

Innovations in the mental form of "Form Ghazal" and "Minimal Ghazal"

Nahid Seyyedi^{ID}

1. Master's degree, Department of Persian Language and Literature, Faculty of Literature and Humanities, Payam Noor University, West Tehran Center, Tehran, Iran. Email: Nahid135970@gmail.com

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ABSTRACT

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Each literary work is organized from two general forms called form (external) and internal form (mental). Mental form, as one of the basic elements of poetry, is the environment in which poetry moves and progresses and brings with it objects and feelings, and the reader pays attention to the coherence and connection of its elements throughout the text. Mental form is a kind of arrangement of structure and shaping the content of any literary work, including narrative, image and meanings, which goes far beyond the form and appearance of poetry. Despite the commonality of the graphic structure of the Ghazal, different mental forms cause innovation in it. Innovation and breaking the norms in the form of poetry are among the tricks that the poet uses to create his poetry and acquires a special style in poetry. Arash Azarpeyk and Mohammad Saeed Mirzaei are contemporary lyricists who have performed in various ways to enliven their chain of speech with various innovations in the mental form of Ghazal. In this research, which has been done by descriptive-analytical method and using library resources; Various mental forms will be explored in Arash Azarpeyk's Minimal Ghazals and Saeed Mirzaei Form Ghazals, which has caused various innovations in Iranian literary Ghazals.

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Introduction

In Persian poetry, the Ghazal has traditionally been defined by its outer structure (rhyme and meter). However, contemporary literary criticism, influenced by formalist and structuralist theories, distinguishes between the “outer form” (the static structure) and the “mental form” (the internal environment that organizes narrative, imagery, and meaning). Since the 1990s, following the modernization of the Ghazal by Simin Behbahani, two distinct branches emerged from the “New Ghazal” movement: “Form Ghazal” (associated with Mohammad Saeed Mirzaei) and “Minimal Ghazal” (associated with Arash Azarpik). Despite numerous studies on these currents, their specific mental forms and the fundamental differences between them have remained largely unexplored. This research aims to investigate the innovative mental forms employed in these two styles and determine whether their creativity is limited to formalistic language or extends to semantic and existential dimensions.

Method

This study adopts a descriptive-analytical method, utilizing library research and primary textual analysis of the works of Mohammad Saeed Mirzaei (as a proponent of Form Ghazal) and Arash Azarpik (as a pioneer of Minimal Ghazal). The focus is placed on analyzing the internal architecture, narrative techniques, and semantic structures within their respective ghazals.

Results

The research identifies distinct innovative strategies in the mental forms of the two styles:

- **Form Ghazal (Mirzaei):** This style is rooted in formalist principles and focuses heavily on language and structural experimentation. Key mental forms include:
 1. **Surrealist Narrative:** Utilizing ambiguity and the presence of objects to create dreamlike atmospheres.

۲. **Shifting Point of View:** Employing cinematic techniques to alternate between omniscient, first-person, and second-person perspectives.
 ۳. **Stream of Consciousness:** Using interior monologues to reveal the psychological depth of the narrator.
 ۴. **Cinematic Techniques:** Integrating montage, abrupt scene shifts, and camera-like narrative framing.
 ۵. **Abrupt Beginnings and Open Endings:** Engaging the reader to complete the “puzzle” of the poem.
- **Minimal Ghazal (Azarpik):** Emerging from the “Arianism” school, this style prioritizes “human-word” philosophy, clarity, and existential depth. Key mental forms include:
 ۱. **Rubai-like Structure:** Using a setup (lines 1-3) leading to a decisive punchline to create organic unity.
 ۲. **Documentary Ghazal:** Reflecting realistic, everyday narratives without imaginary distortions.
 ۳. **Volume Ghazal (Ghazal-e Hajn):** Utilizing non-linear narratives, iconic jumps, and symbols to create a puzzle-like structure.
 ۴. **Allegorical Ghazal:** Using short or narrative allegories to address social and ethical concerns.
 ۵. **Slice-of-Life Ghazal:** Capturing brief, daily moments with emotional resonance but without complex literary artifice.

Conclusion

The study concludes that while “Form Ghazal” represents a significant evolution in the aesthetic and formalistic structure of Persian poetry, its primary innovations are centered on linguistic and structural play. Conversely, “Minimal Ghazal” integrates these formal innovations with a deep commitment to semantic meaning, social criticism, and existential concerns. While Form Ghazal functions as a sophisticated experimental playground for language, Minimal Ghazal bridges the gap between formal innovation and meaningful human discourse, demonstrating a higher synthesis of form and content.