

The Stylistics of Romantic Poetry of Iran during the Years after the Islamic Revolution with the Approach of Layered Stylistic

Abdullah Hasanzadeh Mirali¹, Narjes Moqimi²

¹Associate Professor, Department of Persian Language and Literature, Semnan University, Iran, ²Doctorate Student at the Semnan University, Iran

Abstract

The stylistics as one of the most efficient methods of studying and theoretical review of the genre can help to reveal its special characteristics in the different levels of linguistic, literary, content and ...; especially in the current century when the new findings of stylistics has provided a basis for more accurate analysis and therefore great and more complete recognition of poets works. Modern Stylistics (layered) is one of the new ways in the knowledge that deals with content, outdoors involved in the creation of works, the influence of specific thoughts of poets in the formation of the work as well as the subjects of traditional stylistics. The study of poetic works of a period and focus on its recurring aspects in the preeminent poets will help to extract and understand the poetic coordinates of the period. Unlike both kinds of revolutionary semantic-based (meaning-based) poetry and language oriented and without sense poetry of the postmodern that have been dominant over the Iranian literary space in recent years, the romantic poetry of Iran is one of the dynamic and effective movement of poetry in the years after the Islamic revolution that emphasizes on both form and content in poetry and in this respect is considered as the most moderate method of the contemporary poetry. On the other hand, because of the width of the issues in the romantic poetry and the activation of its two branches of individual and social in this period, a board scale of produced poetic works are devoted to it in Iran. This research will deal with studying stylistics characteristics of the romantic poetry of Iran in the years following the revolution by analytical - descriptive approach and by this way it will show features of Style Construction and specific components of the poetic movement in the intended period.

Key words: Romantic poetry, Layered stylistic, Contemporary period

INTRODUCTION

Problem Statement

Iran's contemporary poetry has experienced significant changes in the field of language, form and image creating by impressionability of Nima and post Nima's thoughts. On the other hand, Iran social events of the last century, particularly the Islamic Revolution and its considerable impact on all levels of life, especially on the content and the structure of literature, created new aspects for contemporary poetry. In the years after the Islamic

Revolution the romantic poetry of Iran has continued its life and movement by preserving last approaches of its own, in addition to impressionability of the artistic and literary space of the country and despite the dominance of the movement poetry of committed revolutionary poetry in the sixties and so much trends towards the components of the modern and postmodern poetry of poetry in the years of seventies. The type of poetry is active in two ways of emotional poetry and social poetry and a wide range of poetic products of the recent period has been related to it. Simultaneous attention to cultivation of form and content in the works of romantic poetry of Iran has turned it into the most moderate poetic methods of the considered period.

The Research Necessity

The active movements of the poetry are effective in appearing change in the literature and its freshness; as a result of the attracting the audience and intensified his

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Corresponding Author: Abdullah Hasanzadeh Mirali, Associate Professor, Department of Persian Language and Literature, Semnan University, Iran.

tendency towards the poetry by manipulating in different layers of the language includes; the sounds, vocabulary, syntax and so on and creating new contents in every historical period.

DISCUSSION

Stylistics

During his life, man always encounters with the thoughts, emotions and different attitudes that for expressing them take advantage of vast linguistic possibilities. Selecting of words and mixing them in the sentences and phrases, as well as the manner of conveying of people is different with the others and the matter reflects the individual style in the inner contemplations of human beings, everyday conversations, scientific texts and particularly in creating art and literature contexts that more than anything it proves the difference between various styles of statement. The difference in attitude over time has caused the formation of diverse ways in providing artistic and literary works; in other words, “difference and diversity in style, showing the influence of imitation, practice, effect of external factors such as time and place factor” (Zarrinkoob, 1977:185). Studying an artist, poet or author’s works and identifying his characteristics of attitude, ideology and expression as well as determining his degree of imitation or creativity in method of conveying information is called stylistics. According to Shamissa “stylistic is studying language and think of a work to find its style” (Shamissa, 1996: 386).

Mysteric (Mistik) knows the stylistic, “studying the choices and using methods of Linguistic, Metalanguage and techniques of beauties recognition, Figures of speech which used in relating to the discourse.” (Fotoohi, 2011: 92). Verdonk (Verdonk) knows the stylistics as “the knowledge of studying stylistic and analysis distinctive expressions in language and description of its objectives and effects.”

(Ibid) Thus, stylistic is the knowledge of recognition and study of the method of using language in an individual or a group’s speech; the foundation of the knowledge is based on differentiation, diversity and lingual choice in the layer of language (phonetic, lexical, syntactic, semantic and practical) (For further study refer to: the same).

Layered Stylistics

Layered Stylistics, reviews the text in various phonetic, etymological (inflectional), syntactic, eloquence (rhetorical) and substantive layers; the method, while allowing the use of various methods in the study of cognitive style of each of the above levels, identified outstanding characteristics of style and role and their value in each layer individually and detected the connection of the apparent (nominal, formal)

layers of the works with their content; thus, it avoids data interference and analysis confusion. (For further study, see *ibid*, 280). One of the essential components in this type of stylistics is knowledge of Linguistics and using its various ways in the analysis and review of the contexts.

Romantic Poetry of Iran

Romantic tendencies in Iranian literature have similarities with intellectual and social foundations of this movement in the West; although Iranian romanticism developed and grew only in the form of some literary works from the years after the constitutional, and unlike scope of its impact in the West it did not penetrate to areas of other arts such as painting, cinema, architecture, music and so on. The most principle common themes between Western and Iranian Romanticism are individualism, despair, black thought, and social criticism, criticism of civilization and primitivism, nostalgia, regret, idealism (idealization), notice to the spiritual and... which everyone can also be divided to more limited species and branches. Iranian Romantic poetry can be divided into two movements of emotional poem and social poetry, that other than some of certain substantial aspects and proportionate to its generality of theme at the level of language, is more similar to the imagery aspect of speech, emotion and thoughts.

Features of Phonetic Level in Romantic Poetry

In this kind of poetry the most important phonetic aspect is its musical features which is significant from several aspects such as; the tendency to ancient forms and modern of Persian poetry and consequently the manner of using rhythm, rhyme and radif (repeating a word) and other music production practices within a poem and the use of various forms of repeat and... In addition to the category of music and its related factors in the works of some of the poets there are also limited streaks of geographical and historical factors that due to low frequency cannot be regarded as a stylistic characteristic of this movement and it will study in personal style of poets. In these works, further, physiological and gender coordinates are very limited; so that they do not seem eminent and thinking even in individual styles of poets.

Musical Elements in Romantic Poetry

Iranian Romantic poetry continued in three different forms in the years after the Islamic Revolution that include; the traditional forms of Persian poetry, Nimaii and prose forms of contemporary poetry and new (novel) sonnet.

The music in the Romantic traditionalists’ works has been created in the same way of the past Persian poetry and in the form of equality of syllables in each verse (hemistich) and poet commitment in utilizing rhyme and radif (repetition) according to pattern of traditional forms

of poetry; so that even the existing syllables arrangement of verses and rhythms in each one raised from specified limitations and boundaries of the last poetry and these contemporary poets did not think about disturb them and create a new design. The matter can be seen in many poems of poets like Shahriar, Tavalloli, Ebtahaj, Emad Khorasani, Golchin Máani and etc. even Monzavi, Bahmani and many other modern poets of Iran that it is examples of some of them: "what a fortune is that with the acceleration of life/ again the life sun does not set" (Behjat Tabrizi, 1995:64). "No one knock the door in the alone house, / no birds fly in our full languish plain" (Ebtahaj). "The mosque and pothouse amorous are equal before us/.

از من چه طالعی است که با این شتاب عمر / بازم نپرد از لب بام آفتاب»
عمر» (بهجت تبریزی، 1374: 64) «در این سرای بی-کسی، کسی به در نمی-زند/ به دشت پر ملال ما پرنده پر نمی-زند» (ابتهاج) «پیش ما سوختگان مسجد و میخانه یکیست/ حرم و دیر یکی، سبحة و پیمانه (عماد خراسانی) (یکبخت)»

shrine and monastery are one, rosary and cup are the same" (Emad Khorasani). Another popular style in romantic poem of Iran is "new (novel) sonnet" which in addition that it has had many innovations in using language and images; it had significant manipulations in musical dimensions and also in outer form of poem; so that it causes new prosperity for life of the poetry form. In the field of poetry music, one of outstanding features of the novel sonnet is production of the new rhythms that has created proportional to the language space, thought and sense of poetry; as in the segment of "rely on the behind forest/ I am in front of the sea/ so that I do not know/ where in the world I am/ the sea is calm and blue/ the forest is so green/ me who the rain has washed my paint/ in what color am I..." (Bahmani, 2007, 45-46).

تکیه بر جنگل پشت سر / روبه-روی دریا هستم / آن-چنان-که-نمی-دانم / در کجای دنیا هستم / حال دریا آرام و آبیست / حال جنگل سبز سبز است / من که رنگم را باران شسته-است / در چه رنگی آبا هستم...»
(بهمنی، 1386: 45-46)

The poet while writing sonnet in the manner of Nimaii poetry, offers a new rhythm which it has not been experienced in the history of Persian poetry, an example of the case can be seen in verses like; "hit the one! / Hit the two! / Hit the three! / Hit the four! / do not leave the size, hold it / from that flower clock, in the square, in Shiraz, / what do you have in mind, it still works / ... / hit! One, hit... two / my heart cries out that / you are, oh, mother you with the sick heart" (Behbahani, 1992, 752-753),

بزن! یک/ بزن! دو، بزن! سه/ بزن! چار/ ز اندازه مگنر، نگه دار،
نگه دار/ از آن ساعت گل، به میدان، به شیراز/ به خاطر چه داری،

نیفتاده از کار /.../ بزن! یک، بزن..... دو / قلبم فغان زد که / تویی آه مادر
(تو با قلب بیمار) (بهبهانی، 1371: 752-753)

in which them the poet appropriate to his sense and mental concepts has innovated new rhythm in his own speech while integrating (reshuffling) apparent form of sonnet and offering it in a new pattern that has not any record in the scope of Persian traditional versification (prosody). Therefore, the rhythm have been developed in many novel sonnet works, appropriate to different state and certain lingual and visual elements of this kind of poetry and poets of the style along with using typical music of the Persian poetry, try to innovate in the field of music in some of works in accordance to their sense and thought.

Tends to Prose Poem

Another phonetic aspect of the romantic poetry of Iran in years after the revolution is tending to prose poem and deviate from rhythm include traditional rhythms of Persian poetry as well as common species in Nimaii style; as most of the poems (songs) of poets like Mnouchehr Atashi, Mohammad Ali Sepanloo, Shams Langeroodi, Bijan Najdi, Mohammad Hoghooghi, Ziya Movahed and etc. are prose. In the course of the social romantic poetry, the prevalence of the "free rhythm" poetry is the result of intellectual selection of poets; so that most of the poets are familiar with the prosody rhythms and musical rules of ancient Persian and Nimaii poetry and they have successful experiences in both traditional and modern poetry; but by the appropriateness of content as well as virtuosity of time, they got away from rhythmic poetry in the years after the revolution and came to compose free rhythm poetries. The music of this kind of poetry has largely relate to repeating the language elements in different levels of sounds and letters, words, phrases and sentences, and along with semantic and literal symmetries, contradiction and opposition and so on have affected it; for instance in the clause of "two old wound are on two cheek of sky/ the sun and the moon/ when you are not" (Shams Langeroodi, 2000, 56).

بند «دو زخم کهنه بر دو گونه آسمان است / آفتاب و ماه / وقتی تو نباشی»
(شمس لنگرودی، 1379: 56)

The sounds and letters repetition like "t, d, a" has provided the field of music production in the speech; again, in "Children, seek your coin / their lost coin / the dead, their face / and you, your sleep / and me, but dreaming / a coin, that has your role / a face with two green oak (Oji, 2000: 90) .

کودکان، سکه خود را می-جویند / سکه گمشده خود را / مردگان، چهره-خود را / و تو خوابت را / و من اما، خواب می-بینم / سکه-ای را که عجب نقش تو را دارد / چهره-ای با دو بلوط سبز (اوجی، 1379: 90)

like previous case, the repetition of phonemes of “k, g, kh, r, m and ...” has a major role in formation and development of verbal music. Other examples of this type of poem which its music has created as a result of repetition and symmetries between words and letters are: “O your eyes, cry / and your arms, tornado/ O violet hair/ Let that you are violet /.../ Let me hear your presence / from the cold heart of stone / let that your look suddenly / destroy the sterile silence” (Mosharraf Azad, 1999: 493). ““I’ve seen so much death / like a blindness / that mass of black and simplicity/ watch/ and to death many I have said/ O loving, O day/ and so much to mystery of death/ I have listened / and very rebuke own thinking/ to death” (Jalali, 1984:11).

ای چشم-هایت فریاد/ و بازوانت گردباد/ آه ای بنفشه گیسو/ بگذار تا/ بنفشه تو باشی/.../ بگذار تا حضور تو را بشنوم/ از بطن سرد سنگ/ بگذار تا نگاه تو نگاه/ ویران کند سکوت سترون را» (مشرف آزاد، 1378: 493) «مرگ را بسیار نگرینسته-ام/ چون نابینایی/ که انبوه سیاهی و سادگی را/ تماشا می-کند/ و به مرگ بسیار گفته-ام/ ای دوست، ای روز/ و بسیار به راز مرگ/ گوش فرا داشته-ام/ و بسیار خود را از اندیشیدن/ به مرگ ملامت کرده-ام» (جلالی، 1363: 11)

The music and factors related to that, thus, are the most basic stylistic characteristic of the Iranian romantic poetry at the phonetic level which they have outstanding distinction particularly in the method of “novel sonnet” with other forms of traditional and contemporary Persian poetry.

The Features of Lingual Level in the Romantic Poetry of Iran

In romantic poetry of Iran, language is proportional with poetic forms which is concerned by poets of this movement and shows wide and various tends in the scope of utilizing lingual elements in different levels of the word, phrase and sentence; so that the language tends to obsolescence in the rank of sonnet makers whether traditional or modernist, and although in the method of “novel sonnet”, modern languages is used in a way of hearty (earnest) and in some cases inclined to spoken language; using the ancient words in the syntax of contemporary standard and also compliance with elements of the past syntax in the same way of using the today’s words, cohere the language of novel sonnet to language of the traditional poetry.

Obsolescence of language, the use of conversational elements in the poem, following the standard syntax, using common words in the modern language and approaching the language of poetry to the language of general audience are some features of the contemporary romantic sonnet.

Language Obsolescence

In the field of language contemporary sonnet of Iran also tends to the traditional elements of language at the

etymology and syntax levels, regardless of fidelity to the syllable equality of rhyme (hemistich) and the necessity to respect rhyme, even in the “different” forms of “novel sonnet”; and although this case is more manifest in the traditionalist sonnet and it is reduced in novel sonnet; generally the contemporary sonnet has not been deconstructive and even poetic innovations of these works has not also gone beyond the scope of standard language. For example, in the verse “O God helps me to good hurt her/ I torture her, leave her alone, get her sick of sorrow” (Behbahani).

یارب مرا یاری بده تا خوب آزارش کنم/ ز جرش دهم، هجرش دهم از» (غصه بیمارش کنم) (بهبهانی)

The sentence of “O God helps me” follows the manner of traditional syntax of the Persian language and “ra” has used in the meaning of preposition; again in “do not separate sad that it enriches the heart/ but what a sad, a sad that God gives to the heart” (Behjat Tabrizi, 1995: 135).

از غم جدا مشو که غنای من دهد به دل/ اما چه غم، غمی که خدا می-دهد» (به دل) (بهجت تبریزی، 1374: 135)

The overall atmosphere of the speech tends to Iran’s traditional sonnet, while most of the words and also the syntax method of the speech are close to contemporary language. In verses of “Behold, that evasive child of sonnet primary school/ is returned stranger to the lap of sonnet/ ... / a lame leg and a hesitation was away me from you / to where it comes again” (“that sonnet” Bahmanim, 2007: 13).

اینک آن طفل گریزان دبستان غزل/ بازگشته-ست غریبانه به دامان/ غزل/.../ پای لنگی و درنگی ز شما دورم کرد/ تا کجا باز به دادم برسد (بهمنی، 1386: 13)

Despite using of common words in the modern language and following construction of standard language, the poem is closer to the mood of traditional sonnets. This matter can be also seen in many poems of Ebtehaj, Monzavi, Emad Khorasani and so on.

Following the Standard Syntax

The contemporary Romantic sonnet also pays to follow the syntax of the standard language, despite the tendency to traditional poetry of Iran and following its emotional, intellectual, and sometimes lingual and visual space; as in many examples of the contemporary sonnet both traditionalists and also modernists’ works, sensible disarray of sentence’s components in order to produce rhythm, poetic complexity and ambiguity, lingual games and ...has not be seen. For example, in couplet of “has folded pants, a man who does not have a leg/it is fury and fire is his look, that is has not look” (Behbahani, 2005: 869).

بیت «شلوار تا خورده دارد، مردی که یک پا ندارد/ خشم است و آتش نگاهش، یعنی تماشا ندارد» (بهبهانی، 1384: 869)

Although in the first verse the subject has been placed in the middle of sentence, being fluent and tangible has not broken sense and concept of the speech and it does not get the audience in trouble to understand the meaning. Again, in “sound was so earthquake-like/ as if they beat our hearts/ no ... the most evil children of the world/ target and hit the windows” (Bahmani, 2007: 64).

صدا آن-چنان زلزله-وار بود/ که انگار دل-های ما را زدند/ نه... شیطان-ترین بچه-های جهان/ هدف رفته و شیشه-ها را زدند» (بهمنی، 1386: 64)

the poetry perfectly meets the standard syntax. In traditionalist poets' works, following natural syntax of discourse and avoiding creating an uncertain and intangible lingual atmosphere is seen. For example, in the couplet of “O Hafez, although king became your spokesman/ he was ashamed of your spokesman's garnet forever” (B. Tabrizi, 1995: 235).

بیت «شهریار ار چه سخنگوی تو شد ای حافظ/ تا ابد هم خجل از لعل سخنگوی تو بود» (بهجت تبریزی، 1374: 235)

despite that the poet used common words in traditional literature as well as illustration (portraiture) in the manner of the past, he is subjects to principles of standard language in the syntax.

Using New Words and Expressions of Everyday Language

Romantic modernist poetry of Iran uses of the words and common phrases in the modern language with the aim of approaching to the audience and appropriate contriver for the clear transfer of thought and sense of itself that some of them belong to the range of spoken language and some Western languages have found their way into the scope of contemporary Persian language. For example, in clause “1888 year / with Astryngbrg / stated / (with Madmazal Julie) / auspicious one thousand eight hundred and eighty-eight year/ that it born in the Irish/ “J.P.K”/ to correct/ then/ “J.F.K”/ why? / “Jack Ruby” and “Dallas”?/ Texas..?/ Oil...? / Cow.../ the year when king Yugoslav/ was born/ one thousand eight hundred and eighty-eight year / to ... / the year with a plumbic / he was killed / “(Hoghoughi, 1997: 89-90).

بند «سال 1888 را/ با استرینبرگ/ بیان کردند/ (با مادامزال ژولی)/ سال هزار و هشتصد و هشتاد و هشت/ که در ایرلند زاد/ «ج.پ.ک»/ تا درست کند/ بعد/ «ج.ف.ک» را/ برای چه؟/ «جک روی» و «دالاس»؟!/ تگزاس...؟!/ نفت...؟!/ گاو.../ سالی که پادشاه یوگوسلاو / زاده شد/ سال هزار و هشتصد و هشتاد و هشت/ تا.../ سالی که با گلوله (سربی/ پیاده شد» (حقوقی، 1376: 89-90)

The use of non-Farsi words has expanded poet's facilities to express his desired concept; also in “this restless bird/ with rusty notes in the throat/ how does read rest of its song/ whether the time has come that anymore/ with a cane/ from red branches of a flower below feather/ fly from a branch to the other branch” (Shams Langeroodi, 2000: 44),

این پرند بی-قرار/ با نت-هایی زنگ زده در گلو/ دنباله آوازش را/ چگونه بخواند/ آیا زمان آن رسیده که دیگر/ با عصایی/ از شاخه-های سرخ گلی زیر پر/ از شاخه-ای به شاخه دیگر پر گیرم» (شمس لنگرودی، 1379: 44)

the poet has been tangible and familiar the poem space to the audience by using applicable words in the modern language.

Syntax Moderate Foregrounding

Syntax foregrounding is one of the ordinary methods in standing out of the language of poetry and differentiates it with common discourse. This matter has been considered in various circuits of Iranian contemporary poetry with varying quality and quantities. The lingual foregrounding is associated with more moderation especially at the syntax level in the romantic poetry in proportion to the above movements; so that foregrounding frequency of it (the romantic poetry) can be known as intermediate in various forms of contemporary poetry. The modernist romantic poets disturb grammatical principles and criteria of the language, while fidelity to the lingual principles of the prose poem (and Nimaii) as well as considering to the function of content in poetry. Thus, they highlight the language without creating ambiguity and complexity in the process of creation and reception of meaning, and leading the audience to hesitate. Some examples of the syntax foregrounding of this kind of poetry in clauses” and tousled hair fairies/ moan in the wind/ river / overflow of death and month/ ... / green Spirits/ in springs without gush/ wash death snakes the body” (Shams Langeroodi, 1993:61). “Waft breeze of time /.../ without your presence there is no book open/ without your traverse, no path is the end/ you have changed the world alphabet” (Ibid., 29) and again “The lowest writing of a wish is/ the man should have water and bread and then a song/ look the Canaries in case, to discover well/ why in their case also there is sweet joys “(Shafiee Kadkani, 1998: 334).

و پریان پریشان گیسو/ در باد ویله می-کنند/ شط/ از مرگ و ماه لب-پر/ می-زند/ .../ ارواح سبز/ در چشمه-های خاموش/ ماران مرگ را تن می-شویند» (شمس لنگرودی، 1372: 61)، «نسیم زمان جاری شو/ .../ بی-حضور تو هیچ دفتری گشوده نمی-ماند/ بی-گذار تو هیچ معبری را پایانی نیست/ تو الفبای جهان را دیگر کرده-ای» (همان، 29) و نیز «کمترین تحریری از یک آرزو این است/ آدمی را آب و نانی باید و آن-گاه آوازی/ در قناری-ها ننگ کن، در قفس تا نیک دریابی/ کز چه در آن تنگناهاشان باز شادی-های شیرین است» (شفیعی کدکنی، 1377: 334)

and... it can be seen that in them ” ra “ is used in the historical Persian grammar form; also, in “And just a word meeting her back/ that her wings fell away/ in the blue sky / with a few wheel in short skies/ to land/ on sleep petal of water bed/ waiting end...” (Hoghooghi, 1999: 38).

و تنها یک واژه بر پشت او نشست/ که بال-هانش به دور افتاد/ در-
هوای آبی/ با چرخه چند در آسمان-های کوتاه/ تا فرود/ بر گلبرگ
(خواب بستر آب/ پایان انتظار...» (حقوقی، 1378: 38)

and...the sentences to be released without arriving the verbs and the audience find himself in an unambiguous and clear suspension of the removed components of the sentence.

Rhetorical Level Features in the Romantic Poetry

The imagery techniques contemporary romantic poetry is proportional to different approaches in poets of this movement; as in traditional sonnet the images have often been created with relying on practices of past Persian poetry and they are perfectly in a harmony with mindset and emotional space of these works, in the “novel sonnet” style, again, spite of being more fresh of the language and approaching the sensory level of the poetry to the modern life, literary images follow the traditions of Persian poetry except in some few cases; of course in every two currents of contemporary romantic sonnet, applying some imagery ways overcome to other cases of it; so that figures of speech like, simile, metaphor, irony (allusion), are the most frequent figures of imagery in contemporary romantic sonnets.

In modernist romantic poetry, the literal level is closer to modern collective taste and unlike traditional and novel movements of the sonnet; it obeys leading contemporary poetry in creating the image; as in some cases it has dealt with description and integration more than tendency to imagery by using literary devices to lingual plays; in this type of poetry in the perspective of form, the existing figures of speech are also in the same traditional form of the Persian poetry like; simile, metaphor, irony and so on; but the content of these ornament are derived from today life’s elements and they are in a harmony with contemporary human experiences.

Simile

The simile is one of the most important imagery tools in Persian poetry which had considered and used in different shapes from the most ancient periods of the Persian poetry until now. In some works, this figure of speech has used in the form of a short compressed phrase and in some other it is scattered throughout the text and the distance among its elements go beyond a sentence; this kind of simile which is from outstanding literal characteristics of the contemporary poetry, demonstrate today poets’

innovation and their efforts to defamiliarization from widely used literary ornaments. An example of this kind of simile has stated in clause “meeting you/ is light field/ a restless Deer/ which from the hungry lips/ drops” (Shams Langeroodi, 2012: 54).

دیدار تو/ کشتزار نور است/ آهوئی بیقرار/ که از لب تشنه-اش/ فرو-
می-ریزد» (شمس لنگرودی، 1391: 54)

The simile of the clause in a manner of “equal simile” is composed of a tenor, and several vehicles that is built a compound simile with second vehicle; but the distinguishing feature of this work that pay to repeat the tenor at the beginning of the clauses by the end and mention several vehicles for it; also in “the sea is still in the back of mountains and far away far away / but mother’s thought/ silver hair/ blue eyes/ lady of livid stalls/ in strange museums/ even flow in the neglect ponds/.../ infinite repetition of God and love color/ ... / Oh Mazandaran“(Maftoun Amiri, 1991: 34).

دریا هنوز در پس کوه است و دور دور/ اما خیال مادر/ مو نقره-ای/ /
فیروزه چشم/ خاتون غرفه-های کیود/ در موزه-های غربت/ حتی در
برکه-های غفلت جاریست/.../ تکرار بی-نهایت رنگ خدا و عشق/ ... /
(آه مازندران» (مفتون امینی، 1370: 34)

the poet has likened mountain to mother and repetition of infinite of God and love color that because of multiple descriptions of the first vehicle, the distance between tenor and second vehicle of a clause has exceeded a poetry clause. A long with the above cases, also in the different matters of contemporary romantic poetry, the frequency of eloquent similes in additional and non-extra forms is remarkable. In contemporary romantic poetry, especially the streams of novel sonnets and modernist poetry, the content of this pattern is symmetric simile with today’s life developments, new and emerging from artistic creativities of contemporary poets and metaphorical implications of the past Persian poetry have been only repeated in traditionalist poem branches and some works of novel sonnet. An example of the simile described in paragraph “I want to compose a poem/ till affliction slush which comes down from people chest / takes the darkness and grasses with it” (ibid. 98).

می-خواهم شعری بنویسم/ تا برفابه رنجی که از سینه مردم پایین-
می-ریزد/ تاریکی-ها و علف-ها را با خود ببرد» (همان، 98)

and extra composition “affliction slush” can be seen. This kind of similes has also been used repeatedly in the traditionalist works of romantic; again in “O pain, which the patience mark, like a quiet and noble bud/ faded from the scourge of fear, on my skinny branch” (Behbahani, 2005: 98).

دردا که نشان شکیب، چون غنچه خموش و نجیب/ پژمرده از آفت بیم،
(بر شاخه لاغر من» (بهبهانی، 1384: 98)

combining of “scourge of fear “ is an eloquent simile. The compound similes have also a significant frequency in romantic poetry. One of the examples of the compound simile described in paragraph “with a doleful whisper, as if it is my repetition/ loneliness of fountain in empty fields” (Monzavi, 2009: 116).

با زمزمه-ای غمبار تکرار من است انگار/ تنهایی فواره در خالی»
(میدان-ها» (منزوی، 1388: 116)

the poet has compered his inner sense and state to a fountain in a vacant square; in paragraph “how a hard is to read a poem/ that is like an unwritten poetry/ on each word we pause/ and stops our mind/ like when we would walk on a rocky way/ and sometimes would fall on the ground by face” (Jalali, 2001:28).

چه سخت است خواندن شعری/ که مثل شعر نوشته نشده باشد/ روی»
هر لغت مکث می-کنیم/ و ذهنمان از حرکت باز می-ایستد/ مثل وقتی
که در سنگلاخ راه می-رویم/ و گاه از رو به زمین می-افتیم» (جلالی،
1380: 28)

the poet by imitation has explained his inner sense to walk on a rocky road and its frequent falling on the ground about the state of reading a poem which is not composed well.

The other types of simile are used in the poetic process with different frequencies; but because of the lack of prominence in these works they cannot be part of the stylistic features of contemporary romantic poetry.

Metaphor

The existing metaphors in romantic traditionalist sonnet generally are widely used repeated examples of classical poetry and the innovation is seldom seen in it; but novel sonnet has also considerable creativities in creating new metaphors and proportionate metaphors to language and the life meanwhile using some classical metaphors of Persian poetry. Also in the modernist romantic poetry, the metaphors are mostly fresh and derived from the life requirements and the today's human thought. In all three of the above matters different kinds of metaphors explicit, ironic, tabiye and... has been used and with several varies. Some examples of metaphors in contemporary romantic poetry include: “This restless bird/ with rusty notes in the throat/ how to read on its sequence song “(Shams Langeroodi, 2000:43).

این پرنده بیقرار/ بانته-های زنگ زده در گلو/ دنباله آوازش را چگونه»
(شمس لنگرودی، 1379: 43)

The term of “rusty notes” is ironic metaphor of non-personification type. “In my view/ is death / stands or sits/ or walks/ and I look to poetry” (Jalali, 2001:67).

در نظر من/ مرگ است/ ایستاده یا نشسته/ یا راه می-رود/ و من نگاه»
(خود را به سوی شعر برمی-گردانم» (جلالی، 1380: 67)

the “death” is ironic metaphor of personification type due to having human characteristics like; “walk”, “sit”, “stand” and etc.

Irony (Allusion)

The irony in all various branches of the Romantic poetry has also been affected by mental space of poets and their artistic goals; as in the traditionalist romantic sonnet, there are dominance of repetition of ironies of the past Persian poetry; for example, in the couplet “how often is the night and silence to I stand up/ and motivate the smiling fire by morning” (Ebtehaj, 1981: 38)

چند این شب و خاموشی وقت است که بر خیزم/ وین آتش خندان را با»
صبح برانگیزم» (ابتهاج، 1360: 38)

The verb “I stand” has applied in the ironic concept “started to work out, dynamism, mobility” and so on. In the matter of modernist romantic almost all metaphors in terms of origin (novel), ingeniously and content are the result of the poets' personal experiences of living in the contemporary world. In the novel sonnet such as other lingual and literal components of poetry, the irony is at the intermediate level of traditional sonnet and modernist poetry; of course, the irony's fresh and innovative frequency of examples is remarkable especially in Monzavi's sonnets; so that in the couplet “Birds! Your feather and wings has not yet tied/ What's New from the other side of the cage, from garden, from lawn” (Monzavi, 2009: 159).

پرنندگان پر و بالتان نبسته هنوز/ از آن سوی قفس، از باغ، از چمن چه»
(خبر» (منزوی، 1388: 159)

the phrase “Your feather and wings has not yet tied” is irony of “freedom” that despite the lack of connection with contemporary modern atmosphere and proximity to the elements of past life, comes from the poet's artistic creativities. Again in another example, with the theme of “I Fired/ like the orange's branch/ I said “look!”/you did not move up your head” (Behbahani, 2005: 435).

آتش گرفتم/ چون شاخ نارنج/ گفتم نظر کن/ سر بر نکردی» (بهبهانی،
1384: 435)

the term of, “I Fired” is the irony of anger and irritation that it would apply in the spoken language. All lines of poetry are ironies that indicate the concept of “being next

to someone and live with him/her”; as it is previously mentioned, in different movements of the romantic poetry in addition to the above figures of speech, more or less used some other cases, such as description, verbal and spiritual symmetries between vocabularies, synesthesia, and hyperbole andthat the frequency of using of each and their effectiveness degree in highlighting and text defamiliarization in some works are notable and in some are very limited; so, their review is more appropriate in individual styles of poets.

The Features of Intellectual and Substantial Level In The Romantic Poetry

The content of the contemporary romanticism poetry proportionate to individual and social emotions of poets can be studied in two parts. Although in proportion to the overall approaches of each of the branches the matter has been more pronounced in some personal feelings and in some social tendencies; often these features has been repeated in all the works of contemporary romantic and they are fundamental substantial principles of it.

Personal Romanticism

Romantic poetry content include multiple personal themes at the level of individual after the revolution that several types of them like sensationalism in form of various moods of love whether mystic and human and different moods along with it, expressive and behavioral aspects represent nostalgia orientation such as reminding childhood, individual grief and sorrows, regret for losing of the past, is remarkable in works of the most of the poets of this movement and some others such as eroticism, despair and pessimism and black thinking in some poems depends on the movement are more frequency which is from characteristics of personal style of the romantic poets.

Sensationalism

One of the most important principles of romantic poetry is dealing with personal feelings, especially love and the moods depend on it that also it is amply seen in contemporary poetry of Iran; as mentioned earlier, love in the Iranian today's poetry unlike the past literal traditions, expresses the lived experiences of the poet and coincides with the objective and real of his life; even in traditionalist poetry despite of the language old oriented (fustiness), images and emotions of the poet, the concept of love is told experience worth and human; so that even its spiritual concepts are also tangible and near to sense and have highlight differences with mystical love of traditional poetry. Some examples of contemporary romantic amorously poems are:

“someday will come that I do not desire/my eyes do not open a bud for visiting someone /reminding of someone's hug do not my calm chest / Wave of lust of the lovelorn

heart” (Behbahani, 2005:325); “I do not want that you go before me/ till I fall from last summer to winter first /and not want that I go before you/ till you reach from the end of a spring to early autumn” (Maftoun Amini, 1999:72); “walking with the foot of the heart and it with you/ maybe tiredness becomes ashamed against/ in my usually book it would writ/ these moments, dearest memorial of you” (BAhmani, 2007:54)

روزی آید که دلم هیچ تمنا نکند/ دیده-ام غنچه به دیدار کسی وا نکند/ یاد آغوش کسی سینه آرام مرا/ موج-خیز هوس این دل شیدا نکند/ (بهبهانی، 1384: 325)؛ «نمی-خواهم که پیش از من بروی/ تا من از آخر تابستانی به اول زمستانی بیفتم/ و نه می-خواهم که پیش از تو بروم/ تا تو از پایان بهاری به آغاز خزان برسی» (مفتون امینی، 1378: 72)؛ «با پای دل قدم زدن آن-هم کنار تو/ باشد که خستگی بشود شرمسار تو/ در دفتر همیشه من ثبت می-شود/ این لحظه-ها، عزیزترین یادگار تو» (بهمنی، 1386: 54)

Nostalgia

Nostalgia and wistful memory for the past time is one of the most basic themes in romantic poetry which it partly is a result of the unrequited love, personal failures and also the poets' idealistic frustrations. The past when is considered by the romantic include reminding past memories, repressed dreams and desires of humanity throughout their life history and public longings life of humans; so it covers the wide range of individual, social and historical concepts. The most important nostalgia concepts in romantic poetry of Iranian post-revolutionary are: Remembering childhood/ youth and regret of losing it, Pastoralists and showing black the urban life compared with it, remembering the unrequited love and feelings related to it. For example, in literature “tonight in my confused plate mind/ comes a mention from distant past/ from nanny tales for me/ a legendary comes from” patience stone” (Behbahani, 2005:125)

امشب به لوح خاطر مغشوشم/ یادی از آن گذشته دور آید/ از قصه-های/ دایه به یاد من/ افسانه-یی ز «سنگ صبور» آید» (بهبهانی، 1384: 125)

the poet expresses remembering his childhood and nostalgia for its mood; again, in clause “large gutter of village is my birthplace/ which it passed from dusty and silent allies/ it had water as limpid as rain/ and from folds of full mass of thorns and stones/ smiling and singing reader/ it had flowing like a spring winds” (Naderpour, 2003:938)

بند «جوی بزرگ دهکده زادگاه من/ کز کوچه-های خاکی و خاموش می-گذشت/ آبی به روشنایی باران داشت/ وز لابه-لای توده انبوه خار و سنگ/ خندان و نغمه-خوان/ سیری به سان باد بهاران داشت (نادر-پور، 1382: 938)

Simple rural life and its mood that has been alive in poet's mind also can see. In another paragraph with theme of,

“between land and air/a Young / that every night / away from you / and an aging / which every day / became near you ... / dark and light, Twilight / and longing look / to a ladder shadow/ that it has not a wall” (Hoghoughi, 1999:22) .

میان زمین و هوا/ جوانی/ که هر شب/ از تو دور می-شود/ و پیری/ که هر روز/ به تو نزدیک.../ تاریک و روشن گرگ و میش/ و نگاه حسرت/ به سایه نردبانی/ که دیگر دیوارش نیست...» (حقوقی، 22 :1378)

the poet express his longing for losing.

Social Romanticism

Social level of romanticism content in Iran poetry after the Islamic Revolution in addition to some nostalgic aspects that mentioned earlier, include cases such as fighting against despotism, criticism of the political system, analysis of the States' performance and status of persons in society, criticism of social inequalities, poverty and helplessness as well as social culture of people in dealing with the various events and occurrences. Among this set of contents some of them such as naturalism and technology controversy, the fight against poverty and social inequalities are visible in most of works related to the movement and other themes are merely considered in the poems of some poets that they are into account some features of their personal style.

Naturalism

Naturalism is one of the fundamental principles of Romanticism school in Europe which it influenced the Iranian literary space so much; in these poems the nature is active and in interaction with human; as it changes according to inner states of human and his life and affect his moods and feelings; insofar as man “embodies his own moods and emotions in each of nature landscape” (Furst, 1996:53).

انسان «در هر یک از مناظر طبیعت حالات و عواطف خود را مجسم (می-کند» (فورست، 53 :1375)

and it seems that there is a kind of unity and oneness between nature and human. According to some scholars opinion, in Romanticism school, the purpose of human's return to nature is “retrieving the human originality, due to in the Romanticism view; the results of rationalism, has brought out the human from his originality and corrupted his natural moral.” (William Durant, 1969:366) Some examples of naturalism in romantic poetry of Iran include:

“I am autumn's leave who fallen from the gardener's eyes/ I have fallen in the wind's circus wretchedly/ if I've sleep on elevation, I am garbled branch/ like the pattern of canopy I have fallen on the road soil.” (Behbahani, 2005:142) “I am

that vast dessert where in me/ just sorrow hand has sown seed/ that I am a dry plain where has sat in me/ coast to coast an infinite longing” (Monzavi, 2009:134) “till roam flower does not spring from my body soil/ I'll bear with your fall, my free fall soil/.../ no doubt freedom is beautiful but I like a Canary/ I like to be in cage that I sing more beautiful” (Bahmani, 2007:82).

برگ پاییزم ز چشم باغبان افتاده-ام/ خوار در جولانگه باد خزان/ افتاده-ام/ شاخه سر در همم گر بر بلندی خفته-ام/ جفت خاک ره چون نقش سایبان افتاده-ام» (بهبهانی، 1384 :142) «من آن بیکران کویرم که در من/ نیفتانده جز دست اندوه دانه/ که من دشت خشکم که در من نشسته است/ کران تا کران حسرتی بی-کرانه» (منزوی، 1388 :134) «تا گل غربت نروپاند بهار از خاک جانم/ با خزانیت نیز خواهم ساخت خاک بی-خزانم /.../ بی گمان زیباست آزادی ولی من چون قناری/ دوست دارم در قفس باشم که زیباتر بخوانم» (بهمنی، 1386 :82)

Social Criticism

One of the repeated themes of romantic poetry of Iran especially in the works of modernist poets is notice to social status and criticizes its shortcomings that in the form of many contents like; representation of the poverty and corruption face, conveying discriminations and social inequalities and criticism of it, the fight against political despotism and showing its effects in the society and etc. is seen in this type of poetry and this matter provides the field of appearing sorrow and longing as well as idealism and moralism in romantic poetry; for instance in paragraph “I hide in the throat moon / I hide the earth in my throat / I hide zanies in throat / I hide dagger in liver / a bright Rose that turns in my heart / a lucid star that bright gloomy forest / your huge wave, but / freedom! /not hidden in liver...” (Shams Langeroodi, 1984:34).

بند «ماه را در گلو پنهان می-کنم/ زمین را در گلو پنهان می-کنم/ خونابه را در گلو پنهان می-کنم/ خنجر را در جگر پنهان می-کنم/ گل سرخ درخشانی که در دل من می-چرخد/ ستاره شفافی که جنگل دلگیر را روشن می-کند/ موج عظیم تو اما/ آزادی! در جگر پنهان نمی-شود» ((شمس لنگرودی، 34 :1363)

the poet to expresses the value of freedom and inalienable human need to it; in another example with theme of “the note is true that I often am not in the home/ keep my secret/ sister! Always every one rebukes me for you/ like you, I respect to father/ but I was not concerned about dishonest and fame/ and not fear of people/ what did you have more than me/a treasure that you granted and virginity that you don't lost” (Sepanloo, autumn on the highway, 1985).

این نکته درست است که من اغلب خانه نیستم/ بین خودمان باشد/ همیشه» سرکوفت تو را هم به من زده-اند خواهر/ مانند تو، من هم پاس پدرم را داشته-ام/ اما مرا نه دغدغه ننگ و نام بود/ و نه پروای خلق/ تو از من چه بیشتر داشتی/ گنجی که بخشیدی و بکارتی که نگه داشتی (سپانلو، پاییز در بزرگراه، 64

cultural attitudes to the status and position of women and men has expressed.

In addition to the above themes in contemporary romantic poetry there are also other themes such as idealism, heroism, eroticism, a streak of mysticism, despair and black view, thinking about death that in terms of frequency and impact in overall style of this movement are not so significant but they highlighted in some poets' personal style and they are considered one of the factors of making differentiation.

CONCLUSION

Studying the romantic poetry movement of Iran by stylistic layered, represents various lingual, phonetic, eloquent and lexical features of this type of poetry; according to findings of the poetry, during the period after revolution this kind of poem has been active in three forms of traditionalist, novel sonnet and modernist poetry and in two overall themes of individual and social romantic. The poetry has some stylistic characteristics at the phonetic level from the perspective of internal and external music; it has had fresh initiatives in this field especially the novel sonnet movement by which manipulating in traditional music of Persian poetry and innovating new rhythms; also at the lingual level, despite tendency of the traditionalist poetry movement toward old language, the frequency of using functional words in today's language and approximating of works to the standard language is significant; in both novel sonnet and modernist poetry applying Western terminology which are common in today's language has often used. In rhetorical layer, the poetry tends to use simile, metaphor, irony and refresh each one's content; of course in the traditionalist poetry also the experienced themes of past Persian poetry have been frequently repeated. Besides the general division in the fields of individualism and community-basis, Iran romantic poetry's theme has also dealt with themes like; sensationalism, regarding the nature (naturalism), civilization and desire to rural life, nostalgia orientation and criticism of the social situation and people status in it.

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