

Characteristics of the Role of Women in Iranian and Global Lyrical Literature Based on Romance Poems (Khosrow & Shirin, Layla and Majnun, Vis & Ramin, Romeo & Juliet, Tristan & Iseult, Venus & Adonis)

Throughout centuries, rich courtesy has provided a wide range of poets and writers to cultivate within itself. Literature masters and passionate masters have spoken during the emergence of literature and literary masterpieces describing the woman and praising their love and beauty and the status of their ancestor and in the range of Iranian love poems, lyric poets such as Fakhroddin Asad Gorgani and Nizami and in European literature, Shakespeare and Joseph have deliberately arranged love stories in which women have an active role and their position reflects society's view of women at that time. The active role of women in Khosrow and Shirin and Vis and Ramin's poems expresses the high status of women in Iranian society and the respect for their personality. And the passivity and surrendering to determinism in the story of Layla and Majnun and Romeo and Juliet and Tristan and Iseult depicts the patriarchal and incompetent society of women in the Middle Ages and the era of Arab ignorance. The present study is an attempt to study and compare the role of women in the rich literature of Iran and the world, relying on the stories of Khosrow and Shirin, Layla and Majnun, Vis and Ramin, Tristan and Iseult, Romeo and Juliet, and Venus and Adonis.

Keywords: Lyrical Literature, Layla and Majnun, Khosrow and Shirin, Tristan and Iseult, Romeo and Juliet, Venus and Adonis.

Introduction

Lyrical literature is one of the richest literature in the world. Especially in the realm of love poems where poets like Nezami, Gorgani from Iran and Shakespeare and Joseph Bedier from Europe have created extraordinary literary masterpieces. In love poems, women have always been on the other side of the coin and have played the role of the protagonist. Although the presence of women alongside men in the development of human civilization is an inevitable fact and has always been a burden of special responsibility, it has sometimes remained in the limelight. "Woman, one of the main pillars of human life and civilization, has played a major part in elevating human civilization and has been one of the foundations of the human race's longevity, but women's dignity and status throughout history have fluctuated frequently due to various social, economic and political reasons". (Sattari, 15:1375)

Women have been instrumental in changing society and their active presence has changed the way men live their lives, such as Khosrow, whose personal and ethical characteristics, politics, governance, and monarchy have been influenced by the sweet personality. Or Vis's influence on Ramin's life, which eventually brings him to the throne of the kingdom, and Ramin lives happily with Vis for eighty-one years. Even Leyla, with her love, turns Majnun

into a mystical madman. In European poems, too, each woman has somehow influenced the fate of men in the story. Juliette, Iseult, and Venus all change the story of death and destruction to male heroes.

Investigating the Role of Women in Nezami Works

One of the most important manifestations of the art of Nezami poetry is the prominence of the role of the woman as an independent and selective creature, which has not been widely seen in similar works. In this poem, she is a sweetheart with apparent attractions, complete freedom, and passionate love for Khosrow who is self-absorbed and resilient to fleeting lusts. Complete brave, nimble, aware, big-hearted, pure-blooded, family and community law abiding woman, not only deliberately and safely protects herself from Khosrow's lust, that influenced her, transforms her personality, and makes magnificent epics out of her love. Contrary to the prevailing view of society of its time, Nezami takes a different view and promotes the status of a woman to the extent that she deserves to assume responsibility at the macro-social and governance levels. Khosrow and Shirin is a prominent example.

Aesthetics Attitude

One of the most beautiful Nezami attitudes towards women is the aesthetic attitude. In the field of literature, no poet can be found who is not inspired by feminine delicacies and beauties.

Women, being in any positive or important role, their beauty is a priority. For this reason, in the realm of Lyrical literature, no ugly woman is seen as a lover, and the poet, to this end, beautifully portrays all the characters in his story and exaggerates his description. Like the description of Shirin, Isfahan's sugar, Maryam and even the girls who gather at the court of the Lady Mahin and the indescribable description of Shirin in the fountain.

Negative Attitude

Some of the negative ethical characteristics of women have led to a negative attitude towards them, and many poets have been open to speculation. Pir Ganje says in the advice of his son Muhammad and his prohibition against oppression: Be careful not to be deceptive like women, because you are a man, not a woman.

In the poem "Layla and Majnun when Layla is forced to marry Ibn Salam" and someone tells Majnun that Layla is making fun with her husband. It restricts traits to women....

In the section "Maryam's Shame on Shirin for Khosro", which arises from her jealousy, the Nezami states:

The cases appear to represent public belief and social custom about women, not a personal Nezami opinion, because if Nezami did so, he would not attempt to honor the position of women in his works.

Ideal Attitude

In Persian literature, especially in narrative and fictional poems, special attention has been paid to the ideal reproduction of the female position. The idealistic poet of the rich land of Iran, regardless of the customs and traditions of the woman, creates the parable of the Supreme, and the women are the wise mother, having wisdom, just politician, compassionate and lovable mentor and the Pir Ganjavi look at the woman is an ideal look. In Khosrow and Shirin poem the focal point and true hero is the Shirin. And Nezami, firmly and respectfully defending the woman, protects her human personality, her intellect, her emotions and her status. The role of woman in the two poems of Khosrow and Shirin and Layla and Majnun is different.

Shirin is a lover and loyalist, but Layla is a burnt out patriarchal girl. The Nezami's purpose is to identify the face of women as the protagonist, not men. Men are in the dark part of the story, and the female face is in the bright part of his story.

In Nezami works, the idealistic attitude is overtaken by other attitudes, and the woman is at the center of attention. The Russian Orientalist Bertels recalls that "in the Khosrow and Shirin system the true hero of the story and its central point is Shirin and not Khosrow. In this story, Khosrow, like the people of his day, views woman as a marketable toy to satisfy her desires. But Nizami speaks firmly of his human personality and his heroism and intelligence. (Bertels, 1997: 11)

Mihan Banoo is a woman who is ruling and is the king of Armenia. He has all the affairs of the country in his hands and enjoys a high social standing. Because the timing of this story belongs to the Sassanid era. By placing women in a high social, political, governmental, family position proves the value of Iranian women at a time when Arabs are burying their daughters alive and women are no more than a tool for men's sexual desires and ranks women the highest in his poems, but sometimes he contradicts his claims and imagination about how he puts women, and the language opens up to malice and transgression in women, perhaps due to Arab domination and their culture is prevalent in Persian lands and culture, and Nezami that lived in the sixth century is perhaps influenced by Arabic thoughts, culture, language and vocabulary.

Nezami, introduced the personality of Maryam, the official and legal wife of Khosrow, "mother of Shirviah" as jealous but he knows this feeling in women as a normal feeling because no woman is willing to rival her love or spouse. Although Maryam is not an Iranian woman, Nezami presents her with authority and power. Even Khosrow asks for permission to bring Shirin to the palace, and he does not even dare to openly love Shirin because he fears that she get angry and cause a war between Iran and Rome.

And Mary answers strictly that if shirin is sweeter than halva, I will not let
sweetness fall from your throat, and I will make her bitter for you. And as long
as Maryam is alive, Khosrow does not dare to marry Shirin.

Women's wisdom and guidance

Rationality and foresight are character traits of women in the Nezami
works. In the characterization of heroes, Hakim Ganjeh has also paid attention
to the wisdom of women and has repeatedly praised the heroic women of
wisdom and tact, and the guidance of women in various dimensions can be
examined. Such as Shirin's wise behavior in associating with Khosrow that has
led to the accumulation of love and reason.

Guidance to True Love

Women have always been on the other side of the coin of love and have
played a significant role in arousing the love and emotion of men, their
apparent beauties, morals, behaviors and backgrounds, their subtle spirits, their
love, their affection, and their loving words has always raised the pulse of love
and affection in men and made their love beats faster. But the role of women in
the Nezami work of these seductions has been organized and restrained, and
has led the rebellious bronco of men's love from the inevitability of true,
modest and calm love. Shirin, besides being a lover, is enchanting, but in the
shadow of his wisdom. She is also Khosrow's mentor and guide, and with her
cleverness and self-control she breaks Khosrow's Libertine until Khosrow
reaches true love from the lust, and by marriage, each of them become relaxed.

Governance and Ruling and Politics

Fewer ethical and moral works show the recognition of women's presence
in the political, social, and national spheres. The role of women is mostly in the
home and in education, and the majority's view of the personality of women is
negative.

But Hakim Ganje, with his wise look, brings women into his city's
aspirations for wisdom and government, and even their nationality is superior
to that of men. Mahin Bano ruled from Eran to Armen, has a thousand castles
on top of the mountain, and her greatness is greater than that of men, and
Nezami exaggerates in her masculinity in this manner.

After the death of Mahin Banoo, Shirin takes control of power and
becomes a Justice and cruelty fighting ruler. Another important point is that
due to the hatred and viciousness of Bahram Chobin, Khosrow is forced to
leave Medina for a while with his games and deception. And the throne of the
kingdom reaches to Bahram. Shirin, who considers this throne and kingdom as
Khosrow's right to regain control and defeat Bahram and to overthrow him in
the field, has a considerable role in in Khosrow's fight against Bahram and he

wins the battle versus Bahram. Bahram escapes and Khosrow regains his lost power and owes this monarchy and kingdom good fortune.

Guiding to taking Care of Peasants

After Shirin's marriage to Khosrow and Khosrow's domination of the country, Shirin always leads Khosro from lust and glamor to knowledge and justice and sees the consequences of inhumanity and cruelty as rebellion of the people and abstains him from oppression.

Believing in Women's Empowerment and avoiding Racism and Gender Segregation

The poet Ganjeh's view in his poems on women is a humanistic view. He avoids gender and sexual segregation. And he does not consider power and authority specific to men. Nezami is a patriot and nationalistic poem. But he is not racist. The validity of his claim to avoid these is in the role of Maryam and Mihaan Banoo.

Maryam is the daughter of the king of Rome and Mahin is the lady who holds the seat of the Armenian government. By bringing the two characters into the story and claiming high value and status for them, Nezami has invalidated racism and the gender perspective.

Shirin is the successor to Mahin Bannu, the king of justice who, according to Nezami, haven't even harm an ant during his reign.

Even when she is looking for Khosrow and is scared and restless because of this love, afraid that this lust will overcome her someday and make her treat peasants with ruthlessness and thus bestow the throne and the kingdom to someone royal and then goes to seek Khosrow.

It is clear from these statements that Hakim Ganjeh is not only a poet, but a skilled psychologist and sociologist who is fully aware of the personality traits of women and community affairs. In the psychology of the world today, it has been proven that women are given every responsibility. They could overcome those responsibilities. And when they felt weak and unable to do any tasks, they delegated them to others in a way that is morally debilitating and preventing the rights of others from being undermined. Nezami is familiar with women's morale. It incorporates this good-natured character with a unique elegance and skill in Shirin's personality and role.

Women's chastity

Chastity and self-restraint are important traits that make a woman in Nezami's work. And in Khosrow and Shirin poem this attitude is exalted. In the story of Leyla and Majnun, love happens in a closed environment and the lovers are not allowed due to tribal and social restrictions. Their entire love affair is limited to a few messages and letters and one or two hurried visits,

which are strictly adhered to in the same area. At the first meeting, Leyla stands ten steps away from Majnun and goes no further.

Or when Leyla and Majnun's love song is wrapped up, Majnun's father formally asks Leyla's father to marry his son because of her chastity and personality and thinks that the only way for them to join each other is to marry.

Women's Loyalty

In the characters and heroes of Nezami's work, it is women who are the symbol of loyalty and not betraying, and on the contrary, this trait is more common in men. When Khosrow encounters Shirin's self-control and chastity, he becomes enraged and threatens her that he will start to have fun with others. And finally, by making love with Shekar Isfahani, he confirms his threats and betray Shirin's pure and faithful love.

But Shirin is always loyal to Khosrow. Even when the betrayal is ready for her, the pride comes out and she does not pay much attention to Khosrow's love rival, (Farhad), who is impatiently and eagerly waiting for Shirin, and this loyalty continues for the rest of her life as she refuse Shirivie, son of Khosrow's love. Shirin demonstrates the height of her loyalty to love by committing suicide alongside Khosrow's corpse, and Nezami by characterizing and identifying women in the series, bring her to the top charts. And women always boast of such a position, and men boast of such women. "The end of the story because of Shirin's loyalty in terms of impact equals all of the story itself, which is also full of passion and beauty and brings the excitement to an end." (Zarrin Kub, 1379:197)

"Shirin's suicide thus turned a spoof into an affront and ended the love story of the lover in a chastity of love." (Zarrin Kub, 1379:1078) In the Leyla and Majnun poem, Leyla is also the loyalist of women in love. Her love is trapped in the tribal social system that prevents them from joining, the misfortune of Leyla is a double and he is deprived of all other lovers because she is deprived of both her love and her loyalty to Majnun's Love From her husband.

Investigating the Khosrow and Shirin and Leyla and Majnun of Nezami, we find that the role and presence of women in Khosrow and Shirin are more significant and influential. In Leyla and Majnun, there is no room for maneuvering and role-playing because of drawing and depicting a closed, narrow Arab tribal society. And Leyla is the only unlucky woman captive in the fate of the poetry who, except for a few things mentioned about her character, has no other role. But in Khosrow and Shirin, Shirin is all-embracing and the symbol of a real woman.

The Female Role in Vis and Ramin

In the story of Vis and Ramin, the woman has such an active and powerful personality that she is less seen in Iranian stories. Ruthlessness, a desire for choice, power, and courage, and aesthetics are among the most important characteristics of a woman in Vis and Ramin. These traits are less common in Islamic and Sassanid women. Fakhr al-Din in characterizing women, in addition to social conditions and mental habits of his time, considered the spirit of the party in which the women of the court had great power, and the king invited women and elders in his celebration of Nowruz, and in contrast to the Zoroastrian and Islamic custom, in court marriage, permission is obtained from the mother instead of the girl's father.

Materialistic Worship

One of the features of Vis and Ramin's poem is the material beauty of women, which sometimes leads to moral decadence, and this is why Fakhredin sometimes opens up to praise women. Although women are in a high position in this poem, because of the conditions of society and public opinion at the time, the poet wrote poems against women, contrary to his true conception of women.

Vis is a bold and refreshing woman. Her soul and body are free. That is why she freely surrenders her soul and body to Ramin. She is a natural and tangible woman; Vis has a passion for life and effort. Since childhood, independence and choice have been found within her. In her childhood she also governed her will. Seeker of beauty, color, and boast, to the extent that the nursemaid, complains about her despair and ambition, writing that she has no longer taking commands from her.

In addition to her selective spirit, there is a sense of revenge on Vis as well, given that she is inherently a decent woman, pure and theist, but she falls in love with Raiman's by her nursemaid's seduction and sometimes even insults her Nursemaid- and hardly succumbs to this love. But Vis's surrender to Ramin's love is a kind of revenge on a man who separates him from his beloved husband, Viro, and is the murderer of her father, who is forcibly kidnapped her from his hometown.

Vis's revenge morality is so intense that, with all her love for Ramin, severely punishes Ramin for his betrayal to Vis (Marrying to Gol) and Ramin is forced to spend hours in the snow and ice listening to Vis's heartache and cold words.

Another characteristic of Vis is her courage. King Mobbed talks about the beauties of Merv for Vis, and Vis screams Ramin's love without fear in his presence, which is his love that has kept Vis at Merv.

This answer steams from her incredible confidence and courage. She does not consider herself to be a sinner but a right-holder with choice. She seeks her

love and chooses what she deserves, by his own will and stands up, with courage and bravery to her actions and sees no reason to fear or foresight.

Shahru's Role

Shahru is a materialistic, debauch woman who gave birth to each and every one of her children from a separate man. She prefers her personal interests over everything. And she always decides her daughter's person to marry, once she concludes her marriage contract to Mobed before she has been born.

And once again, realizing that no one deserves to be Vis's husband, she is forced into the marriage to her brother.

And finally, after the wedding of Vis and Viro, after her daughter and family refuse to surrender to the king, she forgets her son and daughter in return for bribes and gifts. She simply ignores her husband's blood and betrays everyone by opening the fort's doors.

Nursemaid Role

Nursemaid is the cause of love between Vis and Ramin. She also took care of Vis and Ramin as a child, when Vis was forced to go to Marv with Mobed, she goes with Vis and closes the Mobed to Vis with a spell and curse.

Nursemaid's role in this poem is very bold. And it is with her ideas that most problems are resolved. She is a worldly friend, humanist, and cheerful woman who encourages Vis on these same traits. Her presence, speech and demeanor are some of the factors that have made the Vis and Ramin poems immoral.

She is an influential woman, and though Mobed understands her intentions and temperament. He does not drive her out of his palace. Her role is more than just a nursemaid. And she is a mother to Vis, and she makes every possible effort.

In the emergence of Vis and Ramin's love, she plays a key role. And deceives Vis with her hands and deceit. And flames the fire of Ramin's love in her heart.

And Vis also confesses that her nursemaid has seduced her into this scandal.

The nursemaid is the creator of the myriad events and ups and downs of the story. And it is for the first time that in her negligence, Mobed becomes aware of the love of Vis and Ramin when Ramin intends to travel to the Moghan city. Nursemaid tells Vis about his trip and Mobed which looks like he is sleeping but he is actually awake and listening to them.

The interesting thing about Nursemaid's role in the story is that, despite Mobed is aware of all the plans, gimmicks, and solutions is coming from the nursemaid, and she is the one who supports Vis to reach Ramin during this

time and she's a witch and a bold woman, he does not drive her out of his palace. But he also trusts her. And when he leaves Marv for a trip to Zavol, he imprisons Vis in a garden and leaves the key to the nursemaid. And asks her to take care of her in his absence. And he even calls her a charm and a coward.

It is this nursemaid who has always been a guide in the love of Vis and Ramin. She lit the fire of love in Vis. And at all stages of the meandering path of love and the dangers and hardships of love, she supported Vis and Ramin. And she did not hesitate to try any trick. If there were no nursemaid, love would not have arisen in the story, and if love did happen, it would never be concluded in Joiner. Vis owed the nursemaid all her joys, pleasures, and sweet moments of being Ramin and finally joining him and living together. The woman played the role of a mother to Vis from her childhood, and who saved Vis from the oppressor Mobed. If it had not been because of the nursemaid, Vis would certainly not have endured the hardships of life and would end her life.

The Role of Women in Tristan and Iseult

Tristan and Iseult is the forbidden Love story made and discussed with the three characters of Markshah, Tristan and Iseult. In this story, women have less of a role, and the old belief of medieval social status has created another image of woman.

The woman is incompetent and, despite her disability, is only able to diagnose and cure untreated pain. The magic of Iseult and her mother does not indicate their inherent malice and superstition, but rather their divine character. "This is because in the Roids, the priests of the Celts, the woman was seen and worshiped as a divine and heavenly being, a manifestation of the mystery of divinity. In most of their myths, women were symbols of monarchy authority and had a solar character. Iseult's golden hair may also be a vague indication of this character." (Sattari, 1383:37)

In the Tristan and Iseult context of women's behavior, there is more fear and chastity with God. They lack the ability to make decisions and plan for their lives and those around them and are more passive and destined. The reason is that "the habits of the nobility and nobility of the Middle Ages were violent and decadent. The man had every right and the woman was not legally and religiously entitled, as if they were always a minor. The man divorced the woman whenever he wished, and in the feudal environment, divorce was common in spite of the church's explicit prohibition. In fact, a woman, even if she were a gentleman, was considered a lesser human being because she was not a warrior and could not sword as a man. (Sattari, 1370:177)

For this reason, medieval conditions had rendered women inactive. They were traded by men and had no authority. And sometimes the condition of their marriage was to do extraordinary things and to destroy the giants and dragons. If a man were to do these marvelous things, he would marry a girl without her choosing this marriage. Or having the right condition of a spouse. This is also true in the story of Tristan and Iseult. Tristan finds the right of marriage with

Iseult by killing the dragon. However, Iseult is traded here once more, and she is given to Markshah, regardless of her will. Even after being angry at Iseult, Markshah easily lends her to lepers, and in such cases the woman has no choice but to surrender. Iseult is the hero of the story and the symbol of subordinate women who wanted to free their souls and hearts while captive. The existence of Iseult is not linked to the pursuit of life but is tied to death and has no end but death. She has no bold and cheerful personality, and she is a pitiful Person. "A character that is at first harmonious with the world but is abandoned or destroyed by the same world" (Scholes 1377:140).

Iseult is a submissive and powerless woman that the magic of a magical drug transforms the world around her. The distance between her body and her soul is diverted, and her body is given to Markshah and her soul to Tristan. She loves Tristan, but she constantly conceals this love before others. At their rendezvous beneath the tall pine, when Iseult is aware of the presence of the king at the top of the tree; she steps up and shouts before Tristan arrives "What a bold thing, Amir Tristan! What a cry! What do you want from me?" (Khanlari, 1336: 82)

The Role of Queen Iseult (Iseult's Mother)

Queen Iseult, the "wife of the King of Ireland," has also her daughter's name, given that she has an effective role in creating Tristan and Iseult's love by building a magical heart. But in the poem, little is said about her, she is sympathetic to his daughter, and when she is about to give her daughter to Markshah, she is concerned that her daughter may not be interested in her future husband. And this disinterest will ruin her life; so she resorted to the power of magic healing, which Iseult also inherited from her mother. She gives the seal of magic to Branzin to give it to Markshah and Iseult so an involuntary love create in them. Such a characteristic stems from the Celts' long-held belief in the divine power of women, and the harsh medieval conditions in which women's incapacity in deciding their fate was left to resort to magic. "When Iseult's time was reached to surrender to the Cornwall heroes, her mother picked herbs, flowers, and roots, and immersed them in strong wine and soda, and after giving her knowledge and magic, poured the medicine into a wine glass and privately transferred it to Branzin. And she said, girl! You have to go to Markshah's nation with Iseult. And I know that you are loyal in her kove! So take this wine glass and remember what I said; hide it so that no eyes can see it. And no lips should come near it. But when Zafaf's night came, when it was time for the bride and groom to be alone, pour the wine mixed with the medicine into a jar and give Markshah and Shahbanoo Iseult to drink it. My Girl! Be careful to only taste them with this wine! For the character of this medicine is such that those who drink it together fall in love with one another and love one another forever and ever in life and death "(Khanlari, 1336: 53).

The Role of Branzin

Branzin is a simple servant in the King of Ireland court. When Iseult was sent to Cornwall with Markshah. Iseult's mother also sends her along with Iseult to fulfill Iseult's mother's magical mission. She causes Tristan and Iseult to start dating, claiming to have unknowingly created this fiery love and feeling deeply guilty, so he sacrifices his whole being and even goes to Markshah's bed in the Zafaf night disguising the Iseult. She is kidnapped by pirates as a child and sold to Iseult's mother for servant and maid. The prince Iseult decides to kill her for fear of scandal and leaves her to a slave to kill her in a remote forest and destroy his body. But she is a shrewd girl when approaching death, trying to arouse the emotions of the two slaves, and explains her death this way: "O friends, I know nothing but a mistake when traveling from Ireland Each of us had a dear ornament that was white as snow and we had it on for the night. It was on the ship that Iseult took off her shirt and I gave her my shirt for the wedding. That's the sin I've made. But now she wants my death." (Khanlari, 1336: 68)

The Role of White Hand Iseult

White-hand Iseult is love rival of golden hair Iseult. Who endures anything in her life with Tristan, except for his betrayal and humiliation, becomes a victim of Tristan's unrest and uncertainty. In essence, Tristan, by marrying White-hand Iseult, somehow wants to escape the love of golden hair Iseult and soothe himself, but as if his pain is so intense that he cannot forget golden hair Iseult. Sattari regards the white hand as a symbolic figure, and says of her, "In the story of Tristan, the white hand that is associated with Tristan is the embodiment of the sacramental and formal church, and the marriage of Tristan to her is the diagram of the victory of the right-wing orthodox. It doesn't take long, and Tristan hastens back to her adulterous love. (Sattari, 1383:55)

She is a curious woman when the secret talk between Tristan and Kaherdan is taking place, she listens and hears that Tristan demands a visit from golden hair Iseult in the last moments of his life. This incites the wrath of the White-hand Iseult. "The wrath of women is terribly frightening, and everyone should avoid it! The more a woman loves the more hateful she becomes. Women become spiteful as soon as they are sealed. Their misery is more than their seal. In love of moderation they can. But in hatred they can't. White-hand Iseult leaned against the wall, hearing all the words. She loved Tristan so much and now she realized he had a heart for another. She kept what she heard in her heart and thought that if she could one day she would take revenge from whom she loved the most. "(Khanler1336:257)

White-hand Iseult is finally taking revenge on her sacrifice from Tristan. "White-hand Iseult took her revenge and came to Tristan's bed and said, Now Kaherdan is coming. I saw his ship at sea. Tristan that was shaking said how the sail is, Iseult said she knew the sail was all black. Tristan said I could no

longer keep my body in place. He said three times, "Sweetheart, Iseult " and died at the fourth time. (Same, 265)

The Role of Woman in Romeo and Juliet

Juliet is a stubborn and rebellious girl. She never knows what the origins of the old kin are between the two Capulet and Montague families. But she wants to break the norm and push for stricter social rules for her own sake. That this youthful rebellion is ultimately catastrophic. Juliet is a thirteen-year-old girl whose father confesses to her at the time of Paris solicitation that she has not yet entered the full revolving 14 years old age. The heroic lady of the story has a childlike shape and figure, who has never experienced love. "In celebration of the Capulets when Romeo asks Juliet to dance with him in this part of Shakespeare referring to Juliet being young or sometimes childish," Romeo demanded. The girl was too young to hide the secret of her heart, and more innocent than pretending to be innocent, she fulfilled his wish, then as children who first tasted strawberries. They wanted more ... kissed each other again "(Shakespeare, 311)

During the Renaissance, the children were obedient to the family. Juliet is the only child of the family, which is why her marriage is so important to the Capulet family. Her father is first looking for an option that will appeal to Juliet herself. But after finding out about her acquaintance with Romeo, he gradually changes his mind and prepares for a forced marriage. Juliet is a girl who has a strong personality and high decision-making power to the extent that she has to oppose her father, contrary to the custom of society and family. Juliet's audacity and courage is to a degree that she secretly marries Romeo. In British society at that time, the role of women in family affairs and decision making is very poor. The system of society is entirely based on patriarchy, and in this story we see that Juliet's mother has no role and cannot comment on the future of her only child. And they don't even let Juliet make the decision. And it represents the power and power of men who dominate society, Juliet symbolizes girls who are victims of ethnic and tribal divisions in society and pay for their inferiority and prejudice. With her free choice she stands up against the values of the time and shouts for women's independence and right to vote. Juliet secretly marries Romeo grows love flower from the grudge and hostility of these two families, whose love has so captivated that she dies of anesthesia and kills herself. And buried in the cellar until Romeo comes to her rescue without fear. Her courage and fearlessness are admirable, but one hundred pity that the girl is hasty and crude and sadly ends her life with Romeo's dagger after seeing Romeo's lifeless body. She is a symbol of loyalty to her pure love. There are other women in the story whose roles are not very bold.

Juliet's mother, the great lady of the Capulet family, plays no role except in a few parts. At a banquet night, there is a celebration that Romeo asks a woman

who is this woman. And she says, "Juliet's mother" is the lady of this house, I'm telling you, I nursed the girl you were talking to"(Same, 311)

When Juliet's father decides to coerce her into Paris, she only informs Juliet's mother that she too has sent this message to Juliet and no longer has any right to express her opinion.

Another woman in the story more than Juliet's mother is her nursemaid. While Juliet is talking to Romeo on the balcony, her nursemaid calls. And Juliet immediately returns to the room as if the nursemaid is dominating to the point where Juliet is not allowed to go or do anything without her permission. (Same, 314)

Nursemaid also plays a part in finding Juliet in the church and marrying Romeo. Upon finding out about their love for the two, she goes to see Romeo in the street and tells him "Juliet is too young, treat her with honesty" Romeo swears to do so and then tells nursemaid to find an excuse to send Juliet to the church. She is a woman whose thoughts are full of marital pleasures, whether it be this man or the other man; "The prospect of marriage and a wedding night drunk her like a strong wine. She hastily went to Juliet to get Romeo's message. "(Same., 316)

She is the liaison between Romeo and Juliet when Juliet's (Tibet's) cousin is killed by Romeo. She is the only one who is aware of the marriage of the two and tells Romeo that she is deeply saddened by the death of her cousin and her husband's exile. (Same, 320)

A girl is mentioned at the beginning of the story only to mention her name. And there is nothing of her any more. Rosaline, the same noble girl whom Romeo loved before Juliet, whose name is on the list of Capulet guests, and Romeo greets him at the Capulet banquet and fall in love with Juliet. There is no talk in the story of Romeo's mother and the rest of his family.

The Role of Woman in Venus and Adonis

In the story of Venus and Adonis, because of the mythical nature of this poem, there are not as many female roles as other poems. The hero of the story is Venus. Goddess is beautiful. A passionate woman, a vengeful and revengeful woman who knows that she has a lot of fans because of her beauty. A rebellious and independent woman. Her grandstandings are due to the trauma she has suffered in society. She is a girl who has been oppressed for her right and has not been allowed to choose her beloved husband. That is why she is associated with numerous gods. Hafaitos is not her favorite husband. But she is forced to marry him at the discretion of the god of the gods, Zeus, and Venus compensates for this failure with others. She is inherently vengeful and retaliates wherever her personality is trampled. When she sees Adonis on the ground. And she tries to seduce Adonis with love and seduction. But Adonis refuses. This deterrent makes her revenge fiercer, and when she succeeds in tricking and gaining Adonis, she abandons him and goes to skies to avenge him.

Conclusion

By studying Iranian and European poems, we find that women's presence in the story is very effective. In the creation of love, women are on the other side of the coin, and without a female role, the romantic system is meaningless. In addition to the role of the lover, who are the protagonists of the stories, there are other sub roles that are very effective in storytelling. In most stories, the role of the nursemaid is very bold. Even more than the mother, and most of the events happening to them. Most of them are initiators of love, lover and lover of story. Nursemaid, in the Vis and Ramin poem plays more than any other character, and it is her advice and provocations that arise love between Vis and Ramin. She is a consultant and assistant to Vis and Ramin and they seek her wherever they are helpless. Nursemaid is humanistic and playful, and she inherits her inherent character in Vis. A woman of witchcraft and magic, and on the way to Vis and Ramin, she often resorted to magic.

In Romeo's and Juliet's poem, Juliet's uncle also has a similar personality to that of Vis, but at a lower level, her mood resembles that of Vis, the egoist, and the sensual, but she is not a magician. She does not hesitate to help Romeo and in the story of Tristan and Iseult, but Branzin is more of a servant, not a nursemaid, but Branzin also plays a role in the story of Tristan and Iseult's love. That is, through by her neglect and drinking of love drug, the forced and involuntary love of Tristan and Iseult is created. She is a company for Iseult until the end of the story, and Branzin shows her devotion up to her life. Khosrow and Shirin and Leyla and Majnun's poems do not have a nursemaid role. There were only sweet girls around Shirin and her companion, accompanying her on leisure and hunting. In the story of Venus and Adonis, because of the myth, the pattern of other poems are not seen in it and the role of the mother is not noticeable. Which is perceptible in all stories in Western systems due to the feudal system as well as the patriarchal system in the mother's presence and decision making and commentary in the stories.

In Romeo and Juliet's story, Juliet's father is a tyrannical, self-serving man. He even gets the right to choose a husband from his only child. Juliet's mother is nothing but a few scenes. In fact, his presence is ceremonial and when forced by the great Capulet of Juliet to marry Paris. Juliet's mother is silent because the social and family system of Britain at that time did not give this right to women. Similar stories can be found in the story of Tristan and Iseult. In the 11th and 12th centuries, the prevalence of catharsis in Europe, especially among the Troubadours of southern France, influenced their attitudes towards love. The story of Tristan and Iseult takes place in medieval era. The Dark Age of the attitudes of the people of that time, women, were also severely oppressed during this period. And there was an instrumental or erotic look to them. The girls did not have the choice to marry. Especially among the nobles and princes. They had laid down heavy, life-threatening and deadly conditions for their daughters to marry, and anyone that could fulfill that condition would marry the girl. Iseult is no exception. The condition of her marriage is to kill the dragon. And after Tristan comes out of this high-profile experiment. He

goes to Iseult's father's palace and the King of Ireland agrees to their marriage. 1
 But when Tristan says he wants Iseult not for himself but for Markshah, his 2
 father agrees. It may also be an expedient marriage for peace and no war 3
 between the two lands. And Iseult, despite being attached to Tristan and 4
 preparing herself for marrying to him, inevitably adopts a humiliating marriage 5
 that neither sees nor cares for his husband because the society of that day gave 6
 away her right to protest. This also happens in the story of Venus and Adonis, 7
 and while the story is mythical, there is also a disregard for the female 8
 character and disenfranchisement in the poem, and Venus too did not choose 9
 her husband by her own will and desire and they deprived her of her own 10
 rights. But in Iranian stories, the role of women is very different. Except for the 11
 Leyla and Majnun Poems, which relates to the Arab Bedouin community. In 12
 Iranian poetry, women enjoy dignity and power. 13

In the story of Leyla and Majnun, the theme is Arabic myths. Nezami was 14
 reluctant to sing it, and at the request of the SharvanShah Akhestan Ebn 15
 Manouchehr has written it. The situation is similar to that of medieval women 16
 in Europe. Leyla, like Juliet, Iseult and Venus, is a time-bound woman, and 17
 maybe even worse off than all three of them, if they have reached out to the 18
 lover or touched them with the help of their companions, but Leyla, the poor 19
 girl, is even miserable. She has been denied access to Majnun. She had neither 20
 the nursemaid to conceal her lover with her magic nor the help of her mother, 21
 nor the mother who was allowed to interfere in the affairs of the child and 22
 could earn the right for her. A widowed girl who is abandoned in the corner of 23
 the house and endures suffering in her own way. She is forced to marry Ibn al- 24
 salam, and the only option throughout the story for Leyla is to restrain her from 25
 approaching her husband and no does not have the will and authority to do 26
 anything in her personal life. This story depicts the patriarchal society and the 27
 bullying of Arab society at a time when women were nothing but slaves and 28
 were not given any dignity, power or authority. 29

And the woman had no value, Leyla becomes a victim of her own tribal 30
 divisions, whose death and sacrifice had no value for her tribe and her family 31
 because her clan beliefs and norms mattered more. Leyla is a symbol of the 32
 submissive and incapacitated woman who surrenders herself to algebra of the 33
 time and makes no effort to join her lover. She only wants his bond to be 34
 solved by marriage and when this is not possible. She is frustrated and 35
 embraces the fate of the separation that the tribe and his family have set up. 36
 The difference between Leyla and the heroine of European poems is that they 37
 have even come to terms with the secret, the joiner, the lover, and have 38
 embraced and touched their lover, but Leyla has never touched Majnun. She 39
 has even been denied visits. And the pleasure of not embracing her beloved. 40
 Because the beliefs and prejudices of Leyla's community and tribe have not 41
 allowed her to do so, even Leyla herself considers it a shameless act and 42
 refuses to be with Majnun without a marriage. 43

The role of woman in Khosrow and Shirin is quite different from other 44
 poems. The woman in this poem is respected and valuable. Mahinbano is king. 45
 A woman with power and authority, who rules the land of Armenia. Shirin is 46

his nephew. A princess, beautiful woman, with courage and daring. She is a lover, but a restraint. She is a desperate woman who can control herself to submit to Khosrow's lust and overwhelming desire.

Her difference with Leyla is that Leyla is not a free girl captive to the ignorance of time and family, but Shirin is a free-spirited and free from social and family bond that traveled to Madaen without informing Mihanbanu. But she is self-contained, retains its existential value and does not sell herself easily. She tolerates parting, but until the formal marriage to Khosrow and refuses to sleep with Khosrow before their marriage. Women are of great value in Nezami works and are of special importance. She has the right to choose her husband. Mahinbanu advises Shirin and invites her to respect the values of a woman and advises her not to put herself in the way of Khosrow's insults. But she never takes it hard on her and doesn't force her. but only teaches her the truth and guides her. So Shirin, free from any algebra of free time, with her wings free, decides what to choose in Khosrow's love. She is also very cautious and gentle in her love of Farhad and does not lose herself and is ignorant of this one-sided love. And she chooses Khosrow's love, perhaps the reason for so much self-respect and self-esteem and self-respect in Shirin is her freedom.

Vis is similar to Shirin, who is also free and released. The difference is that her mother- Shahroo a covetous and upright woman who unfortunately easily surrenders her daughter. That Shahroo owns Vis and that she decides whom her daughter to marry is evidence of the power and authority of women in Iranian society. Unlike the medieval patriarchal system in Europe and Arab societies, the matriarchy system has prevailed in Iran for most of the time, with women even influencing the court and making the most important state and army decisions. Although Vis does not receive love from her mother and forced to marry Mobed, fights with her ugly fortune because of the bravery that is implanted in her nad does not submit to fate. She drives herself and, with the help of a nursemaid, makes a murky but sweet life for herself and fights with fate and fortune. A courageous girl who freely shouts her love in front of Mobed and admits she loves Ramin. She does not resign like Leyla, he does not kill herself like Juliet, and she is not passive like Iseult to conceal his love. She is an active lover. She struggles for her beloved lover, fights, endures scandal, forgives Ramin's betrayal, and eventually reaches Ramin's love. She defends her right not to live with her father's killer. And she never satisfies Mobed and closes him the doors to her with magic and leaves him with the pleasure of enjoying Vis. She is a loyal and gentle woman who remains loyal to Ramin for the rest of her life and does not respond to Ramin's betrayal by betraying him, but trying to forgive him. Vis is a symbol of a true lover. A self-made, ambitious girl, just like Shirin. It is quite clear in the reviewed poems that Iranian women are dependent, free, and in a high position. The spirit of chastity has been blown to Iranian women, indicating that the highest level of culture and civilization in Iran is that our Iran and our nation have a rich cultural background and that Iranian poets such as Khosrow, Shirin, Vis and Ramin are honors of our nation.

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