

Multiple Absolute Concepts of "Gol"(Flower) in the Indigenous Couplets of Mazandaran

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Abstract

The flower is one of the beautiful manifestations of existence, holding a strange mystery within it. Its delicacy, color, fragrance, and physical structure have inspired the poetry of poets. Folk songs are valuable ballads that, due to their preservation of cultural and national identity and the transmission of our ancestors' emotions and beliefs, constitute an important part of oral literature. This research intends to examine the multiple concepts of the flower in the folk couplets of Mazandaran, using a descriptive-analytical method. This essay examines over 1000 Mazandarani distiches, of which 175 are specifically dedicated to the "absolute flower" (Motlagh-e Gol). Mazandarani poets, with their refined taste, while referencing the "absolute flower," allude to various concepts such as the blooming of flowers in spring and the hope of seeing the beloved again in the heart of nature, the beauty of the beloved's face and figure and their superiority over the flower, waiting to see the lost flower, the cold of winter, and the burning sorrow that sits upon the flower's heart. These types of poems are accompanied by social, didactic, and romantic themes, and sometimes by lost concepts such as the pain of love, the sorrow of exile, the injustice prevailing in society, and the anticipation of achieving hopes and desires.

Keywords: Flower, Local Literature, Mazandaran, Beloved.

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