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**The Stylistic Analysis of Poetic Titles of Religious Resistance Poetry
Movement
(Focusing on Shafiee Kadkani's, Tahereh Safarzadeh's and
Mousavi Garmaroudi's Poems)**

Mohsen Zolfaghary^۱, Mohsen Mirsadeghi Salkouyeh^۲

Abstract

After the constitutional revolution, with the acquaintance of Iranian poets with European poems, the titles and names of literary works drew more attention than before, so that the poetic titles in the overall structure of the contemporary poems took a special position and the poetic title was regarded as the abstract of the text. Surveying the poetic titles as a way through the text can reveal the type of the attitude, ideology, and aesthetical tendencies of the poets. In this research, the poetic titles of one of the third movements of the contemporary poems (from the coup to the revolution), which is the era of a variety of voices and stabilizing of contemporary poems (i.e. religious resistance poetic movement) have been investigated. To do so, the titles of all the poem collections of pre-revolution by Shafie Kadkani, Mousavi Garmaroudi and Tahereh Safarzadeh (the most famous poets in this movement) have been studied in three approaches (linguistic, literary and thought) from a stylistic point of view. In linguistic evaluation and analysis, the poetic titles of these poets were classified into four major groups; word formation, compound formation, phrase formation and sentence formation. Then statistical and comparative analysis were done. In literary level, figures of speech used in poetic titles were specified and then studied and analyzed statistically. In the level of thought, classifying the five speculative concepts of poetic

^۱. Professor of Persian Language and Literature, Arak University, Email: m-zolfaghary@araku.ac.ir (Corresponding author)

^۲. Ph.D.Candidate of Persian Language and Literature, Arak University.

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titles of these poets was done as individual and romantic, myth and epic, nature elements, political and social and religious beliefs. After that, the statistical tables of these poetic titles for every one of these poets in the above mentioned areas were presented and then the evaluation and analysis of the poetic titles of these poets were dealt with from this point of view and finally we came to this conclusion that the poetic titles of each one of these poets' works have a vertical relationship with the used concepts but there is a difference in the method and the way of selecting the poetic titles in this literary movement from linguistic, literary and thought points of view. These differences finally led to the creation of stylistic features for each one of the poets in this literary movement.

Key words : Poem title, Poetic movement of religious resistance, Title stylistics.

۱. Introduction

Persian poetry has gone through many ups and downs in the contemporary era, but in many cases, the influence of the manifestations of western civilization is undeniable in it. One of the manifestations of this influence can be considered the addition of the poetic title which happened after the Constitutional Period. Before this time, Persian poems were named based on the rhyme and this could not show the content or emotion of the poem. But, the title of poem in contemporary literature is a part of poetry and has many aesthetic values. "These titles play a role in creating space, understanding the meaning of the poem, pointing to the explanation of the theme, explaining the thought, emotion and gender of the poet, etc." (Dahrami, ۲۰۱۵, ۳۴). In fact, the title of a poem is the window that the poet opens to the space of his poem, and with the help of it, the poet sends the setting and the atmosphere in which the reader is going to be placed in. Shafiee Kadkani believes that the aesthetics of the titles of the books of each period shows the syntactic structure of the poets' favorite themes and motifs, and by means of the aesthetics of these titles, a poet's mentality can be analyzed without reading the texts (Shafiee Kadkani, ۲۰۰۷, ۴۴۲).

One of the literary movements that was formed in Persian poetry before the victory of the Islamic Revolution and with its revolutionary and religious discourse was considered a kind of committed poetry, the poetry of religious resistance, and among its prominent figures we

can name Shafiee Kadkani, Tahereh Saffarzadeh, and Ali Mousavi Garmaroudi. Acknowledging the ideological concerns of the poets of this movement, this paper is trying to show that there must be a significant relationship between the titles and the texts and the ideological beliefs of the poets of this movement. In order to test this hypothesis, the poetic titles of these poets up to the victory of the Islamic Revolution of Iran were chosen and studied in three levels of language, literature and thought, in terms of frequency and statistics, to finally determine the quality and features of this poetry movement in naming the poems.

۲. Methodology

This research, with a descriptive-analytical approach and through library research, examines the poetic titles of three prominent figures of religious resistance poetry, namely, Shafiee Kadkani, Tahereh Saffarzadeh, and Ali Mousavi Garmaroudi. For this purpose, first, all the poetic titles of poems by these poets were extracted from the collection of poems written just before the victory of the Islamic Revolution of Iran, and then each of these titles was statistically examined with a stylistic approach at three levels: linguistic, literary and intellectual. To do so, in the linguistic structure, poetic titles were divided into four categories: the level of morphology (simple, compound, derivative, complex compound and inflectional words), compound construction (descriptive, additional, and connecting or conjunctive compounds.), Sentence construction (sentence) and phrase construction (complementary groups). In the literary level, the titles were statistically examined regarding the arrays in them, and in the intellectual level, the intellectual sources of the titles, including five domains (personal and romantic, myths and epics, elements of nature, political and social, and religious beliefs) were investigated.

۳. Discussion

۳.۱. Shafiee Kadkani

The poetic titles of this poet's works in the linguistic level are mostly word construction and compound construction, while paying attention to ancient and archaic words has given a special prominence to his poetic titles and shows his interest in ancient Persian literature,

especially Khorasani style. In the literary level, due to his mastery of the concept of literature, he has used a variety of art forms in his poetic titles, the most notable of which are 'interesting opening', 'symbol, implication', and metaphor. Also, in the level of thought, his poetic titles reveal intellectual diversity, but the dominant aspect of his thought is his social face.

۳.۲ . Tahereh Saffarzadeh

In the linguistic level, the poet's poetic titles are mostly made up of words, and then compound structures, and are generally chosen from modern life and concepts. In the literary level, she has firstly used 'interesting opening', then 'ambiguity' and 'metaphor'. By means of these artistic devices, she has provided a suitable platform for hermeneutic reading of her poems. The dominant aspects of the intellectual level of his poetic titles are first the socio-political concepts and then the religious concepts. In her poetic titles, this poet has used less natural, mythical and epic elements.

۳.۳. Mousavi Garmaroudi

In the linguistic level, Mousavi Garmaroudi has paid more attention to compound structures, which indicates that he is aware of linguistics and knows the capacities of the Persian language well. In the literary level, like the other two poets of this movement, he has used 'interesting opening' more. But the difference is that artistic ambiguity is not seen in his poetic titles and meaning of the poem is readily understood from the title. In the intellectual level, the poet's attention has been much given on selecting titles on mostly political and social concepts and then on religious concepts, which make him more prominent among the poets of this movement.

۴. Conclusion

Studies on the poetic titles of these poets' works revealed that among these poets, in linguistics terms, Shafiee Kadkani and Mousavi Garmaroudi have paid more attention to the construction of compounds. These two poets have achieved the creation of beautiful compounds due to their great interest and mastery of ancient Persian literature and by using its compounding capacities, they have made beautiful compounds. On the other hand, artistic ambiguity in

Shafiee's poetic titles is more eye catching. Saffarzadeh also has her own special way of naming her poems by using objective words.

In the literary level, all the poets of this movement have used more 'interesting openings', with the difference that this trick in the poetic titles of Mousavi Garmaroudi doesn't have the ambiguity and atmosphere of Shafiee' and Tahereh Saffarzadeh's work titles. Implication, metaphor, ambiguity and irony are among the other aesthetic devices that have a high frequency in the titles of works by these poets. Each of these literary works is a multi-meaningful work of art, and their extensive use in poetic titles may indicate the closed space and the tendency of these poets to cover their speech.

In the intellectual level, we also see common concepts among the works by the poets of this movement. All of these poets have political and social concerns, with the difference that Shafiee Kadkani and Saffarzadeh, of course in the collection *Tanin Dar Delta*, *Sad-o Bazovan*, *The Fifth Journey*, place more emphasis on poetry and artistic ambiguity, but Mousavi Garmaroudi has used more clarity in poetic titles. All of these poets have used religious concepts in expressing their social concerns. Meanwhile, Shafiee Kadkani is more prominent than the others in this movement. Both in terms of the diversity of concepts and in expressing them, he has made use of a wide range of individualities, nature and myth.

Key words : Poetic title, Religious resistance poem movement, title stylistics.

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