

Charank-Saryi: Different Types of Innovations and Novelties in the Ruba'i Genre

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ABSTRACT

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Following the innovations in contemporary ghazal known as the ghazal of the seventies, the Ruba'i also found expression in novelty and freshness arising from the contemporary literary atmosphere, giving rise to a new form of Ruba'i. Charank or mini-Ruba'i is a collection of Ruba'i s that deviates from the specified number of verses in a Ruba'i while maintaining and accompanying the principle of internal compression and mental form, aiming to innovate in the Ruba'i genre. This paper, formulated through a descriptive-analytical approach and utilizing library sources, aims to examine innovations in the Ruba'i genre, focus on various types of Charank in published works, and analyze and investigate the different forms of Charank in terms of internal compression and mental form. The result is that these transformations in the realm of the Ruba'i, up to the presentation of Charank in the Ruba'i, are unprecedented and considered a form of innovation in the genre.

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Introduction

The Rubai, a cornerstone of Persian classical poetry, is traditionally defined by its four-hemistich (masra') structure and a specific "background-punch" (Zamineh-Zarbeh) mental form. Historically, the Rubai has functioned as a vehicle for philosophical and mystical expression. In contemporary Persian poetry, however, the rigid formal constraints of the genre—specifically the mandate of exactly four hemistichs—have been challenged by a new wave of innovation. This article explores "Charanak" (or Mini-Rubai), a modern poetic form that diverges from the classical structure while preserving the essential internal architecture and prosodic meter of the Rubai. By focusing on minimalism and internal compression, Charanak represents a deliberate "heresy" (innovation) intended to adapt the ancient Rubai to the sensibilities of the contemporary era.

Method

This study employs a descriptive-analytical methodology, utilizing library research and primary source analysis. The authors examine the theoretical foundations of the Rubai and the specific innovations introduced by contemporary poets. The research primarily focuses on the analysis of the collection *To the Eyes of Frazan* by Farah Takiyeh, while also contrasting Charanak with other related contemporary forms such as *Rubai-e Shekasteh* (Broken Rubai) and *Se-gani*. The analysis aims to delineate the criteria that define a poem as a Charanak, specifically prioritizing "mental form" (the background-punch dynamic) over the traditional "external form" (the four-line template).

Results

The research highlights several key findings regarding the thematic and formal core of Charanak:

1. **Primacy of Mental Form:** The core argument of Charanak-writing is the precedence of the "mental form"—the sequence of background preparation followed by a final punch—over the rigid

four-line external structure. Charanak retains the Rubai's prosodic meter (*mosaft'elon...*) as the vessel for this internal structure.

۲. **Formal Fluidity:** Unlike traditional Rubai or even "Broken Rubai" (which merely breaks existing lines into new typography), Charanak is a deliberate departure in length, typically ranging from one to three-and-a-half hemistichs. It operates on the minimalist principle that "less is more."
۳. **Typology:** The study identifies various types of Charanak based on length and structure, demonstrating that flexibility in rhyming and hemistich count does not undermine the poem's integrity as long as the "background-punch" dynamic remains intact.
۴. **Distinction from Other Forms:** The article clarifies that Charanak should not be confused with *Rubai-e Shekasteh* (which is merely a graphic rearrangement of traditional quatrains) nor with *Se-gani* (which, while short, does not necessarily adhere to the Rubai's specific mental form and meter).

Conclusion

Charanak-writing serves as a legitimate and innovative evolution of the Rubai genre in contemporary Persian literature. By prioritizing the internal mental architecture (the background-punch dynamic) over rigid external formal requirements, Charanak offers a minimalist and efficient path for expressing contemporary concerns. This transformation is not a dilution of the Rubai but rather a distillation, proving that the essence of the genre—its rhythmic power and capacity for sudden intellectual or emotional impact—can flourish even when stripped of its traditional four-hemistich confinement. Charanak, therefore, constitutes a significant "innovation" (*bed'at*) that maintains continuity with the past while embracing modern literary demands.