

Features of Simple Writing in Illustrated Texts of the Qajar era with an Emphasis on the Works of Talibov Tabrizi

Abstract

The Qajar era is a special era in terms of printing and publishing illustrated works and the manifestation of images in architecture, drawing, music, painting and gilding. Literature is also a suitable vehicle for this issue; on the other hand, when language is the subject of stylistic discussion, the poet and writer's use of imagination and techniques such as metaphor, simile, and allegory can be compared to painting in words; thus, Talibov is considered an illustrator writer. Talibov Tabrizi is one of the Iranian writers and intellectuals who immigrated to the Caucasus and by writing his literary and political works, made a great contribution to enlightening and distributing new literary and political ideas among Iranians. In his works, while discussing new scientific issues, politics, freedom and law; he points out the need to simplify writing and dispose of previous phrases and problems in prose. The present research has been carried out in a descriptive and analytical way by relying on the data of library sources. The studies presented that at the linguistic level, the word-for-word translation of Turkish terms and phrases into Persian, the use of foreign words with Russian or Turkish pronunciation, the matching of adjectives with adjectives in the context of the Arabic language, the use of the pronoun "he" for non-humans and the use of "to" in the meaning of "for" they have a high frequency in Talibov's works. At the literary level, adaptation and references to verses and poems and use of proverbs to explain the subject are the main features of his works.

Research aims:

١. The investigation of the stylistic features of Talibov's works is on two linguistic and literary levels.
٢. Investigating the elements of simple writing in illustrated texts of the Qajar period.

Research questions:

١. What are the linguistic and literary characteristics of Talibov Tabrizi's literary works?

۲. What factors played a role in the simplification of illustrated texts of the Qajar period?

Keywords: illustration, illustrated texts, Talibov Tabrizi, stylistics

Introduction

The Qajar period was a progressive and dynamic period in many ways and in various fields. This article, considering its topic, does not seek to explain this case. It is enough to point out that the global conditions of the era in question demanded change and the transfer of students abroad and the enhancement of the translation and printing industry were in line with the progressive conditions of the world. In the meantime, the development in the field of book publishing is also one of the manifestations of these changes that practically revolutionized the field of illustration particularly with the improvement of lithography. According to researchers, with the publication of lithographic books in the Qajar era, the course of illustrating Iranian books once again initiated. Although the illustration of lithographic books had significant differences in terms of quality with the old painting of Iran, nonetheless, with the continuation of traditions of book design and the influence of folk art and the mutual influence on book traditions; The art of the book in Iran was revived in a different form and content. This development paved the way for the publication of prose works which gradually became a practice of simple writing.

Despite the emergence of the literary movement of the return of poetry during the Qajar era, this movement and transformation in prose started later and was gradual and slow. The prose of this period, despite reforms conveyed by Qaim Maqam Farahani in prose writing, almost until the middle of Naser al-Din Shah's reign, is in the same style as before and the writers and teachers are engaged in phrasing and writing. In the second half of the ۱۳th century and the Naserid era, a clear example of simple writing can be found in works such as the translation of One Thousand and One Nights (۱۲۰۹ AH) by Abdul Latif Tasoji and the book *Kashf al-Gharab* or *Risala Magdiyeh* (۱۲۸۷ AH) by Haj Mirza Mohammad Khan Sinki, nicknamed Majdalmolek. During the period of awakening and the years of parallel constitutionalism, several factors accelerated the simplistic writing and the evolution of Persian prose. The establishment of Dar al-Funun not only caused the emergence of scientific books translated from European languages; rather, in the light of it, many books and stories were translated and published outside Dar al-Funun and the translators willingly

followed the simplicity of the original texts. On the other hand, the establishment of a printing house and the printing of newspapers and magazines made Persian prose simpler due to its contact with foreign literature in newspapers, as well as the efforts of Iranian writers living abroad to adorn language with difficult words and combinations and emphasize the simple writing resulted in creating the first Persian stories and novels and the old clerical and complicated writing style gave way to simple and flowing prose. During the Awakening period, new and progressive social and political ideas penetrated and spread among Iranians under the influence of the familiarity of Iranian writers and intellectuals with Russian, Turkish and European literature. Mirza Fathali Akhundzadeh, Talibov Tabrizi, Zain El Abdin Maraghei, Mirza Agha Khan Kermani and Mirza Habib Esfahani were Iranian intellectuals and writers who immigrated to Tbilisi and Istanbul and contributed to the spread of new political and literary ideas among Iranians and the birth of the constitutional movement. Freedom, law, patriotism, new sciences and modern education and training, women's rights, the idea of changing and reforming the Persian script, the need for simplicity in Persian prose, criticism of old literature and encouragement to turn to novels and dramas, criticism of the political and social situation of the society are among the issues that are reflected with simple language and prose in the works of writers of this period, including Talibov Tabrizi.

According to a critic, the first Iranian novelists who were immigrant intellectuals and merchants (Talibov, Akhundzadeh, Maragheh) or political exiles (Mirza Habib Esfahani, Mirza Agha Khan Kermani), by understanding the progressive culture and literature of other nations and new literary types, through the literature of France and Russia, created a literature whose most important feature is the criticism of the past literary tradition and the struggle with ambiguous language and the construction of a political literature that serves to awaken the people. Talibov Tabrizi criticizes the inability of autocratic government, the disorder of the situation and the backwardness and poverty of the people in the novel *Masalak-al-Mohsenin*, which is a fictional travelogue of a scientific group's trip to Damavand peak and contains philosophical thoughts and social criticism. In the book explanations about freedom, he discusses the meaning of freedom, the National Assembly and the law. Talibov also talks about various scientific, political and legal issues in two books *Safina Talebi* or *Ahmed's book* and *al-Hayat al-Hayat* in the form of a conversation with his imaginary son Ahmed. Talibov's language in all these works is simple, fluent and natural, and Iraj Afshar believes: "The position that Talibov has found in the recent history of Iran is mostly due to

the fact that he expressed new thoughts in the language of freedom and scientific issues. He wrote his writings unpretentiously and created a new style in Persian literature.

Many books and articles have been written about Talibov and his works and thoughts. Yahya Arinpour (۱۹۷۱) discusses the life and works of Talibov Tabrizi in the first volume of the book "From Saba to Nima" in the section of the awakening literature and immigrant writers and intellectuals outside Iran. After a detailed discussion about Talibov's life and works, Fereydon Adamit (۱۹۸۴) examines his political, social and critical thoughts in the book "Thoughts of Talibov Tabrizi". Iraj Afshar (۱۹۰۱) discusses the life, works and thoughts of Talibov in the article "Talibov" published in Yaghma magazine, which was later published in Swad and Bayaz (۱۹۶۶) and the introduction to freedom and politics (۱۹۷۸). Fatemeh Heydari and Mehrdad Nosrati (۲۰۱۸) in the article "Analysis and review of Talibov's writing style based on three works of Masalak-al-Mohsinin, Explanations about Freedom and Talibov's politics" have analyzed the style of the three books mentioned. Also, Fatemeh Heydari and Fatemeh Saidi (۲۰۱۲) have examined the style of these two books in the article "Structural Stylistics of Talibov's Two Works: Ahmad's Book and Masalak-ul-Mohsinin". The difference between this article and the last two articles is that in the present article, all of Talibov's works are examined first with no selective range. Secondly, in these works, the factors and elements with high-frequency and stylistic factors leading to the result are emphasized and focused, not every low-frequency and occasional element; hence, according to this standpoint, the present research is compulsory.

Conclusion

Simplicity is the main feature of the prose of the Awakening period, as well as the prose of Talibov Tabrizi's works. However, the uniformity of this simplistic writing in his works has been partially lost due to his insistence on using western words, emphasis on showing his knowledge of Arabic, and his attachment to Sajja Pardaz in some of his works. In Talibov's works, two people have a critical view of the situation in Iran and the world while talking to each other and this conversational and sometimes didactic feature has simplified his prose. Basically, paying attention to dialogue to convey knowledge is a method that is often seen in the works of this period and this method in Talibov's "Book of Ahmed" which has an educational approach have both simplified the prose and increased its educational burden. In examining the stylistic features of Talibov's works at the linguistic level, it was found that he used foreign words and terms abundantly and

sometimes chose Persian equivalents for them. The word-for-word translation of Turkish terms and phrases into Persian, the use of foreign words with Russian or Turkish pronunciation, the matching of adjectives with adjectives in the context of the Arabic language, the use of the pronoun "he" for non-human beings and the use of "be" in the meaning of "for" are other features. language is frequent in Talibov's works. At the literary level, adaptation and quotations from the Qur'an and use of proverbs to explain the subject are the stylistic features of his works. It should also be re-emphasized that Talibov lives in an era that, as evidenced by numerous illustrated works in the Qajar era, is a distinct era in terms of the use of images in the texts, and the spread of "lithography or lithography is one of the last methods of Iranian art common in the Qajar era and the expansion of that collection provided many works that played an effective role in the formation of the visual culture of that era. (Jabari and Marathi, ۲۰۱۳: ۵۸). Enriching this visual treasure in literature, in addition to engraving the pages of various books, as it was said at the beginning of this article, in the field of language is the responsibility of literary industries arising from the field of imaginary images, which is discussed in the science of expression. In this sense, Talibov can be considered as one of the illustrators who, despite his usual simplistic writing style, used techniques such as simile and metaphor.

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