

Ontology of “Ghazal-Vāzheh” and Its Genealogy in Modern Ghazal

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ABSTRACT

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Minimalism is one of the manifestations of modernism in the world that has penetrated into and has taken over areas of literature. For example, in Iranian literature in the seventies, several genres were formed including minimal stories, minimal poems, minimal Ghazal, Vazhaneh, and so on. The common denominator of these genres is that they are extremely minimalist. If in the eighties, with the advent of minimal Ghazal, Vazhaneh genre and the synergy of the two, a different genre of Ghazal called "Ghazalvazheh" was formed by Hengameh Ahura, which caused formal, structural, content and linguistic changes. Therefore, it can be said that Ghazal in the eighties were not safe from the influence of modernism. In this descriptive-analytical study, after introducing minimalism and minimal Ghazal and Vazhaneh genre, we examined in detail the effect of minimalism on Ghazal and came to the conclusion that Ghazalvazheh, has gone beyond being sentence-centered and has severely marginalized the healthy and even broken grammar of the grammar. Also, the structure of Ghazal is influenced by the word-citizen attitude, which is one of the manifestations of modernism transcends the "*Shah beyt*" in classic Ghazal and even the narration in the modern Ghazal (Ghazal-narration) and each word is a narration that ultimately organizes the narration of the Ghazal. Ghazal also follows a kind of mental form and Vazhaneh logic. During this article, the language, structure and content of this type of Ghazal will be examined in detail.

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Introduction

The Persian ghazal has historically maintained a prestigious and resilient status across various literary eras due to its aesthetic delicacy and capacity for formal and thematic adaptation. In the contemporary era, particularly following the modernization of Iranian society and the groundbreaking poetic revolution initiated by Nima Yushij, the traditional boundaries of classical Persian genres experienced fundamental transformations. Simin Behbahani further revolutionized the contemporary ghazal by integrating innovative rhythmic meters, episodic narration, and anti-ghazal frameworks that dismantled the traditional reliance on the central “master-couplet” (*shāh-bayt*).

The 1990s (1370s SH) witnessed a surge of modernist and minimalist approaches in Persian literature, leading to the emergence of experimental subgenres such as narrative ghazal (*ghazal-e ravā’ī*), postmodern ghazal, and minimalist ghazal (*ghazal-e mīrīmāl*), primarily conceptualized by Arash Azarpeik under the theoretical umbrella of the “Word-Citizenship” (*Kalameh-Shahrivandī*) principle. Concurrently, the avant-garde genre of *Vāzheh-nāmeḥ* (or *Vāzheh-āneh*) developed, treating isolated words outside traditional syntactic paradigms. In the early 2000s (1380s SH), poet Hengameh Ahoura pioneered a hybrid yet trans-generic form known as **Ghazal-Vāzheh** (Word-Ghazal) by synergizing the classical and minimalist ghazal matrix with the post-structuralist logic of *Vāzheh-nāmeḥ*. Despite its radical stylistic novelty, previous academic scholarship treated Ghazal-Vāzheh either dismissively as a journalistic novelty or in scattered paragraphs without rigorous theoretical grounding. This study fills this critical scholarly gap by providing a comprehensive ontological and genealogical analysis of Ghazal-Vāzheh across linguistic, formal, structural, and thematic dimensions.

Method

This research adopts a qualitative, analytical-descriptive, and genealogical methodology grounded in contemporary literary theory, post-structuralist linguistics, and formalist text analysis. The theoretical framework examines how Ghazal-Vāzheh transcends (*farā-ravī*) classical syntactic

rules and linear narrative structures without falling into mere eclectic compilation or reductionist subtraction. The corpus of the study includes representative Ghazal-Vāzheh poems published in literary periodicals and anthologies by pioneering figures such as Hengameh Ahoura, Ario Hemmati, and Mahmoud Tayyeb. The analysis investigates four primary axes:

۱. **Linguistic Level:** Examining lexicon modernism, nominal and descriptive compounding, and the intentional omission/reduction of active verbs.
۲. **Formal and Visual Level:** Evaluating concrete visual typography (*kānkrūt*), punctuation marks as semantic fillers, and episodic/cinematic montage techniques.
۳. **Narrative Architecture:** Analyzing the non-linear, point-based geometry (*hendeseh-ye noqteh-vār*) versus Saussurean syntagmatic chaining.
۴. **Thematic Scope:** Assessing the shift from traditional individualized lyricism to social realism, anti-war resistance, and sociopolitical satire.

Results

The analytical findings delineate several defining ontological characteristics that distinguish Ghazal-Vāzheh as an autonomous evolutionary stage in modern Persian poetry:

- **Linguistic De-syntacticization and Trans-Grammaticality:** Ghazal-Vāzheh systematically departs from sentence-centric (*jomleh-mehvari*) grammar. Active conjugated verbs and structural prepositions are radically excised or replaced by infinitive roots, substantives, and compact descriptive compounds (archaic, contemporary, and neologistic). Words are presented in their raw, unconditioned state (*Kalameh mā-huwa Kalameh*), liberating lexical items from pre-established grammatical subordination.
- **Visual-Concrete Geometry and Point-Based Form (*Hendeseh-ye Noqteh-vār*):** Departing from traditional horizontal verse-line balance, Ghazal-Vāzheh employs visual fragmentation, unconventional stanzaic distribution, and deliberate typographical spacing. The text operates as a semantic point-grid where isolated

lexical “points” form an imaginative puzzle for the reader to decode, bridging poetic imagery with visual/concrete art.

- **Cinematic and Episodic Montage Narration:** Unlike the linear exposition-climax-resolution of classical narrative poetry, Ghazal-Vāzheh constructs multi-episodic, camera-like frames. Words function as discrete cinematic shots (close-up, wide-angle, tracking) juxtaposed through montage, conveying dynamic social and psychological trajectories without discursive exposition.
- **Thematic Democratization and Social Engagement:** The traditional romantic monologue is supplanted by a collective, engaged voice. Major thematic clusters include sociopolitical disillusionment, resistance against war and injustice, economic hardship, and sharp cultural irony (e.g., critiquing academic inflation and joblessness), transforming the lyrical space into an arena of civic critique.

Conclusion

The study concludes that **Ghazal-Vāzheh** is neither a simple eclectic mixture (*tarkīb-e elteqātī*) of disparate genres nor a mechanical additive-subtractive (*afzāyeshī-kāheshī*) modification of classical models. Instead, it represents a genuine transcendental emergence (*farā-ravī*) achieved through the structural and philosophical synergy of the minimalist ghazal and the post-structuralist *Vāzheh-nāmeḥ*. By abolishing classical sentence syntax, dismantling the hegemony of the master-couplet, and instituting an interactive point-based narrative geometry, Ghazal-Vāzheh converts the reader from a passive recipient into an active co-creator of textual meaning. Ultimately, it expands the ontological horizons of contemporary Persian prosodic forms, demonstrating the ongoing vitality of the ghazal format within late modernist and avant-garde paradigms.