



Formalist Criticism of the Sonnet *From you for you* by Foumani

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Received: June 19, 2024

Accepted: September 14, 2024

Abstract

Formalist criticism emphasizes the intrinsic properties of a literary work, focusing on how its elements interact to create meaning, rather than the author's biography or external influences. This study employs a descriptive-analytical approach to conduct a formalist critique of three sonnets: *Az to baraaye to* (From you, for you), "Khayal Khananeshin Mera" ("My Unending Dream"), and *Aineh Be Kalaam* (Speechless Mirror) from the third collection of poems by the contemporary Iranian poet Foumani. The analysis reveals that the selected sonnets possess a rich potential for formalist exploration. The poet utilizes a multiplicity of themes intertwined with artistic elements, rhetorical devices, and musicality. Foumani's mastery of form is evident in the meticulously crafted lines and intricate rhyme schemes that contribute to the sonnets' cohesive structure. Additionally, the poems incorporate a variety of literary devices. The dominant theme throughout the sonnets is a blend of romance and mysticism. Foumani portrays the lover's passionate yearning, liberation, and the overwhelming power of love that consumes the heart and soul. The poems further explore themes of restlessness and confusion arising from the intensity of the lover's devotion.

Keywords: Poetry, formalist criticism, literary arrays, coherence, poetic language

INTRODUCTION

Basically, formalists consider the main subject and center of their activities to be "the text" or in other words "what is reflected in the text" and place other perspectives that are outside the text in the second stage of importance. Therefore, they put aside the common methods of literary research and are only looking for it to show the differences and distinctions between literary texts and non-literary texts, and in other words, they are looking to show the literary nature of the text (Sepe Vand, 2013: 56).

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From the point of view of formalists, the most important component that formalist criticism teaches us is "how to say" what he said. It makes speakers distinct and progressive from other words. In the eyes of Russian formalists, form is something equivalent to "coherence" in the minds and minds of Iranian artists of the Islamic era. Russian formalists believe that a literary work is a "pure form" and is neither an object nor a material, and only consists of relationships between materials. Shafi'i Kod Keni, 70:2021). For this reason, the formalists created the term "sophistication about the author's intention" and what they mean is that traditional critics, instead of dealing with the

text itself and its characteristics, deal with an irrelevant issue (the author's intention) which cannot be a critical act as "Hans Bertens" in the book "Fundamentals of Literary Theory" points out: "The literary text is a structure and all the elements in it are mutually related and dependent on each other. eats" (Bertens, 1383:57).

Basically, a literary critic seeks to explain and clarify the meanings of literary texts, and his ultimate goal is to shed light on the complexities of a text, and the main issue in formalists is the text, or in other words, what is reflected in the text, and the contents that are outside the text and to They say extratextual factors that fade in new and formalist criticism, and this is the reason why traditional author-centered and history-centered theories lose their place, and the critic does not pay attention to such things as the author's biography and the historical events of his time. The progressives considered a literary work to be a reflection of the truth of the author's life, while the formalists claim that in criticizing a work, one should pay careful attention to each and every element and word that are used in the text and give it a special shape, as "Formalists" The Russians have shown in their discussions that literature is not the art of pictures and images, but the art of words" (Shafi'i Kodkani, 2021: 89). Of course, it should also be noted that "Poetry images or repeated images make the internal components of the work interlinked and strong. In addition to the words and images, the symbols used in the work are the main content of the work and together with other elements can give an aesthetic integrity to the text" (Payandeh, 48:2021). In any case, in the formalist criticism, "the literaryness of the text" has an important place in order to show the differences and distinctions between literary texts and non-literary texts. The meaning of literary is that which turns a "text" into a "literary work". Literary is the factor that forms motivation and turns "literary material" into a "literary work".

Formalists claimed that a literary text has nothing to do with its author, to the extent that "Raman Selden" said: "The author is dead and the literary speech is not a teller of the truth" (Selden, 1998:95). "Roland Barthes" also believes in the famous article "The Death of the

Author" that "Malarmé" is without a doubt the first person who raised the need to replace the language itself instead of the person who speaks, not the author. "Shivan Foumani" is one of the few poets who has a distinguished literary language and has reached full maturity in most of his sonnets, especially in the third book of his poetry. By reading the basic (formalist) form, when the elements and components of the present sonnet are reread, how the elements and components are connected and their relationship with the overall structure of the work is recovered and it becomes clear that the meaning, structure and form in the poem are mixed with each other so that these elements cannot be separated. distinguish from each other and we realize that form and content are two sides of the same coin. Therefore, the more multiple, multi-layered and complex the meanings of the text under investigation are, the more applicability of different approaches in criticizing that text. Basically, literary works in which the form is more prominent due to their brevity, are suitable options for the formalist critical approach to work, as well as lyrical poems in which the poet has been able to convey a contradictory or complex feeling to the reader by using the least number of words. From literary works and imaginary forms, as well as the creation of musical quality, if there is a suitable background for form analysis, they will be suitable for formalist criticism" (Payandeh, 2021: 46).

"Shion" in his sonnets, by artistically using rhetorical tricks, including meanings and expressions, makes his poetry more worthy of the attention of his literary friends, especially rhetorical critics. "Innovation and defamiliarization" is one of the most prominent techniques that are widely used in his poetry, and it removes the "dust of habit" from the eyes of the audience and makes every old phenomenon look new. Of course, the purpose of familiarizing the contrasted and contradictory image is not only to use the array of paradoxes, but one can try to defamiliarize and contradict the image in the poem with the help of metaphor, majaz and other forms of imagination. Basically, in Shion's poem, the use of factors such as simile, metaphor, irony, a rhetorical omission or an artistic change of sentence components (rhetorical

style) and the musical aspect of some verses are all factors that give his poetry an artistic aspect. And it shapes the poet's personal style. From this point of view, "every word is a structure based on its consonants and vowels and the arrangement of phonemes in the service of a larger structure that forms the unit of a ghazal or an ode and a poem, and all the works of a poet are a structure that defines his style. creates" (ibid: 255-256).

Since no research has been done in the field of formalistic criticism of Shion Foumani's sonnets, therefore, by choosing the third book of "From For You" and some of its famous sonnets, an effort was made to understand and discover the coherence of this work of art and to objectify it. It will be done accordingly. Undoubtedly, the concepts of the lyrics of "From To To To" will surprise every discerning reader. In this literary work, the poet does not simply pass through the nature, but sees himself and his friend together with the effects of nature, and ponders and contemplates every scene with the utmost precision and narrow vision, which is the image of a master painting. Therefore, along with all the literary beauties of these sonnets, the formalist criticism of this work, which is one of the most influential schools of literary criticism, can examine its content from a linguistic point of view. In this literary criticism, the form will not be a means of expressing the content, but it will be a factor and motivation for the creation of the literary content of the work. Therefore, the analysis of the selected sonnets from the mentioned point of view will lead us to know more about the literary content of this work. Therefore, in this study, an attempt is made to answer these questions: Did Shion Foumani pay attention to form in his sonnets, and did the form influence the meaning and content?

Formalism and formalist criticism

Formalism is the most influential movement of the 20th century in the field of literary criticism. This movement not only created a revolution in the teaching of literature in schools and universities, but also raised the standards of the quality and style of literature for professional critics and non-professional readers in a different way.

The theories of formalism changed the literary taste of two generations and to some extent brought fame to people such as Don, Keats, Conrad, Joyce... whose works were especially consistent with the criteria of formalist criticism. Formalism, like all the intellectual and intellectual movements that have occupied half a century, it is difficult to define or enumerate its characteristics, even the name of this movement was changed during its history and formation (Arbab Shirani). , Eliasi Projani, 1998: 12). This school was formed and developed between 1915-1930, but soon it was hated by Marxists, because they believed that art should be a reflection of social realities. Two associations were established to present formalist theories, the first was the Moscow Linguistic Association, which was formed by Yeoman Jacobsen in 1915, and the second was the Literary Research Association of Literary Language, which was established in 1916 in Petersburg. Although the formalists were influenced by the symbolists, they also opposed it (Safavi, 2010: 51). In the words of Shafii Kodkani: "Formalism means giving importance to form and construction, and art is nothing but this work.... The duty of the artist is nothing but to create form, and the duty of form is nothing but to create possibilities and associations" (Shafii Kodkani, 1991: 31).

Formalism is based on an ontological criticism that considers a work of art as an independent entity with its own laws of existence and its own design. It is the belief of the formalists who say: an eternal work is not only the content but also all the means of harmonizing a work expected by the formalists. especially the tools that are used to unify the theme and connect seemingly unrelated parts of a poem or play or novel (Arbab Shirani, Ilyasi Projani, 1998: 13). Therefore, the innovation of poets is not in the image they paint, but in the language they use. Poems are distinguished from each other based on the way of expression, verbal tricks and special use of language, and the important point in poetry is the transformation in the use of language (Ahmadi, 2010: 58). Accordingly, the formalists separated two types of language processes from each other, the first one is the automatic process and the second one is the highlighting process, and they said that in

the automatic language process, the goal is to express a subject, while in the highlighting process, the goal is highlighted. The purpose of creating is to attract the attention of the audience, which can only be done by deviating from the norms of the language. However, this type of view did not prevent them from only examining the form and ignoring the content. In the belief of Russian formalists, there is no opposition between face or form and content. Shafi'i Kodkani, referring to this belief, writes: "The content is what is created through the face. In simple words, the content is not an expression of independent existence to be placed in front of the face or to create a literary work from the combination of that content and the face" (Shafi'i Kodkani, 2021: 74). According to this issue, "the great service of the formalists to literary critical studies was that by making the place of form central in literary criticism, they turned literature into a field that is "true to essence" and made it enjoy a position that was not available before. He didn't have time at that time" (Payandeh, 2008: 44).

In a general view, formalist criticism is based on two backgrounds, which are classified as: the literary essence of the text and the independence of the produced literary text. There are several indicators for formalist criticism, which will be mentioned below.

Literature

Among the literary theories of formalists, literature is a very key and indicative concept. This concept is like a central and pivotal circle, which other formalist foundations, i.e.: the independence of the literary text, defamiliarization, standard language, literary language, etc. are its sub-circles. The word "literature" was first introduced in literature by one of the Russian formalists, Roman Jakobson (Ahmadi, 2010: 42).

Basically, formalist criticism seeks to build a scientific foundation for literary criticism and discover the literary essence of a text. Therefore, it analyzes the elements in the text. Formalists believe that literature is a linguistic issue and therefore it is the linguistic features that make a text literary. In other words, literature is a change and transformation that turns speech into a literary and poetic work. This formalist

view was rooted in Saussure's theory, which believed that language and speech are different from each other. He believed that "speech is an individual act and the ability to use the rules of the word and that the use of language is automatic, but the use of speech rules and methods is voluntary" (Emami, 2013: 332).

What the formalists emphasize is the literaryness of a text, that is, everything that transforms a mechanical and automatic and non-artistic language into a poetic and artistic language or a text into a literary work. "Literature is the change and transformation that causes speech to become a poetic work, and it is also the tricks that affect this change and transformation" (Qoimi, 2013: 85). In fact, the formalists sought to achieve the science of literature beyond the concept of "literature". A science in which the description of the functions of the literary system, the analysis of the constituent elements of the text, and the investigation of the internal rules governing the evolution of literary genres were formed by knowing the relationships of the internal elements (Ahmadi, 2010: 50). Therefore, in the process of this type of literary criticism, the first step is the intelligent study of a literary work, during which the critic must focus all his attention on understanding the words, the main and implied meanings, as well as the root of the words, so that he can understand the content and the main meaning of the text under review. reach Because subtle differences in syntax, pauses, endowment and emphasis can be meaningful because they are all factors that change the functional form of language (Emami, 2013: 320).

Form and content

From the perspective of formalists, the form and content of literary texts are not separate from each other. From Shafi'i Kodkani's point of view, "There are literary works that have only form without any content, but the opposite of this case is not possible. Therefore, a complete example of a literary work is one that has both form and content. Therefore, it is the form that can make it the subject of research, but the content is never, and it is through the study of the form that we get into its effect and essence" (Shafi'i Kodkani, 2021: 6). The formalists realized that

it is the form that highlights the content, and for this reason they believed that in a literary text, all the components and elements that make it up are considered part of the form of a literary work, and each and every chosen word, as well as verbal and spiritual crafts and even They are considered the form of a literary work, and each and every chosen word, as well as verbal and spiritual craft, and even the appearance of the order of the poem's clauses on paper are important, and the content is only a motivation for the form or a suitable situation and platform for applying a particular form (Akhtaryar Azar et al., 20212: 71).

Poeticity of literary texts

The topic of "Poetics" also goes back to the studies of the formalists, whose capabilities are primarily related to the efforts of the structuralists to understand the role of language in the literary text, and thus, due to the functions of literature, their attention was directed to the role that phonetic patterns, lexical and they assume some syntax in the text (Barakt, 2021: 92). From Jacobsen's point of view: the poetry of a text is manifested in such a way that every word is considered as a word, not as a substitute for the desired text, or for the passionate expression of feelings. In the poetic expression of words and their syntactic relationship, their meanings and their external and internal forms are not only signs that point to reality, but here the word has its own weight and value" (Qoimi, 2013: 83).

Jacobsen uses two terms "selection" and "combination" to distinguish the poetic role of language. According to him, there is no good or bad word, but in fact it is the place of words that can be good or bad, and therefore it is the composition or texture and system of the poem that shows the words of the poem as ugly and incorporeal, as If the same ugly words are used in the poem instead, perhaps in the proper system of the poetry, the intelligence will escape from the heads and have the most beautiful effects. According to him, by choosing from the axis of substitution (which is formed based on the relationships of the places present in the message), we implement the text on the axis of coexistence (which is formed based on the relationships of the absent components of the message) and a

literary text is created. Sazim, but selection and composition in a literary work should have a balance (Akhtar Yar et al., 20212: 72). Therefore, if "a writer seeks to use more of the referential role of language, in this situation he will try to use co-signification in order to be able to bring the symbols of the language system closer to the examples of the outside world. But if a writer seeks to use imagination in his words to achieve these goals, he pays less attention to the axis of coexistence and seeks more to choose one sign instead of another and reduce the explanation. Therefore, paying more attention to the issue of selection will reduce the attention to the composition and balance will be achieved in this work. Therefore, we can compare he level to a scale, and its scales are considered as the axes of coexistence and succession. Every bottom that goes down the river, another bottom will come up" (Safawi, 2010: 109).

Text-oriented approach

It is considered one of the most important theories of the formalists, in which only the text and internal approaches are important. In this way, the formalists research the literary work without any connection it could have with history, society, etc., and in their opinion, "a literary work is a means to express opinions, a reflection of social reality, or to realize a truth." It is not transcendent, but a material reality whose performance can be analyzed like a machine. Therefore, they turned their attention to the material reality of the literary work" (Eagleton, 5:1989) and "gave an independent position to literature" (Bertens, 45:2005); Considering "this position caused the formals to lean towards intratextual trends, that is, the text-centered approach, and also pay attention to the principle of the independence of the literary text.

Highlighting

Among the literary concepts, it was actually borrowed from the term defamiliarization. This concept was systematically expanded and developed by Jan Mukarofsky. From Mukarovsky's point of view, the poet seeks to deliberately break the literary components with emphasis; That is, the poet was trying to eliminate the effect of automatization and daily life of the

standard language with the help of weight, choosing suitable combinations and words, using imaginary images, moving in sentence elements, etc. (Sidi et al., 2020: 157). Formalists believed that highlighting is possible in two ways: adding rules and avoiding norms from standard language.

Norm avoidance

Norm-avoidance is not presented only in linguistics and formalist theory and has its roots in human culture. Abnormality, which is called Grotesque in Western literature, literally means mysterious and unknown, and is derived from the word Grotto, which means a hidden passage and cellar. Norm deviation is a departure from standard and usual language, by which aesthetic and literary elements are displayed. In this approach, poets create innovation for fixed and repetitive images by using different language methods and distance their words from every day and normal language. This issue convinces the aesthetic sense of the audience and eases the process of conveying single concepts to the audience. In formalist criticism, linguistic and semantic norm avoidance is one of the main methods of literary people to distance words from vulgarity and common language habits and cleverness in the direction of creating themes (Barani Sheikh Rabati et al., 2021: 164-163).

In the theory of formalists, there are different types of norm avoidance, among which we can mention things such as: lexical, syntactic, phonetic, written, semantic, stylistic, temporal (archaicism) and realism. Abnormality of time, which is also called "archaism" or "archaism", is the use of old language constructions that are not used in everyday language. In lexical norm-avoidance, the poet creates a new word or uses a word in a special and new way by avoiding the rules of making words in the standard language. Sometimes, by avoiding common syntactic rules in standard language and moving poetic elements, the poet commits to "syntactic non-normativeness" and conveys his message in a way unfamiliar to the mind, such as: initial-ization and deletion to analogy (Oriyadi Zan-jani). Bafarani; 2020: 10-11). The term semantic norm avoidance is used when there are extra

procedures in the representation of meaning and the creator of literary works does not observe the semantic rules governing the coexistence of words in the standard language. In the meantime, literary works that play a role in explaining meaning with an unusual dimension are included in the category of semantic norm avoidance. From Leach's point of view, deviation from the norm is allowed to the extent that it does not cause a disturbance (Safavi, 1994: 47).

By using these techniques, the creator of the text can express a repeated word in a new way, as if it is presented for the first time and is fresh for the audience's mind.

Defamiliarization

Among the most famous theories of formalists, which is presented based on the distinction formed in literary language, is the "theory of defamiliarization" or "alienation". This term was first used by Shklovsky in his article entitled: Art as Technique (1917). In this article, he states that: "In many actions, perception becomes a habitual and spontaneous process that we are often unaware of and ignore our perception of objects and the relationship between them, the language of poetry can It breaks the habit and makes us see things in a different and new way. This is the result of the ability of poetry or literary language to "stranger" or defamiliarize the familiar world. In fact, the world or the object in question does not change, but the look at it, or in other words, the way it is perceived, changes" (Webster, 64:2003).

Defamiliarization is one of the most basic concepts in the theory of Russian formalists, whose purpose is to investigate aspects of language that lead to literary creation. Literary arrangements become repetitive due to frequent use and lose the ability to create strangeness. In a broad definition, defamiliarization is all the tricks and techniques used by the writer or poet to make the world of the text seem foreign to the eyes of their audience. By making changes in old and repetitive arrangements, artists make the form stand out and literary language emerges. Through defamiliarization, the poet changes the normal perceptions of the reader, which is also called "literary technique"

(Firouzi et al., 2018: 159). It implies the daily reality of life and distinguishes literary language from colloquial and normal language. Literary and artistic preparations of the structures become repetitive due to many uses and lose the ability to induce and create "strangeness" and "freshness" in the text, and the work of the artist is to activate the art of the disused structures with a new and personal system. It is itself (Shafi'i Kodkani, 2021: 106). "Defamiliarization consists of various methods and tools, such as creating a change in the prosody weights and standard language rules, innovation in the arrangement of the verses of the poems, the use of popular expressions and words, etc., including the methods for creation and creation. It is a new language.

Increasing rule

Adding rules is one of the methods of defamiliarization in the school of Russian formalism. In this method, rules are added to the rules of the standard language, which makes them stand out in the literary text. Leach considers accentuation to be possible in two forms: deviating from the rules governing the language (normalization) and adding rules to the rules governing the language (rule addition). Jacobsen believes that the process of adding rules is nothing but balance in its broadest sense, and this balance is achieved through "verbal repetition". The industries that are obtained through balance do not have the same nature, therefore the types of balance should be examined at different levels of analysis. The use of extrapolation indicates the poet's ability to use linguistic capacities to make the language unfamiliar and prominent, which Russian formalists consider to be the factor in the formation of a literary work. Cole Ridge, an English poet and critic, was of the opinion that the poet removes the veil of habit from the eyes of the audience and presents the reality of things to the readers in a fresher way by means of his own imagination (Madrasi, Yasini). 2008: 119). Therefore, in general, additional rules are the norm on the rules of the language that make the language stand out and the result is the balance in the phonetic forms to the syntax that enriches the music of the poem and the language and makes the poem stand out.

Background

Although it has not been more than a hundred years since the beginning of the formalist movement, it seems that Iranian researchers and critics have paid special attention and interest to this type of literary criticism, and through this approach, numerous studies on the poems and sonnets of poets Iran has been named, and we can mention some of the most recent ones.

Akhtaryar Azar et al (2012), in research with the aim of formal analysis of three sonnets from Shams's sonnets, have concluded that Rumi uses repeated words, balance, imagery, metaphor, style of expression, delay, emphasis and tones. has created in the sonnet that interacts with the emotional dimension of the work. From the point of view of the authors, the role of art forms, which is one of the principles of formalists, has an aesthetic aspect in Rumi's sonnets and has led to innovation and variation in the construction and form of the verses, through balance, defamiliarization, avoidance of norms, metaphorical and virtual images on richness and art. Increase the richness of the lyrics. Oriyadi Zanjani and Azb Bafarani (2020), in a study with the aim of analyzing and criticizing Sohrab Sepehri's poem "Circulation of Shadows" from the perspective of formalist criticism, shows that Sepehri beautifully interprets the concept of "circulation" in the "body-like unity" of his poem. has drawn a picture. He created this image by using appropriate "normalization" in the form of "repetition" of words, groups, sentences and constructions, metaphor, irony and contradictory images that play an important role in the formation of poetic tension and creating visual and auditory images. "Repeat" has shown well. Zulfiqari et al (2017) in a study with the aim of examining the formalism of the poem "Purple" by Hoshang Ibtahaj in the three areas of language, music and aesthetics, show the reasons for the success, attractiveness and durability of this poem in harmony between the use of emotional and sensitive language, proportional weight with content and moderation in the use of rhetorical techniques, especially the artistic use of metaphorical language. These factors have weighed Arghavan's poetry in the scales of critics. By using techniques in each of these levels (verbal,

phonetic and literary), Ebtahaj has been able to successfully convey his emotions and feelings to the audience.

Alwandi Far et al (2015) during research with the aim of formalistic criticism of Shahryar's sonnet, have tried to analyze Shahryar's sonnet on the basis of formalistic criticism approach and relying on the views of Roman Jakobson and Maurice Grammon to make it clear that It is possible to find aspects of the meanings hidden in a literary work, apart from the structures of the author's society and the historical issues of his life. Sepe Vand (2011), in a study with the aim of formalistic analysis of Hafez's sonnets, has concluded that Hafez's poetry, which in Persian literature is a great example of eloquence and comprehensiveness, elegance and beauty of nouns and sentences, and miracles in the combination of words and types of ambiguity and ambiguity, appropriateness, idiosyncrasies, employment, paradoxes and deviations from phonetic, lexical, syntactic and even spiritual norms; It is one of the most appropriate texts to examine from the perspective of formalist criticism. This article aims to criticize a sonnet of this charming poet, apart from any interpretation and interpretation of its content and only from a formalist point of view. Bashiri and Khajegiri (2013) in a research with the aim of examining three Sana'i sonnets based on formalist criticism with an emphasis on Grammon and Jacobsen's views, three Sana'i sonnets based on this approach with an emphasis on the views of "Maurice Grammon" and "Roman Jacobsen" and have shown that it is possible to find aspects of the hidden meanings in a literary work, apart from the structures of the author's society, as well as historical issues and even the psychology of his personality.

METHODOLOGY

The method of conducting this research is analytical-descriptive, the data of which is collected in the form of documents-library, during which three beautiful sonnets: "They say about you"; "Speechless Mirror" from the third book of poems by "Shion Foumani" is analyzed and analyzed.

DISCUSSION

Ghazal analysis They say about you:

"In the land of timelessness, I live nowhere, a citizen of a village, no matter how windy I am"

"On the side of neutrality, two ecstasies, left to the depths of sleep behind the solitudes, yes, my ancestral home"

"Your wheat!" The fields are full of gold from you, except for your smell, my windmill"

"The feeling of being close to a deer with the blood of the plain in the middle of the circle of water and grass is my foundation"

"Kind eyes, from my sight, I was not far from you, you are close to the body mirror, I have opened my arms!!"

"What is the night song of love in the dream of the wind?"

"I was a stone; death was going to crush me. With your lichen, I have given you another world!"

"From the fairies, the poem of the beginning of the day of creation with the imagination of Dioband is the fortress of my freedom"

"Listen! Now, my time is a sound-blocking salt in empty shells, I was born from the salt of the sea!"

"Bistoon, my joke does not have a sweet theme! Moshkaf was surprised, it's Farhadi's ax"

"My controversial Friday swing because the garden alley is the soul of the holiday in the behavior of my happy child!"

"Before the fireworks of your eyes, winter is a story about you, the elders of the night of Abadim say..."

This sonnet has a relatively continuous structure that connects rhymes and lines like a string of verses and creates a beautiful outer and side music. Although many other ghazals of "Shiyon" have a discrete structure and their content should be searched in the depth of their structure, of course, now we are referring to the present ghazal, which, although it seems difficult to read the poem at first, but after reading it a few times, with a loud and counted voice, we realize that the sonnet has a complete semantic coherence in such a way that the poet follows a relatively single theme from the beginning to the end. It can also be seen from the style of poetry that there is a good semantic and visual coherence in the sonnet, and

the weight and rhyme of the sonnet is also pleasant.

Structure and syntactic techniques of sonnets

When discussing the structure and syntactic techniques of a poem, it means how to use weight and rhythm, the techniques of combining sounds, the use of literary arrays (such as: simile, metaphor, permission, contrast, phonetic arrangement), repetition, use It is from micrography.

This work consists of twelve verses written in the form of a sonnet, which is expressed with the weight of "Faalatan/Faalatan/Faalatan/Faalan" (Bahr Raml Musthman Mahzoof), which is one of the common prosody weights in Persian poetry. In this sonnet, the rhyme "Nakjaabadi, Badabadi, Ajdadi, etc" and the line of the poem can be seen in the form of the middle consonant of Hamzeh (A), along with the continuous pronoun "M" which takes different roles in each verse. which expresses the speaking of the "narrator" in the first person with the beloved, who expresses his love very clearly and clearly, and in the opening verses, by paying attention to the rhyming words and with the ingenious hidden trick of "Iham Tabadar", it reaches the audience's mind, so the line of this sonnet reaches It is a worthy and very appropriate species in the service of the central concept of the poem. The repetition of the pronoun "M" thirteen times throughout the sonnet is on the central concept of the poet's love, and the use of the pronoun "M" becomes more obvious when the emphasis on the speaker and the poet is placed in the focus of attention, during which the poet repeatedly refers to the content expanded in the sonnet. It refers to itself (19 times).

Taking advantage of the construction of the present tense of "I am" and addressing the beloved with the pronoun "you" and "manada" is another emphasis on the occurrence of the verb, and this linguistic method appears when the speaker wants to confirm the certainty of an imminent event, as an example of the extent of the presence of the voice / Sh/, / س (=ص) / throughout the sonnet is another factor that helps to induce the concept of movement (passing through the material world).

The tone of this sonnet is romantic and mystical, in which the poet has used a number of

similes to create beautiful imagery and more depth in the poem, which can be seen in the order of stanzas and as described below. Illustration related to "Zelof Tou waterfall on my Shamshad's shoulder!" It is a beautiful and poetic image of love. The use of imagination is also used to create an imaginary world full of emotions, which in this sonnet, for example, the imagery related to "one side of the neutral, two ecstasies, remaining until the depth of sleep", indicates a rich and imaginary atmosphere.

Similes: In literary terms, simile means to make someone or something similar to another person or other thing in an adjective by similes. We can relate phenomena and objects in two ways: one by similarity (simile and metaphor) and the other by proximity (allowed). This theme is used many times in this sonnet. The simile used in the second stanza: "I am a citizen of the village of Harche Badabadi", in the fourth stanza: "my ancestral home", in the seventh stanza: "I have felt the closeness of a deer with the blood of the desert", in the second stanza: "The waterfall of Zelf is on my shoulder." ", in the 20th stanza: "Mushkaf was surprised, I am Farhadi's axe", in the 22nd stanza: "There is a holiday spirit in the behavior of my happy child", in which the poet has used simile well. For example, in "The waterfall of Zelf you on the shoulder of my Shamshad!" - This simile to the zalf waterfall is used to describe the beauty and length of the lover's zalf.

Metaphor: In this sonnet, the poet has also used metaphor to express his thoughts. As in the sixth stanza: "My windmill", the eighth stanza: "My foundation", the tenth stanza: "I have opened my arms", in the twelfth stanza: "The waterfall of your secretion", in the eighteenth stanza: "Empty shells" and "I was born from the salt of the sea". He has also used this technique of expression and has used a word, phrase or sentence instead of something else based on the similarity between them, well and elegantly.

Image creation: In this sonnet, the poet has created beautiful images of his lover and the surrounding world by using similes and metaphors and other literary arrays.

The use of figures of speech (imagery): In this sonnet, in the stanza: With the tail of your lichen, I have given you another world!!" the

poet well uses the figure of speech to describe the new and beautiful world that the lover has created with the tail of the lichen.

Contradiction: Contradiction is one of the literary arrays that means bringing two words with opposite meanings in the speech for clarity, beauty and tenderness. In this sonnet, this array is used many times, so that in the first stanza: "Timelessness" and "Abadi", in the second stanza: "solitudes" and "Parse Ajadadi", in the fourth stanza: "Blood of the Plain" and "Water". and grass", in the fifth verse: "kindness" and "far", in the sixth verse: "night" and "waterfall", and in the twelfth verse: "winter" and "fire", this array can be seen.

Permissible: Permissible array means using words in a meaning other than their true meaning. In this ghazal, Nisez has used the term "allowed" many times. For example, in the twelfth stanza, "Ashar-e-Zolf tou on the shoulder of Shamshadim!", in this sentence, simile is used to show the length of the lover's Zolf.

In the sixth stanza: "My Windmill", in this sentence, a metaphor is used, in which wind is used as an indirect concept for beauty and movement, like the wind of a mill, and this image adds to the special lyrical lyric. Of course, the use of metaphor in the fourth stanza: "Parse Ajjadadi" is also used to describe the solitudes and silences of the past and communication with the past. The permitted array is also used in the fifth stanza: "Among the circle of water and grass", the eighth stanza: "The night song of love" and the eleventh stanza: "Farahadi's axe", which has doubled the artistic and aesthetic aspect of this sonnet. . Of course, in the twenty-second stanza: "There is a holiday spirit in the behavior of my happy child!" the poet has used the term "interval" to describe his state of happiness and carelessness. Therefore, it can be seen that the use of these metaphors in this sonnet has contributed to the diversity and linguistic richness of the poem and has been able to convey the poet's feelings and thoughts well to the reader.

In this sonnet, the poet has also used historical and cultural elements in a way to connect his poem to a wider dimension and related to the experiences and concepts of his society and culture. The analysis of the historical and

cultural context in some verses of this sonnet is as follows:

Towards neutrality, two ecstasies, remaining until the depth of sleep: "In this verse, a historical or conceptual context is mentioned, which knows about sleep as a symbol of neutrality and depth. This suggests a sense of progress or a long path in history. "Behind the deserts is yes, my ancestral home": In this verse, the term "home" is used as a symbol of secluded and hidden places, which can refer to a cultural or historical context that is related to the traditions or old rituals of the people. . "Your waterfall on my Shamshad's shoulder": In this verse, Ferdowsi's Shahnameh language is used. Shamshad is the first benevolent sword in the Shahnameh, which was forged by Rostam the Great. This usage probably refers to a concept of courage and fortitude in history and culture. "Beeston, my joke does not have a sweet theme": In this verse, it is most likely referring to a historical place called Beestoon, which is used in this text as a symbol of something that does not have a sweet theme or a situation that is difficult. "The embrace of the body, I have opened my arms": In this verse, the element used as the embrace of the body may refer to a concept of freedom or acceptance that is somehow related to the culture and history of the people.

In this sonnet, some words and expressions are chosen repeatedly to emphasize feelings and themes. Below, some of these words and terms can be stated:

"Abadi-am": This word is repeated in the first two verses, which shows the emphasis on themes of freedom, vitality, and improvement of living conditions. "Trance": This word refers to two tranches of the sonnet in two verses, which seems to emphasize concepts of neutrality and deep sleep.

Rereading and close reading

First verse

"In the land of timelessness, I live nowhere, a citizen of a village, no matter how windy I am"

This verse is in the weighted pattern (faalatan/faalatan). This pattern is in harmony with the structure of classical ghazal. In this

verse, the poet has created tension by using the irony of "timeless land" and "nowhere" and even the phrase "village citizen" and confuses the audience and the reader in understanding the meaning and concept. The stanzas of ``Nakajabadi'am" and ``Badabadi'am" have created harmony and given a pleasant harmony to the poem, and the pronoun "am" which is in the order of row, plays the role of the verb "I am". The coexistence of appropriate and reciprocal words in all verses has strengthened the horizontal connection of the speech and increased the impact of the speech. The rhyme in this verse also matches and both stanzas end with "M". This verse presents a rich and figurative image by using the phrases "timeless land" and "my placelessness" that can refer to feelings of being out of place or not belonging to a particular place. In this verse, the poet talks about his time and place limitations. He is in a timeless land and in a place that can't be called a place, "I'm homeless". This may represent the poet's feelings of being lost or out of place. From the point of view of using direct poems, the phrase "I am a citizen of the village of Harche Badabadadi" is a direct comment from the poet, which refers to his social status and position.

Second verse

"On the side of neutrality, two ecstasies, left to the depths of sleep behind the solitudes, yes, my ancestral home"

This verse is expressed in the weighted pattern (faalatn/faalatn), which is in accordance with the structure of classical Persian ghazal. The rhyme in this verse matches and both stanzas end with "water". Syntactic Techniques: Syntactically, this stanza follows well the syntactic structure and the sentences are grammatically sound and correct. From the point of view of imagery, the poet has created rich and figurative images with words such as "side of neutrality", "ecstasy", "depth of sleep" and "behind solitude". These images can help develop the emotional and intellectual meaning of the beat. Proportion and contrast and contradictory array of "Sui Bisui" view with "Behind the Solitudes" as well as the compatibility of the number two in the combination of two trances with the two word combinations "Sui Bisui"

and "Behind the Solitudes" and "Deep Sleep" and "Ancestral Wandering" and Also, the frequency of the sounds /س/ and /ش/ and /خ/ and /خ/ in the combinations mentioned in the previous lines contains the meaning of many verses, which is the world of meaning and beyond the material world.

Third verse

"Your wheat!" The fields are full of gold from you, except for your smell, my windmill"

The weight of this verse is "faalatn faalatn faalatn". The weight of this verse is happy and lively, which inspires the reader with a sense of happiness and enthusiasm. This feeling fits with the theme of the verse, which expresses the love and attachment of the poet to the beloved. In this verse, the poet considers his beloved as wheat that has filled his being and heart with love and affection, and his loving and kind heart becomes soft and inclined in the hope of reaching his beloved and with his love. In this verse, the simile "you are wheat" and the metaphor "the fields are full of gold" are used. The use of the array "Iham" in the word "smell" 1- hope and wish 2- fragrance 3- effect and sign and also the use of the array "Iham fit in the word "do not be" which is similar to "Windmill" and the word "Don't turn" is used in two meanings: 1- don't turn and 2- don't soften, and here the meaning is "don't get soft". In the third stanza, the use of exclamation mark Sejavandi, which expresses a call, and invites the audience to pay more attention to your wheat composition! shows

Fourth verse

"The feeling of being close to a deer with the blood of the plain in the middle of the circle of water and grass is my foundation"

The weight of this stanza is Faalatan Faalatan, in which the poet has used many verbal techniques. This verse refers to the strong connection of the poet with the sense of closeness and emotions. They compared themselves to a deer and experienced the feeling of being close to the blood of the plain. The phrase "Among the circle of water and grass, my foundation" can also add more information to the poet's beauty and feelings. In the verse "I have felt the closeness of a deer with the blood of the

plain", he compares his feeling to a deer that is free in the plain. Also, a metaphor is used in the stanza "Among the circle of water and grass, my foundation". The appropriateness of "deer", "plain", "water and grass" as well as the connection between the word's "nearness", "ring" and the verb "benhadi-am" and the use of the poetic and original combination and interpretation of "water and grass ring" all express the connection and it is closeness and familiarity. The poet sees his existence and essence mixed with the nature and the instinctive existence of the deer. (Water and grass: literally plants and nature). And in the first stanza of the poem, the rhetorical method and the shifting of the sentence parts have been done, and the preposition "the feeling of the proximity of the deer" precedes the other parts of the sentence, which is an emphasis on feeling and feeling.

In the composition of the blood of the plain, a metaphorical addition is used, which according to the fourth verse, the word "blood" means essence, sense and instinct.

Fifth verse

"Kind eyes, from my sight, I was not far from you, you are close to the body mirror, I have opened my arms!!"

The weight pattern of this verse is also (faalatan faalatan faalan) in which it creates a beautiful image of the eyes of a friend or beloved by using the phrase "kind eyes". Also, with the phrase "I have opened my arms", the image of an invitation to embrace and be close is designed. In this verse, he refers to the importance of the kind and pleasant look of others on the poet and shows that he has presented this encouragement and friendship to others with playful hugs. The fit of "Eyes", "Nazar" as well as "Baghel and Ton" and "Embrace" and the poetic interpretation of "O Baghl Ayane Tan" are very original and artistic. One interpretation is that the poet imagines his lover's body like a mirror, clear and smooth, free of any doubt and defect, and the lover manifests in the existence and heart of the beloved.

The simile, innovative and new composition "next to the mirror of the body" is an explicit metaphor of the beloved, where "meshba" is omitted here, and next to the mirror of the body

is "similar to" and in this combination, the deletion is done by spiritual analogy, calling the word It is the beloved and the beloved that has been removed. Of course, "mirror of body" is a simile, and "body" means "similar" and "mirror" means "similar to". In this way, the concept of a more perfect combination is revealed, my lover, who has opened his arms for me and has a body like a mirror

Sixth verse

"What is the night song of love in the dream of the wind? - Your waterfall on my Shamshad's shoulder!" The weight of this verse is "Faelaton 3, Faelon".

This sea is Bahr Ramel Mothman Makhshuf. The weight of this verse is heavy and slow, which gives the reader a sense of heaviness and weakness. This feeling fits with the theme of the verse, which expresses the poet's sense of sadness. The simile used in this verse is "Your waterfall on my shamshad's shoulder!", and the metaphor "the night song of love" and the images presented are "wind", "night", "waterfall", "shamshad". In this poem, the poet He has created a balance between the elements of nature "wind, night, waterfall and boxwood" and has used four pleasant combinations in one verse, except for the letters and the verb "chist", the rest of the verses have been mentioned.

Seventh verse

"I was a stone; death was going to crush me. With your lichen, I have given you another world!"

The weight of this verse is "faalatn faalatn faalatn faalan". This sea is Bahr Ramel. The weight of this verse is a happy and cheerful weight. This feeling fits with the theme of the verse, which expresses the poet's revival and happiness. In the first stanza, the poet emphasizes the concept that the narrator was exposed to destruction by introducing "musnad" which is the word for stone and death. It states that it has definitely happened. In the second stanza, the poet has made use of the allowed array of the artistic composition "Dem Gulsangiat: Nafas Gul Sangi To": Dem: is supposed to be speech and breath, and it has a "simile" in it in a way. : Similar to and as described above, it

can have a hint of a messianic breath. And "another world": it is allowed from the world of meaning and love. The poet considers the soul of the beloved to be the cause of life and life, and at the end of the verse of the exclamation mark is used again for emphasis.

The eighth verse

"From the fairies, the poem of the beginning of the day of creation with the imagination of Dioband is the fortress of my freedom"

The weight of this verse is "faalatn faalatn faalatn". This sea is the sea of Hazaj Mothman Mukhoof. In this verse, there is a balance between "Pari Zadan", "Deoband" and "Castle". In the first stanza, the poet has completely used a long combination of "the fairies of the beginning of the day of creation" which seems to make the reading of the poem a bit heavy and difficult. A combination consisting of an adjective "beginning poem" and two adverbs "the day of creation" and the adjective and the core of the phrase has a complementary role. By using prepositions at the beginning of the composition "Perizadan" and the beginning of the day of creation, it refers to the day of eternity and the speaker. It states that the fantasy of your love has made my existence dependent on you only, like a fairy who is trapped and captured in the castle of Deoband and has no possibility of freedom. In the second stanza, two additional compositions "Khayalat" and "Deoband Qala Azadi" are used. In any case, the combinations in the verse give an old color to the poem, and the poet, inspired by love, desire, and connected fantasy, finds tremendous power, to the extent that he imprisons the demon in the castle. The desired composition has hints and hints. According to the belief of the ancients, they locked the demon in the glass with magic.

Ninth verse

"Listen! Now, my time is a sound-blocking salt in empty shells, I was born from the salt of the sea!"

The weight of this verse is "faalatn faalatn faalatn". The tone of this verse is a lyrical and romantic tone that has a simple and popular language. In this verse, "I was born in empty shells, from the salt of the sea!" Simile and metaphor

can be seen in "Listen! Now time is mine, the salt of the voice". The appropriateness of the word's "ear", "sound", "shell" and also the connection of the words "shell" and "sea" can be seen in the verse. The connection of the oyster with the ear is due to the fact that it is similar to the ear and the oyster is brought close to the ear to hear the sound of the sea. The words "time" and "from me" have made a kind of pun and created a song, and the combination of salty: it is an allusion to being under religion and being indebted to someone, and also the words "sound" and "shell" have puns and created music and a song. In the second stanza, the words "shellfish", "salt" and "sea" have the same proportion and respect, and the word "salt" has the same proportion. The array of time is life-giving and empty shells: a metaphor for existence and a heart empty of love and affection, and the expression "I was born in the sea" is an allusion to: you gave me excitement, love and excitement.

Tenth verse

"Bistoon, my joke does not have a sweet theme! Moshkaf was surprised, it's Farhadi's ax"

The weight pattern of this verse is (Faalatan/Faalatan) which is in harmony with the structure of Persian poetry. The balance of "Bistun", "Shirini" and "Tisheh Farhad" and the original and pleasant combination of "Moshkaf Hayarat" express the Indian style of Saeb Tabrizi and Bidel Dehlavi. Is.

The word "Sweet" is appropriate and the first meaning is a person's name and the second meaning is sweet and attractive taste, which is the intended meaning and in the second stanza, Farhad's axe: the use of the poet's romantic words and poetry, which is the same as the axe, which carves stones in Hearts are penetrated, and the verse uses the array of hints.

The poet considers his romantic words and poetry to be amazing, so that from now on we have to forget the story of Shirin and Farhad's love. The expression "Scrutinizing" is an allusion to carefully searching for something, and the poet added "My wit!" "With an exclamation mark"! " he expresses it, he means his lover and beloved. It has an array of metaphors and "My wit!" It is a manad that the voice of "e" and the

verb "to be aware" have been deleted due to the spiritual analogy.

Eleventh verse

"My controversial Friday swing because the garden alley is the soul of the holiday in the behavior of my happy child!"

The weight of this verse is "faalatn faalatn faalatn". In this verse, by making artistic and original combinations of "Tab-Khar-e-Jameh-e-Jama'i" and "Behavior of my happy child" and "The spirit of a holiday" and using the additional composition of "Garden Alley", this verse is unique in this sonnet. and shows the movement, and on the other hand, by using holidays and Fridays, it has shown stillness and peace and created a beautiful tension. Therefore, the use of the images of "Tab-Khar on the controversial Friday", "Bagh Alley", "Spirit of the holiday", and "Behavior of my happy child" show a state of the poet and different states of his life. The structure of the poem in this verse is regular and the order of words is chosen in a rhythmic and artistic way. The poet has created a beautiful simile in the first stanza and the stanza has a strange aspect. The first stanza of "Tab Khar Jameh Janjali" and "M" in "Jamjali Am" are similar, and the word "Chun" is a simile and "Koche Bagh" is similar in the first stanza. It is full of excitement, heat and crowd.

The first and second stanzas have a rhetorical style and moving parts of the words, and the poet considers his behavior and feelings surprising by using an exclamation mark (!), and in the second stanza, in the composition "The behavior of my happy child!" He imagines his behavior as a childish happiness caused by the Friday holiday.

Twelfth verse

"Before the fireworks of your eyes, winter is a story about you, the old people of the night of my life say..."

The weight of this verse is the object of your subjects, the object of your subjects. Both stanzas of the verse consist of eight pillars and their weight is similar. In this verse, the poet sees his beloved as having seductive and captivating eyes, which are like a warm and playful fire, which is nothing compared to the beauty of his

beloved, the hardships of winter. The elders of the village are also fascinated by the beauty of the beloved and talk about her at night. In this verse, the lover's eyes are likened to playful fire. "Winter" is also a metaphor of hardship and hardship in which there is a contrast between the heat of fire and the coldness of winter. The combination of "Fireworks" is an additional simile and intensive simile. In the first stanza, which has 6 words, 2 similes are used, and at the end of the second stanza and verse, three dots are used, and these white lines may indicate that this love story is still ongoing and is in the current tense, and the continuation of the poem. It is left to the audience's guess and suspicion; however, the poet wants to convey to the audience the feeling that the story is still going on.

Analysis of Aine Bi Kalam's sonnet

I saw a thousand mirrors in your smile, I saw the whispering of your wheat rain

You were the grass, and I reached every plant in this plain, I saw your illusion

Ashgayq blushed from you, his eyes in a flame of blood, I saw your incarnation

Spring, I used to nest with you on a branch like a bird

How many jars did not come from your lips, I saw a clear song to the thirsty village, the stream of your people

Parrot tongue is my nature and I was surprised to see a speechless mirror

There was nothing from you but an elusive word in the poem "Shiyon" by Saeb Nafs, I saw you lost.

This Ghazal is written in the weight of the subject, the subject, the subject, the subject. In this sonnet, there is an alternating poetry rhythm and an imitative weight structure. Each stanza consists of two stanzas in order, and the weight in them is usually symmetrical. Ghazal uses a variety of rhymes, which indicates diversity in rhyme theory. The poet has used rich images and strong motives. Mirror, smile, whispered cultivation, wheat rain, grass, deer, anemone, blood flames, spring, nest branch, bird, stream, and parrot are important images in the poem that describe the feelings and thoughts of the poet. In the sixth stanza, "Tooti Taba Mani Va Manem Hiran" the poet has violated

the rule of "ordering the elements of the sentence".

The choice of words in this sonnet is rich and poetic. Words such as "Mirror", "Smile", "Whisper", "Wheat", "Ahwaneh", "Anemone", "Flame of Blood", "Ashyan" and "Song" are among the words that describe the images of the poem in the form of They depict beautifully. The regular structure of the poem and the precise arrangement of words add charm to the poem. The words are arranged in such a way that images gradually form in the reader's mind. In this sonnet, the poet has used cultural and historical elements such as "whisper" and "river", which may help to interpret the text more deeply.

There are many similes in this sonnet. The simile of "you" to "wheat rain" in the first stanza, "Ahwane" in the second stanza, "anemone" in the third stanza, "bird" in the fourth stanza, "jar" in the fifth stanza, "parrot" in the sixth stanza, all the beauty of this sonnet has increased. In this sonnet, the contrast used in concepts can also be seen. The contrast of the concepts of "a thousand mirrors" and "smile" in the first stanza, "grass" and "Ahwane" in the second stanza, "anemone" and "blood" in the third stanza, "spring" and "nests" in the fourth stanza, "jar" And "thirst" in the fifth verse, "parrot" and "speechless" in the sixth verse are among the cases that can be observed well.

In this sonnet, there is a good semantic and image coherence, which makes the sonnet pleasant due to its weight and rhymes. There are many similes in this sonnet that increase the beauty of the poem. Things like: "I saw a thousand mirrors in your one smile", "I saw the whispering of your cultivation, the rain of your wheat", "You were the grass and I was a bird in this plain", "I reached every plant, I saw your illusion", "Anemone from you to His eyes turned red", "I saw your incarnation in the midst of a flame of blood", "Spring, nesting with you on a branch", "I saw you fly like a bird".

"What jars did not come from your lips, clear singing", "I saw the village of Atsh, the stream of your people" is among similes that show the poet's ability to express feelings and thoughts.

There are various metaphors in this sonnet. For example and in order: the word "you" is a

metaphor for the lover, "a thousand mirrors" is a metaphor for the lover's smile, "wheat rain" is a metaphor for the lover's hair, "grass" is a metaphor for people in love, "Ahwane" is a metaphor for the lover, "Anemone" "Metaphor of lover's lips, "Blood" metaphor of love, "Spring" metaphor of lover's beauty, "Ashian" metaphor of love, "Junk" metaphor of people in love, "Thirst" metaphor of love, "Parrot" metaphor of poet and Finally, "Speechless mirror" is a metaphor for the beloved, which is well used in this sonnet.

CONCLUSION

What is important for theorists of formalist criticism is the artistic and aesthetic issues of a text. Formalist criticism is a method of poetry criticism that focuses on examining the formal elements of poetry, such as weight, rhyme, literary array, and language. In this method, the critic seeks to examine the fit and coherence of these elements with the theme of the poem. The present study and analysis showed that Shion Foumani's selected sonnets from his third book also have an inherent capability for formalistic criticism. During these analyses, it was observed that in these sonnets, by using multiple themes, the poet was able to use artistic elements, rhetorical and musical points, as well as numerous lines and rhymes, and reach a coherent structure in which It also uses many literary arrays.

The present research shows how through the communication and interaction of different formalistic layers and by linking words, combinations and verbs, it is possible to introduce the place, time, action and position of the characters and to understand states such as happiness, despair, piety, transience of life., love, sadness, mystery and... arrived. The examination of the selected sonnets of Shion Foumani showed that in all three selected sonnets, the poems began and continued with a beautiful and impressive resonance and splendor. In these sonnets, the poet maintains the rhythm, melody and tone of his words from the beginning to the end. In the sonnets that we read, the poet considers himself freed from everything he is and is ready to migrate and move towards the beloved and beyond the world and the world of meaning. In these poems, love for the beloved

gives him hope, joy and vitality, and the poet has an unbreakable bond with his beloved, who are looking for pure love to warm their existence and give hope to their lives. Simple and common language is used in all the sonnets. The sonnets have a romantic and emotional tone, in which the poet has used beautiful and surprising poetic images to describe the subject of love and his spiritual air. These concepts are present in all the verses of the sonnet, and this artistic feature (the existence of a single concept) is the structure of the work. It has prevented confusion and distress and has turned it into a coherent work.

Therefore, in terms of form and content, Shion Foumani's sonnets are healthy and acceptable sonnets in which the poet has well used the formal elements of poetry such as weight, rhyme and literary arrays. The dominant theme of the sonnets is also romantic and mystical, and the poet describes beauty and elegance, passion, liberation, the mastery of the beloved's love over his heart and soul, restlessness and confusion, being filled with light and brightness, finding the way to salvation and happiness, belonging to the heart. And it expresses strong dependence and peace and ease of mind due to love for the beloved.

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