

Criticism Shamlou's Poetry of Persian as Psychoanalytical Reading of "Desire and Love" Based on Lacan's Theory

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ABSTRACT

One of the most widely used approaches of contemporary literary theory is psychoanalytic criticism. By applying this theory in the reading of literary texts, one can understand the underlying layers of literary works. Using the basic concepts of the psychoanalytic theory of Jacques Lacan, the French Neo-Freudian psychoanalyst, this article shows the application of these concepts in Ahmed Shamlou's poetry. First, in order to achieve the goal of this thesis, Lacan's psychoanalytical framework is explained which includes concepts such as the imaginary, the big other, objet petit a, the real, and the symbolic order; then with the help of these concepts, the selected poems are studied in order to achieve the to the complex meanings and issues. In the next level, the themes used in Shamlou's poetry and his poetic features that correspond to Lacanian concepts are examined, and some of his poems are evaluated in terms of belonging to three symbolic, imaginary and real orders. In this review, the most examples of Shamlou's poetry are related to three symbolic, imaginary and real worlds, respectively.

Keywords: Imaginary, Symbolic, Real Order, Desire, Objet petit a, Jouissance

"نقد شعر شاملو الفارسي بقراءة تحليلية نفسية "للرغبة والحب" بناءً على نظرية لاكان

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الملخص

تُعدّ النقد النفسي واحدة من أكثر المناهج استخدامًا في النظرية الأدبية المعاصرة. من خلال تطبيق هذه النظرية في قراءة النصوص الأدبية، يمكن فهم الطبقات الأساسية للأعمال الأدبية. باستخدام المفاهيم الأساسية لنظرية التحليل النفسي لجاك لاكان، المحلل النفسي الفرنسي الجديد الفرويدي، يوضح هذا المقال تطبيق هذه المفاهيم في شعر أحمد شاملو. أولاً، من أجل تحقيق هدف هذه الأطروحة، يتم شرح إطار التحليل النفسي للاكان والذي يتضمن مفاهيم مثل المتخيل، الآخر الكبير، الأوبجيه بتيا، الواقعي، والنظام الرمزي؛ ثم بمساعدة هذه المفاهيم، تتم دراسة القصائد المختارة من أجل الوصول إلى المعاني والقضايا المعقدة. في المستوى التالي، يتم فحص الموضوعات المستخدمة في شعر شاملو وميزاته الشعرية التي تتوافق مع مفاهيم لاكان، ويتم تقييم بعض قصائده من حيث الانتماء إلى الأنظمة الثلاثة الرمزية، المتخيلة والواقعية. في هذا الاستعراض، معظم أمثلة شعر شاملو تتعلق بالعوالم الثلاثة الرمزية، المتخيلة والواقعية على التوالي.

الكلمات المفتاحية: المتخيل، النظام الرمزي، النظام الواقعي، الرغبة، الأوبجيه بتيا، المتعة.

1.1 Introduction

Identity has always been an important concept in different contexts and fields. "The term "identity" has a long tradition in Western philosophy and much shorter antecedents in psychology and social psychology" (Sollberger 1). Generally, identity is a predicate, which functions as an identifier or in the other words a marker that distinguishes and differentiates one object from another object. Thus, identity in this sense focuses on the uniqueness of the concerned object.

Identity is questioned as a structure or form of an individual's self-relation and self-conception. Identity in this sense aims at competences and capacities of the individual to communicate, to interact, and to integrate and synthesize different emotional states, social roles, values, beliefs, group identifications. Identity is both an internal and external issue which is remaining the same within oneself and sharing of some kind of essential character with others. Also, it will refer to a conscious sense of individual identity which is an unconscious striving for a continuity of personal character. Further in a technical term identity

stands for ego of a subject that has been devised in modern psychology and later in psychoanalysis. The formation and development of identity or subjectivity depends on various factors. Thus, individuals have to pass through crucial phases to develop a personality with its subjective interiority and its sense of identity. Therefore, any disturbances in this development of identity would lead into different mental conflicts and traumas in other parts of life. In fact, “according to Freud (1856–1939) and Lacan current situation of human are determined by their past, memories, the way they have been brought up, language and whatever characterized their past” (Mansuri et al., 251).

Regarding the work of identity, Freud and Lacan are the most influential figures whose works in psychoanalysis paved the way to study and examine mentality and state of mind that are effective in forming identity. “Freud (1856–1939), whose theory of the psyche often is referred to today as classical psychoanalysis” (Tyson11). He developed the concept of unconscious and claimed it as the storehouse of people’s hidden and forbidden desires and fears. “The unconscious is the storehouse of those painful experiences and emotions, those wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we feel we will be overwhelmed by them” (12). Hence, knowing about psychoanalysis equals knowing about selves – real selves – and the way we behave. “Freud’s theory, psychoanalysis, suggested new ways of understanding, amongst other things, love, hate, childhood, family relations, civilization, religion, sexuality, fantasy and the conflicting emotions that make up our daily lives.” (Turchwell 1). To show the potentiality of psychoanalysis in determining the identity it is noteworthy to say that “psychoanalysis can enrich existing notions of identity, while bringing current charisma theories back to their origins” (Islam 25).

Iranian poet, writer, and journalist JAhmad Shamlou, also known by his pen name A. Bamdad, was born on December 12, 1925, and passed away on July 24, 2000. According to (Keshavarz 2), Shamlou is arguably Iran's most influential poet today. Among his awards are: 1973 Forooghe Farrokhzad Prize Human Rights Watch awarded the Freedom of Expression Award in 1990; Stig Dagerman Prize in 1999 and Poets of All Nations' Free Word Award in the Netherlands in 2000. In 1984, he was considered for the Nobel Literature Prize (Maghsoudlou 12). According to Zarghani (450), his early poetry was written in the Nima Youshij style. Although Shamlou's poetry is complex, his imagery is straightforward, which contributes significantly to the poems' intensity (Mojabi 4). He uses the traditional imagery that his Iranian audience is accustomed to through the works of Persian masters like Hafez and Omar Khayyam as the foundation (Shariat Kashani 27). Shamlou is a socially conscious and humanist intellectual who has combined his personal feelings of love and affection with his social views (Kashani 7). Before the revolution in 1979, he was a major player in the intellectual opposition to the Shah of Iran. He left his country in 1976 as a protest against censorship and the oppressive political climate; After the revolution, he returned to Iran and spent the rest of his life there (Serkisian 4-5).

According to Maghsoudlou (8), Ahmad Shamlou's poetic vision is in line with both Western Modernist ideas and the modernization of classical Persian poetry. He was influenced by people like the Spanish poet Federico Garcia Lorca, the African American poet Langston Hughes, the French thinker and writer Louis Aragon, and Nima Youshij (Zarghani 451). Shamlou, one of Nima Youshij's disciples, was a member of the generation that adopted his methods and constantly sought novel approaches and poetic realms. Forough Farrokhzad, Sohrab Sepehri, Mehdi Akhavan Sales, Yadollah Royai, Nosrat Rahmani, and Nader

Naderpour were among the young Iranian poets and writers he championed in a short period of time (Ibid.). Shamlou is known for using everyday language and style (Salajeghe 61). Sepid, which literally translates to "white" Persian Poetry, is a type of verse that departs from the classical Persian poetry's tightly balanced rhythm and rhymes (Zarghani 669). He developed a simple, free poetic style. His poetry explores a wide range of topics, including human nature and political issues, primarily freedom (Shariat Kashani 28). More than seventy books by Ahmad Shamlou have been published: sixteen books of poetry; 5 poetry anthologies; five volumes, including screenplays, novels, and short stories; nine volumes of literature for children; nine poetry translations into Persian; Persian translations of 21 books; five collections of interviews, lectures, and essays; The Book of Streets comes in ten volumes.

1.2 Statement of the Problem

The issue of identity, which concerns the nature of the self, is the first question that psychoanalysts pose. Using language, a person's identity and selfhood are formed, according to this approach. Subjectivity is the term for selfhood. We are able to consider the nature of language and the effects that language use has on its users thanks to that response.

Language is built out of loss in this way of thinking, and loss is linked to desire. Language is only necessary in the absence of a desired object, and the creation of a self takes place through language. Lacan makes use of Freud's concept to expand on the idea of language:

Because of this, I have decided to illustrate for you today a truth that can be drawn from the time we have been studying Freud's thought, namely that the subject is constitutive of the symbolic order, by illustrating in a story the primary determination the subject receives from the itinerary of a signifier (Lacan 45). The form of that existence is both linguistic and desiring. In addition, the self is not one continuous entity

but rather a divided or multiple self that is situated within and constructed by its numerous discourses. Submission to the rules and structures of language, the loss of self and the resulting sense of division, and the inexorable achievability of the desired object are the costs of selfhood as a linguistic existence. Clearly, such a cost must cause mental discomfort. The memories that are displayed in a hidden form of language and that conceal significant earlier events in both the discursive text of psychoanalysis and the literary text are referred to as screen memories by Freud. Lane asserts that Lacan raised the connection between psychoanalysis and language.

Lacan was the one who initiated the linguistic turn in psychoanalysis, particularly with his idea that the unconscious is structured like a language. The "mirror stage" in a child's development, one of many terms developed by Lacan in his radical reworking of Freud, has become common critical parlance. (Lane 192) The multiple reading strategies that make up psychoanalytic literary theory are all concerned with the nature of subjectivity and the subject's emotional inclination toward figures from the outside world that have been reconstituted as aspects of the mental world. The subject is detached from reality as a result of this fresh reconstruction of the world. In the present essay, the researcher investigates Shamlou's selected poems in terms of Lacan's perspectives and traces how Lacan's concepts can be applied to the poems.

1.2.1 Researcher Questions

- 1.How are Lacan's three orders of imaginary, symbolic, and real found within Shamlou's selected poems?
2. How are desire and other represented in Shamlou's selected poems?

1.3 Methodology

In this paper, the focus will be on Lacan's ideas regarding the concept of identity and how it is shaped throughout different stages. To do so,

there will be some points that are going to be applied to this paper. First the concept of unconscious and its role in this paper must be taken into account. Like Freud, Lacan believes that the subject's wishes, fears, desires and fantasies, however he believes that unconscious is not as chaotic as Freud claims and it has different layers like language. In this paper, the main three orders that Lacan introduces will be discussed: the imaginary order, symbolic order, and the real order. Jacques Lacan was a French psychoanalyst who lived from 1901 to 1981. His work has had a significant impact on many aspects of contemporary literary theory. In the 1920s, Lacan began his career by earning a medical degree and then receiving training in psychiatry. Lacan is best known for his seminars, which established the acceptance of psychoanalysis in France. He took on the intellectual establishment in France as well as the International Psychoanalytic Association, from which he was forced to resign because he experimented with shorter sessions rather than the required one hour and fifty minutes. Jacques Lacan, a psychoanalyst, is arguably the most significant psychoanalyst after Freud. The institutional, theoretical, and clinical practice of psychoanalysis have all been altered as a result of his work. Among contemporary psychoanalytic thinkers, Lacan's influence on a wide range of academic fields extends far beyond the consulting room and analyst's couch. Lacanian criticism is widespread and now permeates "the disciplines of literary and film studies, women's studies, and social theory" and "has been applied to such diverse fields as education, legal studies, and international relations" (702). Lacan develops his theory of the human subject and unconscious desire as socially and culturally constructed projects rather than as universal essences or biologically determined entities.

He integrates culture with the self. The "Symbolic" order into which we are born, according to Lacan, is what shapes our identity and

determines our gender identity and place in our families. We experience loss when we achieve an independent selfhood that is separated from the objects of our childhood world in our unconscious minds. All human desire revolves around that insatiable void, yearning to return to the lost unity. Lacan refers to this kind of yearning and the level of consciousness it brings about as the "Imaginary." Ego activity is defined by the narcissistic part of the mind. Freud's theory that the ego tricks itself into thinking it controls the mind was heavily emphasized by Lacan. The "Real," which is the realm of the drives, instincts, and unconscious processes that shape our selves but cannot be known by the mind, is what the ego cannot reach or comprehend. Lacan describes his concept of the self as a delusional construct plagued by imaginary identifications with a false sense of wholeness or unity in its very constitution.

Freud said that the person is looking for pleasure and gratification in the very beginning of their life, without having a clear identity or gender. The child eventually encounters the father's restrictions. As a result, the father assumes the role of the "reality principle," forcing the child to first consider the requirements of the real world. The child can now assume a masculine role by identifying with the father and becomes aware of various institutionalized forms of law for the first time. The conscious self and the suppressed desire then split the personality. Lacan refers to the earlier state of being as the "imaginary," when a child does not differentiate between subject and object. The "mirror phase" follows, during which the child begins to recognize and become aware of its own identity. It creates something that can be identified as an ego. It enters the "symbolic" world and becomes aware of binary oppositions when it becomes aware of the father's restrictions. The general effect of Lacan's theories is that it is difficult to express anything with certainty using language. According to Lacan, the entirety of human life is analogous to

a narrative in which meaning is constantly lost. We are constantly motivated by a desire to find replacements for this lost object, and consciousness begins with a sense of loss. It is possible to comprehend every narrative in terms of the search for a missing conclusion. "The Other" is yet another significant idea in Lacanian thought. This is referring to the individual's growing awareness of other beings, who are also essential to defining their identity. The term "The Other" clearly refers to the entire social order. However, just as every person's social environment is constantly shifting, so is their sense of identity.

1.4 Significance of the Study

Shamlou has a great contribution to the contemporary poetry and has made a significant influence on the trends of poetry in Iran and even universally. Scholars and researchers have done huge amount of study on his poetry, however there are still many to be done due to their multi-dimensional influence on literary traditions. However, the use of a psychoanalytical study by Lacan can be an influential reading method to disclose the hidden meanings within the texts. This research adds up to the existing field of the studies that have been done before.

1.5 Analyzes

All

Shaking of my hands and my heart

It was from this

that love

be sheltered

no flight

become a refuge

oh love oh love

Your blue face is not found.

And the coolness of a salve

*On the wounded flame
Not the passion of the flame
on the cold inside
oh love oh love
Your red face is not found.
Soothing dark mist
On the presence of Vahan
And cozy liberation
on the avoidance of presence,
blackness
On the calmness of the blue
and leafy green
on purple
oh love oh love
Your familiar color
not found (Abraham in Fire 42)*

Shamlou has a new look at love in this poem and does not look at love from the perspective of classical poets. With a new understanding and meaning of love, the subject/poet creates a new and different narrative from the previous ones. In the first stanza of the poem, all the poet's concerns, anxiety, preoccupation, and trembling of his hands and heart are due to the fact that love is a refuge and a refuge for him, and a source of peace which it brings a bond; Meanwhile, the poet's desire is to reach a liberating and ambitious love in the blue sky of love that will free him from the bonds of captivity. He says he wants it to be a flight, but I am afraid that this love will not be the source of liberation. Moreover, at the end of the first paragraph, his inner dialogue with his blue face and the hadith of his longing soul indicate that his fear has come true, and he has not shown his love and in fact he has not received a liberating love.

The second stanza of the poem, in other ways, repeats the same concept as the first stanza, and the poet's concern is that love is a salve on his wound and not the passion of a flame on the cold inside. The final stanza of the poem is actually a reference to the previous two stanzas of the poem. The poet does not use inflection in this paragraph. That is, he concludes and says with so many concerns, but what is left for me: the black relief on the immeasurable and submissive existence, and the end of the stanza, is an emphasis on the invisibility and inaccessibility of the poet's intended love and his longing to find this familiar love in his hands. The life of a poet. In this poem, Shamlou sits in the highest position and lays the foundation for beauty. How did the poet/lover adopt a different way than the poets before him? In these three stanzas, Shamlou looks for a liberating love. The question is, is it possible to have such a love that brings freedom and liberation that the poet wishes for? It must be said that this freedom and liberation is not possible at the same time as captivity and confinement, and it is more of a paradox. Because the necessity of love is captivity, or at least it is like this in earthly love. In this poem, in which love is earthly, how does Shamlou claim that this earthly love can lead to his liberation? This claim can be correct only if the speaker of the poem is a lover. He deals with love as another object, but in the same situation he chooses to be a lover, because he is looking for the primary unity and oneness with the mother.

In the pre-Oedipal and pre-Oedipal period, when there was a two-way relationship between him and his mother, he had the position of the lover, and now, after transitioning from that area, he is still seeking to recover that initial ideal. Here, there is a relationship between the subconscious mind and free association; Shamlou has unconsciously expressed that he would like to be loved more. Shamlou's love is a one-sided love for its own benefit. In Shamlou's subconscious, there is

a maternal desire; That he is in love and the other is in love. The type of love is maternal; Usually, mothers are more dependent on the child and the child is more disruptive; That is, the child is free and destructive. The only love that can free man. He is looking for a lover who is like a mother. It is the same love that according to Lee's division is of Egypt type; A combination of Eros and Storg. Motherly love is a sense of self-absorption and a kind of compulsion to take care of a child and love him. A lover who is like a mother is unconditional and perfect in every way. Fatherly love is conditional love. Children must earn it against several requirements. A father loves a son who better fulfills his wishes and expectations.

On the other hand, there is maternal love where the mother loves all her children equally and this love for the child is only because it is her child. Since love is unattainable and an impossible thing, this effort and movement and search for love continues continuously. Love, in the eyes of Shalom, combined with failure, is the secret of contamination and unreachable. For him, love is an unstable phenomenon and the poet is always confused in recognizing it. From the very young age and from the first poetry notebooks, Shamlou has been searching for his exemplary and ideal lover.

Freud and Lacan – both – consider being in love as a state of narcissism, not love for another, but love for oneself, self-deception (Estoppe, 94), because in my ideal, everything that flows from the beloved and whatever it wants is desirable. According to Lacan, to love is essentially the desire to be loved (Lacan 253).

In the first years of his life, the child fulfills his needs and desires through requests. He learns through experience that he is dependent on others. His other experience is the experience of power. It can even be said that the child attains the position of absolute power against another (usually the mother). He must show that he has become the owner of a

positive or negative answer to his request; But this demand quickly changes its nature. The child learns that the mother is beyond all these demands and needs. Also, the mother shows her love through her presence – more than the care she takes – as a mutual reward. The child wants to love, but also to be loved.

The child enters the language signs with love. When the child asks the mother, "You must sit next to me", this request is expressed as love. These movements of the child explain one of Lacan's important rules about love; The rule that he states in the beginning of his work in the "Relationship with the Object" seminar: "Love is the giving of something that a person does not have. The request of the child is looking for love. The request of the subject is another love. The love that puts him in the position of the beloved. until he can love, here too there is one-sided love and in favor of the subject/poet. In his unconscious, it is the maternal desire that Lacan mentions as objet petit a. Therefore, he prefers that she is the beloved and the other is in love. Beloved – mother, this is the same desire whose object is usually the mother. The image he has of the beloved is maternal, which means Shamlou has crossed the imaginary and pre-Oedipal realm and his unity and bond with the mother is broken.

Although according to Lacan, this independence can never really happen. Self-being means achieving wholeness apart from others, especially apart from the mother. In the imaginary construction, mother and child are not separate identities. Submerging the child's identity in the mother's identity gives the child a sense of existential safety. It makes all of us in the next stages of life without knowing it, still looking for it and not finding it. The child's desire to erase distance and restore unity Discarded with the mother, it always remains in her subconscious mind and later reappears in strange forms. The subject suppresses the desire to return to the childish world of fantasy.

This poem gives its readers two roles and states in the symbolic matter. It arouses in us the passion of modern desires, passions, love and revives a common pain in us. It brings us closer together and at the same time makes us captive to this sad inner monologue about lost love, and also makes us angry at the big other and the dictator who does not let us achieve it. In this way, it ultimately keeps us in the same narcissistic and imaginary structure in relation to the other; as if the final connection with the final desire and vision of another is possible. However, it does not introduce us to the symbolic order and always different world of tragic/comic human love, and it does not introduce us to the arena of challenge and dialogue and the always unfinished creativity of love, to the arena of touching the failure of achieving love, on the one hand, it creates the basis for different narratives of love. It is longing and the possibility of differentiation and narrating is new and continuous, and on the other hand, this deep sadness remains as a state between people and makes the poem immortal.

Loneliness is one of the major and frequent themes in Shalom's poems. Most subjects, both men and women, feel lonely. This loneliness of the subject/poet is caused by the alienation of the people around him and his society, which pulls him towards a power beyond all gods, and in this way, what greater power is there than a woman's love, which is reminiscent of a mother's embrace:

... and something else, something else

Greater than all the stars, all the gods:

The heart of a woman who makes me a caressing child on her lap.

Because I am late except for this awe of loneliness that

The cold teeth of aliens have been chewed

I haven't been – except me who is afraid of my loneliness

He has shouted, I have not been...

(Fresh air, Ghazal of the last isolation. Book 1, 279–278)

Shamlou's poetry is filled with Lacan's concepts and ideas. In the following parts, some of Lacan's ideas are analyzed within Shamlou's poems. This sense of loneliness or alienation can be seen in most of Shamlou's notebooks, because this loneliness cannot be imagined except by returning to that original unity. He searches for it every moment and does not find it. On the other hand, the loneliness of the subject/poet is his reaction to the symbolic world around him and his aversion to this situation. The subject does not find a connection between himself and others who are confused in the symbolic world. The word "loneliness" is one of the words that has a high frequency in Shamlou's poetic titles, and since the title of the poem is a window to the whole poem, it shows Shamlou's emphasis on separation from the symbolic world.

In the beginning, the baby's relationship with his mother establishes a kind of psychological-biological bond. This first "psychological-biological" relationship of the baby in the beginning with his mother establishes a kind of relationship link with the object, which has a fundamental and deep effect on the mind of the person/subject. This image is not a correct and accurate image of him, but according to the inherent capacity of everyone, it finds a different shape and coloring. This image is reflected in the different periods of each person's life, in the form of the presence of various women in the person's life, which the person is attracted to (Fordheim, 2016). The most important and main substitute for the mother for the subject/person during sexual and intellectual maturity is the previous lover. In fact, the lover is the manifestation of his mother's compassion and kindness. This relationship can be understood as Michael Balnit's interpretation, which is a necessary stage for mental growth, and traces of the mother's primitive object can be seen in it.

You sang a lullaby with your body.

Your eyes were with me

And I closed my eyes

Because your hands were reassuring... (Source, Book 1, 232)

Love is a concept that exists in everyone's mind. Love has a wide range and love with a range of types and intensity is present in all civilized people.

The lover in Shamlou's poem does not have a fixed face and changes his face throughout his life. In the first years of his poetic experience, this lover is closer to the figure of the classical lover of Persian poetry. The poems in the book of forgotten songs are like this. The other type is the unattainable, ethereal and imaginary lover, and Shamlou constantly wishes for him in his poems and does not find them. After two unsuccessful marriages and unsuccessful romantic relationships, Shamlou loses hope of finding such a lover. At first, Shamlou calls this imaginary woman Anahita and then Roxana, and she plays the role of savior and savior for the poet, but Roxana, drunk and proud, does not pay attention to his needs and wishes and remains out of reach. These poems are the fruit of the poet's depression and distress.

Another lover who appears in Shamlou's poetry is his true and acquired lover, who crystallizes with Aida's presence in the poet's life, and makes his poetry and life bright and dreamy and heals his previous wounds. Aida's unique presence is evident in the offices that Shamlou decorated with Aida's name. In addition to these three types of lovers, there is also a fourth type that no lover can fill his empty place for Shamlou, and that lover is undoubtedly the lady of the poet's mind, who continues to search for Shamlou until the end and does not find her. The blue color of love and the familiar color of love are not found. Some of the poems of Bagh Aineh, such as Fish, Rain and Bagh Aineh, are of this type.

Many of Shamlou's descriptions in the description of the beloved are derived from the characteristics and traits of the mother. Shamlou's good relationship with his mother and her kindness are engraved in the poet's mind. He looks for the comfort of his childhood and mother's caresses next to his lover and looks for the mother's reassuring hands in his lover's hands.

I fell asleep in the cradle of the first years;
In your lap, which was the cradle of my dreams.
And the smile of that time returned to my lips.
You said lala with your body
Your eyes were with me
And I closed my eyes
Because your hands were reassuring.

Source, fresh air, first office

In the last isolation poem, the poet's relationship with his imaginary lover is similar to that of a child, who needs the love of an oppressive mother. In the love poems before the appearance of AAida, the poet impatiently searches for his lost love and is in a kind of wandering. In the great ghazal poem, the poet is looking for his absent lover:

This is me, a blind and dark request somewhere far away
An unreachable hand screams from my soul.

In Faryadi's poem, he cries out from the depths of his being in search of a lover who may have an extraterrestrial example:

With the help of the lantern of wisdom
or its helplessness,
anywhere on this earth
or anywhere in this sky.

A scream in the middle of the night

I don't know what unknown need arose in my life
and fled to the invisible sky...

O all the gates of the world
I want to recover my lost cry
Help me!

Taking shelter of the subject/poet in love and testing it is the attempt of the subject caught in the symbolic world who seeks escape and solutions to pass through the symbolic world that has nothing to do with his values and standards, but since love belongs to the realm of reality and experience Reality is not possible for him, so the experience of love is nothing more than an illusion for him and real love is impossible for him. Marriage is a kind of illusion of love and after a short time it is in opposition to real love, and it emphasizes the fact that complete connection and perfect love is impossible and unattainable. Of course, the appearance of AAida in Shamlou's life compensates for the emptiness of those failed loves, and this issue is quite evident in the love poems after AAida in Shamlou's poem, but it does not completely erase the memory of eternal and impossible love from the mind of the subject/poet; The love that gives him freedom and flight.

1.6 Conclusion

Shamlou's visual poems are a kind of distancing from words and speech of the language and a repeated and repeated effort of the isolated and abandoned subject in the symbolic matter. Shamlou uses objective and visual poetry to eliminate the language that causes him to separate from the primary unity and the concept of mother in Lacan's interpretations. The image induces a direct connection and unity with the pristine nature and the beginning. Sometimes, poetic images express that suppressed desire that has not gone away and remains in the subject's unconscious. Displacement is a mechanism that the subject shows this repressed desire with these images in a different way. Under the influence of the father's law and ignoring Joi Sans, the subject uses it and changes his relationship with his mother or others through it.

replacing private love with public love; Mother's love with love for the beloved; Description of the beloved with motherly traits, all of them are like this. The subject/poet has crossed the imaginary and pre-Oedipal realm and has lost the unity and bond with the mother, and to compensate for this disconnection, he sublimates and sublimates the desire for the mother and seeks it in the beloved. Love, according to Shamlou, is a kind of one-sided love and for one's own benefit. In the unconscious of the subject, there is a desire for another object, or the desire for the mother, and he prefers to be in the position of the lover rather than the position of the loved. Beloved in Shamlou's poem is the embodiment of mother's compassion and kindness and the most important and main substitute of mother for the subject. The lover in Shamlou's poetry is not static and changes his face throughout his life. Love for the object of the background "or" is sometimes similar to the image of the classical lover in Persian poetry; Sometimes, like Roxana and Anahita, he plays the role of a savior for the subject. Sometimes, it is his acquired and real lover and is crystallized in the form of Aida, and sometimes it is the mental lady of the poet's poem whom the poet searches for and does not find until the end of his life.

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