

e Innovation, analysis and combination of prosody in contemporary sonnets (based on the poems of Arash Azarpeyk)

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Article Info(۳۳۳-۳۵۳)		ABSTRACT
Article type: Research Article	Prosody is one of the areas of the word that has been developed by emphasizing the essence of speech, writing and meaning, although the main emphasis is on the essence of phonetic-speech. Until the Nima Revolution, the prosody was written according to the classical ghazal. But with Nima's Revolution and Simin Behbahani's Movement in contemporary ghazal, the prosody and rhythmic structure of ghazal also underwent changes. This article has been compiled and edited with the general aim of investigating the level of innovation, analysis and combination of the prosody in contemporary ghazals based on the prosody of Arash Azarpeyk's poems. Considering that none of the poets after Simin have innovated in the prosody and rhythmic structure and they have often used Jooybari prosody, Arash Azarpik is one of the successors of Simin's way, who wrote ghazals in his innovative prosody with a great frequency and has started to innovate in this field as well. In this article, the widely used, innovative and classic prosodies which will be mentioned are analyzed. In the end, according to the evidence, we come to the conclusion that Azarpeyk is one of the few post-Semin ghazal poets who is creative and innovative in the field of ghazal prosody and rhythmic structure.	
Article history:		
Received: 19 May 2022		
Accepted: 28 July 2022		
Prosody new prosodies Simini prosodies		

Citation: Hemati Rez. Mirzapour Meysam (2022) e Innovation, analysis and combination of prosody in contemporary sonnets (based on the poems of Arash Azarpeyk) Modern Literary Research, es, 1(2) 333-353
Publisher: Association for the Promotion of Persian Language and Literature

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DOI: [20.1001.1.28211413.1401.1.2.12.1](https://doi.org/10.28211/413.1401.1.2.12.1)

Introduction

Meter and musicality constitute foundational elements distinguishing Persian classical poetry from modern developments. Traditionally, the classical ghazal adhered strictly to a rigid canon of quantitative meters (*aruz*). Although Nima Yushij initiated a rhythmic revolution in modern Persian poetry and Simin Behbahani later introduced innovative, unconventional meters to the ghazal, post-Simin poets in the 1990s and 2000s (1370s and 1380s SH) largely retreated to familiar flowing meters (*owzān-e juybāri*) and cyclical meters (*owzān-e dowri*), rarely expanding the musical and prosodic possibilities of the genre.

Among contemporary figures, Arash Azarpeyk—the theoretician of the *Oryānism* (School of Wordism) literary movement and pioneer of Minimal and Spoken Ghazal (*Ghazal-e Gofīār*)—emerges as one of the few prominent successors to Behbahani who actively deconstructs and enriches the musical architecture of modern ghazal. Azarpeyk identifies seven distinct musical systems within the School of Wordism, ranging from classical and broken quantitative meters to Nimaic, composite, paired, and phonetic-syllabic harmonies.

Despite existing scholarship on Behbahani's prosodic innovations, the extent to which her innovative meters have been inherited, expanded, and synthesized with new prosodic structures by subsequent poets remains understudied. This research addresses this gap by investigating:

۱. How Azarpeyk transcends the formal metric constraints of the classical ghazal.
۲. Whether his work merely replicates classical and Behbahanian meters or introduces genuine prosodic innovations.
۳. How his metrics serve the natural declamation of speech and internal poetic form.

Method

This study employs a descriptive-analytical methodology supported by quantitative-qualitative textual analysis and library research. The primary corpus consists of Azarpeyk's two published ghazal collections:

- *Leyla Zānā, Dokhtar-e Ostureh-hā-ye Sarzamin-e Man* (Leyla Zana, Daughter of My Homeland's Myths, 2004), and
- *Dushizeh beh Eshq Bāzmigardad* (The Maiden Returns to Love, 2018), encompassing a total of 82 ghazals.

The corpus was analyzed by categorizing metric and musical devices across three major prosodic domains:

1. **Familiar and Traditional Prosody:** Classifying *juybāri* (flowing), *dowri* (cyclical/paired), and *khizābi* (surging/energetic) meters.
2. **Innovative and Trans-generic Metrics:** Identifying novel meters invented by Azarpeyk, Behbahanian meters, revived archaic/rare meters, and cross-generic metric transfers (such as *masnavi* and *qet'eh* meters embedded within the ghazal).
3. **Phonetic and Rhyme Deconstructions:** Evaluating internal rhyme (*qāfiyeh-ye daruni*), defective rhymes, grammatical transposition in rhyme, and the acoustic-syllabic harmony aligning poetic rhythm with natural colloquial declamation.

Results

The structural and prosodic examination of the 82 ghazals yields the following findings:

- **1. Distribution of Conventional Meters (69 out of 82 poems):**
 - *Flowing Meters (Owzān-e Juybāri):* Comprise the largest share (44 ghazals, ~53.6%), predominantly led by *Fā'elāton Fā'elāton Fā'elāton* (16 cases) and *Maf'ulu Fā'elātu Mafā'ilu Fā'elāt* (11 cases), prized for their balance between lyricism and semantic capacity.
 - *Cyclical Meters (Owzān-e Dowri):* Comprise 15 ghazals (~18.3%), dominated by *Fa'elāton Mafā'elon Fa'elāt* repeated in two balanced hemistichs (11 cases), which provide rhythmic pauses, acoustic symmetry, and heightened musicality.
 - *Surging Meters (Owzān-e Khizābi):* Found in 14 ghazals (~17%), characterized by fast, energetic tempos that echo

the ecstatic rhythms of Rumi and suit dramatic and narrative themes.

- **2. Novel and Behbahanian Prosodic Structures (13 out of 82 poems):**

- *Newly Coined Meters:* Azarpeyk employs short, unprecedented meters tailored for Minimal and Spoken Ghazals, such as the ultra-short meter *Fā'elāton Fā'el* (e.g., in *Qāyeq-e Māhigir*) and *Maf'ul, Fā'elāt, Fa'* (or *Mostaf'elon Mafā'il*).
- *Adoption of Behbahanian Innovations:* Azarpeyk frequently adopts Behbahani's innovative meters, particularly *Fa'elāton Mafā'elon Fa'elāt*, which he prioritizes because its cadence closely approximates natural spoken Persian.
- *Cross-Generic Metric Revival:* He revitalizes long-abandoned epic and didactic meters from classical masnavis (such as Nizami's *Fā'elāton Fa'ulon Fa'ulon*) by splitting them into paired hemistichs within a ghazal format, an unprecedented compositional technique.

- **3. Acoustic Syllabic Orchestration:**

Azarpeyk coordinates phonetic textures with narrative pacing. In high-tempo, kinetic scenes (such as charging horses), he orchestrates rapid dental and sibilant consonants (e.g., /s/, /ʃ/) alongside flowing sonants (/m/, /n/, /r/) to mirror physical motion acoustically.

- **4. Radical Innovations in Rhyme and Refrain (*Qāfiyeh & Radif*):**

The poet introduces several formal departures from classical rhyme conventions:

- *Internal Rhymes:* Generating rhythmic counterpoints within single hemistichs (*Boghz-e hezāreh oryān shod / dar khod shekast bārān shod*).
- *Grammatical Rhyme Shifts:* Employing adverbs, relational prepositions (such as the accusative marker *rā* attached to pronouns), and colloquial phrases as rhyming elements.

- *Cross-Stanza Masnavi Rhyming*: Switching rhyme patterns within a single ghazal to match conversational cadence and emotional shifts.
- *Deliberate Asymmetry*: Purposely disrupting the opening distich's standard paired rhyme (*matla'*) to defamiliarize classical expectations.

Conclusion

The study demonstrates that Arash Azarpeyk stands out as one of the few post-Simin poets who actively expands, decomposes, and recomposes quantitative meter in contemporary Persian ghazal. Rather than treating meter as an external, decorative cage, Azarpeyk treats rhythm as an organic extension of natural linguistic declamation.

By synthesizing Behbahani's metric breakthroughs with his own ultra-short meters, cross-generic borrowings from the masnavi, and flexible internal rhyming strategies, Azarpeyk successfully bridges classical prosodic heritage with modern conversational speech (*Ghazal-e Gofṭār*). His work avoids both slavish imitation and arbitrary formlessness, providing contemporary Persian lyric poetry with an expanded rhythmic toolkit capable of expressing complex modern sensibilities.