Innovative and Ground-Breaking Concepts in Sa'eb Tabrizi's Poetry: 'Dew' in Focus

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Abstract

This study explores innovative and ground-breaking concepts in Sa'eb Tabrizi's (1992) poetry, with a specific focus on the natural element of "dew." Sa'eb's poetry deviates from literary traditions through discordance, categorized as parody, contradiction, and inversion. The research addresses the question of how Sa'eb employs "Shanam" (dew) in his poetry, analyzing its imagery. The novelty lies in examining both literary characteristics and the original illustrations of Sa'eb's opposition. Employing a qualitative approach, the research identifies discordance levels, selects "dew" as a natural element of interest, and categorizes discordance types. The analysis of Sa'eb's verses reveals diverse metaphorical associations of dew, including likening it to mercury, eyes, evil eyes, tears, and water. This study's findings contribute to understanding Sa'eb's creative expressions and his departure from literary traditions, shedding light on the significance of natural elements in his poetic discourse.

Keywords: Dew, discordance, natural elements, poetic discourse, poetry

INTRODUCTION

One of the tricks of the literary language is the imagery that is created through simile, metaphor, allusion, and irony in a recorded and definite way. For example, in the composition "free cypress", being free is attributed to a cypress based on barrenness, and this is accepted in the framework of Persian poetry's thought context and has been noticed by poets and writers as a "literary tradition". Also, in our literary tradition, "eye" is interpreted as "narcissus".

Sometimes the poet breaks the literary tradition with good interpretation and artistic expression out of taste and purpose and presents a new image that is contrary to the generally accepted thought. This trick sometimes arises from a kind of humor towards the poetry of the past or mocking the old thoughts and blind

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imitation of the later ones. The new image is a sign of opposition to the unquestioning imitation of the predecessors. Therefore, the poet engages in opposition (breaking the norms of literary traditions) to introduce a new theme in the field of literature.

Since the Indian Style is a source of creating themes, a nice-tempered poet like Mirza Mohammad Ali Sa'eb Tabrizi (1992) in his period, made artistic "discordance" for most of his ideas, including Hosne Ta'lil (Nice Reasoning) in his works to deviate people's opinion from the prevailing thoughts.

Discordance can be classified into three levels: 1) Parody (ridiculous imitation), 2) Contradiction, and 3) Inversion. There are three types of these objections: either it is a theme that was recommended in the past and is considered ugly in the eyes of Sa'eb, or it was unpleasant in the past and he considers it recommended, and

sometimes it is a pristine image that was previously used in Persian literature. It had no precedent and the poet's view has created a new image of it in the field of literature. He has innovated and performed art in two ways: comparing the defamiliarized element with other elements and highlighting the attributes.

In the current research, we have limited ourselves to the domain of natural elements. Among the natural elements, we have settled on the element of "dew".

Novelty of the Study

Imaginary forms and innovative crafts are traditionally examined from two aspects: they are either studied purely from the aesthetic point of view, or literary crafts are criticized and examined in the development and path of evolution of the literary tradition. In the present research, both the literary characteristics and the literary tradition and its opposite direction (discordance) are of interest. Therefore, the novelty of this research lies in the analysis of both the literary features and the original illustrations of Sa'eb's opposition.

Research Question

To achieve the objectives of the current study, the following research question was addressed:

RQ. In what ways and to what extent Shanam (dew) is used in Sa'eb's poetry?

LITERATURE REVIEW
Poetry and its Nature

Some words in literature and literary sciences have a wide semantic field due to their importance and breadth; From this point of view, it is not possible to imagine a comprehensive meaning for them that includes all their characteristics. For example, in mystical literature, it is not possible to give a precise definition of "Sufism" and even its root, or to provide a specific understanding of "love". Poetry is not much different from these terms. Some have considered it to represent the Hebrew word "shir" which means song and song and its origin is "sour", and according to another group, it is derived from the word "consciousness" which itself comes from the word "poem" which

means "hair". It is taken, due to the narrow-mindedness and precision of the poet. As a result, the poet is the teacher of precise and gentle content.

Writers and thinkers of literary sciences have not defined the term "poetry" accurately and completely, and each of them has pointed out some of its features. "Poetry is the entanglement of emotion and imagination, formed in a melodious language." (Shafi'i Kadkani, 2001, 93), and "Poetry is an event that happens in language, and, the speaker of the poem, or the poem itself, performs an action in the language that the reader, between his poetic language and everyday language and Normal, feels different." (Shafi'i Kadkani, 2000, 3)

The rules of politeness and linguistic research can never reveal the hidden secrets of poetry, and as a result, no one can provide a comprehensive definition of poetry. So, the concept of poetry is relative, and without a doubt, poetry is not something separate from language, and we can say that poetry is an event that happens in language.

In language, the poet does something that makes a difference between his poetic language and ordinary language. One of the Russian formalists called the poem "resurrection of words" and has reached the heart of the truth. Bidel Dehlavi, one of the great Persian-speaking poets, also considered poetry to be the resurrection of words and believed that this resurrection causes "the confusion of meanings" and this interpretation of his "confusion of meanings" is another perspective of this concept:

Bidel! My breath is a mixture of meanings,
  The images of doomsday, my words!

If we accept that the border of poetry and order is the resurrection of words, that is, the personalization and differentiation of language words, because the "resurrection of words" has different causes, then poetry can also have multiple definitions. There are elements in all poems, with the difference that in some poems, such as Khaqani's and Sa'eb Tabrizi's, there is a lot of imagination, and in Sufi poems, the element of emotion, and in Qaani's poems, the song is the main element of the poem.

What emerges from the above definitions indicates that literary and poetic language are different from normal language. These differences are both in structure and appearance and meaning and concept. As Vidusen believes "what distinguishes literature and especially poetry from non-literature is the special patterns that the poet uses in his speech. These patterns are divided into three categories: phonetic, grammatical, and semantic, and the poet may use one or more of these patterns in his speech in addition to the common non-literary communication methods. These patterns are beyond the normal phonetic, grammatical, and semantic patterns of the language and cannot be justified and described by any means of the normal phonetic, grammatical, and semantic rules of the language. In other words, if we consider the normal patterns of the language as the basic patterns of the chain, the special patterns of the literary language are considered as the rough elements of the chain. (Lotfipour Saedi, 1992: 141) In creating a poem, the poet does not only add rules in the phonetic, grammatical, and semantic levels of the language, but sometimes it happens that he deviates from the norms of the language and somehow Breaking the norm or breaking the rule is resorted to without creating a rule. For example, Hafez (2006) in the second stanza of the verse:

> The dark night and the fear of waves
> and whirlpools,
> Where do they know how we are, the light-
> winged on the beaches!

Hafez Shirazi, 2006: 47

He has gone beyond the grammatical norm of the normal Persian language and instead of the grammatical pattern of the language (subject + object + verb), which is a grammatical norm in the Persian language, he has turned to this system (verb + object + subject). This shift is based on the requirements of the speech and the audience and for the greater impact of the words, which is in the field of the science of meanings in literary discussions.

In the completion of Vidussen's speech, Yuri Lutman's opinion can be given: "Literature is created with language, but it goes beyond it and finds its special language and creates signs and rules to express his special message and this message cannot be presented in any other way." (Ahmadi, 1991, 128). It is a contradiction related to literary language. Literary language is a kind of language and its product, but it is beyond that and this feature has caused literary language to be more influential than normal and scientific language, and on the other hand, its rule-breaking and rule-breaking, expressions and expressions. It creates something unexpected at the level of cohabitation and substitution of language, which results in pristine images and increasing poetic and literary imaginations. Kristeva (2002) says: "Literary language gets rid of grammatical, syntactic, and semantic clauses." In other words, the language of the literary text has a dual nature. On the one hand, it depends on everyday language, and on the other hand, it is realized in the way of breaking these rules and laws (p, 326).

It has happened many times that we read a Masnavi for several days continuously and a spirit appears in us that we can even speak about the weight of that verse to express everyday words. For example, let's read one or two spiritual Masnavi books, and the words will flow on the tongue on the weight of sand, or read a few thousand verses of the Shahnameh and the words will flow on the tongue on the weight of convergence; However, these words do not have the coherence of a poem, and they were only expressed to fulfill an ordinary and low-value intention, and they have no artistic value, but they are pleasant and interesting. After a few days, when we stopped reading that book, that manner and way of speaking also faded away from us.

This type of expression should be considered separate from poetry. Literary writers call a special format - speaking on a certain weight or sea - order, which gives words a special system and imagination has no place in it. Malek al-Shoaraye Bahar (1966) sings:

> What is poetry? A pearl from the sea of wisdom,
> By magic, a poet makes of it a soft pearl!
> Poetic device and rhyme make poetry and
> make not, So many poets are there to yield
> nothing but silly words!

Koorosh Safavi (1994) writes in the definition of order: "Order is a literary genre that emerges through the balance caused by verbal repetition and rule-adding on the outside of the standard language." (pp. 163-163) The balance resulting from verbal repetition or weight is used quantitatively in the Persian language. If we make a distinction between rhyme and poetry, then language is divided into three separate types of rhyme, prose and poetry based on the appearance of phrases and the spiritual relationships of its constituent parts. "Order" is created by adding rules to "prose" and "poetry" is created by avoiding the semantic, grammatical, and phonetic rules of the standard language. The logic of poetry is to put together the rules of language, which itself has certain limits and boundaries, and the poet is not allowed to break the rules wherever he wants.

Most of the stories are told in a simple order in the Masnavi form, but some poets, like Nizami, write stories, in addition to the story process, through the power of imagination and creative thought, have created pristine and beautiful descriptions and metaphorical presentations. They say that both using "description" it has a positive connotation and by the use of "metaphor," it has a conciseness. The difference between this poet and other composers is this narrow point that has made his name prominent in the world. He goes beyond the conventional norm of language and this violation of the rules is praiseworthy for the poet and wrong for others.

Poetry is an imaginary speech in which the spice of "claim" prevails. Claiming similarity, sameness, or superiority of something inferior to something superior. This is why writers believe that "Ahsanu al- Shi'ar-e Akzabuho" is the origin of this saying from ancient Greece, and Nizami, who advises his son, refers to it in a verse like this:

> On poetry and its art do not rely,
> For its truths on its falsity lie!

Touch (Nizami Ganjavi, 2001: 61)

Form and rhythm
Form and rhythm are means to enhance the power of the poet's imagination; Therefore, poets turned to new types of poetry to free themselves from the traditional rhythm of classical poetry. Even in Sapid and New Wave poetry, there is no trace of a fixed prosody weight, and the only element that distinguishes them from other writings is the imagination and narrow-mindedness of the poets of these styles. Of course, narrow-mindedness, imagination, and imagery should not be so complicated that it disrupts the real meaning and the audience is unable to understand it. "Besides the feeling of aesthetic pleasure, the reader should not face any problems in terms of communication and within the limits of the logic of the poem, he should be able to understand the speaker's feelings to some extent." (Shafi'i Kodkani, 1994: 14).

Literary Tradition and Breaking Tradition
"Tradition" in terms of literature and art is a set of preconceived rules and principles that are approved by common sense. "Tradition refers to accepted principles and rules that are always repeated in the form of a specific topic, format, or industry in literary works. For example, the forms of "ghazal" and "poem" in Persian poetry are among the accepted literary traditions. The attitude of poets and writers to literary traditions has not always been the same. Sometimes an innovative poet or writer, by changing and transforming the tradition, uses it in the service of a new idea and creates a heresy (Rezaei, 2003: 64).

According to Sheklovsky (1917), a huge part of our perceptions is habituated and all our habits go back to the unconscious part of the brain and become automatic. Therefore, when we see something for the first time, it attracts our attention; Because we are unfamiliar with it, but after a while of seeing it, we get used to it, so that we don't notice its presence, and in fact, we don't see it anymore. Because our perception of that thing is fixed. Therefore, traditions are usually considered innovations at the beginning and gradually become traditions due to repetition. In this way, any heresy can also be considered a kind of tradition- breaking.

The term tradition in artistic use is derived from the translation of the word Tradition and has no background in the history of Persian literature studies. One of the most famous traditions of Persian poetry is the two-way

relationship between humans, other living beings, and objects. For example, the butterfly is always in love with the candle, but the candle burns her, and the nightingale is always in love with the flower, as she flies out of her love and sings a song for her lover.

"The factors that create literary traditions are the collective unconscious - mythology - religion - history, and geography, and for this reason, with the slightest change in these factors, literary traditions are also transformed." (Anoushe, 2002, under the literary tradition) "In this transformation, some symbols may disappear and some new symbols may appear, and even the basis of the traditional attitude in literature may change. For example, with the advent of automobiles, trains, and airplanes, words such as moving, moving, and caravan have no place in contemporary poetry. (Anousheh, 2002, under the word tradition)

The attitude of poets and writers to literary traditions has not always been the same. Sometimes, an innovative poet or writer, by changing and transforming possible traditions, uses that tradition in the service of a new idea, and in this case, commits heresy. For example, in contemporary Persian literature, Nimayoshij is one of those who committed heresy by using the traditional weights of ancient Persian poetry and creating transformations in these weights. While following the ancient weights, Nima freed himself from the constraints of a fixed number of prosody elements.

Discordance: Breaking Literary Tradition

Usually, poets are fixed and accepted sources. In their school, the lip is associated with La'l, and the flower is associated with the nightingale. Cedar talks about stature and straw talks about distance, and these are derived from social, cultural, religious, traditional, and sometimes superstitious beliefs, and whatever it is, it is a promise that is based on them.

"Some things are sacred and desirable and some are disgusting and hateful. One animal is dear and auspicious and the other is sinister and unblessed. Where the roots of these beliefs come from is out of our discussion, but the fact that a poet with these beliefs goes against the grain and sings the opposite song so well that it

resonates with people's ears indicates a kind of strong imagination and deep thought. Ironically, this is one of Sa'eb's special characteristics. It means looking at others as denial and creating a breach in their firm beliefs. (Sajadi, 2014).

Discordance is one of the literary tradition-breaking art types that leads to breaking the previous norms by hinting or deviating from the literary norm (tradition). In spiritual industries and other literary sciences, this method has not been paid attention to. Only in the old books of rhetoric, do they mention an industry called "change" in which "the rhetorician gently praises what he has condemned in the eyes of the public or vilifies what he has praised in the eyes of others. Some have divided this industry into two categories: "Our praise is not to be condemned" and "Our condemnation is not to be praised". (Shams al- Ulama Gorgani, 1998, 154).

Discordance can be seen as breaking the building of habit and repetition. This method is a redefinition of existence and its phenomena, that a poet watches existence from an angle other than that of others and narrates or depicts it in such a way that the audience feels for the first time. He hears or feels something like this.

METHODOLOGY

This research employs a qualitative approach to explore and analyze innovative and ground-breaking concepts in Sa'eb Tabrizi's poetry, with a specific focus on the theme of "dew." The methodology involves a multi-step process to investigate Sa'eb Tabrizi's discordance with literary tradition and his use of the natural element of "dew" in his poetic compositions. The process includes the following:

Identification of Discordance

Sa'eb Tabrizi's poetic works are examined to identify instances of discordance. This involves a careful analysis of verses where the poet deviates from accepted norms, challenges traditional beliefs, and introduces innovative themes.

Selection of Natural Element - "Dew"

Among the various natural elements present in Sa'eb Tabrizi's poetry, the research narrows its

focus to the element of "dew." This selection is based on the prominence and recurrent usage of this theme in Sa'eb's works.

Categorization of Discordance Levels

Discordance in Sa'eb Tabrizi's poetry is categorized into three levels: parody (ridiculous imitation), contradiction, and inversion. Each level is examined to understand how Sa'eb challenges established literary traditions through these techniques.

Analysis of Dew Imagery

The research delves into Sa'eb's portrayal of "dew" in his poetry, exploring the symbolic meanings, metaphorical associations, and innovative interpretations he provides. The analysis aims to uncover the depth and richness of Sa'eb's creative expression related to this natural element.

DATA ANALYSIS AND RESULTS

In this section, just a small number of Sa'eb's poetic masterpieces are analyzed in terms of the imagery he used for the dew (Shabnam).

Likening dew to mercury

Sa'eb compares the dew to mercury, which causes the ear to become deaf, and the simile addition "negligent dew" somehow expresses the poet's negative view of the dew, and the metaphorical addition of "flower ear" and the appropriateness of "curtain and new" and "spring and flower". The phonology of "G" says: The flower, despite the dew, which has made it deaf, will not hear any songs or songs anymore; otherwise, spring will be full of songs and joy:

The flower's ear has become expensive due to the dew of neglect; Otherwise, there are several new songs in each curtain

He believes that when a flower's ear is filled with mercury and it no longer hears any sound, what is the use of a nightingale with a flower, coming out of the door to speak and open its lips to sing:

What is the result of the saddle that the nightingale before the flower has a way of speaking?

Using the metaphorical addition of "the flower's ear" and the appropriateness of "letter and essay", he says: Although the carefree dew, with mercury, deafened the flower's ear, one should not be disappointed because, with the language of sight, one can describe one's longing and love.

You can compose a hundred letters by looking, The dew, painless if mercury, is poured into the flower's ear.

He means that with a denying question: Now that the flower's ear is filled with dew and has become deaf, what is the need for the presence of the beautiful nightingale in the garden? Because the ear of the flower is full of dew, the ear of the flower is full of the sweet melody of our nightingale in the grass. This thought is reflected in another verse as follows:

As the ear of a flower is filled with dew What do I need to shout in this Golestan? He considers deafness to be the cause of being oblivious to the situation of lovers: Why are they unaware of their lovers' woes, If Shabnam in the nice field is not Simab?

Likening dew to eyes

By expressing the ironic combination of "getting fed up" and the simile addition of "faced flower" and the appropriateness of "faced and seen", the poet says: Despite so many eyes, Shabnam could not get enough of looking at flowers. Now tell me, how can I get enough of seeing you with only one surprised and confused eye?

Dew couldn't get enough of seeing flowers with a hundred eyes, What will a surprised sight do with the flower on your face?

He adds the simile of "sight of dew" and the art of discernment (the ratio of seeing to a flower) and says: Since the flower with eyes made of dew, received its short life, it came into flames and melted and melted:

Because the flower caught through the sight of the dew, The survival of Life, It burned into rose water

The eye of the dew, which is the mahram of the flower shirt in the flower garden of your being, stands outside as a stranger.

Being sacred and mahram in a flower shirt, Dew stands outside the door of your being as a stranger.

This theme is narrated in another verse as follows:
How close are to the lovers, Being in the lap of flowers!

Dew is likened to tears and crying eyes

Sa'eb points to the simultaneity of connection and complaint with the appropriateness of "connection and closeness" and considers Shabnam's eye to be crying around the connection of flowers:

What should be our part, turn away from Wasale Gul?
With that proximity, the dew is more crying here.

In another verse, with the appropriateness of "face, lips and eyes", he says: no one has been happy with the connection of a lover, and Shabnam is no exception to this rule:

No one gets smiling lips near the beloved; Dew went out of the garden, with tearful eyes!

In the spring, that is a book of God's knowledge, the wise and the mystics become full of eyes like dew to see and know Him better (adding to the causes of their knowledge), while the heedless completely fall into the sleep of ignorance and negligence.

Into eyes turn like dew, all the people of the heart, In the spring, but the heedless will fall asleep a lot.

May watching flowers and dew be nice for the nightingale, For the smell of flowers is not worth his crying face!

Likening the dew to water

Sa'eb says: With the help of dew, the flower cleans its bloody face and washes itself. But he considers the bloody face of the flower to be more spectacular and beautiful.

Although with the dew, flowers will wash bloody face, The blood-washed face has a different look!

CONCLUSION

Perhaps one of the reasons for the reluctance of literary people to Diwan Sa'eb (1992) is the lack of understanding of his way of thinking and perspective. Turning away from the previous traditions that were saturated during the Timurid era and with the development of the current events by Baba Faghani and the development of the Vasusht school, especially the cultivation of Bafghi's wild poems, provided a suitable platform for creating themes. This creative theme was in the direction of the flow of the photo of the poetic movement, and techniques were used that had no history before.

Sa'eb grew up in such a cultural and literary environment and put his sublime thought to the service of commitment and religion. Natural elements in the four levels of others' superiority, discredit, a new look at positive traits, and imaginary images, that sometimes did not exist before Sa'eb, were created by his imagination. The following are just a few examples:

1. Aftab (Khorshid): There are three types of objections: 122 cases of others' superiority, 107 cases of invalidity, and 87 cases of fantasy, and a total of 316 cases have been found in Diwan Sa'eb.

In the superiority of others and the discredit of the sun, it often rushes to the height of the position and position of the Sun and considers its movement and circulation to be a shortcoming of this lofty position. In the images of Khayal, he uses a pristine simile and metaphor that has never appeared in the language of any poet and is attractive and interesting to the audience.

2. Cypress (Sarv): Out of the total of 169 cases of anti-reading of Cypress, 97 cases are superior to others, which includes a wide range of cases, and there are 48 cases of his pure imagination, and only 24 cases include the invalidity of Cypress.

In the superiority of others, he often points to its barrenness and stagnation with a negative view and prefers the beloved and its dependents, the poet himself, poetry, speech, love, etc. over it.

3. Goal (Hadaf): 202 cases of anti-reading of the goal have been used in Diwan Sa'eb, 102 of which are invalidity of the goal, and the superiority of others is in the next position with 47 cases, and a new look at the goal with its positive attributes in 27 cases and pure fantasy images. Sa'eb does not have much credit with 26 cases.

In his eyes, the disloyalty and fleeting life of flowers are reprehensible and unpleasant.

4. Dew (Shabnam): out of a total of 318 anti-readings, two types of new views on the positive attributes of Shabnam with 129 cases and discrediting of Shabnam with 118 cases have a high frequency, and this is a sign of the poet's attention to the attributes of Shabnam rather than confronting and comparing it. with other beings, and only 8 cases are the superiority of others, and 63 cases are Sa'eb's pure fantasy about dew.

Undoubtedly, the low frequency of the superiority of others regarding the dew is due to its inferiority and insignificance in the literary tradition, and in the minds of the common people, this element does not have a high status like the sun, cedar, and flowers.

Out of the total of 1005 cases, more than one-third is discredited, and the superiority of others is in the next place, these two elements were also considered as two fundamental pillars in contradicting the reading of the prophets.

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