

Stylistic Feature of Aref Chahabi's Lyric Poetry

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Abstract

The current study aims to investigate the linguistic, rhetorical, and ideological aspects of Aref Chahabi's lyric poetry in order to determine its stylistic features. The goal is to pinpoint the most important tactics used to mould the style inside these levels. Aref has creatively used English sounds in the phonetic layer to create musical proportions that are relevant to poetry themes. Aref has also thoughtfully created a unified environment and area to effectively communicate the material through the repetition of vowels and consonants. The person has used a linguistic vocabulary in the lexicon layer, which is primarily made up of identical, frequently occurring terms that are objective in character. With the help of this lexicon's useful correlations with certain meanings and senses, a variety of events and places can be vividly portrayed. Aref's lyric poems hemistiches and verses exhibit a variety of syntactic forms. Generally speaking, the verb comes before other elements of the phrase. This feature of his lyric poetry can be recognized as an important grammatical feature. The poet uses a lot of verbs in the informative mode, which suggests that he is examining his ideas with determination and assertiveness. Sentences with a high percentage of active grammatical voice convey energy, vigour, and a proactive attitude towards being creative and productive in society. The writer has utilized rhetorical devices such as figures of speech and metaphors to create striking poetic imagery, bolster the persuasiveness of their arguments, and elicit dramatic situations within their discourse. The author's lyric poems display a wealth of creative and metaphorical phrases that work to communicate the author's higher concepts and ideas, the visual attractiveness of their perspective, and the sophisticated quality of their imagination as they explore the world of meanings and experiences.

Keywords: *Language, word, literary, lyric poem*

Introduction

The historical development of Persian literature in Afghanistan has been marked by the creation of numerous literary works on diverse subjects, employing various styles and ways of

expression. The authors have employed various language and rhetorical strategies to convey their ideological beliefs. The examination of linguistic and rhetorical elements within current Afghan national literature holds significant cultural significance, particularly when considering its folkloric and aesthetic dimensions. Within the realm of contemporary Afghan poets and authors, there exists a cohort renowned for their adept utilisation of distinctive language components, encompassing sounds, words, terms, syntactic structures, rhetorical devices, and various stylistic attributes.

Mullah Abdullah Aref Chahabi, the son of Sadullah, is a renowned and skilled poet from Afghanistan who emerged during the present era. He was born approximately 150 years ago, namely in the year 8181, within the Takhnabad hamlet located in the Chahab region of Takhar Province. Sadullah's father had grown up in the Rostaq area, namely in the neighbourhood of Chahab. He belonged to the middle class and was engaged in business activities during his era. The individual was occupied with the transportation of livestock and hides over the northern regions of Afghanistan, as well as the central Asian cities situated beyond the Oxus River, such as Bukhara, Samarqand, Termed, and Kulab. During the majority of his journeys, Abdullah Aref was accompanied by a companion, and in subsequent years, Aref initiated autonomous trade ventures to places situated beyond the Oxus. He acquired the moniker Aref upon his initiation into the realm of poetry and subsequent membership in the association of poets.

Aref's experiences journeying to several northern towns in Afghanistan and beyond the Oxus cities in central Asia for the purpose of trading cattle and hides affected his character, beliefs, and the subject of his poems. Furthermore, his early education, which he received from his father and local schools, laid the groundwork for the depth of his poetry and the evolution of his ideas (Mushfeq, 2022, p. 102). The person perused the writings of well-known classical Persian poets such as Rudaki, Firdausi, Nezami, Khaqani, Sanayi, Attar, Sadie, Mawlawi, Hafez, and Jami. These poets lyrical subjects served as important role models for other artists. But throughout the time he was there, he was living in a turbulent time characterised by the ongoing wars between Afghanistan and Britain and Russia's incursion into Islamic territory in Central Asia. All of these events were successful in spreading Islamic thought and winning over Muslims who were suffering from the cruel treatment by Russian forces in their neighborhoods. There is a noticeable variety of subjects and reflections in the poet's works, especially in the field of lyric poetry. This paper uses the layered stylistics technique, which has become more and more prominent in the analysis of Persian literature in Iran, to look at the stylistic elements of the poet's work. Still, it is clear that Afghanistan has not produced many thorough stylistic studies. Thus, it is imperative that an analysis of Afghan poets' and writers' poetry as well as other literary works using the stylistic method be conducted. According to the author, there is substantial value for Afghan scholars and researchers in analyzing the stylistic characteristics found in Aref Chahabi's poetry, especially when viewed through the prism of a layered stylistics approach. It is anticipated that this study will fill a significant gap in the current literary conversation.

Research Method

When analyzing the style of literature, especially poetry, phonological structures, lexicon, word frequency, word structures, and the syntactic organization of words and phrases in sentence contexts (including hemistiches and poem verses) are all taken into consideration.

This investigation is really important. This paper investigates Aref Chahabi's lyric poems by means of a thorough analysis that takes into account five different textual levels: phonetic, lexical, syntactic, rhetorical, and ideological.

Theoretical Foundations

I. What's Style?

The word “*style*” is etymologically derived from the Latin root *Stilus* which means a stick or a pen, and an instrument of writing made of metal, wood or bone. It was sharp-pointed end for scratching letters on a wax table and blunt end for erasing them. The Greek word for it was “*Stûlos*” meaning “column” (Vordonk, 2013, p. 135). In its extended usage, today the style is used to mean rhetorical mode of an author or a poet, manner or mode of expression. It is also used to identify way of life, manner, behavior, conduct. From this, the word for the fashion sense also came to be called “style”.

The subsequent components encompass the primary devices that synergistically contribute to the formation of a literary work's style. Some authors combine these factors to create a distinct style that is found in all of their works.

- Diction: the style of the author's word choice
- Sentence structure: the way words are arranged in a sentence.
- Tone: the mood of the story; the feeling or attitude a work creates
- Narrator: the person telling the story and the point-of-view it is told in
- Grammar and the use of punctuation
- Creative devices like symbolism, allegory, metaphor, rhyme, and so on

II. What's stylistics?

Stylistics is a subfield within the discipline of applied linguistics that focuses on the examination of linguistic devices, such as phonological, lexical, and syntactical patterns, as well as rhetorical figures. These devices are recognized for their ability to generate expressive or literary style. This academic endeavor involves the integration of language analysis with literary criticism. Contemporary stylistics uses the techniques of formal linguistic analysis in conjunction with the methodologies of literary criticism. Its objective is to identify distinctive applications and purposes of language and rhetoric, rather than promoting prescriptive or subjective regulations and patterns.

III. Layered stylistics

Layered stylistics is seen as a contemporary variant of stylistics that encompasses not only conventional stylistic elements, but also emphasizes aspects like as substance, the effectiveness of ideas, reflections, ideology, the reader's perspective, and even the ambience of the creative process. The idea of organic form posits that within a literary work, there exist systematic connections between all constituent elements, as well as between these parts and the overall structure. This implies that linguistic patterns and meanings establish complex relationships across multiple dimensions. (Cureton, 2019, p. 467).

IV. Stylistic Features

Contemporary Iranian stylists undertake the analysis of stylistic elements present in literary texts, encompassing five separate levels: phonology, lexicon, syntax, rhetoric, and ideology. The analysis has three independent levels: language features comprising phonological, lexical, and syntactical factors; the literary level, which encompasses rhetorical methods; and finally, the author's thoughts and beliefs, which encompass ideological challenges.

V. Linguistic Features

Language is not merely a chaotic collection of sounds and symbols; rather, it is a complex network composed of various levels, layers, and connections. In the field of stylistics, the analysis of a text involves the examination of several levels of language. The primary tiers of language in the field of stylistic studies encompass the phonological level, which pertains to the sounds and pronunciation of language, and the morphological level, which concerns the structure and formation of words. At the syntactical level, the arrangement of words to make phrases and sentences is considered. (Simpson, 2004, p. 5). The main stylistic features which are made of linguistic devices include the following techniques:

Alliteration: Close repetition of consonants, used for effect

Assonance: Close repetition of vowels, used for effect

Colloquialisms: Informal words, such as slang and regional terms

Diction: The correctness of the overall grammar, or how characters speak, such as with an accent or with poor grammar

Jargon: Terms specific to a certain field

Syntax: The arrangement of words in a sentence

Sentence variety: Variation in the structure and length of consecutive sentences

Repetition: Using the same words or phrases in a short amount of time for emphasis

Rhyme: When the same sounds appear in two or more words

Rhythm: having a musicality to the writing such as by using stressed and unstressed syllables in a line of poetry or sentence variety or repetition in a paragraph

VI. Rhetorical Features

A rhetorical device, also referred to as a stylistic device, persuasive device, or simply rhetoric, is a linguistic technique employed by speakers, authors, or poets to elicit a specific response from the audience or readership, as well as to influence their thought processes in a predetermined manner. As previously stated, rhetoric is a communicative tool that can be employed by individuals in various contexts of everyday discourse. For instance, whether one endeavours to convey information, convince others, or engage in a discourse, one is essentially employing the art of rhetoric. If someone has ever encountered a situation where they were emotionally affected by someone's oratory skills or underwent a shift in perspective regarding a certain subject matter, they have, in essence, encountered the practical manifestation of the persuasive influence of rhetoric. Rhetorical devices employed in speech possess a versatile nature, as they can be utilised in various manners. These devices encompass the modulation of one's tone of voice, the accentuation of specific words, the manipulation of sentence structure

and repetition, and the strategic use of interrogative statements to underscore a point, rather than to elicit a response.

In the realm of literature, one may have observed the copious utilisation of rhetorical devices, such as similes, alliteration, and metaphors, skillfully interwoven into the fabric of writing. However, it is possible to incorporate rhetoric into communication, however this task can be challenging since it requires finding a seamless manner to integrate it without compromising the genuineness of the conversation.

VII. Ideological Features

Ideology is a set of opinions, ideas, beliefs, and attitudes of a group or an individual. Often, ideology refers to a set of political beliefs or ideas that characterize a particular culture. In layered stylistics, which is a new method of analyzing literary texts, five layers of the text are examined, including phonetic, lexical, syntactic, rhetorical, and ideological layers. In addition to the stylistic features of the text, the author's thoughts and attitudes on various topics are also examined. Language and ideology have bilateral relations and affect each other. It means that on the one hand, language conveys ideology and forms it, and on the other hand, it is formed by ideology, as it shapes what we say and how we say it. (Fotuhi, 2011, p. 345).

Stylistic Features of Aref's Lyric Poetry

In Phonetic Layer

Aref has demonstrated a deliberate and creative consideration of phonetic proportion and musical coordination in his poetry, effectively aligning these elements with the poem's positioning and subject matter. The author has developed a phonological text that constructs a poetic atmosphere and setting to explore a specific theme. This text is delivered to the audience with a strong sense of purpose and musicality, aiming to captivate and engage the listener. Through this approach, the author seeks to evoke delight and enhance the audience's enthusiasm, effectively conveying the content with elegance and cleverness, thereby preventing any potential boredom or fatigue on the part of the listener.

There exist numerous examples of prosodic metres that are well-suited to the central themes and ideologies found in love poems, odes, couple poems, and quatrains. These metres often employ high and short vowels to effectively convey emotions such as joy, grief, prayer, desire, wish, surprise, and honour. Additionally, the repetition of consonants and letters in these metres creates harmonious words that evoke strong sensory associations in the minds of the listeners.

In Lexical Layer

The predominant linguistic characteristic observed in Aref's poetry, namely within its lexical layer, is the extensive utilisation of objective lexicon. This pertains to the frequent incorporation of words that are directly associated with tangible entities or concrete referents. Therefore, Aref's poems can be regarded as formalistic and objectivist pieces of literature that aim to depict different notions, including abstract meanings, based on the comprehension of its typical audience and provide nourishment to the recipient. Another significant aspect of Aref's poetry lies in his use of vernacular vocabulary from the Qataghan Zone, particularly his place of birth, "Chahab," located in the north-eastern region of Afghanistan. In previous centuries, individuals who possessed literacy skills and those who analysed literature expressed

disapproval towards the incorporation of civic and colloquial vocabulary within literary compositions. They attributed this disapproval to their reluctance to embrace linguistic evolution and the introduction of novel terminology within the realm of literature. In the current era and beyond, researchers, particularly literary critics have acknowledged the inevitability of language evolution and the incorporation of new lexical elements and regional terms into literary language and poetry. The use of colloquial vocabulary has thrived in poems and novels across various national literatures.

The incorporation of colloquial language utilised by the inhabitants residing in the vicinity of Aref serves as a prominent cultural characteristic within his poetry. This linguistic choice effectively embodies the cultural milieu from which the poem and literary text have originated and flourished. Poetry need to embody the vivid hues and captivating aromas of culture and societal existence, thereby encapsulating the transformative influence of prevailing demands and conceptual frameworks that shape the poet's ideological perspective.

دارم دلی که می‌کند از غم ترک پرک¹ پام کند به کوچۀ وصلش شکک شکک²
از انتظار خوردن سرقوت³ بیک و خان قانع شوی به یک لب نان جوی خنک

(Aref, 2015, p. 112)

“I have the heart that sounds a lot because of grief. My foot sounds while walking and joining in her alley. It is better to be contented with a piece of barely cold braid than waiting for Khan and rich man’s food residue.”

In the following lyric poem, a collection of colloquial words are used:

شهریا لاف مزین مسکه قشلاق کجاست کلچۀ نازک و منگیچۀ⁴ قیماق کجاست
به مشامم نرسد بوی پلو از دهننت بهجز از آب و نمک، نان تر و قاق کجاست
نه رفیقی است درین شهر که مستابه⁵ پزد آن انیسی که بود صاحب اخلاق کجاست
ای نخود دلدۀ⁶ قشلاق به فریادم رس که درین شهر خورم نان تر و قاق کجاست
نسبتی با لب نازک روشن دارد و بس نشۀ خربزۀ قندک⁷ رستاق کجاست
نان میز، گوشت مزین، شوله مخور، دیگ منه خود تو انصاف بده مثل تو قشاق⁸ کجاست
«عارف» از گفته بی‌جا تو نسبتی لب خویش
چون تو رسوا سخنی در همه آفاق کجاست

(Aref, 2015, p. 30)

Oh city dweller! Don’t boast, where is fresh butter of the country, where are thin cookie and pot of cream?

Your mouth doesn’t smell sense of palaw (cooked rice), out of water and salt where wet and dried braids are?

¹Tarak parak: the sound of heart when it is frightened.

²Shakak shakak: sound of foot at the time of walking

³Sarqoot: residue of food

⁴Magicha: water or oil pot, made of ripened clay in Badakhshan province.

⁵mastaba: potage with rice (a kind of local food)

⁶dalda: A food which is cooked with head and forelegs of cow and sheep mixed with wheat and peas.

⁷Qandak melon: It is a kin of melon which is very small and sweet, because of being very sweet it is compared to sugar cube (in Persian “Qand”) the suffix “ak” added at the end to show love.

⁸qashaq: poor and needy.

There is no friend who cooks rice potage in this city, where is a companion who has good behavior?

Oh "dalda"! (A kind of food in the country) rescue me, that I eat all times wet and dried braid in the city.

Where is the joy of Rostaq's "Qandak" (very small and sweet melon?) which is similar to thin lips o flovers?

You don't cook braid, don't chop meat, don't eat "Shula" (gentle rice which is a kind of local food), don't put cooking pot, be fair, where is poor and needy like you?

Oh Aref! You didn't close the lips saying improper words, where is disgraced speaker like you in all regions?

These verses with colloquial words and objective referents draw a live and attractive painting from villager culture and life in front of the addressee.

It is trait of Aref's poetry that he has used many loaned words from the languages that his society and living environment were dealing with them. Arabic words are used very often in Aref's poems, because they usually have widespread use in Persian language, especially among those literates who are educated in Islamic religious schools, as Arabic words are used in their books and discussions abundantly. In addition, based on daily dealings of Persian speakers in north-east of Afghanistan with Uzbeks of this region, many Turkish and Uzbek words have been used in its local dialect, and have considerable frequency in Aref's poems, like the word "Qashaq" in the mentioned verses.

In Syntactic Layer

A) Semantic independence of verses and formation of independent sentences

Aref's poem exhibits semantic independence in its verses, since they, and in certain cases hemistiches function as autonomous sentences. Undoubtedly, verses exhibit semantic interconnections that ultimately contribute to the establishment of cohesiveness and fluency within a given theme, a crucial aspect in the field of discourse analysis. The ability of each poem to convey meaning and coherence becomes evident when analysing its relationship to other verses, so showcasing the poet's linguistic proficiency and experience. An illustration of this characteristic can be discerned in the subsequent verses.

بندهام لعل سخن‌گوی ترا نازم آن قامت دل‌جوی ترا
مردمان طاق دو ابروی ترا ظلم باشد که ندارند سجود

(Aref, 2015, p. 5)

I am proud of your appeasing stature; I am slave of your speaking lips.

It is unfair that the people don't prostrate to your both eyebrows.

B) Abundant frequency of descriptive, metaphoric and figurative phrases, like "juice of success", "blade of tongue", "harm of fall", "flowers of statement", "Elias of knowledge", "purity wine", in the following verses:

ز آسیب خزان کن دور گل‌های بیانم را «الاهی جوهر توفیق ده تیغ زبانم را»
ز جام باده اخلاص شیرین کن دهانم را به خضر معرفت گم کرده راهم آشنا گردان

(Aref, 2015, p. 1)

“Oh, my God, give blade of my tongue, success juice, scat flowers of my statement from harm of fall.

Familiarize my lost way with Elias of knowledge; soften my mouth from beaker of purity wine”.

c) Normative and right use of words in appropriate syntactic contexts and in an accurate position Though restrictions on prosody and rhyme and the priority of conveying senses and objectives require him to not follow all usual rules in daily language, he often does not deviate from lingual norms and doesn't sacrifice them to the intention of the poem. He has tried to balance the syntactic normative structures of language and prosody, music, and intention. Regarding this, Abul Qayum Qawim says, "Though the words of the poem are rhythmically compatible and selection of them is done to beautify the context of the poem, it is essential to arrange them in a proper and nice combination to fulfil the significance and accuracy of the poem (Qawim, 2008, p. 50). These features exist in Aref's poems. For example, in the following verses, the words and phrases are used according to the normative structures of the Persian language, and at the same time, the word arrangement in hemistiches has literary and artistic beauty.

خط مشکینی که بر طرف عذار آوردهیی زینتی از بهر سامان بهار آوردهیی
نزد شاه حسین بیعتنامه بی ربط را غالباً از پایتخت زنگبار آوردهیی

(Aref, 2015. p. 210)

“The Meshkin (very black) line that you have brought on your visage (a figurative expression that means “beard” in addressing young kids) is an ornament that was brought to decorate the spring. Presumably, you brought this irrelevant loyalty letter from the capital of Ethiopia”.

Each language characteristic is assumed to possess a purpose or convey an analytical meaning that governs the poet's ideological essence. In the majority of instances, the verb assumes a position subsequent to other components inside the sentence, and it can be regarded as a noteworthy syntactic characteristic within the context of his poetic verses. This characteristic reflects the poet's inclination towards pragmatic thinking. The text also presents numerous examples of the verb's informative mode, which reflects the poet's resolute and assertive mindset when evaluating his thoughts. The prevalence of the active grammatical voice in phrases indicates a sense of dynamism, vitality, and a proactive and innovative mindset within society.

Rhetorical Features

Aref's poems exhibit a notable level of eloquence and rhetorical talent, as they employ a wide array of literary tropes. In his poetry, particularly within his lyric poems, the author has employed a diverse range of innovative literary and rhetorical techniques. These include the use of versification, allusion, wordplay, personification, animation, exemplars that evoke empathy, proportion, similes, alliteration, metaphors, intimations, and symbolism. Rhetorical strategies, including both semantic and nominal elements, serve to enhance creative imagery and augment the lyrical allure, chromaticity, and imaginative qualities. The phrases “juice of

success”, “blade of tongue”, “harm of fall”, “flowers of statement”, “Elias of knowledge”, “purity wine” which are used in first poem of Aref’s poetical work, (p. 1) have metaphoric interpretations. There are abundant examples of figurative and metaphoric structures in his poems.

Abundance of artistic and metaphorical phrases in his lyric poems, amazingly indicate elevation of his ideas and thoughts, beauty of his mentality and elegance of his imagination during exploration in the world of meanings and senses.

Ideological Features

A) Monotheism and Godliness

Initially, it is important to note that Aref is a devout individual who adheres to the fundamentals of Islamic faith and upholds the conventional views of a practicing Muslim. The individual in question had a devout belief in theism and possessed a profound sense of godliness. This was evident in his sincere devotion and unwavering love for the divine, which permeated every aspect of his being. His lyric poetry served as a medium through which he expressed his adoration and exaltation of the supreme deity. One prominent illustration supporting this assertion is the lyrical poetry that serves as the introduction to his poetical composition, commencing with the following verses:

الاهی جوهر توفیق ده تیغ زبانم را ز آسیب خزان کن دور گل های بیانم را
به خضر معرفت گم کرده راهم آشنا گردان ز جام باده اخلاص شیرین کن دهانم را

(Aref, 2015, p. 1)

Oh, my God, give blade of my tongue, success juice, scat flowers of my statement from harm of fall.

He starts another lyric poem with this verse:

جبار لایزال خداوند اکبر است دارای چرخ انجمن آرای کشور است

(Aref, 2015, p. 48)

The everlasting Autarky is the great God, who possesses the celestial sphere that decorates the world.

The individual is urged to reflect about their fear of God and the burden of sin, prompting them to recall the impending day when they will face the sovereign ruler who presides over the resurrection. This day is described as one that will cause their entire being to tremble, evoking a profound sense of remorse as they offer heartfelt adoration to the merciful and benevolent ruler of the court.

الاهی از عنایت دور کن از دیده خوابم را ز درد معصیت ها صاف کن جام شرابم را
به آب مغفرت شو نامه اعمال دست من مسوزان در میان آتش سوزان کبابم را

(Aref, 2015, p. 12)

“Oh God, please favor and deflect sleep from my eyes, clear my wine beaker from pains of sins. Wash my report card in my hand with water of forgiveness, don’t burns in burning fire my roasted body”.

B) Love to the prophet Mohammad and his companions

Aref’s admiration for the esteemed prophet of Islam, Mohammad, and his virtuous companions stems from several dimensions of his religious philosophy and persuasion. These individuals serve as exemplars of courage, devoutness, fairness, allegiance to their leader, and

protection of the Islamic faith and its adherents. The individual articulates their affection through the utilization of lyrical poetry, employing resonant language.

C) Blaming secularism and materialism

He hates love of wealth and ambition, lames materialism and saving gold and silver that banishes man from morality and faith.

D) Humanism

Aref was a social man and loved his people, as he thought of high humanitarian desires and hopes of society that he was a person living in it. His lyric poems are filled of verses that express humanitarian and social desires, which people wish to access to them in their life, as they all recall their rulers to give them such rights.

E) Patriotism

He adores his homeland Afghanistan, especially his birthplace "Chahab district" in Takhar province. As in a lyric poem he describes its beauties, enticements, and natural products of Chahab and expresses his excessive love.

فلک عشرت انگیز چیب است	جهان سرگرم فالیز چیب است
کجا دست شکر ریز چیب است	ز خاک تیره جوشد خرمن قند

(Aref, 2015, p. 40)

The world inhabitants are engaged with Chahab's melon's fields, the sky benefits from pleasure of Chahab. From dark dust grows boils heap of sugar, where the confectioner hand of Chahab is seen.

He also loves scholars and trained characters and praises cultural leader's of his society.

F) Blaming bribery

He hates bribery, bribe taker and usurer, and he interprets spread of bribery as the cause of corruption and destruction of the country and its administrative system (Mushfeq, 2022, p. 108).

کلبه مامور ما را زود ویرانی کند	نیست رشوت گر به این سامان پریشانی کند
چاه آبم کشتی امید توفانی کند	دجله علاقه داری گر چنین دارد روش

(Aref, 2015, p. 63)

"If bribery makes distress and problem in this territory, it destroys cottage of our bureaucrats. If the river of governor has this method (action), it will put the ship of our district in exposure of storm".

G) Disgusting deception and showing off

He hates deception, cruelty and pontificate of pious and religious officers who are engaged with beard and turbans and disturb people everywhere, asking and ordering them to do actions and wear clothes according their recommendations. He criticizes guiding officers and complains that they explore in personal affairs of people.

چون صفای خانه آینه خوش صیقل کنید	ریش زاهد به دست آرید او را کل کنید
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مژده باد ای بادهنوشان طربگاه وفا محتسب مردار شد تابوتش از زنبیل کنید

(Aref, 2015, p. 81)

'If beard of pious came in our hand, shave it, clean it and make like surface of mirror. There is good news; oh wine drinkers of loyalty joy, guiding officer died, make his coffin dust basket'.

H) Encouraging to work, endeavor and national unity

Aref was the social active poet that encouraged addressees to hard work, efforts, and warned them from carelessness and idleness, as it has unpleasant results for individuals and society.

جان من یک لحظه از خواب گراان بیدار باش کارها از دست شد یک دم به فکر کار باش
 خار غفلت این قدر بر پای هوشیاری مـزن ساعتی بیرون شو از غفلت دمی هوشیار باش

(Aref, 2015, p. 103)

He calls Muslim people of his country to unity, solidarity and alliance, praise unity and unanimity and interpret them as elements of people's luckiness and being save from pain, discomfort of dispersion and distrust. He has said:

می‌سراید بلبل طبعم نوای اتفاق تا زدل گردیده مشغول ندای اتفاق
 از نسیمش می‌وزد فیض سعادت بر مشام ای خوش آن ماوا که دارد او هوای اتفاق

(Aref, 2015, p. 112)

"Nightingale of my nature sings song of consensus, from the time that it has engaged with acclaim of consensus. Grace of prosperity blows from its breeze, oh, it would be fortune for the place which has air of consensus".

Conclusion

The lyric poems of Aref Chahabi encompass a diverse range of models that are tailored to different occasions and themes, including religious, mystical, amorous, humanitarian, social, patriotic, and cultural. Upon careful analysis, it becomes evident that Chahabi adeptly and effectively maintains a sense of balance and harmony among linguistic and rhetorical structures. This deliberate coordination and the subsequent role performance of these structures play a pivotal role in the development of themes and the conveyance of ideological content. The present investigation has been conducted utilising the layered stylistics method, a contemporary strategy employed in the analysis of literary works. The layered stylistics method involves the analysis of a literary work across five distinct layers, namely the phonetic, lexical, syntactic (grammatical), rhetorical, and ideological layers. This study examines the linguistic characteristics of Aef's lyric poetry across three distinct levels: phonetic/phonological, lexical, and syntactical. Every stratum comprises a sequence of devices that serve as explanatory instruments in the realm of poetry. In the phonetic domain, Aref has employed aesthetically pleasing sounds to establish musical harmony that is pertinent to poetry motifs. Additionally, Aref has deliberately structured the context and spatial arrangement of the discourse material by utilising the repetition of vowels and consonants. Within the lexical layer, the individual has employed a linguistic lexicon characterised by a notably high frequency of identical and objective words that are readily linked to specific meanings and senses. Furthermore, this individual has created vivid depictions of various events and locations using the medium of colourful paintings. Within the realm of syntax, various linguistic units such as phrases,

clauses, and sentences are employed in accordance with the established conventions of formal language and its artistic utilisation to elucidate concepts and ideologies. The analysis of syntactic structures in the hemistiches and verses of Aref's lyric poems reveals that, in the majority of cases, verbs are positioned before other components of the sentence. This characteristic can be identified as a noteworthy syntactic trait in his lyric poetry. This characteristic reflects the poet's inclination towards pragmatic thinking. The text also presents numerous examples of the verb's informative mode, which reflects the poet's resolute and assertive attitude in evaluating his thoughts. The prevalence of the active grammatical voice of verbs in phrases demonstrates a sense of dynamism, vitality, and a proactive and innovative mindset within society.

The rhetorical layer of the text has a notable prevalence of figures of speech and rhetorical metaphors, which serve to construct vivid poetic imagery, enhance aesthetic appeal, and evoke dramatic scenarios within the discourse. The presence of several creative and metaphorical expressions inside his lyric poems serves as a remarkable indication of the heightened nature of his ideas and thoughts, the aesthetic quality of his mindset, and the refined nature of his imagination as he delves into the realm of meanings and sensations. The primary thematic element that is most prominent in Aref's lyric poems is to their emphasis on social dynamics and their ability to reflect upon various social realities.

The primary ideological concepts espoused by Aref, as evidenced in his lyrical poetry, encompass theism, devotion to divinity, reverence for the prophet Mohammad and his companions, critique of secularism and materialism, humanism, patriotism, condemnation of bribery, repugnance towards deception and ostentation, promotion of diligence, perseverance, and national solidarity.

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