



The Manifestation of Sorrow and Pain in Indian Style Sonnets (Relying on Taleb Amoli's Sonnets)

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ABSTRACT

Considering the Indian style poetry, specially, the sonnets of this style's poets, we find out that sorrow, disappointment and pain are the most frequently used words in the sonnets of the Indian style poets which the reason can be sought among various factors such as social, economic, culture and political issues of Safavid era and also in severe individualism of the poets of this period of time, migration and sorrow resulted from homesickness and being far from one's hometown, from the oppression on people and effect of sorrow and three-pain in Indian philosophical school of thought: analyzing the sonnets of this style's poets, specially Amoli's which this research has emphasized on, we can attain following indicators in themes of pain and sorrow; determinist way of thinking, creating paradoxical image with the joy and sorrow, disappointment and hope themes, giving nobility to the theme of sorrow in existence, high ambition and seeking for sorrow, honoring and souls such as graceful idols, using natural elements to describe sorrow pain as romantic, using vulgar and informed diction to suggest better and more touchable the theme of sorrow, the motif of oppressive beloved and accordingly the stimulation of poet's pain and sorrow and the important theme of love and pain.

Keywords: sorrow; Pain; Sonnet; Indian Style; Taleb Amoli

Introduction

Considering the Indian style poetry, we find out that the sonnets in Indian style are full of painful, disappointing, and sorrowful contents and themes which there are different reasons to justify them. This research is going to study and find out the reasons of this subject and by referring to the various sample poets is going to do research and analyze the subject more one of the poets whose poems are frequently and repeatedly full of themes of pain and sorrow is Amoli; this article is written by emphasizing on his sonnets.

1- The reason of sorrow-praising in Indian style The manifestation of pain and sorrow in social issues:

One of the factors which develop the sorrowful poems of the Indian style is the tragic and individualist society of Safavid time. It's said that the growth of the commercial activities and disturbing the national and group believes leads the Safavid' society toward individualism, although such an individualist and tragic atmosphere had shaded o Iran's society

since Mongol attack, the emerge of powerful Safavid government didn't create so many changes in this atmosphere this individualism and tragic and isolated thoughts creates a lack of group ideology which is the result of social and group work, in such a society, the individual believes, power-seeking, fame and ambition are replaced by historical and social believes¹.

It's natural that when the poet can't satisfy his goals, ideals and individual wishes in his desired society, he thinks more and more about the sad nature of existence and reflects in his imaginations.

The poet of this period of time is alone, he thinks alone, he is drowned in seconds and he doesn't depend on the group thoughts. According to Paskal, the man who floating between ability and disability is a tragic man, a tragic approach brings about distress between two paradoxical desires for human, he is wandering between hope and disappointment, he is either proud of himself or expresses his failure.

The poet of Indian style is a paradoxical human being, on one hand he is proud of his art, talent and abilities in epic way and controls the world under his sharp words and on the other hand he continually talks about distress, disappointment, loneliness and silence¹.

1-2- emigration, roots and its reflection in the production of tragic literature:

India has been a suitable country for immigrants for both its regional and natural blessing and culture and social conditions.²

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It's said much about the emigration of Iranian poets, scientists and artists in Safavid time and the period of life of Indian style poets. The reason such as economic, political and social restlessness, the Safavid king's lack of care about poetry and literature, religious prejudice and the access of particular group of clergymen to the court.^{3,4}

The author of "with the Karvan-e-hend" has mentioned some other reason such as escape from accusation, religious misbelieve, suppression of the rulers at the time of the first king Abbas, offended by relation, having the life of a Dervish, embassy, trade, entertainment, life's cruelty and hardship⁵.

Malek-al-sho'ara Bahar believed that violent condition of the time and the cruelty of the Safavid was some of the effective factors for Iranian's emigration to other countries⁶.

The things that offended the depth of the poet's sensitive mind are his hometown restlessness and cruelty which is true about Safavid government. Although Safavid government removed political disorder and kings of tribes and established religious unity, it developed offence and restlessness. In this period of time, scourging, killing of the petitioners, making the offenders free, group slaughters, making blind and throwing the people down from the roofs of the mosques to help to keep their culture and literature⁷.

The emigrant poet or author reflects a burden of sorrow and hometown and his people in his poem and work in each and every reason; the immigrant literature has always had a deep relationship to these painful roots. The poet consciously and unconsciously shows his confusion and homesickness through words.

1-3 : the pain and sorrow thoughts and Indian way of thinking:

Have the attitudes of the poets like Bidel and Hazin been affected by Iran social events or have Indian thoughts influenced on their way of thinking. Considering the Indian philosophic schools of thoughts and seeking Indian tradition and customs, we can trace these thoughts in India.

The theory of universal pain has been accepted in Buddhism, Opanishadism, and other Indian spiritual school of thoughts. It's the pessimistic aspects of the Indian spirituality and has close relationship with karma, birth and death cycles. Buddha understands 4 truths after tolerating much pain and mortification:

1. Everything related to existence is doomed to endless pain:
2. The source of universe pain is birth
3. The stop of birth and death carriage causes freedom from pain
4. The way that goes toward absolute freedom is divided in to 8 ways:

In Buddha's school of thought, Shishka the triple theme of pains, existence, dilemma and the ways of freedom triple pains are talked about. The theme of triple pains of existence has been talked about in the first chapter of the treatise of "Sankhiakarika"⁷.

According to the foundations of yoga, the world is full of disappointment and pain, human body is pain, senses and objects bring about pain and are brought about by pain themselves. Enjoyment and pleasure and pregnant by disappointment and pain, everything is pain for the sage, so we must get rid of this pain in every possible way.⁸

1-4 : the pain and sorrow of Indian style poets and romanticism school:

In Indian poets believe that poetry has mind, whereas romantics believe in poetic inspiration, yet, there are similar characteristics between the pain-seeking minds of Indian poets and their vast imaginations with whose those romantics which can be the subject of a research. The characteristics such as Indian poet's attention to nature and happiness or sadness, are reflected in natural elements. Sometimes in the poems of these poets including Amoli, we can trace disappointed romanticism and nihilism. Negative romanticism is applied more for the existing painful states in the characters of the romantics and the heroes of their work⁹.

Amoli's and other Indian poet's poems are full of various aspects of pain, anyway, we don't want to introduce Taleb and Indian poets as the followers of romanticism but our goal is to express the common characteristics between their poems and those of romantics, but it's important that sometimes the pain and sorrow of Taleb, Bidel and some of this period's poets isn't as deep and philosophical as that of some of romantics and in some cases, it becomes completely artificial and imitative that is more because of pain-seeking streams of the time and its dominate style than the expression of the internal feeling of poet's pain.

1-5 : Welcoming the problems and pain-praising in Bidel Dehlavi's poetry:

As it was mentioned before, the theme of pain-praising is a common and usual theme in Indian style. Before considering the different aspects of pain and sorrow in the sonnets of Amoli, we will study some of the sample of this theme in the poems of Bidel, Orfi and Hazin who are the pioneers of this style.

In the poem of Bidel, burning from pain is the source of enjoyment and pleasure.

لهوئی زہمی توان برد نا دل بہ غم بسازد آتش
زن و طرب کن کایں خانہ را عروسی است

The painful body of the poet is like the ashes of hundreds of thousand furnaces, he is being burnt for infinitive time during his lifetime to gain pleasure and comfort.

سوختہم صد رنگ نا یک داغ راحت دہدہام
بیکر انس ردهام خاکسیر صد گلخن است

Being burnt is the source of growth, as a candle is flamed by burning:

ماہہ بالہدن ما پہلوی خود خوردنست
در گذار استخوان شمع شویر داہہ بود¹⁰

Other cases: being burnt is the remedy of the lover's pain and the wings of his flight.

Pain, sorrow and tear in the poems of Hazin Lahiji:

Examples of Hazin poems:

Pain and sorrow are the source of happiness and heat and being burnt like candle is such as investment for the poet:

ای درد نو بار جان من اندوه نو شادمانی من
بیراوه داغ نست چون شمع سرمایه زنگانی من¹¹

Endearing sigh, tear and being burnt:

The poet benefits from the tearful eyes as sea benefits from the clouds.

راه از همه سو بر خیر خویش گزینیم
از سنگ فروغ شرر خویش گزینیم هرگز
نگزینده ست رگ ابر ز دریا
این بهره که از چشم تر خویش گزینتی¹¹

Sorrow and pain in the poems of Orfi Shirazi:

Orfi Shirazi who is one of the famous poets in Indian style speaks a lot about the world's sorrow in his poems. In his opinion the night of sorrow is better than the morning of eve.

منم که دانسته ام ذوق صحت غم را
به صبح عید دهم وعده شام ماتم را¹²

Orfi has lost His heart, the world's sorrow is his heart's creditor, and he has to go after the world's sorrow to take your heart back.

دلگم گشت و غمها جهان عرفی طلبکارش
به دنبال غم انتم نا مگر وایم نشانش را¹²

He loses everything even his life for the sorrow of heart and if the sorrow of heart asks him his life, he won't annoy sorrow and gives his life.

عرفی غم دل گر طلب جان کند از نو
زندهار برانشان و مرلجان دل غم را¹²

The various aspects of sorrow and disappointment in Taleb's sonnets:

Addressing to the theme of sorrow, pain and disappointment in different aspects and dimensions, Taleb Amoli shows his mind's far-flying rays in various spectrums that each of these rays reflect a dimension of depth of his mind. In this article we analyze his thoughts by studying some of these themes in his sonnets.

1- The mere domination of sorrow and pain on the life of poet indicates his deterministic attitude about existence. He considers the sad nature of existence an unchangeable part of his existence:

گره می آید به اسقبال چشم این آه کسبت این
کل خونگرد این صحرای شادانگاه کسبت هر
کرا بینی ز دور چرخ دارد شکوهای
من زدانم گردش انالک خاطرخواه کسبت¹³

منم هر طرف دردی دلم را پیش می آید به
هر جای پای راحت می نهم بر زبش می آید
سپهر سردمهری نا به کی کافر نی ایام آخر
مسلمان با بردهم گرمتر زین پیش می آید¹³

He sees the world as a flower which its color and smell is more deceptive than its interior and is an example of bloody tulip of heart; even the poet avoids his sigh to prevent sedition for it because he has a heavenly nature:

چهان گلی است که رنگش ز بویش افزونست

نمونه ای ز کل داغ و الة خون است

ز دود آه شریار خویش در حرم
که ننده ای نکند زانکه آسمان گونست¹³

Happiness and pleasure in considered bad omen or unlucky in Taleb's existence and world and the fate always tries to offend and destroy him:

بساط عیش واران درزورد بدطرب
در کلیه ما بدشگونست نلک
راضی به نلک است مهوات
محیطی نشنه یک نظره خویش
دلی هم بازوی فرهاد ما را
غمی هم دوش کوه پس نونست¹³

2- Creating beautiful paradoxical images specially happiness and sadness, hope and disappointment. It is said much about paradox in Indian style's poems and specially Taleb's poetry¹⁴.

Taleb skillfully, puts paradoxical words and images in the context of his poem and ties paradoxical themes so skillfully that we can't find any borders among them.

He says that if our interior fire blows on each plant, it burns it without any flame. If our existence steps on any particle or dust, it is blown away and destroyed. In the second line he talks about the world's children that, due to the power of pain and sorrow, go to the middle of nowhere:

به گداهای روز بدیم که بای شعله نسوخت
بر غباری نگذشیم که بر باد نرفت کس
زواهد به جهان کز غم ابنای زمان کف زبان
رقص کنان نا عدم آباد نرفت¹³

He believes that his body is both fat and skinny due to sorrow and pain:

جسم از غم نر بهم نزازست
یک برگ گلم دو جامهدارست¹³

Although he introduces himself as a garden of disappointment, he adds that fruit of our green fruit is hope:

باغ و آسویم و موهه امرد
از شمرهای نارسیده است¹³

In this couplet, the poet wants to moan for cry with the existence of laughter. In such a world in which pleasure is not smiling at all:

در غمستانای که عشرت را زبای خنده روی

من به صد جوش نسیم گریه را ماتم کنم
گناهگاهی که هجوم شادی داد غم کنم
گریه را شاداب سازم خنده را در هم کنم¹³

The poet's morning with all its brightness and light sends darkness to night:

صبح ما سرمازۀ ظلمت فرسند سوی شام¹³

3- The poet parallels his existence with sorrow. In various sonnets he assumes other's visits and confrontation with him equal to forgetting others' visits the poet will be sad; the sad nature of the poet causes everybody to get sad:

کس نرود بر ما شاد که ناشاد نرنت
خوشدلی‌های جهانیش هم از یاد نرنت¹³

The tears of sorrow have overcome his soul in such a way that his interior fire has got cold:

ز ما ایمن نشین کز آتش ما گل نمی‌سوزد
وگر دورخ شویم از ما بر بلبل نمی‌سوزد ز
بس باران رحمت ما باریده بر کبلی
ز موج شعله بر دروای آتش بل نمی‌سوزد¹³

The poet can't make a single heart happy or he can't comfort everybody:

نه خاطری ز من آسوده نی دلی شادست
وجود ناقص من چشم زخم ایج‌ادست¹³

But a heart who has tasted the fruit of sorrow and pain knows that the drunk's cries are worth more than laughter and happiness:

دلی که زویر ازدوه کرد می‌داند
که خنده را نمک گریه‌های مسنان نویست¹³

Considering these sonnets, we can find the internalized regret in the poet's interior which isn't imitative and artificial. There is a kind of regret and sorrow in Taleb's poems that makes an internal relationship with the reader, for example, in this sonnet, the poet tells about bitter regret which runs like poisonous water in his through, he believes that the garden of his heart needs a striking light which is like a flame on the stream of that garden:

بی تلخی حسرت به سبویم نرود آب نا
ز هر نگردد به گلویم نرود آب من باغ
دل نشینه بریست گوی اهرم
بی خاصیت شعله به جویم نرود آب¹³

He knows himself a Zoroastrian whom even the atheists curse him, he tells himself not to insist getting comfort because his heart is not going to be tranquillized:

من آن کبیم که طعمم از لب کنار برخیزد
نشیند سبوح‌هگر با من دلی ز نار برخیزد چه
ابرام است ای دل چید گوی دامن راحتی سر
و برگ نشینتن نویسنش بگذار برخیزد
ز صد دردم چو درد رنده‌ای در سینه باز آید
خروش مزدگان‌ای از در و دیوار برخیزد¹³

In Taleb's sonnets, sorrow is highly valuable and not asking for livelihood or living is a virtue and generosity although world is full of blessing but the poets generosity avoids asking for it:

ما را تالش بر سر مال و معاش نیست در
دودمان همت ما این تالش نویست گو
خوشدلی مکن بر لب بلم ما گذر
حزن بلزدم‌ریبه کم از این‌عاش نویست¹³

وگر جذب کمزادی می کشد از هر طرف ما را
عجب گر اختزاری بید ازین مازد به کف ما را
بود پر چشم‌ه و پر سبب‌صحرای سپهر ام‌فرو
مازاد سر همت بدین آب و علف ما را¹³

In other words, the poet believes that his pain-praising nature is due to his high aspiration and generosity:

این دل نشین مژده اشکبار کیست وین
شمع نیم مرده چراغ مزار کیست بهلو به
عرش می‌زند از همت بلزد
این گرد بر نلک شده بارب غبار کیست¹³

Sitting beside the sorrow is so valuable for the poet that he believes he has sat beside a lovely beloved idol. Sorrow souls are so dear for Taleb:

وصال شهادت ازدوه را وسوله تراش که
صحبت غم اگر یک دم است مغنم است
گرامی دار جان‌های حزین دله‌ای غمگین را
به زلف پریشان ترجوح و ابروی پر چین را¹³

4- Taleb, like romantics uses nature to describe his sorrow and disappointment; there is a kind of relationship and tie between his deep sorrow and natural elements:

گل صبحیم اشک با بر جای
شبیم آفتاب دیده‌ماست
موج دروای اضطراب جگر
چنینش زبش آرم‌دیده‌ماست¹³

In the following sonnet, he believes that his upset and confusion don't let the blossom of his life and existence bloom and therefore, he doesn't know the spring wind, the one that helps blossoms to bloom in literary tradition:

در سلسله زلف چه داری دل را
زنجیر به پا کس نرزد مرغ هوا را
ما غنچه دردی به گلزار جهان لیک
ز آفتنگی دل نشیناسیم صبا را¹³

In the following poem, the poet considers the flower as a flame that inflamed with sorrows and pains of the poet and the leaves that have been painful with his pain and sorrows:

هر گل ز سوم دل ما شعله داغ‌وست
هر برگ ز درد جگر ما پر زاغ‌وست
طالب به چمن رو که پی دفع خمارت
هر الة شبنم‌زده لبریز داغ‌وست¹³

5- Taleb's sonnets have interesting and new points including the presence of geographical places and cities in the sad and pain-praising themes, he tells his heart " if Qandahar doesn't deserve you, come and see that my eyes have been turned to Panjab because of too much crying:

دال مزاج تو را فزده‌ار در خور نوست
برا ده دیده‌ام از اشک ملک بنجاب است¹³

Not only Amoli but also Sari and other cities are burnt with the sigh of poet:

به دارالهرز شهری در امان از آه طالب نی
به ساری هم سری دارد همین آمل نمی‌سوزد¹³

6- Love and pain

Pain is an inside state which is cawed by beloved and gets into lover's heart and inside and is so harsh and heavy which lover cannot tolerate:

مرد عشقم یک سر جو بر نیم بی درد نوست
چون بود آخر کسی کش درد نبود مرد نوست
بستر درد است و غم گسسته‌ای ای برمار عشق
چبست در خفتن نامل عانیست گسسته نوست¹³

The wishful person knows himself as the man of love and pain and seeks his opium in beloved's abode:

زبگانی عشق او را تن یکی و جان صد است
نیم دل در سینه اما دیده حیران صد است ای
که برمار دلی بشکن زدم در کوی دوست
کازد آن دارالشفا یک درد را درمان صد است¹³

7- Beloved is cruel and oppressor as that of Sa'di's and causes pain and sorrow in his heart:

کو بردلی که از ستمت سینه چاک نوست
وا زنده‌ای که در غم روی هالک نوست
زاهد چسان نماز کند کز شریک ما یک
قبضه خاک در همه آفاق پاک نوست
چشم سواره‌ای به نلک نوست شام هجر
کز دود آتش ز نسیم سرمه‌ناک نوست
شمشاد کو بسوز به حسرت که پور ما
بی‌زار آن عصاست که از چوب ناک نوست¹³

8- According to the literary tradition in love sonnets, the poet's sorrow and regret is due to the love and being far from the beloved:

بی تو در دیده مرا خار و شمن هر دو یکوست
کنج زندان و خوابان و چمن هر دو یکوست نان
حسرت خورم و جامه حسرت پوشم کرم سببم
خورش و پوشش من هر دو یکوست کهنه از
زو نشناسیم که بر دل ز فراق
سوزش داغ زو و داغ کهن هر دو یکوست¹³

The poet is waiting for anew sorrow and sadness just like a faster that is waiting for the moon are to appear. Even though drinking your own blood is forbidden like drinking wine, but your love makes it lawful:

نشسته منتظرم نا غمی جمال نما بد چو
روزهدار که جاسوسی هالک نما بد
بود حرام چو می خون خود به دور نو خوردن
ولی ضرورت عشق نواش حلال نما بد¹³

9- Using Zoroastrian literature such as red wine, cup of wine and Christian's girldle:

طپده‌ام همه در خون ز ناله‌ام برداست
کشیده‌ام همه زهر از براله‌ام برداست¹³

10- Using informal words to suggest the meaning of pain and sorrow:

جان داده‌ایم خسته دل و زخم خوبش را
ممنون بخبره‌ایم و رفوی نکرده‌ایم¹³

Every night I make sadness bride my wife, so till the judgment day every night is my wedding night:

طالب از بس عروس غم آورده به عزد
نا حشر هر شبی شب دامادی من است¹³

If I sigh sadly in a rosary, the frost of regret and disappointment will fall on every bud of flower:

در گلستان‌ای که من آهی کشم نا روز حشر
غنچه را حسرت نروش جوئه شبنم کنم¹³

زلفت غبار کوچه دل می‌خورد بلای

مار است و مار را خورشوی غور خاک نوست¹³

Knows sorrow as bitter syrup which nothing else is better than that and there is no purer wine in the goblet of joy.

The heart is shredded by sadness and sorrow and tears which fall on it are salty and eyelashes are the fan and tranquilizer of this burnt heart:

نلخانه غم نوش که آبی به از این نوست در
س اغر لذت می نابی به از این نوست لخت
جگر است این نمکش سوخته الماس بهر
جزه باده کباب به از این نوست¹³

Conclusion

Studying and analyzing Taleb's sonnets, we can find out that the themes of sorrow, disappointment and regret are the most frequently used themes in his sonnets which are due to different factors such as the altitude of the common literary school which is Indian style, social issues, severe individuality among the poets of this age and the reflection of sorrow and the triple pains in Indian philosophical schools by analyzing

Taleb's sonnets from this point of view, we can have access to different axes which some of them are the continuance of the literary tradition of the pioneer poets and some belong to the indicators of Indian style.

We can refer to the following indicator axes: deterministic thoughts, creating paradoxical images with the themes of sorrow, happiness and hope and disappointment, giving nobility to theme of sorrow in existence, pain-praising and generosity and high aspiration, endearing sad such as beautiful idols using natural elements to describe sorrow as romantics, the presence of geographical places in this theme, creating new images with the theme of sorrow and separation, the motif of oppressive beloved and accordingly provoking the poet's sorrow and pain for being far from his beloved, using informal diction and Zoroastrian Literature to suggest the theme of sorrow, pain and disappointment more and better.

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