The Formalistic criticism of two sets of poem; the principles of Love (Dastoor zaban e eshgh) and all of flowers are sunflower (Golha hameh Aftabgardanand)

Aysan Noori1, Bijan Zahiri Nav2, Bahram Khoshnoodi 3

1. The Student of The Persian language and literature, Islamic Azad University of Astara
2. Department of Persian Language and Literature, Mohaqeq university in Ardebil, Ardabil, Iran
3. Department of Persian Language and Literature, Astara Branch, Islamic Azad University, Astara, Iran

Corresponding author Email: I_noorii@yahoo.com

ABSTRACT: Kaiser Aminpoor (2007-2009) is a poet that his transformation can be considered from revolutionary and Idealistic poet to the poet with universal and non-ideological thought during three decades and after Islamic revolution in Iran, But as the formalists believe , his poem always consists of considerable essence of poetry and distinctive tone .In this article, A number of factors of his poetry language distinguish and instruments for creating literariness in his poems have been studied in two sets «All of flowers are sunflower » and « The principle of Love » .This study indicates that some element are passive elements in his poem language; element s such as, metaphor, synesthesia, allegory (kenning), archaism (lexical and syntactic), defamiliarization (lexical and syntactic) and paradox. Among the elements, metaphor and allegory have the most application in Aminpoor poems not difficulty and complexity is some of special properties of his metaphors. Aminpoor had a clear tendency to use current allegories in informal and public language.

Key words: Aminpoor, Formalism, Literature, metaphor, Allegory, Archaism, defamiliarization

INTRODUCTION

Kaiser Aminpoor is the most prominent poets among the poets after the Islamic revolution. He is one of contemporary poets in Iran that turned to art because of protest against existence art. They considered poem just as a instrument for fighting and changing of the world But the overtime and his different intellectual and social experiences have changed Aminpoor opinions about the world and human and poet as well and advanced Ideological basis and certainty-oriented of his opinion and his thought to a sort of philosophical doubt and relativism. But during these three decades, poems of Aminpoor doubtless have availed from suitable poetical substance. So, because of this reason, he has been gotten under consideration of the common people and the select few. In fact, his poet, in addition to intellectual and emotional development and even growth of his poet and as formalist interpreted, always has been essence of literariness. In the present article, we try to study this essence of literariness or in other word, this poetical techniques in two sets; «All of flowers are sunflower » and «The principle of love» that are the last sets of his poems and as the critics believed they are accomplished works of Aminpoor (Amini, 2002).

In formalistic interpretation, differentiation and individuation up words of poem is bound between poem and things other than poem. This distinguishes and distinction can be done through different ways.

Shafiee Kadkani divided distinguish of language to two known ways: 1.The musical group 2.The linguistic group (Shafiee, 2006).

The purpose of musical group is set of factors that they scores to the poem language instead of ordinary language because of the validity that is given to the tone and harmony in poem. In fact, though the music of words in the language are individuated Among all musical group factors, we can point to the rhythm, rhyme, row, paronomasia and soon .And the purpose of the musical group is a set of factors that regarding to distinguish of
words in sentence system and out of their musical characteristics can cause distinction or resurrection of words; (i.e. phenomenon’s such as metaphor, metonymy, Archaism, brevity, omission, synesthesia and so on. The element and factors in the linguistic group are what will be studied in this article. The elements and factors are such as metaphor, metonymy, Archaism and artistic character (Goochani, 2007).

SURREY AND DISCUSSION

The Biography and poetic style of Aminpoor

Kaiser Aminpoor (2009-2007) is one of the most prominent contemporary poets in Iran. He was born Gotvand, Khuzestan and have spent his education stages until the end of High-school in Gotvand and Dezfool. When the Islamic revolution started, he has participated in revolution cultural activities in Dezfool. In 1978, for first time, he was admitted in veterinary medicine in Tehran University. But he gave up and continued to study in social science in Tehran University in 1979. He started his art activities in cognition and Islamic art Domain and Soroosh magazine (Husseini, 2009).

After reopening of universities, He have continued to study the Persian literature since 1981 and continued this field until educated in Ph.D. and defend his thesis named “tradition and initiation in contemporary poem” directed by Shafiee (2006).

His first poem published as “In sun valley “ in 1984. The other poems are: (breathing of morning, published in 1984), (sudden mirrors, 1993), (as shorebird said, 1996), (All flowers are sunflower, 2001) The principle of love 2007) and complete set of poems of Aminpour, 2011).

Some of his poems established in Arabic and Chinese and in Cyrillic as well in Tadzhikistan. He published some work in prose such as literary prose, literary research, interview and article as well.

Some of the people believe that poems of Kaiser are the best poems after revolution and they are obvious symbol from mutation of hope fully and revolutionary discourse about himself and his thoughts. In fact, his poem indicated a sort of gradual transformation about three decades. The poet who his utterance was once as a ideal and revolutionary human, have changed to a poet with universal and macro-and human-oriented approach. He is the poet who wrote poet for the war:

I wanted to write a poem for the war /I thought it was not possible /pen is not the language of my heart anymore.

I said: pens must be put down /we could not do anything by cold weapon
We must use sharper weapons/I had to read through barrel /through word of cartridge.

After many years, he had written peaceful and anti-war.

The martyr who was lying on the ground/ took his fingertip to his blood and wrote two or three things on the stone; we hope real victory/not in the war but also against the war.

Fotoohi divided thirty-year transformation into three periods by using special style properties (Fotoohi, 2008):

In the poems of Aminpoor, three important styles distinguished from each other that three stages of his poems were written from 1978 to 2007.

In this three styles, the poet show three different reactions and sometimes mutual reaction towards society and world.

Each of these three styles belonged to one decade of the poet live:
2. Gray style with passive sound: Passivity and ideal wishes
3. Colorless style with reflective sound: Introspection and personal intuition. The two sets named «All of flowers are sunflower »and «The principle of love» belongs to third stage of Aminpoor poesy.

Publishing of these two sets have faced with critics welcome .and they are important works in contemporary poem in Iran.

Formalistically research of Aminpoor poem

The instrument of creating “literariness”, as formalists believe is so varietal and salient. There are some musical aspects such as harmony, using appropriately from rhythms, their respondency and congruency with concepts and contents of poems and different ways of rhetorical and recitative as well such as the types of metaphor, allegory, metonymy, syntax and lexical defamiliarization, lexical and syntax and synesthesia archaism (Aminpour, 2002).
As it mentioned before, we study the linguistic instrument because of distinction to Aminpoor poem in these two sets “All flowers are sunflower” and “The principle of love”.

**Metaphor**

One of the most important properties of poem of Aminpoor is using widely metaphor in his poem. Although implicit metaphor is used, but this occurrence not only caused difficulty in his poem but also it draws the reader’s attention to mental content of his poem.

We want to point to a number of implicit metaphors (Mosarahe) in his poem (Aminpoor, 2009).

**The numbers into the parenthesis are the number of poem page:**

The mirror is the metaphor of heart (48), The eagle that tied its wings is the metaphor of heart (74), The river is the metaphor of human spirit (60), The Sea is the metaphor of Absolute spirit (60), The day is the metaphor of the white part of eye (172), The night is the metaphor of the black part of eye (172), Marsh is the metaphor of spirit into soul (60)

The refreshing memories is the metaphor of love (130), the wine at home is the metaphor of Tea (106), The moon is the metaphor of face (192), The mirror is the metaphor of eye (225), the water is the metaphor of Ah (225)

Example of implicit metaphor (Makniye)

The eye turmoil (8), The surrounded cum (22), The hand of love (34), The tribal of sad (37), The eye of sky (48), The fountain side (60), The hand of heart (68), The wonder of mirror (76), The inflammation of the sun (80), The pain and esteem (83), The dance of mirage (84), The dance of sight (106), The refreshing memories (130), The footprint of minutes (130), The mind of mirror (130), The piggy bank of childhood, The hand of garden, The chance of eye (130), The foot of Fall (177), The wrestle down (179), The smile of pomegranate (189), The secret of silence (227).

**Synesthesia**

Synesthesia is one of the poetic and successful techniques in Aminpoor poem. Although this category is not seen more in his poems but it has a nice affection on his poem (Aminpoor, 2001).

But why are you poems intonation dark and their color bitter?

In “dark intonation” two senses are combined that one of them is intonation with sense of hearing and the other one is dark that is dark with sense of sight. In “bitter color” two senses are combined with sense of sight and “bitter” is comprehended with the sense of taste.

Two other combination were made from Deep structure of the combination of “Echo of the colors and smell of the flower”

In the combination of “the Echo of the color of the flower”, “Echo” is comprehended by the sense of hearing and “color of the flower” by the sense of sight. In the Echo of the smell of the flower, the echo is comprehended by the sense of hearing and color of the flower by olfaction.

In the phrase such as: I hear the color of sound, it is blue, and synesthesia is carried because “sound “can be heard but hearing of color is impossible.

The color can be seen so two senses of hearing and sight is combined.

In the combination of “wet intonation” the “intonation” is comprehended by the sense of hearing and “wet” by the sense of touch and hearing of wet intonation is impossible because there are not so things.

Music is audible and it is impossible to see it so it has synesthesia.

The sentence such as “It was be rain with your kiss, “kiss” is touchable and “smell” is smell able. So both sense of touch and olfaction combines and makes synesthesia.

There are synesthesia in the combinations such as; wet hello, the smell of moment and silent shadows (Aminpoor, 2002).

In “The cold and black shadow” that being horrible of shadow is more important and both adjective are made synesthesia because the coldness is touchable and darkness is visual.

The phrase “briny cries “is association of three means in mind:

1. To cry because of happiness. So, it does not have synesthesia in such way.
2. Briny cries don’t have synesthesia because of being salty of tear.
3. To be briny of cry has synesthesia because being salty is comprehended by sense of taste.
In “bitter laughs” is concept of tragic laugh. Two senses are combined, happiness and sadness and bitter is comprehend by the sense of taste.

“The green laugh” is comprehended by the sense of sight, so it has synesthesia.

In the half-verse “I hear the paradise smell from your sound” smelling is synesthesia because smell is comprehended by olfaction and also the sound does not have smell.

**Allegory**

One of the highest usages of arts in the poems of these two sets is Allegory. He specially used formal language (slang) allegories and public language in order to make relation with his readers and wanted to be his poem simple and fluent. He provided communicative language and sometimes he used traditional allegories due to traditionalist poets. He used allegories that were gotten and wrote them in his poems nicely (Eshraghi, 2011).

“Hiss fingers” to aim hiss fingers is allegory of being silence (8). “Pull someone’s leg is allegory of kidding (10). “smelling” is allegory of understanding (13). “to string the stylus” is the allegory of thinking deeply (15). “lying into the soil” is the metaphor of becoming martyr (17). “Leaving the heart” is the allegory of reviewing the memories (19). “To heave” is the allegory of that his situation will be terrible and trying in order to release from this hard situation (30). “To trouble shooting” is the allegory of solving a problem (39). “Go to town” is the allegory of doing something completely (61). “To gap at sb” is the allegory of spending time with everybody (100). “Shading” is the allegory of prevailing or overcoming (106). “Saltthrough” is the allegory of being vain and destroyed.9179). “gardan keshi kardan” is the allegory of disobeying(207).

**Archaism**

Aminpoor is a poet who can be clearly seen innovation in his works through studding. But sometimes to revival of words which don’t have special position in modernist poets, brought such words in his poems. Although in writing the sonnet and the traditional formats, the poet had to use old word for stating thoughts and transferring it to addressee but it seems tendency of Aminpoor in using of Persian old poem words is conscious order and is result in modernistic enthusiasm and obligates his tradition.

**Lexical Archaism**

«Nishtar» (42). «Chonanke» was instead of «As» (46). «Zolf» was instead of «hair» (68). «Upside down: Vajgoon» was instead of inverted (80). «Zolf, Kamand» (83), «samae, saghi, jami» (91) «Khil, Savad, ghir andood» (126). «Zan» was instead of from that (174). «Simorgh, ghaf» (211). The words; Nishtar, Chonanke, Zolf, Vajgoon, Kamand, and etc were used in Old Persian and they are traditional similes.

**Syntactic Archaism**

The verb «nemibayest» was instead of have not to (34). «Setting: Nahadan» was instead of putting (34). «Bengar» comes from glom with the letter B: -dollar was instead of looking, watching (37). «Mashkan» was instead of doing break (39). The structure of sentence is in old style (56). Is composed verb and old prefix (126). Is the old prefix verb (227).

**Defamiliarization**

One of the most effective factors in mutation of format of Kaiser Poem is the defamiliarization in different domain weather in the form of linguistic composition in lexical domain or in syntactic level of language.

**Defamiliarization in the lexical domain**

«Miyan mayegi» (26) and «Golgasht» are new composition of a noun and simple verb (35). «Bi Chera tar » Chera means “what”, so the question word “what” is used with “bi” that is prefix making adjective and “tar” that is suffix making adjective (39). «Shokoohmmand » was instead of noble (85). «Dood: smoke » means the blackness of hair (124). «The dairy » means the notebook of love (130). «Chashmvareh » that is made of a noun “cheshm: eye” and a suffix “var “, it is a new combination (145). The composited name « Nakhoda » that means the steersman of ship but here is written instead of “Bikho:” that means The Kaffir. So this made defamiliarization in poem (200). « Dochar » means lover (211).
Defamiliarization in language syntax domain

«Albatte bi ke Yusuf bashi» omission of (An) in (bi An ke) (23). «You say tomorrow will be tomorrow soon, today» writing several adverb blow by blow (39). «I, I » the addend and augends of placing pronoun I (43). «Pir Kalaghi » adjective and noun are replaced (141).

Paradox

Aminpoor sometimes states his personal emotion and or his taught that represents his sympathy sense with people in the form of Paradox.

«I in my poem is I and is not I»(19), «Suddenly this occurred: couple become single»(48), «love is dowsabel»(50), «If innovation is his tradition»(63), «the bitter joke» (78), «the sound of silence»(122), «Bitter laugh» (158), «the full f blank»(215), «the music of silence»(218).

CONCLUSION

The most important conclusion of this study is as following:

One of the most important properties of Aminpoor poem is using metaphor. Implicit metaphor (Makniye ) is seen more than Mosarahe

Although Aminpoor was successful in synesthesia domain, but it is seen less than other domains in his poems. But this low level is used in appropriate place.

One of the most important arts that is used before is mentioned in two sets that is called Allegory. The most found cases of allegory are slang.

Aminpoor sometimes used words that are rarely seen in poem of modernist poet. Because he wanted to recreate them. His tendency to this set of words is conscious and is result of modernistic enthusiasm.

One of the effective factors in the mutation of the structure of Aminpoor poems is using defamiliarization in different domains and the lexical and the syntactic domain is more used.

Paradox is one of the other categories of Aminpoor poem. It is used to state the emotion and thought of people that are stated his sympathy with people.

REFERENCE

Amini E, 2002. The sunflower is the all of flowers. No. 30
Goochani M, 2007. The martyr who became poet. Shahrvand