



Language, Literature and Linguistics

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About Researcher

Ghodratollah Zarooni was born in 1986 in the village of Anbar Zarooni in the central part of Kuhdasht. He completed his primary and secondary education in the village where he lives and completed his high school education in the city of Kuhdasht. He completed his bachelor's degree at Razi University of Kermanshah, his master's degree at Lorestan University and his PhD at Shahid Chamran University of Ahvaz. His interest in Persian culture and literature was formed from his adolescence by reading literary works; for this reason, he chose the field of Persian language and literature for his university studies. During his studies from elementary to PhD, he has always been one of the best student and has awards such as the best student of the year in his record. His field of study is lyrical literature, contemporary literature, and literary criticism and theories. So far, many of his articles have been published in prestigious scientific research journals in the country and he has given lectures in important international and national congresses and two books are also being published. He is currently a faculty member of the Department of Persian Language and Literature at Shahid Chamran University in Ahvaz.

Abstract

Ghazal is one of the long-standing forms of Persian poetry that has had a continuous presence in Persian poetry since its formation and has evolved due to its unique capabilities in accordance with the circumstances. In modern times, when the formation of modernist movements challenged long-standing forms, lyric poets were able to give a new life to this form of poetry by relying on its capacities and capabilities and also interacting with modernist movements. These efforts led to the formation of a movement called the New Sonnet in the late 1940s and early 1950s. The purpose of this research is to study the New Sonnet as a poetic movement and to analyze and draw the characteristics that govern it. The method used in this research is based on a poetic analysis in which an attempt has been made to analyze the poetics of New Sonnet by drawing three general layers of how to say or form system, what to say or the intellectual-emotional world and from where to say or the cultural and

literary backgrounds. In the following, each of these layers is divided into small subsets and an attempt is made to analyze all or most of the characteristics of this movement. In the form, the linguistic system of the New Sonnet, including words, compositions and syntactic structures, has been studied in detail. In the music system, the discussion of external music (Meter), side music (Rhyme and Radif (order)) and various creations and acquaintances of the lyric poets and their innovations in this field have been studied. In the visual system, the components governing the image in the New Sonnet, such as sources of image creation and processing, image creation techniques, vertical and horizontal axes of the image etc. have been studied; Then, the appearance of the New Sonnet and the types of innovative tricks of the poets, as well as its mental and internal form, including its narration and functions, have been studied too. In the content or intellectual-emotional world of the New Sonnet, topics such as love, the beloved and its characteristics, social themes, the impact of the Islamic Revolution on the content of the New Sonnet, climatic tendencies and women's Ghazal have been studied. In the field of from where to say or cultural backgrounds, the public and literary culture of the poets of the new sonnet has been studied based on the theory of intertextuality. In the continuation, an introduction entitled Innovative Dialogues with Ghazal Traditions is given to show the innovative interactions of the poets of this movement with long-standing Ghazal traditions. The findings of this study show that the poets of this movement rely on the rich capacities, capabilities and supports of the Ghazal format and also by using and interacting positively with the modernist movements of contemporary poetry, especially Nimai' poetry and other contemporary creative arts such as storytelling, performing arts, cinema etc., have brought the Ghazal to a dynamic and up-to-date form.

