

## **Comparison of Aminpour's Qhazal and Qhazve's Qhazal Based on Structural Stylistics**

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### **Abstract**

The importance of stylistics in examining the texts has resulted in the burgeoning of various stylistic schools, with their differing methodologies. Among them, structural stylistics – which is the more polished version of formal stylistics – looks over the structure of words, sounds and syntax in the text and then focuses on their relation to the content. In fact, structural stylistics, drawing upon the structuralists views, is formed on the basis of structural linguistics, and works to analyze a literary text with regard to its organic unity and the inter-relationship of the parts to the whole. In other words, the main purpose is to approach the content of a work through its form and structure. In this method, stylistic features of the work are recognized through understanding the structural proportions between sounds, words and syntax. Accordingly, the structuralists regard the style as the manner of deviation and extra-regularity and the frequency of its occurrence in a particular era.

The present article, first, refers to the definitions of style and stylistic schools and enumerates the features of structural stylistics and then sets out to study and compare two ghazals on the subject of the Holy Defense by Gheisar Aminpour ("Taghvimha" or "Calendars") and Alireza Ghazve ("Ghesmat" or "Destiny"), in the light of structural stylistics. Through analyzing the different parts of the texts, with regard to balances and deviation, we will deal with the relatedness and proportion of these parts to the content.

"Calendars" is among the best-known ghazals of Aminpour. It contains the issues of feeling ashamed of martyrs, lamenting over our negligence, and feeling left away from the martyrs. A special sense of grief and sadness, hidden in the particular rhythm and cadence of the words and combinations, helps the poet to express his feelings and thoughts. The ghazal "Destiny" deals also with the distress and exhaustion the poet feels in this world. The envy the poet feels for the martyrs and the blame he puts on himself for being left behind is evident throughout the poem. He is abandoned in this world which he calls a "black alley", while his friends and

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companions pass in front of him. The poet cries and is so overwhelmed by emotions that he speaks with sudden pauses, which is reflected in the use of short syllables in the poem. Its rhymes and meters indicate the internal speed. The poet's feeling of lament, conveyed by the use of fricative consonants as rhymes, adds to the music of the poem. Aminpour makes the most of linguistic potentials, so that repetitions, harmony and deviations function better to impart the theme and also the poet's feeling. In both poems, the subject matter is in tune with the phonemes. Aminpour employs vowels and affricate consonants to express his internal grief. Ghazve conveys his nostalgic feeling by fricative consonants. In "Destiny" fricative consonants are mostly used, whereas in "Calendars" affricate consonants prevail. In "Destiny" the melody of rhyme has added to the music of the poem and has done its task in communicating the poet's distress and weariness. Aminpour makes use of identical rhymes in addition to rhymes; because identical rhymes act as the center of unity and coherence in his poem. However, in both poems, words in syntagmatic and paradigmatic axis appear together, and these collocations add to the coherence of both texts. Both poets use words which are semantically related or close together. Aminpour's diction is more reader-friendly; his language is closer to ordinary language; that is why he is more successful in communicating his feeling and thought. Aminpour tried to invent fresh combinations that are absent from Ghazve's ghazal. The correlation of the parts with the content in both poems shows that the authors have been successful in conveying their feelings. The tone of the poems is quite appropriate to the feelings of their poets and the clarity and lucidity of their speech make them easy to grasp

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