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Extended Abstract

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The Components of Imagery in the Ghazals of Indian Style Immigrant Poets, Based on Taleb Amoli's Ghazals

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Introduction

In literature, the set of expressive and creative tools belong to the realm of imagery and are located in the artist's imagination and are strongly influenced by the place and time of birth, growth, and development of the artist and poet. In this case, "migration" and entering a new place and time creates a "new identity" for the immigrant.

Methodology, Review of Literature and Purpose

This article is written in a descriptive-analytical documentary method. Given that Taleb Amoli was one of the Persian-speaking Iranian poets of the "new style" in the Indian Style, it is

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necessary to examine the new methods that this poet created in the imagery, theme and style of the ghazal, as one of the most important formats of this period.

Taleb Amoli's ability to express the characteristics of Indian style, especially imagery, as well as his interaction with the Indian court and court poets, made him a subject of critical study. For this reason, the study of his poems began with his more contemporary works of tazkirah. Among the more recent studies, three categories of study, i.e., various educational themes, complaint, pride and longing for home, grammatical analysis, and criticism and examination of some stylistic features and extraction of literary achievements have received much attention, and in all of them, the emphasis on the need for re-correction of Taleb's *Divan* is notable. However, no research has been conducted so far on the components of imagery in Taleb Amoli's poetry.

Discussion

Despite the fact that he died young, Talib Amoli spent about 19 years in the Indian court and composed more than 1600 ghazals, most of which are about "sadness and sorrow." However, whenever it comes to expressing "love," whether earthly or otherwise, the poet's imagery, influenced by his living environment in the latter environment, tends toward describing Indian beloveds. These images, influenced by the new space and the external stimuli present, create an artistic form in the poet's mind that can be called "black imagery." From Taleb Amoli's perspective, "love" is accompanied by physical and mental "pain."

The eyes of his beloved are always destructive. While the eyes, eyebrows, and gaze of the beloved are venomous, twisted, angry, and have the properties of a spear and diamond; his own eyes, as lover, also have characteristics that are new in their own way, and their function is "confusion and misfortune in exile."

The hair is one of the other important symbols of the poet’s ghazals, which is the cause of captivity, misguidance, witchcraft, blackness, fragrance, and stinging. In his ghazals, the beloved's hair is often long and knotted, accompanied by a comb (hairdressing tool) or the beloved's shoulder. This image is about the hair of a new beloved and is related to the geography of India. The beloved’s hair is a "dragon", "scorpion" or "biting snake" that bites the lover.

In Taleb's ghazal, the function of the lip in the meaning of a friend's smile is often "salty" rather than "sweet." It seems that the reason for this usage is the influence of the aforementioned description on the culture and taste in question in the subcontinent. Regarding the soles of the feet, palms of the hands, legs, and forearms, their decoration is often with "henna".

In the stylistic field, the description of “the lover’s face” has replaced the central description of “the beloved’s face,” and this process has been rendered with a much more precise and detailed imagery. In these images, we witness a high frequency of heat and the cutting objects and their associated phenomena, to the extent that if the vocabulary (dictation) of Taleb’s ghazals is examined, the subsets of “heat,” “sharpness,” and “sadness” fill the space of the poem.

In the poetry of Indian-style poets, especially Taleb, a kind of subtlety and depth in imagery (perspective) is seen, which shows the poet's departure from covertness and desire to compose according to the principle of "realism". In this way, the poet makes all the elements and components of the sky and the earth, and even human existence, conscious, in such a way that he even gives life to the eyelashes of the poet himself or his friend.

Conclusion

In the depiction of the beloved in Taleb Amoli's ghazal, influenced by the geography of his destination, the subcontinent, the important symbol of the curls is so deeply depicted that it resembles a human being who is capable of being with his lover. In other cases, the imagery is hellish and transforms the curls into scorpions, snakes, vipers, dragons, and mourning robes. The lips of the beloved are the same as ruby in appearance and the same as dot in quantity and size; but its function is salty, not sweet. This seems to be influenced by the popularity of this taste in the subcontinent, which voluntarily makes sorrow and self-harm the center of its thought. For this lover, the beloved’s forehead is not a symbol of radiance, but full of wrinkles and knots. In this fantasy, the lover himself is the focus of the ghazal, not the beloved, and the descriptions of the beloved are in line with the expression of the lover's sorrow, wandering, and internal and external challenges. The beloved’s palms, legs, and forearms are also always decorated with henna; but it has the function of anxiety for the lover. The interesting point about the face and its description in Taleb's ghazal is the inversion of poetic imagery.

In this dark imagery, the poet's focus shifts from the beloved to the lover; in other words, the description of the beloved is due to the expression of the lover's state of mind. In this type of ghazal, the time-space between ecstasy, drunkenness, and sleep and dream is in suspense, and this change of attitude is not the result of a process, but an unwanted migration.

Keywords: Taleb Amoli, Indian style, migration literature, imagery

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