

The Evolutionary Path of Ghazal: From “Taghazol” in the Khorasani School to “Lyrical Minimalism”

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This form of Persian poetry has a long history that has been able to move parallel to the Iranian talent throughout the history of Persian literature. Of course, after the formation of the New poem and after that Sepid poem, it was believed that Ghazal could no longer have anything to say. But this format is borrowed from New and White poetry and was able to resume a new life once again. The source of Ghazal is Taghazol (The first 5 to 15 verses of Qasida which are about the states of love, the description of the beloved or the description of nature) and Taghazol which was born in the Khorasani School, gradually improved over time; It was recognized by Sanai and became Ghazal in the true sense of the word, with Saadi, Hafez and Rumi. Undoubtedly, due to intellectual independence of thought and liberation from the shackles of certainty, a new process of word arrangement appeared in the poems, and Ghazal was no exception to this rule. Finally, by minimal Ghazal in Oranism School, far from being obligatory and speaking in riddles, the poet finally gave life to Ghazal with the help of brevity of words. By using library resources and a descriptive-analytical method, this article examines how Ghazal originated, how it transformed from the past to the present, and also examines its innovations in the School of Word Originality.

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Introduction

Ghazal, as a traditional form of Persian poetry, has historically demonstrated remarkable adaptability to the changing tastes of Persian society. Despite claims that the emergence of modern and “white” (free) poetry would render the Ghazal obsolete, this genre has revitalized itself by integrating modern techniques. The genesis of Ghazal lies in “Taghazol”—an element of the Khorasani school that evolved, matured under masters like Sanai, Saadi, Hafez, and Rumi, and eventually transformed into its contemporary manifestations. This research explores the metamorphosis of the Ghazal from its classical roots to the “Lyrical Minimal” genre within the “Word-Centricity” (Arianism) school. It examines how contemporary poets, moving away from archaic formalities and excessive ornamentation, have utilized brevity and conciseness to breathe new life into this ancient form.

Method

This study utilizes a descriptive-analytical methodology based on library research. It investigates the historical trajectory of the Ghazal across various literary periods, from the Khorasani school to the contemporary era. By analyzing literary developments and the shift toward “Lyrical Minimalism,” the research examines the structural and thematic innovations introduced by contemporary schools, particularly the Word-Centricity (Arianism) school, to determine how the Ghazal has transcended its traditional constraints while maintaining its lyrical essence.

Results

The research findings are categorized into the following key areas:

١. **Historical Transformation:** The study traces the Ghazal’s journey from the *Taghazol* sections of classical odes (*Qasidas*) in the Khorasani style to the independent, thematic genre that dominated the Iraqi and Indian styles.
٢. **The Rise of Modern Ghazal:** The emergence of “New Ghazal” (image-oriented) in the late 20th century, influenced by Nimaic

poetry, acted as a bridge between tradition and contemporary minimalism. This period gave rise to “Narrative Ghazal” (with its focus on storytelling) and “Form-Ghazal” (emphasizing internal structural innovation over external form).

۳. **Lyrical Minimalism (Minimal Ghazal):** The study defines Lyrical Minimalism as the intersection of Persian classical literature and Western minimalists. Key features identified include:

- Radical brevity and the suppression of decorative imagery.
- Transition from “ornamental” language to “transparent” and conversational language.
- The emergence of “Word-Citizenship,” where every word holds equal weight, moving away from the focus on a single “royal” verse (*shah-beit*).
- Multi-faceted thematic categorizations, including Naturalist, Cosmopolitan, Realist, Symbolist, Expressionist, and Allegorical Minimalism.

۴. **Technological and Ideological Shift:** Unlike the static nature of traditional Ghazal, the Lyrical Minimal Ghazal is characterized by its adaptability. It utilizes modern narrative techniques, dialogue, and daily-life experiences, effectively bridging the gap between classical soul and modern reality.

Conclusion

The evolution of the Ghazal is not merely a change in external form but a profound shift in “internal form.” While traditional Ghazal was often trapped in the cycle of repetitive themes and rigid ornamentation, the Lyrical Minimal Ghazal—introduced by figures like Arash Azarpik—has successfully modernized the genre. By prioritizing brevity, contemporary sensibility, and the integration of social and emotional realities, this movement has transformed the Ghazal into a dynamic and living form capable of expressing the complexities of the third millennium. The Ghazal continues to survive not by mimicking the past, but by embracing the possibilities of the present through a technical and conceptual evolution.