

In-depth criticism on the Etedal ghazals based on Seyyed Reza Mohammadi's works

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ABSTRACT

With the innovations that existed in the post-Semin ghazals, some poets tried to maintain a balance between innovation and traditionalism, to take advantage of the potential, the language and structure of the classical ghazal, as well as the formal and linguistic innovations of the modern ghazal. Among these ghazal poets, Seyed Reza Mohammadi is one of the famous ones in the literature of Afghanistan and Iran, who dealt with Fara-ethnic and Fara-national ghazal. In terms of the language and its rhythm, he chose a noble language that, like the Khorasani language, has short complete sentences but in terms of frequency, it is similar to modern words. In terms of form, his ghazal in the 1370s, like his contemporaries, has innovation, but after the 1370s, it tends towards neoclassicism. In this research, which was compiled using descriptive and analytical method and by using library sources, while dealing with his poems, we will address the issue of if he is an innovative and trend-setting lyricist. Has he been able to achieve the combination of tradition and modernity in his ghazals? In Mohammadi's poetry, modernity is more visible in terms of innovation in form, but the frequency of these innovations is not so high that he can be called a trend-setting poet, rather it can be said that he has achieved his personal style in writing and by creating a balance between elegant language and linguistic innovations, It has created a "Third Genus" of Khorasani's luxurious language and object-oriented language. The reason for Seyyed Reza Mohammadi's writing to reach the "Third Genus", is the combination of these two language styles in writing.

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Introduction

The contemporary Persian *Ghazal* faces a constant tension between classical traditions and modern innovations. While some poets remain confined to post-classical imitation (e.g., Shahriar), others—such as Simin Behbahani—have pioneered modern forms, leading to various streams like minimal, progressive, and discursive ghazals. Amidst these developments, a specific group of poets has sought to establish a “Moderate Ghazal,” aiming to synthesize the aesthetic strengths of classical forms (particularly the Khorasani style) with the innovative capacities of modern poetry. Seyed Reza Mohammadi stands as a prominent figure within this movement. Despite his significant contribution to the literature of Afghanistan and Iran, his work remains under-researched. This study aims to investigate whether Mohammadi has successfully created a “third kind” of ghazal by bridging the gap between classical and modern elements, and to analyze his work through the lens of “Deep-Oriented Criticism” (a framework proposed by Arash Azarpik).

Method:

This research employs a descriptive-analytical method, utilizing library research and textual analysis. The theoretical framework is based on “Deep-Oriented Criticism,” which categorizes literary movements into imitators, revivalists, innovators (*abdegars*), and innovators of heresy (*bed’at-garayan*). The study examines Mohammadi’s collections—specifically *Rooh-e Andohgin-e Yek Shaer* (A Poet’s Sad Soul) and *Kaghaz-e Bad* (Kite)—focusing on two main axes: Form (structure, narrative, and visual elements) and Language (vocabulary, syntax, and rhetoric).

Results:

The analysis indicates that Mohammadi successfully navigates the dichotomy of tradition and modernity:

- **Form:** Mohammadi does not merely replicate classical ghazal structures. He incorporates modern techniques such as “Nimaic”

verse structures, concrete poetry, dramatic monologues/dialogues, narrative elements (similar to Behbahani's style), and "Brechtian" alienation effects. While he maintains the ghazal's identity, his form is flexible, incorporating internal scene breaks, fragmented structures, and "open" endings that invite the reader to participate in the text's creation.

- **Language:** Mohammadi's language is a hybrid of the noble Khorasani lexicon and modern object-oriented terminology. He successfully merges these distinct styles into a "third kind" of language. His linguistic innovations include creative use of rhyme and meter, the integration of contemporary daily vocabulary alongside archaic terms, and sophisticated syntactic structures that maintain both formal elegance and modern spontaneity.
- **Classification:** According to the Deep-Oriented critical framework, Mohammadi is categorized as an "Innovator" (*Abdegār*). Unlike "Imitators" who blindly follow past masters, or "Heretics" who reject tradition entirely, Mohammadi preserves the stable foundations of the Khorasani ghazal while offering a new, consolidated macro-narrative of the "Moderate Ghazal."

Conclusion:

Seyed Reza Mohammadi's ghazals represent a successful synthesis of classical heritage and modern poetic consciousness. The study concludes that Mohammadi is not a trend-follower or an imitator; rather, he has established a personal style that achieves a harmonious equilibrium. By utilizing the *Khorasani* style as a stable foundation and incorporating the innovative form and language of the post-Simin era, he has created a unique poetic space. His work serves as a prime example of the "Moderate Ghazal," where the traditional and the modern do not clash but rather coalesce, offering a viable path for the future evolution of Persian lyric poetry. This research underscores the need for further academic attention to Mohammadi's work as a crucial junction in contemporary Afghan and Iranian literature.