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Extended Abstract

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An Analysis of Literary Imitations of the Most Important Persian Poetic Texts

Ahmad Goli*
Yadollah Nasrollahi (Corresponding Author)
Fereshteh Ahikhteh

Introduction

The tradition of *nazirehguei* (poetic imitation or model-based composition) in Persian literature is recognized as a creative method for reimagining classical texts. This literary practice enables poets to compose new and independent works while preserving the structural framework of earlier masterpieces. In this process, the poet adheres to the formal principles of the source text while simultaneously introducing personal perspectives and innovations. Nazirehguei is therefore not mere imitation; rather, it represents a dynamic dialogue between tradition and originality. This longstanding practice has played a significant role in transmitting literary concepts, styles, and aesthetic values across generations. Its prominent examples appear in counter-writings inspired by the works of Hafez, Sa'di, Rumi, and Ferdowsi—texts that, while revering their originals, offer fresh insights and new aesthetic sensibilities. Focusing on Persian poetic texts, the present study investigates the historical evolution of literary imitation and analyzes its aesthetic and thematic dimensions. Studying this literary tradition yields a deeper understanding of the development of Persian poetry and the relationship between classical and contemporary texts. The importance of this research lies in clarifying the function of imitative compositions as a bridge connecting different literary periods and as evidence of the evolving poetic taste and intellectual orientation of poets throughout history.

Review of Literature, Methodology and Purpose

Previous scholarship on literary imitation has largely been limited to case studies of specific works, lacking a comprehensive historical analysis. This research gap highlights the necessity of a systematic study.

The principal aim of this article is to elucidate the diverse dimensions of literary imitation and examine the techniques poets employ when interacting with their source texts. The research method is analytical–descriptive, based on direct examination of authoritative versions of primary texts and their corresponding literary imitations. The corpus includes the most significant counter-writings composed between the 4th and 12th centuries AH. To achieve scientifically reliable results, criteria such as fidelity

* Associate Prof in Persian Language and Literature, Shahid Madani University of Azarbaijan, Tabriz, Iran.
y.nasrollahy@gmail.com

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to the original structure, methods of semantic and thematic transformation, stylistic elements, and layers of intertextuality were examined. The comparative approach adopted in this study allows for a more precise understanding of the relationship between the source text and its counterpart.

The primary research tools include systematic note-taking from the main texts and their comparative alignment with examples from literary imitations. The study's innovation lies in offering a comprehensive analysis of the historical trajectory of literary imitation and presenting a systematic examination of its various literary features. Accordingly, selected samples have been qualitatively analyzed with attention to their historical and stylistic contexts.

Discussion

Analysis of numerous literary imitations in Persian literature reveals that this phenomenon, contrary to common belief, is not a simple act of imitation but a creative and dialogic process connecting poet and precursor. In this complex interaction, the poet maintains fidelity to the original text while producing a new and independent work through individual creativity. This delicate balance between loyalty and innovation has generated three major models in the Persian literary imitation tradition: the "imitative–recreative" model, in which the poet preserves the formal structure of the source text while infusing it with personal aesthetic experience; the "literary competition" model, in which the poet seeks to surpass the original aesthetically—an approach particularly visible in the literary imitations of poets in Hindi School responding to Sa'di and Hafez; and the "interactive intertextual" model, wherein the literary imitation becomes a poetic reinterpretation of the source, offering new readings and redefined classical concepts.

Comparative studies show that the degree and nature of poets' engagement with source texts are directly influenced by historical conditions, the dominant literary style of each period, and the poets' individual worldviews. For instance, literary imitations from the 7th and 8th centuries AH, coinciding with the flourishing of mysticism in Persian literature, often display competitive and idealistic tendencies. In contrast, later periods, distancing themselves from direct literary rivalry, emphasize semantic re-reading, personal interpretation, and critical reflection. This shift indicates a broader transformation in poets' attitudes toward literary tradition and classical heritage.

Another significant point is that although literary imitations often borrow the overall structure of the source text, they frequently add entirely new layers of meaning, imagery, and narrative perspective. These features transform these compositions into valuable documents for understanding the evolution of literary styles, the progression of poetic traditions, and the shifts in poets' aesthetic and intellectual tendencies across different eras. Through the study of these texts, one gains deeper insight into how poets engage with literary heritage and creatively reimagine it.

Conclusion

In conclusion, literary imitation in Persian literature is a multifaceted and complex phenomenon that lies at the intersection of imitation and innovation. This tradition has enabled poets to honor classical works while articulating their own creative and personal perspectives. The findings of this research demonstrate that understanding the historical development of Persian poetry requires close attention to the tradition of literary imitation and a systematic analysis of the relationships between source texts and their counterparts. The study identifies three principal models in literary imitation: imitative–recreative, literary competition, and interactive intertextuality. Each model represents a distinct approach to engaging with earlier texts. Beyond its function in transmitting poetic styles and concepts, literary imitation has played a pivotal role in transforming poetic expression and forging connections between historical periods. This process has enriched Persian literature and ensured the continued vitality of classical texts.

Further research in this field can facilitate more critical reinterpretations of classical works and deepen our understanding of intertextual structures and stylistic transformations in Persian literature. Such studies will open new horizons in comparative literary research and clarify the role of literary imitation in the evolution of Persian literary tradition.

Keywords: Criticism of Influence, Literature of Influence, Formative Criticism, Persian Analogies, Poetry Texts

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