



Contemplate the words of epithet the poems of Iraj Mirza

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Recived:21/1/2024

Accepted: 20/7/2024

Abstract

Epithet is one of the most important elements in rhetoric of Iraj's poem. Epithets have been attention in Europe's rhetoric but it is not the case of traditional Persian rhetoric. In spite of paying attention to it, current critics know the true value of it.

The present study is going to deal with rhetoric and the potentiality of epithet in his poem. This study has been done theoretically and Liberian way. Epithets have been extracted from Iraj's poem, classified them and then they were analyzed. According to the findings of the present study, Iraj Mirza uses epithets to add the level of rhetoric. Frequency of epithets in the form of simile, summary, irony, conflict, visualizing the scene is very high.

Keywords: *Artistic traits, Iraj Mirza, literary arrangements, poetic solidarity, image creation.*

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1. Introduction

The present study seeks to answer the question of the extent to which epithet are used in Iraj Mirza's poems, and in which functions is the rhetorical effect of these epithets greater and more artistic?

The upcoming research is trying to answer to what extent the use of epithet in Iraj Mirza's poems is, and in which functions is the rhetorical effect of these attributes more and more artistic?

The necessity of this study is due to the necessity of further examining artistic attributes in the poems of poets and further examining the poems of Iraj Mirza as a poet with a style of the Constitutional Era.

Research Question(s) How does Iraj Mirza use epithet in his poems?

2. Literature Review

Khosrow Farshidvard is one of the first researchers to talk about the poetic attribute and its aesthetic role in his book "On Literature and Literary Criticism." Also, three other articles by the same author, titled "Literary and Poetic Attributes in Hafez's Divan" in two parts and "Literary and Poetic Attributes in Hafez's Divan and Its Comparison with Other Poets of Iran and the World," were published in Ashna magazine in 1376 and are among the most important sources on the epithet, and in this article, the definition of the epithet is taken from these works.

Shafi'i Kadkani also talks about epithet in "The Book of Imaginations" and then "The Music of Poetry," and considers them to have "a prominent position in the language of poetry" (Shafi'i Kadkani, 1376).

"A Comparative Study of the Use of epithet in Homer's Iliad and Odyssey and Ferdowsi's Shahnameh" is the title of another article in this field. (Amiri and Mahmoudi Lahijani, 2014: pp. 23-44) Recent authors have addressed this issue again in the article "Formulas of Artistic Noun-Adjectives in Ferdowsi's Shahnameh." (Mahmoudi Lahijani et al., 2016: pp. 21-51) "epithet, Hidden Art in the History of Bayhaqi" by Soheil Fattahi and colleagues in the journal of Literary Techniques (2019, pp. 83-96) is another study in this field. "The Use of Adjectives in Contemporary Poetry" is the title of another article by "Leila Kordbech and colleagues" which was also published in the journal of Literary Techniques. (2017: pp. 1-16)

However, epithet in the poems of "Iraj Mirza" have not been studied so far. It is necessary to study Iraj Mirza's poems in terms of their specific rhetorical characteristics and the special place that his rhetoric has in contemporary poetry.

2.1. Any imaginative use of language, including all arts and devices such as simile, metaphor, allegory, symbol, exaggeration, etc. falls into this category.

2.1.1. *In Iraj Mirza's poems, words have been selected with various considerations and with care and obsession. In choosing words, Iraj Mirza has considered the music and harmony of words and various phonetic, verbal and semantic proportions, and in this selection, rhetoric and aesthetic aspects have been given priority. This care in choosing words has caused the words in his poem not only to avoid each other, but also to embrace and complement each other and ultimately be in harmony with each other.*

2-1-2-Similar epithet: "Similarity is likening something to something, provided that the similarity is based on falsehood, not truth" (Shamisa, 2008, 66). "epithet are one of the most poetic types of adjectives because they are both concise and have all the properties of similes; that is, they imply exaggeration, description, personification, or many other issues" (Farshidvard, 2003: pp. 508-513).

The most frequently used artistic metaphors in Iraj Mirza's poems are a special use of the descriptive group that is unique to him and consists of a predicate, the suffix "cho" (the same metaphorical adverb), and the complement (the same as the simile); such as "banagoosh cho mah" means "banagoosh cho mah" like:

Another frequently used group of epithet by the poet is the use of comparative adjectives and their adjuncts, i.e. prepositions and complements. This type of artistic adjective increases the literary-rhetorical load of the poem by creating an implicit and comparative simile, as in the following verse, he compares the chest to a mirror and then gives preference to the mirror. Obviously, this rhetoric would not have been achieved without comparative adjectives:

This cedar, this shoulder and this chest of mine are purer than my mirror (ibid., 102)

In the next verse, he compares the heart to stone and bitumen with a plural simile and then gives preference to it in the quasi-form:

What is this heart, O peerless boy, harder than stone and blacker than bitumen (ibid., 112)

In the next verse, he prefers the face of the beloved to the sun with the comparative artistic adjective "more radiant":

He rubbed his eyes and woke up from sleep with a face More radiant than the sun (ibid., 97)

Another type of use of metaphorical adjectives is the use of metaphorical suffixes; the most metaphorical suffixes in his poems are the suffixes "sefat" and "var", in Persian means that like but in translation it has no equivalent. (Iraj, 170) (ibid., 23) (ibid., 130)

3. Methodology

The entire Divan of Iraj Mirza has been examined as a body of study, and its epithet have been extracted, then classified into different literary arrangements and different rhetorical functions, and finally analyzed. This research is theoretical and has been conducted in a library (descriptive-analytical) ways.

4. Results

If I accept Holman's conditions for the success of an epithet; namely, "the consonance of the adjective with the described and the novelty of the adjective, the visual quality, the denotative value and the rhythmic value" (Holman, 1980, 166), we will find Iraj Mirza one of the most successful speakers in the artistic use of adjectives.

According to the findings of the article, artistic adjectives have the greatest rhetorical function in Iraj Mirza's divan and, with diversity and in a hidden way, they beautifully carry the rhetorical burden of his divan; in this divan, the artistic adjectives of analogy, conciseness, contrast, and embodiment are used more than other artistic adjectives; artistic adjectives are innovative in his divan and have denotative power and aesthetic value.

Where he needs to embody scenes, he brings such expressive and vivid adjectives that are in accordance with the context and totality of his poems that the reader accompanies him through several senses and understands and enjoys the speaker's feelings and intentions with all their subtleties.

The poet's epithet engage the audience's various senses by having musical, semantic, and verbal proportions, and because various musical, literary, and suggestive dimensions have been observed in their selection, they are the most artistic adjectives.

With some adjective suffixes, he expresses the speech concisely, and at the time of the overflow of feelings and emotion or the desire to describe more, he uses descriptive groups that create a sense of urgency. He places the adjectives he creates or the adjectives that already exist in their exact place in the sentence and in the same position that requires

it, and by choosing correctly and placing these adjectives among other words at the right time, he makes his speech effective and eloquent.

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