 1960: 718). The author of "Tazkirat al-Shu'ara" considered her a contemporary of Sultan Sanjar Seljuk and a close associate of Sultan Sanjar (Samarqandi, 2006: 116-115). Finally, according to the views of some memoir writers such as Dawlatshah Samarqandi and based on Attar's story in "Elahi-nameh" about Mahsati and Sultan Sanjar (Attar, 1940: 232), it seems that she can be considered a contemporary of Sultan Sanjar.

Although there are ambiguities surrounding the precise history, birth, death, and other events of Mahsati Ganjavi's life, there is no doubt about her excellence in poetry. Her poems have been imitated in many fields. She is considered one of the first people to compose tumultuous quatrains, and others have imitated her in this regard (Golchin-e-Ma'ani, 2001: 27). The author of "Mahsati -nameh" also admitted in the chapter on Mahsati Ganjavi's poems that she is "a subtle and insightful poet who has a complete familiarity with the techniques of music" (Nozad, 1998: 8).

"Mahsati Ganjavi has sharp and clear insight, and she does not speak according to anyone's wishes. Her motivating force is a spirit of reform and rational beliefs that stems from her free-thinking and free-spiritedness" (ibid: 42). However, there are many rumors about Mahsati Ganjavi's life, from her living in ruin with her mother during the Seljuk period to being the intimate friend of Sultan Sanjar and the wife of Amir Ahmad, the chief poet of Ganja. None of these rumors have any real basis, and it seems that these rumors: 1) are based on fabricated quatrains that are not Mahsati Ganjavi's works, and 2) some historians and memoir writers, due to their unfamiliarity with the literary genre of "tumultuous quatrains," which Mahsati is one of its pillars, have misinterpreted her quatrains and imagined her as careless and the source of unprecedented tumultuous quatrains - mistakenly assuming her to be inclined towards sexual deviations. However, it is impossible for all the professionals and craftsmen of a city to be righteous. Even if they were, a poet, no matter how much they love the profession and are inclined towards deviation and carelessness, cannot be in love with hundreds of people in a city. Therefore, it must be said that the writer of tumultuous quatrains (Mahsati Ganjavi) was aware of this subtle point, that dry and lifeless descriptions, for example, of a blacksmith and his tools and equipment, have no charm. Therefore, she pretended to be the lover of every craftsman and professional, as if they were a seductive lover, and expressed her love and passion for them. Unfortunately, no collection of her poems has survived, apparently "her poetry collection was completely lost during the invasion of Abidullah Khan Uzbek" (Azarbigdely, 1998: 360).

What has reached us today of her poems are from Yemeni ancient books such as "Munis al-Ahrar" by Badr Jami (8th century), "Nazhat al-Majalis" by Khalil Shirvani (8th century), literary battles, and memoirs. If some of her quatrains had not been recorded in some of these books, we would have known nothing about her today. Mahsati Ganjavi's Divan has also been edited and published by scholars such as Fritz Meier, Faridun Nowzad, Muin al-Din Mehrabi, and others.

3 Romanticism and Its Characteristics

Apparently, Friedrich Schlegel was the first to use the term "Romantish" in literary discussions (Forst, 2013: 20). But essentially, the beginning of Romanticism dates back to the time when writers found new and bold ways of expressing their feelings. The initial manifestations of Romanticism were seen in England, and then it spread to France. Since Romanticism was not only for a specific class and even attached importance to ordinary people, "unlike classicism, it became prevalent in all countries" (Shamisa, 2014: 65), and Iran has also been influenced by this school in various fields. Certainly, the Romanticism of each country is different according to the realities and experiences of political, social, historical, and intellectual contexts, and at least they have differences in details compared to each other. Expressing fixed rules and principles for this school will cause problems for us, because "Romanticism, unlike classicism, is a very complicated and tumultuous school that often has different and sometimes conflicting views, and the principles that connect them are often obscure" (Seyed hosseini, 1997: 178). "The Romanticism school has features such as emotionalism, individualism, poetic literature, vast imagination, breaking frames and rules, and it was all-encompassing, even though traces of Romantic thought are coeval with humanity, and some of its features such as imagination and emotions have existed in all humans throughout history, in the corners and edges of the world" (Jamali, 2011: 141). Attention to feelings, imagination, and emotions over reason and intellect, being unrestricted by ethics and opposing the restrictions of classical morality, attention to individual aspects and personal issues, are their main slogans. The intellectual characteristics of Romanticism have also been listed as follows: "Attention to nature and natural and primitive ways of life, reliance on spontaneous creation in thought, action, and expression, great importance placed on innate talent, ability, and imagination, belief in the individual and their needs... introversion and reliance on the subconscious and expression of emotions and feelings, belief in madness and hysteria and spiritual illness and secrets and illusions and opposition to reason" (Shamisa, 2014: 88-71). In the book "Introduction to Literary Schools," eight characteristics are mentioned for Romanticism: return to nature, opposition to reason, reliance on the subconscious (subjectivity), morbidity, freedom, emotions and feelings, escape and travel, and discovery and observation (Sorour, 2008: 88-71). In the book "Literary Schools," some principles are mentioned for Romanticism, which can be summarized as follows: freedom, personality, emotions and feelings, escape and travel, dissatisfaction with the current environment and time, and escape to other spaces, the magic of speech (Seyed hosseini, 2012: 182-179).

4 Elements of Romanticism in Mehsti's Poems

4-1 Return to Nature

Perhaps the development of an interest in nature and primitive and non-civilized life is the first characteristic of Romanticism. The Romantic theorists believed that the results of rationalism, not scientific laws, have made humans lose their authenticity and corrupt their natural ethics. In the light of their deep attachment and attention to nature and pristine and wild landscapes, Romantics show a great tendency to use natural elements in their poetry. Harmony and unity between humans and nature are one of the main foundations of Romanticism. "Especially when the natural environment bears a complete resemblance to the individual's mental and emotional states" (Forrest, 2013: 53). Romantic poets do not describe the real nature, but they find their personal feelings in nature and see nature as a reflection of their emotions. They interpret objects and phenomena with their emotions and show an introverted understanding of them (Fattahi, 2014: 124). While classical poets imitate the order and beauty of nature and praise it, "Romantics express their inner feelings and psychological tendencies in nature and heal their soul's wounds by transferring them to nature" (ibid: 153). In other words, while a classical poet talks about the beauty of the moon, a Romantic poet sees the moon as their companion and confidant. In Romantic poetry, nature is not just a model for painting, but rather the artist's relationship with nature becomes closer, deeper, and intertwined with their emotions. "They had a spiritual connection with objects" (ibid: 122-124). "When the Romantic poet's feelings and emotions become inseparable from

nature, the image becomes the mediator between the poet's feelings and nature. On one side is the poet's feelings and on the other side is nature and objects, and in the middle, the image plays the role of a bridge between the poet's feelings and nature" (ibid: 124).

Such attitudes towards nature and objects and types of empathy and identification with them are seen in various forms in Mahsati's poetry. Therefore, these elements and related imagery have a high frequency in his poetry, especially the frequency of metaphor and recognition, because "the art of recognition easily provides the ground for transferring the poet's personality and feelings into the object" (ibid: 155). Mahsati has also taken great advantage of describing natural and perceptible phenomena, and his abundant attention to nature has led to the abundance of personification in his poetry. In the following quatrain, the poet hears his own sorrow and grief from the voice of the cypress and watches the honor and admiration of the beloved's beauty in the cypress:

Listen to my weeping lament like the cypress
 From the affliction of love, my stormy days
 You come and I won't go to another
 You see, you are the freshness of my life

Also, Mahsati expresses his sense of wonder at the beauty of his beloved's face and the sweetness of her lips by attributing shyness to the flower and date:

"From your color, the flower is surprisingly shy, and from the taste of your lips, the date is bashful" (ibid: 65).

The literary techniques used in Mahsati's poetry indicate the fusion and dialogue between nature and human, which has doubled the beauty and poetic art of his works. Apart from presenting realistic images of nature in his verses, we witness the formation of imaginary images, characterizations, and the metaphor of "hyacinth" in its profound construction:

"Until your hyacinth does not become a valuable gift, the morning wind will not reveal its fragrance. Even if a hundred-year-old ascetic sees your hand, he will not leave my neck" (Nowzad, 1998: 100).

All the images of urban chaos in Mahsati's poetry are also full of the poet's inner feelings. These occupations occupy and dominate his entire mind and soul, and poetry, poet, and occupations become completely intertwined, to the point where he has reached the border of unity and oneness with various professions. It is as if poetry, poet, and occupations have become indistinguishable. Sometimes, the poet's states become so intertwined with words or tools that it is difficult to separate his emotions and images from each other. In many cases, the poet has been able to establish a connection between the elements of his words and his own mentality and emotions, and while expressing his ideas, he has established a kind of conformity between his mentality and emotions and the style, technique, and elements related to the words, and has even won the game of love with the owner of the profession through this conformity. In the following quatrain, Mahsati considers his heart and eyes to be like a bathhouse and a flowerpot:

My inner eye is like a bathhouse and my heart
 Is a flowerpot in which the garden of my heart blooms?
 A prayer rug that I caress with my hands
 To whom can I unveil the curtain of my heart from?

4-2 Focus on Human Nature

Artists of this school believe that "human beings only preserve their human characteristics in natural situations, and civilization and society are the source of corruption of the human natural spirit. Unlike the classics who focused on prominent figures and heroes in their works, they turned to ordinary people and children" (Modarresi, 2011: 186). Therefore, when they want to talk to others, they choose their subjects and heroes from among simple-minded people, because in their view, the natural forces of these individuals remain untouched and healthy due to their contact with an uncorrupted society.

Mahsati, who was a companion of the courtiers and rulers of power, has been particularly focused on the common people and the masses and professionals in his urban chaos, in search of human nature and that simplicity without deceit and impurity. Instead of praising and exaggerating the supporters of the time, who were common among contemporary poets, he looked at the people of the market and the masses and chose his heroes among them. In the following quatrain, as an example of Mahsati's urban chaos quatrains, the poet refers to his position among the kings - a game whose place is in the hands of the kings - and asks his beloved without thorns to treat him kindly:

Last night, on the ancient throne, where the game was played,
 The king was on the throne, and on the bed.
 Here, where I dance on your deer,
 Treat me kindly, for I was out of my senses.

4-3 Escape and Travel

Escaping from society and the inclination and invitation to travel, "displeasure with the environment and time and escaping to other spaces or times, inviting to historical or geographical travel, real or on the wings of imagination, is one of the characteristics of Romantic works" (Seyyed Hosseini, 1997: 181). Romanticism's disgust for the city and the new urban life and its customs and rules drew them towards nature. Rousseau said about this: "I see nothing but wickedness on the faces of people, and yet nature always smiles at me" (Jafari, 1999: 89). Just as the Romantic school was formed in pursuit of the structural changes in the political and social structure of Western countries and the decline of classicism in the 18th century, and the result of a revolutionary change in the principles of thought and especially the doubts in the foundations of rationalism, social factors and especially freedom, justice, and economic foundations of these countries, it can be concluded that "this school has entered any country where there was some social dissatisfaction, especially countries that were under the feet of harsh and oppressive elites or incompetent people" (Berlin, 2008: 211).

It is such that the Romantic poet is no longer a eulogizer and speaker for the ruling and aristocratic class; rather, he seeks a new base in the hearts of the people and turns away from panegyrics and panegyrist and flatterers with all his being. The study of Iranian literary history shows that the atmosphere of the era of Mahsati's poetry (Seljuks, 6th century) is a rough, prejudiced, superficial, stagnant, and coercive atmosphere, and perhaps this period of Iranian literature is the peak of eulogistic and laudatory poetry. According to Arberry, the middle of the Seljuk period - the 6th century - is the Golden Age of eulogy in Iran (Arberry, 1992: 107). In the midst of such a dominant culture of eulogistic poetry, the most important factor in turning away from panegyrics and panegyrist is the personal independence, individual identity, protest, or spiritual transformation of poets such as Mahsati who do not consider themselves followers of this tradition and write anti-panegyrics during the peak of eulogistic poetry. In other words, Mahsati, in the style of Romantic poets, turns away from eulogistic poetry and describes nature, love, and personal feelings, and expresses his protest against the social and political situation through descriptions of small tradesmen in opposition to the great king. Therefore, many of

Mahsati's poems are of the type of urban chaos, describing small tradesmen such as butchers and pigeon keepers, and we can see the peak of this hidden protest when we know that Mahsati, a poet associated with the court of Sultan Sanjar, "besides being a secretary, was one of the main pillars of court literature" (Nowzad, 1998: 41).

Mahsati, with knowledge of the psychological states of the leaders of power and their obsession with eulogies, has never eulogized anyone with free thinking and liberalism, and consciously turns away from panegyric poetry, reacting by writing responsive poems. Instead of describing the king's horseshoe and receiving gifts from the king, he thinks about horseshoeing that the king may never have thought of (Mahsati Ganjavi, 2003: 67).

The Romanticists' disgust for the city and the new urban life and its customs and rules drew them towards nature. Rousseau said about this: "I see nothing but wickedness on the faces of people, and yet nature always smiles at me" (Jafari, 1999: 89). The following verses express the meaning that Mahsati, like Romantic artists, is alienated from society and people. He prefers to stay with individuals rather than being with society, and considers himself a stranger to society and people. Therefore, he flees to distant places so that even the breeze does not have the opportunity to pass by there:

"Although luck was not my companion in exile, perhaps my enemy was not aware of my condition.
Do you know why I chose the suffering of travel? So that the mourning of the lion would not be
in front of the hunter" (Mahsati Ganjavi, 2003: 188).

4-4 Individuality

While the classical view emphasized imitation and following nature, and classical poetry was essentially a representation and description of sensory reality, the epistemological axis of Romanticism is the "self," which was the basis of Fichte's philosophy. Fichte and other Romantics learned this concept from Kant. Kant believed that the mind has two elements: the "transcendental self" and the "empirical self." According to Kant, knowledge is only possible through the interplay of these two mental elements. The "transcendental self" is what shapes our empirical experience. Kant claims that nothing exists outside of experience and the transcendental self, and the world is something that can be realized through the help of the transcendental self, and thus is mental (Mahmoudi, 2004: 117). Unlike rationalism, Romanticism emphasizes individuality more than anything else to revive the independence and individual freedom of human beings. Finding individuality has given humans the opportunity to save themselves from the totality of humanity and delve into themselves to discover their own selves. As days passed, with the pressures arising from the failure of the slogans of the French Revolution, it turned humans inward, so much so that they gradually found their own existence in alienation from society (Hawthorn, 1982: Vol. 3, 216).

Therefore, the foundation of Romanticism was that the poet should focus on describing personal and individual emotions instead of expressing common thoughts and attributes. They should not be content with expressing only general common circumstances and attributes, as was the case in the classical school. Being individualistic is one of the characteristics of this school, and "Romantics discovered me. In Romanticism, the group turned into an individual, and individual issues were raised instead of general thoughts and laws" (Shamisa, 2014: 68). The Romantic artist seeks freedom from the constraints of classical rules and establishes the dominance of the "self" in art. Through art, they express their heart's desires and spiritual sufferings. However, this method of the Romantic artist should not be seen as a reason for their self-centeredness or escape from humanity. Previously, classical artists would choose a hero from myths and legends to describe the "universal human," but the Romantic artist places themselves instead of this mythical hero and presents themselves as an example of their peers (Seyyed Hosseini, 1997: 180).

In the poetry of Mehdi Akhavan-Sales, pronouns and words that refer to himself are abundant. He extensively uses pronouns like "I," "my," and "me," and expresses his personal emotions and feelings such as love, sorrow, success, and failure explicitly with various literary techniques. For example, he says, "I said my lips are a guest to a kiss..." (Akhavan-Sales, 2003: 64) and "I left, but my heart will stay..." (ibid: 117). He also refers to himself as "Mehsti" in his poetry, and is famous for his beauty in Khorasan and Iraq (ibid: 106).

One of the signs of individuality and distinctiveness in the poetry of Mehdi Akhavan-Sales is his feminine style. This is briefly indicated by the following: the use of vocabulary related to cooking (ibid: 106), using words related to fabric and clothing (ibid: 105), mentioning sewing tools (ibid: 142), mentioning makeup items (ibid: 182), mentioning jewelry (ibid: 91), using feminine care (ibid: 66), using feminine proverbs (ibid: 188), and using feminine actions and emotions (ibid: 105).

4-4-1 Freedom

The main slogan of the leaders of Romanticism was freedom from the constraints and shackles of society. They sought to consider not only humans but also literature free from any message or purpose. At the forefront of this group was Theophile Gautier (1811-1872), whose motto was art for art's sake. "In his belief, only something that is useless is beautiful. Anything that is useful is ugly because it raises one of the human needs, and human needs are all base, vulgar, and repellent." (Zarrin koub, 1999: 455).

In the year 1830, it was a literary revolution. In this year, Victor Hugo and his companions introduced Romanticism as a school of freedom in art and personality, following the instructions that had previously been published in their own magazine. Romantic artists highly value their spiritual desires and needs, and believe that the artist's inspiration and the meaning of life are love and passion. This passion must also be free. If the artist is suppressed by societal pressure, moral laws, or delusions, and their forces remain hidden and concealed, they have the right to judge and pass sentence on the society and its moral laws, and create an ethical environment that is conducive to their growth. From the perspective of the Romantics, literature should not be a rule that limits love and passion. (Seyed Hossini .1997:180) "The poets of this school considered poetry as a spontaneous expression of emotions and were not bound by rules and principles to express these emotions. This rebellion against poetic rules also includes resistance against political formations" (Mahsati Ganjavi, 2010: 114).

Human freedom is intertwined with love, which grants freedom and sovereignty to humans in the external realm, and in the domain of inner penetration, humans attain spiritual meaning and understanding. In Mehdi Akhavan-Sales's poetry, which can be considered as his moral code, his freedom can be seen in two dimensions of material and spiritual life. In the following quatrain, the poet expresses his liberation and freedom from the circle of law by approaching mystical thought:

"In the world of love, until my heart became a king
I became free from infidelity and faith
I saw my own difficulties on my own path
When we emerged from ourselves, the path became easy"
(Mahsati Ganjavi, 2003: 178)

In this quatrain, the poet expresses his spirit of freedom and liberation by rejecting any kind of restriction and limitation that was defined for traditional women in his time:

"We cannot be held captive by the old man's breath

Nor can we be confined to a gloomy chamber
 We cannot keep the one whose hair was like a chain
 Locked up at home like a prisoner in chains"

((Mahsati Ganjavi, 2003: 146)

4-4-2 Rejection of Moral Constraints

Romanticism was a movement of the bourgeoisie that aimed to eliminate aristocratic elitism and promote individual feelings. This movement encouraged artists to reflect social changes and movements through limitless imagination. Rousseau, one of the great figures of this school, reflected many of his personal issues in his poetry. Romantics emphasized the authenticity of each individual, not what all people shared. This emphasis on individuality even extended to ethics, to the point where Romanticism considered ethics that arose from the individual's mind to be authentic. In other words, Romanticism regarded global ethical laws and rules as insignificant and insisted on the free growth of the individual based on values rooted in their personality. Edgar Allan Poe also considered teaching ethics through art to be a blasphemous act and rejected the influence of ethics on art. He said: "Oil and water and poetry and truth never mix and do not accept compromise" (Harland, 2003: 137). Victor Hugo and his contemporaries also introduced Romanticism as a school of freedom in art and personality. Therefore, Romantic poets do not consider the task of poetry to have a moral influence and reject the traditional task of poetry, which is to teach ethics (Harland, 2003: 130). However, this does not mean that Romantics had no consideration for ethics and ethical values. For example, among the group of Goliards, there was a tendency for individuals to freely pursue their own moral ideals rather than conforming to universal laws that practical reason issues for all individuals (Copleston, 2003: vol.7, p.27).

As a woman living in an era with so many cultural and traditional limitations, Mahsati disregarded the moral boundaries of her time by openly praising and expressing her love and flirtation with a specific beloved - Pourkhatib Ganjeh - and describing the romantic affairs of the masters of professions in the genre of urban chaos. It appears that as an anti-traditional poet, Mahsati sought to disrupt the prevailing moral discourse by expressing her personal feelings and opposing the preferred ethics of the ruling system, and expressing her frustration with the dry and formal poetry favored by the government's authoritarian laws. In other words, she was following the same path that many writers and poets of the Romantic school were pursuing. In the following quatrain, the poet drinks and sings with her beloved according to her own ethical preferences, disregarding religious injunctions:

"Bring me wine, my love, and let's drink to our hearts' content
 Let us forget about the rules and regulations of religion and morality
 Let us enjoy each other's company and revel in our love
 For tonight, we are free from all constraints and limitations"

(Mahsati,146)

Accept a piece of advice, O Pourkhatib Ganjeh
 Sit on the throne of joy and take the cup in your hand
 God is independent of our obedience or disobedience
 So, pursue your own desires in this world

(Mahsati Ganjavi, 2003: 66)

Yesterday, I spoke to that charming young man from Darzi

I told him to weave a beautiful robe for us, for the sake of God

He said, "You don't have to buy the fabric of our union"

I replied, "By my life, I will gladly buy that robe from you"

(Mahsati Ganjavi, 2003: 59)

4-5 Emotion and Feeling

There is no doubt that in human beings, emotions and feelings penetrate more deeply than thoughts, and desire is more influential than reality. Alfred de Musset said in 1842, "One must speak of delirium!" What the poet must express is emotion, and what must be achieved is the emotion of the people. The heart must speak without restriction, and command without condition (Seyyed Hosseini, 1997: 180). For Romantics, emotion is a type of ethics, as some of them like Rousseau believed that "reason leads humans to self-worship, but the result of following emotions is piety and virtue" (Jafari, 1999: 120). According to Romantic poets, the duty of poetry is to influence the audience, not to convey a message or explain and embellish thoughts (Fotouhi, 2014: 147).

4-5-1 Romantic Grief

Unlike classical images, the Romantic image is the emotion and feeling of the artist's person. The Romantic spirit is the spirit of grief, defeat, and failure. Romantic grief has various forms, sometimes it is personal and sometimes social, sometimes emotional and individual, and sometimes humanistic and philosophical (Fotouhi, 2014: 141).

Romantics believed that "interpreting something without emotional imagination is impossible. The Romantic image carries the artist's emotions, and therefore it is unique to them. This grief is caused by loneliness, love, beauty, separation, travel, and personal failures. The poet has no concern for collective and humanistic issues, he is a wanderer and a mourning madman of his own heart" (Fattahi, 2014: 142). Mahsati, like Romantics, looks at the melancholic aspect of the world and values the grief of life more than its happiness. Although she was a privileged individual and enjoyed the support of the Seljuk rulers, the Romantic lamentations can be heard extensively throughout her poetry, especially in her urban chaos genre. The images, spaces, places, tools, and craftsmen that the poet has chosen for her urban chaos are filled with a sense of hopelessness, anxiety, concern, and protest:

"Every time you tie a horseshoe on

You brand another burn on my bewildered heart"

(Mahsati, 2003: 131)

"In my heart, oh cunning idol

Your bird of grief has nested for a long time"

(Mahsati, 2003: 160)

Of course, Mahsati portrays her grief resulting from her love and separation by utilizing exaggeration and other forms of imaginative imagery. The connection of these elements with emotions,

affections, and internal sufferings leads to the creation of a space that is nothing but a product of influence and regret:

"The sea of our tears is full

And the burden of our grief is like a mountain

Our precious life has become a longing for companionship

We are grieving for our companionship, and our companion is our grief"

(Mahsati, 2003: 173)

4-5-2 Love

Love is one of the most fundamental concepts in Romantic thought, a love that is free from traditional and transcendent ideas, a love that the poet faces and wants to see both of his feet on the ground. A beloved with human determinations and human weaknesses and strengths. From the perspective of Romantics, the role of love is evaluated in its broadest sense, and it is one of the most fundamental concepts in Romantic thought (Khajati, 2012: 29). However, the image of love and the beloved in Romantic works is sometimes excessive and pathological, and this has no reason other than living in the mind. That is, the distance between the artist's mentality and reality in relation to the beloved, the obstacles that create conflict between existing realities and his desires, and do not allow his imagination of love and the beloved to come into action. This very point adds a new sorrow to Romantic grief (Khajati, 2012: 30-31).

Although most of Mahsati's poems express the desires of her heart and her spiritual sufferings, especially in love for her beloved and the grief of being away from him, what adds to the beauty and attractiveness of her poetry is the presentation of Romantic images of this unusual love and the delicate and pathological conditions of her fascinated and ecstatic mind. She uses imaginative, exaggerated, and excessive imagery to create this effect:

"Every stream that flows from my face to my nails

I collect it as water from my eyes

If my face was without water for a moment

I collect water on my eyelashes and put it on my face"

(Mahsati, 2003: 109)

4-5-3 Pathology

According to Goethe, "Romanticism is the embodiment of the main illness." Victor Hugo called himself "Memoirs of a Soul." Alfred de Musset suggested "We must talk about madness." Schiller also believed that "Romantics are exiles who mourn for themselves." By delving into the works of other Romantic poets and writers, one can find similar statements, and it is evident that to what extent these statements can reveal the pathology of Romanticism. In fact, while confirming Goethe's statement, Hauser, based on modern psychological achievements, offers comfort to all Romantics and says, "Romanticism can rightfully be called pathology" (Servat, 2003: 53). Romantic poets take refuge in their inner world, where the first thing they face is an existence that is heading towards annihilation with no possibility of return. This feeling of intense sadness roots in their hearts. To console themselves, they imagine the best possible way of life every moment, which should exist and therefore, they dream of ideal visionary factors that make such desirable life possible. Therefore, Romanticism, with its passion and

excitement, seeks to reach imaginary lands (Seyed Hosseini, 1997: 184). Mahsati portrays her own pathology in absolute destruction. In this regard, she speaks so exaggeratedly that the reader and listener imagine that due to physical weakness caused by love, she has even disappeared from her own sight and has become so lost that the fear is that she will go up to the sky with her sighs:

"I am so weak that I can go so hidden from my own sight

I have been so lost that if I sigh

I can go up to the sky with a sigh"

(Mahsati, 2003: 117)

4-6 Imagination

Poeticizing and artistic expression are realized through the creative imagination of artists. For this reason, artists assign themselves the best and highest position in this scheme. Often, advocates consider imagination as the main and essential element that distinguishes Romanticism from "pre-Romanticism" (Jafari, 1999: 308). Romantics establish the foundations of this principle by relying on Kant's theory of aesthetics and his definition of imagination. The Romantic artist replaces imagination, hope, desire, and miracle with truth and is more faithful to the imagination than to imitation. In fact, "faith in imagination was the result of the new era's belief in individuality and self-awareness. Imagination provides a space for expressing personal conscience" (Fotouhi, 2014: 116).

An artwork plays the role of a mediator because, with symbolic and implicit language and through symbols and references, it reflects the sensory perceptions of the artist from the realm beyond the ordinary, the realm that the artist has reached through his own imagination (Forrest, 2013: 68). It is obvious that in loneliness and disconnection from the surrounding realities, what happens is imagination or at least the explanation of mental realities instead of tangible and concrete realities.

In the following quatrain, obsession, states, and romantic emotions are depicted with the power of imagination and with the help of imaginary symbols. The poet portrays the escape of her heart from her chest and its bloody confrontation and competition in a romantic imaginary space:

"My eyes fell on that rosy cheek

My heart also fell out of my sight

I said: I am in love, and he said: I am too

In general, blood fell between the eyes and the heart"

(Mahsati, 2003: 180)

The duty of images in classical poetry is to explain, describe, depict, and establish meaning. It seems that the classical poet first prepares the meaning in their mind and conscience in prose, and then dresses it in the clothing of verse, with images serving a decorative function more than anything else. Since the poet seeks real or near-realistic painting, visual descriptions are the dominant element of imagery in classical poetry. In other words, images in classical poetry carry a feeling, and the transfer of the sensory feeling of the images is more important than their emotional weight. Often, the elements of imagery are taken from scattered and diverse matters, and the classical poet's insistence and excess in this regard leads to finding many scattered and sometimes unrelated images in a poem, linked only by the subject, meter, or rhyme of the poem. However, continuity of images is one of the prominent features of imagery in Romantic poetry, with the explanation that "the images come one after the other in a

continuous flow, as if they are the connected links of a chain that support each other without breaking apart, and carry the burden of the poet's feelings together until the end of the poem" (Fotouhi, 2014: 143). The images in Romantic poetry are full of imagination, feelings, and emotions, so words can be the best and most expressive tool for conveying the poets' emotions and feelings. The majority of imaginary images in Mahsati's poems are the result of the combination of natural elements and human characteristics, which have given a imaginative aspect to his poetry. Mahsati depicts his emotional state and mood through poetic language, using romantic rebelliousness and imaginary symbols such as allusion, simile, metaphor, hyperbole, and exaggeration, creating a space for unfamiliar and imaginative experiences:

"The little pressman who is famous in the horizons and in the world.

When his own eyebrows are in agony

He pierces the Shiraz with the needle of his eyelashes

Every heart that is in debt to grief" (Mahsati, 2003: 142)

In the word "taagh" (which means in Persian language both "solitary" and "Unique"), there is an ambiguity that can be interpreted in both senses, and in the last line, the word "oraagh" (which means "pages") is a fitting reference to the pressman, Shiraz, and the entire quatrain. Another interpretation is that it is a metaphor for the worn-out heart that is on the verge of destruction due to the pain of separation, and needs to be repaired with the needle of eyelashes in the pressman's workshop. The use of words such as "needle," "Shiraz," "pages," and "pressman" demonstrates the poet's attention to detail. The transformation of the poet's emotions and feelings into his profession has made the image a bridge between the poet's emotions and his profession. The connection of tools with the lover's body parts, creating an image within an image, is also one of the beauties of the poet's work.

4-6-1 Metaphorical Approach

The language of symbolism is at the center of Romantic literature. Romantics prefer metaphor over simile because metaphor provides a greater opportunity for imaginative possession of an object. Roman Jakobson considers language to have two poles of metaphor and metonymy. He believes that the metaphorical approach dominates in Romantic and Symbolist literature, while the metonymic approach dominates in Realism. In fact, metaphor and simile in Romantic literature are not just decorative, but a way to experience reality, a way to think and live, a way to show an imaginary representation of truth. (Hawkes, 1996: 1377). In Persian poetry, where there is a tendency towards symbolism, the boundary between the mind and reality has been greatly blurred, and it has been able to dominate the constructed world of the poet's mind over the real world. Mahsati has made abundant use of this art, and words such as "Nasrin flower", "sonbol" (hyacinth), "aab" (water), and "gol" (flower) in the following quatrain are a great example of it:

"From the pain of your dagger, a narcissus emerged

From the river of your liver's blood, a hyacinth was born

From the dryness of your lips, water pours into my heart

These flames of your love, plant a red flower in my heart" (Mahsati, 2003: 36)

Sarin, you hit me with a feather, O Azar

Yesterday, the wind brought me news from your hyacinth

Today, I am like a water lily in your water

Tomorrow, I will become dust for your flower (Nowzad, 1998: 113)

In the quatrains of Shahrashoubi, Mahsati also has a strong presence of symbolism.

When my beloved sat next to Fasad(The one who makes vein)

Fasad searched his pockets and closed his hand

As sharp as a sting, he pierced his vein

A crystal and coral branch emerged from the mine (Nowzad, 1998: 73).

The crystal and coral branch are respectively a direct symbol of the lover's delicate skin and his red blood.

4-6-2 "The Magic of Words"

"The word" is not merely an expression of a simple idea, but it has its own value and importance, and one should understand the imaginative concept, value, and rhythm of it. Now, more than anything, attention should be paid to the relationships between words with each other and the emotions and memories that each of them evokes. In 1820, the "word" was still a slave. People freed it in 1830, and in the years that followed, it gained the status of a ruler. (Seyyed Hosseini, 1997: 182). "Musicality of poetry is one of the best characteristics that inherently defines its value and importance." (Abbasi and Mollaellahi, 2011: 105). In traditional literary schools and classicism, words are usually only considered as tools for artistic creations in terms of their conveyance. In the Romantic school, in addition to conveyance, the rhythm, music, and imaginative power of words are also valid, which is why a mere criterion of conveyance cannot lead to the realm of Romantic poetry, and the poet is constantly seeking more suitable words and creating more harmonious and imaginative combinations. Although some common words and phrases can be seen in Mahsati's poetry, it seems that Mahsati is extremely meticulous in selecting the elements of language and gives more importance to the music of words. In addition, by appropriately arranging the consonants and vowels in the range and texture of words, she adds to the musical richness of her Language.

"The beloved is delicate, agile, and coquettish,

While the lover is all sighs and lamentation.

She said, 'You have taken my heart, so return it.'

I replied, 'It is you who have taken me captive, so set me free.'" (Mahsati Ganjavi, 2003: 126)

In this quatrain, in addition to adhering to the side-by-side and end-rhyme music, commitment to internal music resulting from repetition is also one of the unique and beautiful techniques of artistic creation. The poet repeats the letters "A" and "B" several times and creates a beautiful musicality by expanding this form artistically: "bazaar-i" in the first hemistich, "ba, zari" in the second hemistich, and "baaz, aari" in the fourth hemistich have created a melodic vocabulary, and the poet, knowing that the third hemistich has no rhyme, has used a simple word "be" to enrich the rhyme. Of course, by using completely common vowels (morfovwet) and taking advantage of the hemistich, the rhyme has become richer, and the poet has intentionally done so. Because in the hemistich, the word is usually the same, and repeating the same word is more noticeable and easier for the musical ear to perceive. This feature can be seen abundantly throughout Mahsati's poetry, where she skillfully and artistically selects words and adds a charming melody to her poetry by repeating consonants and vowels in the texture of language.

Conclusion

Romanticism is a literary, intellectual, and artistic movement that emerged in the wake of the political and social structural changes in Western countries and the decline of the classical school in the 18th century. Mahsati Ganjavi, an Iranian poet of the 6th century, lived hundreds of years before the emergence of the European Romanticism school and in a different historical, intellectual, temporal, and spatial context. Therefore, in comparing the characteristics of this school with the components present in Mahsati's Divan, one must be very cautious and not expect definite results. However, Eastern literature, especially Persian and Arabic literature, is considered a major source of inspiration for European Romanticism.

A careful contemplation of Mahsati's poetry and simultaneous attention to its internal and external aspects reveals that she cannot be fully categorized as a traditionalist poet. Numerous components of Romanticism such as returning to nature, the poet's involvement with objects and nature, attention to human nature, escape and travel, individuality and specificity, freedom, non-commitment to ethics, emotion and sentiment, romantic melancholy, love, illness, imagination, romantic images, metaphorical language, and the magic of words are present in her poems in a unique and prominent way.

Most of Mahsati's poetry is accompanied by a simple language and imaginative expression that arises from the dialectic between the subject and the mind. In her poems, the description of scenes has been formed by utilizing rhetorical elements and imagination, which, aside from adding to the artistic beauty of her poems, indicates her poetic ability and initiative.

The reality is that despite being a court poet, Mahsati was able to escape many of the classical constraints and introduce elements of Romanticism into her poetry, making her work a departure from the classical tradition and an entry into the realm of Romantic poetry. Romanticism, as a literary, intellectual, and artistic movement, demonstrates solidarity and companionship with political and especially social issues, and emerged mostly in countries where social dissatisfaction existed. Mahsati's Divan is one of the works whose meaning and style can be understood by paying simultaneous attention to its internal and external aspects. Historically, these poems were composed by a court poet in a period known for its famous panegyric poetry. Therefore, by relying on the implications present in the poems and the historical and social context, and considering the characteristics of Romanticism, we can have a new perspective on ancient poetry.

It also appears that composing such poems during such a period by a court poet is deliberate and conscious, and is a form of implicit protest against panegyric poetry, panegyrists, and panegyric enthusiasts of her time, and in fact, a hidden conflict with the discourse, social and cultural traditions and taboos, in the Romantic style.

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