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Investigating the Stylistic Innovations of Poetry in the Maktab-e Voqu (School of Realism)

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Abstract

Language has referential and emotional functions. It is the peak of the emotional use of language in poetry, especially the sonnet form. Emotion, imagination, language, rhythm, and form are the basics of poetry that make a work in a poetic form. In this study, the rhetorical elements of the Maktab-e-Voqu (School of Realism) are stylistically investigated. The studies conducted so far on the Maktab-e-Voqu have examined the theme, novelty, and expression and characteristics of the poetry of this school based on the poems of one or two poets. The purpose of this study is to investigate the level of poetry in the Maktab-e-Voqu, relying on the poems of famous people of this school. This research has been done using the descriptive-analytical method and through library studies. The richest poetic component of the poets of this school is 'emotion' and the poet's creativity is dedicated to the emotional dimension. As far as imaginary points are concerned, since the poets are looking for few words but rich in meanings, they use sarcasm a lot as well. Allegories and metaphors are simple and

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commonplace, and figures of speech are used frequently in their poetry. Also, the language of poetry is simple and colloquial. In music, the prosodic weights are chosen according to the poet's message and most sonnets are 'Moradaf' (melodious). Additionally, the poet enjoys verbal music more than spiritual music. In the form dimension, the poems have a coherent, continuous, and harmonious form that has led to a single tone.

Introduction

Stylistics is one of the literary elements through which different layers of a work can be examined. The characteristics of the poetic style are different. In different eras, certain stylistic highlights could be observed indicating that poetry has undergone diversity and innovations over time due to social changes and innovations in light of poets' creations. This newness distinguishes styles from each other.

Humankind uses two languages to speak, sometimes with the language of emotion and sometimes with the language of reason and logic. The emotional use of language is poetry, in which we find the sonnet at its peak. In the creation of poetry, emotion, imagination, language, song, and form play an important role and contribute to the beauty of the appearance and interior of the word.

Given that the school of realism is the interface between the Iraqi and Indian styles, the aesthetic aspects of poetry in addition to the correct introduction of poetry and determining the frequency of the five elements (affection, imagination, language, music, and form) shows that the school is influenced by the Iraqi style.

Materials and Methods

The method of this research is library studies and taking notes from sources related to the research topic and determining the statistical frequency and analyzing the quality of poetic elements. This research is inductive in the way that 100 sonnets have been selected (20 from each poet) and by examining their quantity and quality regarding the five elements of poetry in the school of realism, we have reached a general conclusion.

Conclusion

Based on this research, the following can be concluded about the frequency and quality of each of the poetic factors in the school of realism:

A. Affection: The fundamental element in the formation of lyric poetry is emotion. The poetic self of poets is a personal self because the poet acts according to his mood and talks about his personal emotions. Sadness, the sweetness of the beloved, and the need of the lover, persecution of the beloved and fidelity of the lover, praise of the outer beauties of the beloved, parting, unkind of the beloved, regret and remorse and description of the wine, and wine drinking are the most frequent concepts and themes of this school that lead to the inner beauty of words and poets use them to induce their thoughts and feelings. In general, emotion is the dominant and rich element of poetry and the creation of poetry in this school is due to emotion. If there is no emotion, poetry and events become incomplete.

B. Imagination: Poets are familiar with rhetorical science in the field of imagination and have used metaphor, analogy, and irony. But these are vulgar and the mind is not forced to search for these elements. In the research, 52 metaphors of detailed or complete messenger, 155 similes of strenuous, 4 similes of concise messenger, 30 similes of implication, 10 similes of detail, 1 simile of inverse detail, and 1 inverse or heartfelt simile were found, of which 113 similes are sensory to sensory, 61 similes are sensory to rational, 24 similes are rational to rational, and 30 similes are rational to sensory. In the study of metaphors, 179 approved authorized ones, 62 Meccan metaphors, and 1 Tahkmiyeh metaphor were obtained, which shows that the

approved type of metaphors has the highest frequency. The authorized literary industry has the least use with 48 cases, and therefore it can be said that the virtual axis of the words of prominent poets is not significant. In general, the above elements have contributed greatly to the inner richness of lyrics.

C. Language: The language of the selected poets of this research is fluent, smooth, and clear. Analyzing the poetic evidence, it was found that the words used are often familiar, tangible, and objective, and poets try to inspire their feelings and inner state by accompanying these words. The uniformity of the words along with their accessibility and attractiveness has caused the coherence of the text to be maintained. As the poems are lacking in terms of technique and linguistic techniques, they have become short-sighted.

D. Music: Examination of the external music of the studied poems shows that the poets have used the prosody of Raml, resentment, present, uprooted, Mildif (light), jerk, and convergent types in 51, 4, 24, 8, 2, 10, and 1 cases, respectively. In the side music, the poets have used grammatical, lexical, continuous, discrete, side, and manifest rows in 5, 74, 2, 76, 78, and 78 cases, respectively.

In the discussion of poetry rhyme, 573 letters are the main rhyme letters and 184 are adverbs. Also, 454 literary industries were obtained from the exploration of the domestic music section, which are: 77 parallel rhymes, 77 dichotomous rhymes, 30 balanced rhymes, 2 line puns, 5 incomplete puns, 23 different or more punctuation marks, 17 middle puns, 80 minor puns, 23 total puns, 28 derivation puns, 1 suffix, 17 verbal or all letters, 14 consonants, 34 repetitions of words, and 5 suffixes to impotence. Thus, 707 literary industries were found from the section of spiritual music, which are: 37 exaggerations, 9 additions, 23 subtractions, 7 additions with divisions, 81 observances, 209 proportionalities, 120 contradictions, 19 spiritual paradoxes, 43 allusions, 11 guarantees, 38 ambiguity, 15 confusion of proportion, 14 ambiguities, 27 recruitments, 12 regular occurrences, 2 confusing occurrences, 25 sensitivities, 6 word explanations, and 3 theological religion.

In general, the song in the poems of the school of realism has been created through the method of transliteration, transcendence, repetition, simile, proportionality, ambiguity, word order, and reasoning, among which assonance parallel and reciprocal prostration, punctuation, word repetition, and observance of proportion and proportionality have the highest rank.

E. Form: Examining the shape and form of the selected poets, in the external form, the poets have used forms such as ghazal, preference stanza, composition stanza, scalded, piece, quatrain, etc. However, ghazals are the peak of Persian poetry and are superior to other forms of poetry in terms of the transmission of the poet's emotions to others. There are situations in which the unity of sense, syntactic parallelism, and grammatical sound are manifested.

Keywords: Style, Poetics, Imagery, Persian Poetics in the 10th Century AH., Maktab-e Voqu (School of Realism).

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