

A search for rhetorical subtleties in the poems of some of the contemporary poets of North Khorasan

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Abstract

Throughout human life history, literature has played an influential role in recognizing and artistic dimensions of his existence. Among these maps is the aesthetic role and function of literature. In this research, by descriptive-analytical method, works such as Jafar Gholi Zangeli's Divan; Diwan Aref Bojnourdi; The Bird of Paper and Olives by Abasalt Rezvani, two poems by Mahmoud Reza Ekramifar: The sea is thirsty, and I can say that I love you will be examined. The goal of the painters is to explain and analyze the rhetorical and aesthetic structures in the poems with their enduring themes. This study shows that Aref Bojnourdi, in the style of Khorasani and the form of a glorious and measured language and romantic pieces to the story of Ashura, full of mystical images and teachings his religion to the martyrs of Karbala beautifully It all pays off. Ikramifar expresses his affection for the Innocent Imams and his subtle and gentle social criticisms in simple, smooth, unpretentious, and popular language. Abasalt Rezvani, by choosing the Indian style and using the subtleties and subtleties of this style in moderation, and Jafar Gholi Zangeli in the form and language of Kurmanji, enlighten his compatriots. His unique rhetorical tricks are in four areas; The first is the form of poetry, the second is the brevity and simplicity and simplicity of language, the third is the combination of mysticism and mystical themes in poetry, which previously had only a terrestrial aspect among the poems of this dialect, and the fourth is bringing poems in four languages.

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