

Aesthetics of Rafsanjan poets' poems after the Islamic Revolution

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Abstract

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The study, deploying the descriptive-analytic approach, examines the aesthetics of the Rafsanjan poets' poems after the Islamic Revolution. The results of the study show that the aesthetics of Rafsanjan poets' poems has been based on innovation in music and alliteration, vagueness, metaphor, symbolism, and defamiliarization.

1. Statement of the problem

In this paper, the viewpoint of Rafsanjan poets on poetry music, forms and figures is examined, the poets' interest in poetry aesthetics is indicated, and the poets' innovations and attempts are assessed along the way.

2. Forms

The works of Rafsanjan are more in forms of sonnet, masnavi, quatrain, couplet, four-piece, Nimayi, Sepid, short poem, triad in quatrain (trio, two-rhyme quatrain, Nimayi short poem in quatrain form), Nimayi single-verse, Nimayi semi-verse, and rhyme-less sonnet.

3. Music of the poem

3.1. Alliteration

Double alliteration, continuous alliteration, and discrete alliteration, are different types of alliteration in Rafsanjan poets' poems from an external viewpoint, and from a practical and purpose-based view, one can mention the pleasing but meaningless poem. In the pleasing but meaningless poem, the music resulting from sound repetition is not related to the meaning at all.

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3.2. Inversion

Is a figure of speech which is made by inverting the word order of a compound or a sentence and creates a new meaning.

3.3. Vagueness

Here, only the vaguenesses are mentioned which are not cited obviously in classical new books:

3.3.1. Linked verbal vagueness with the same letters

It is a type of vagueness in which when the reader reads two (or more) words, they notice the presence of another word.

3.3.2. Linked verbal vagueness with different letters

It is a type of vagueness in which the reader, when reading it, feels that from the link of the sounds of some words, they hear the sounds of another word or compound.

3.3.3. Verbal verbal vagueness

In this kind of vagueness, a word, when read, evokes another word with a colloquial pronunciation, which has a separate meaning; however, in relation to the word having the vagueness with, is pleasant.

3.3.4. Allusion vagueness

Allusion vagueness occurs when a word refers to two events at the same time, so that its semantic load, at the beginning, would refer to an accident and its implicit semantic load which comes to mind refers to another event.

3.3.5. Practical vagueness

Sometimes the reader reads a poem and pronounces a word in such a way that the hearer thinks that they are the audience, however, as they continue reading, they find out that they were wrong and laughs for their mistake:

Be Quiet!, a sound is coming from the sky The sound comes from God's feast (Heydarizade, A2012: 77)

4. Defamiliarization in allusion for creating humor

Likening today's lovers and beloveds to Leyli and Majnoun and making them get together contrary to the original story, is a kind of defamiliarization in allusion for creating humor:

There is a reason Majnoun would go on strike In the first night of his marriage (Jahanbakhsh, 2013: 16)

5. Expressive figures of speech

In Rafsanjan poets' poems, most similarities are in association with the cultural and economic characteristics of the region and it seems that the poets of Rafsanjan have expanded a little the "Maknie" metaphor; the features of the metaphor in their poems are: personification, animal likening and plant likening.

Regarding the use of symbol one can state: In the poems of the region, most symbols are from natural phenomena and are more intended to induce ethical messages. Generally, using animal symbols is the best way to create humor in their poems.

Conclusions

General assessment of the poems from Rafsanjan poets indicate that poems in different lyric, religious, humorous, and social types in classical, Nimayi, and short poem types have developed seriously and each have been developed in works of one

of the poets and has been decorated with figures of speech. Innovation of Rafsanjan poets in quatrain and Sepid short poems and also attending to some of verbal games and figures of speech, in a way that they have had an undeniable role in creating meaning, has made the field dynamic.

Keywords: Contemporary literature, aesthetics, innovation in short poems and quatrain form, Rafsanjan poems.

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