The study of reflection of deviation types in Shamlou’s poetry (Lexical, structural or morphological, temporal or archaism deviation)

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ABSTRACT: Shamlou develops a type of poetry that known as sepid poem or prose poem where the best and the most successful samples belonged to himself. He has stated his social-philosophic thoughts by using of eastern, but more western allegories and mythical symbolism, and more specifically by applying the Christian symbols, in the meanwhile various deviations from the normative language of his own time. He did it because of filling up the empty place of metrics, namely its prosodic concept, personification of language, and …. At this research, we have studied some of these deviations in Shamlou's poetry, such as: lexical, structural or morphological, temporal or archaism deviation and results show that he utilized them more and more through which highlighted his own poem language. Among these deviations, the frequency of temporal or archaism one is high. He has revived many old and archaism words during past Persian texts. Using coarse old words, old verbs especially prefixed compound verbs; bringing the relative accusative pronoun at the end of letters, using two prepositions for one complementary, and also bringing the old conjunctions are the examples that show the mere tendency of Shamlou towards temporal or archaism literature. Another deviation which is abundant in Shamlou's poem is the lexical deviation which revealed by changing the functional category and making new compositions in his poem. There are the various lexical compositions, as well as a lot of compositions made by him. According to these, Shamlou denoted various beautiful compositions to Persian language and thereby enriched it. There are a lot of morphological deviations in Shamlou's poem. The different applications of suffixes like: var, sun, nuk, angiz, gi, and also making uncommon plurality of words and pronouns have new morphological compositions created in his poetry.

Key words: Ahmad Shamlou, deviation, temporal deviation, lexical deviation, morphological deviation.

INTRODUCTION

Deviation or breaking the logical norms of language found a way through literary criticism discussion by means of modern linguistics and linguistic criticism where now it is one of the main discussions in the critique of formalism. The theorists of this school believed two linguistic processing: automatization and foregrounding. In automatization lingual (linguistic) processing, the linguistic elements are used only for expressing theme, while the style of speech is conventional and doesn’t draw any attention. But in foregrounding linguistic processing, the expression style is unconventional and non-automated, as well as shows itself. According to this theory, the foregrounding process converts the ordinal and normative language to "literary language".

This process is performed throughout two ways, the first one is "rule creation" and the second one is "deviation" (Safavi, 1994, vol 1, p: 43).

The fact of poem, i.e the breaking of logical norm of language (Shafiee Kadkani, 2000, p: 241) or the deviation from logical norm in language domain refers to "any kind of language use (from semantic application to sentence structure) that the ordinary and known relationships of language is not observed among them (Dad, 2008, p: 540).

Deviation in "literary language" means the deviation from the domain of rules on "normative language" and on the other words, the disharmony between literary and conventional languages (Anoosheh, 2002, p: 1445). Leech proposed the generating of communication shouldn't be interfered in deviation (Safavi, 1994, p: 36). In normal and conventional language, Sufism should have two main features which are the principle of aesthetic and communication, i.e in the normative language and during deviaton from it, Sufism should be in
Background of study
Many articles and books have been written about Shamlou's poetry and thoughts. Also in same books and articles around modern poem, there are some discussions concerning to Shamlou's poetry. Among these books and articles, there are brief and sometimes detailed discussions and references about some sort of deviations in Shamlou's poetry. Here is some most important deviations as follows: in "music of poetry" book partly but accurately were mentioned to specific reflection of temporal deviation in the famous and successful poems of Shamlou. Shafiee Kadkani (2000, pp: 269-270) believes one of the best and the most detailed discussion in terms of Shamlou's poetry and thought is "journey throughout fog" book. This book includes the analysis and critic of Shamlou's poem since 1977, i.e until the end of his famous "dagger into the platter" poem. Dr. Pournamdarian discussed and analyzed the lexis and compounds and other signs of language history in Shamlou's poetry in his major book, especially in "language" book. Pournamdarian (1992, pp: 274-313), also, stated that the importance of temporal deviation is referred by exemplifications of "looking to Shamlou's poetry" book in which it becomes as identification of his poem. There are some sort of temporal deviations in Shamlou's poetry within "innovation types in contemporary poetry of Iran" and "the language structure in modern poem" books.

To see the views and perspectives about quantity and quality of temporal deviation in Shamlou's poetry, you can refer to Pashaee (2003, vol 1, pp: 393-400).

Ahmad Shamlou (A. Bamdad)
Shamlou is a powerful and pensive poet and has an especial situation in Persian contemporary poetry. He prefected a kind of poem that is known as sepid or prose poem which the best and the most successful ones belong to himself. The main features of content of majority of his poems is the existence of a kind of social-philosophical thought which show itself by using of eastern and more western mythical allegory and symbolism, especially the effects of Christian symbols (Yahagghhi, 1999, 106-107; Mokhtari, 1993, 411). Another his main feature and his poetry is the recklessness in dealing with social injustic.

DISCUSSION

Different types of deviations in Shamlou's poetry
The deviation has different types, such as: discourse, lexical, syntactic, morphological or structural, dailectal, temporal or archaism, stylistic and written deviation. The study of any type of deviation goes beyond the limitation of this paper. So, in this paper, we are going to investigate some of these deviations, i.e lexical, morphological or structural and temporal deviation in Shamlou's poetry.

Lexical deviation
In lexical deviation, the poet creates new words and compounds, as well as make rich the effectiveness and wonders of poem and its language, while it is one of the techniques that highlights the language of poetry. Safavi (1994, vol 1, p: 49) said great poets not only shine in the meaning creation and visualization domain, but also they have special share in enriching the lexical domain of language too. Rouhani and Enayati (2009, p: 69) states the great poets of classic persian try to build specific words, idioms, and compounds in order to reach specific style and language.. Khaghani, Nezami, Hafez, and ... have their own specific idioms and compounds that play a role in understanding of their poetic language (Khorrami, 1999, p: 91). The great and powerful poets
make up new compounds to express the new concepts within their own poetry by using of the language features (Moddaresi, 2009, pp: 49-50).

**Lexical deviation in Shamlou’s poetry**

**Functional conversion**

The conversion of the grammatical category of a word to another category is called a sort of lexical deviation: in this kind of deviation will be distributed not only the semantic relations among words, but also the relations which require significant structural collocation of semantics will be changed too. In some cases, the relationship between the numeral and numerated dependences will be out of norm.

Mollana says: "I was trapped for my heart/ often I have no heart" Here, "plenty" in a sense "often" should be adverb, but, in this verse is used as noun (Dad, 2008, 541).

Here, we are going to refer the deviation types in Shamlou’s poetry: and the the gravity of sun/ and black stable ball/ put into scales (Shamlou, 2008, 375). Gravity is an infinitive, but it has been used as an adjective here.

But the bastard, I/ the cruelty born/ lived in darkness/ the slave for darkness and sadness. "Bastard" has been used as noun in the above example. And usual talks, I/ with both my unwilling ears/ would hear carefully (same: 368).

"Usual" is an adverb, but in the above example has been used as an adjective. And life/ in this useless darkness/ how slow is going on (the same). "Slow" is an adjective, but here, it is replaced with an adverb.

**Compounds**

One of the linguistic features of Shamlou's poetry is abundant lexical compounds. Most of these compounds were made by himself: Shamlou is familiar with the combining ability of Persian language, so he could provide various beautiful combinations to Persian language and could make rich and richer (Pournamdarian, 1995, 282).

Here, we try to evaluate all Shamlou's poetries and point to different examples of this kind of combinations: like a fear as dark vertics on twillight/ like warming of hope within my songs (Shamlou, 2008, 32). On the path of love such a way/ like a corpse within your coffin poetry/ Ghani's clown imitator/ make worse still and again/ yourself/ you, boaster/ more rudely know your own as king of all poets! (the same).

But I, bastard/ the cruelty born, lived in darkness, the slave for darkness and sadness/ on the path of deception/ with no claim/ chain it! (the same).

Paying attention to "warming, imitator, cruelty born" the rhetoric of these compounds are clear. Let's become your and my/ poem/ the picture maker/ terminated faces (the same, 33).

In the above example, by adding "maker" word to "picture" as imitator has made a new combination: Vomiting of blood from the mouth of death/ will cause the proud of Rezakhan dried/ on oleander gates of heaven (the same, 65).

The combination of "oleander" and its mythical and symbolic function according to the concept of oleander on the gate of heaven, and the word of "Reza" in the phrase of "will cause the proud of Rezakhan dried" suggest that dismissing of Rezakhan's autocratic rule equals with the access to the treasure and heaven.

In the following example, the poet has used the words "despair" and "ing" in the combination: Doesn't his appereance be a respone to the dark beg of despairing heart? (the same, 127).

In the following example, poet used "endurable" composition which has emphasized semantically and has brought it as a synonym of "oppressive".

This work is difficult and endurable/ but/ unavoidable/ is (the same, 145).

In the chamber of the secret torture of the cruelty religious/ not endless charm-base night of your eternality, am I (the same, 155).

In the above example, "cruelty born" and "charm-base" are new combinations.

The window in the pain of its own end night/ doesn't say anything about the darkness of beginning absence (the same, 179).

The composition of "end night" concerning to description of the end of night and near to dawn is a new combination.

Various new combinations created by Shamlou are following as:

From near to far away, it is just plains and the wind/ I am the windy of plains but run away from there (Shamlou, 1974, 27).

And my endeavour soul in my clumsy and heavy body will be depressed (Shamlou, 2008, 264).

What can do the morning when yesterday/ is the temple that grows nothing except poisoned plant of remorse (the same, 291).

The last hurricane/ in the thunderstorm minded work place/ s/he draws (Hoghoughi, 2002, 281).
The long-hair mourning/ through two sides of river/ by reminding memory/ with breathtaking balled of birds/ says crying words (Shamlou, 1992, 12). Her wet hair is moss, and as moss, it is blending (Shamlou, 2002, 337). And in this darkness place/ there is no widowed woman's lamening (the same, 426). I fell down/ the mass of rocks (Shamlou, 1972, 75). This is suspicious?/ or itself/ the step of voice of the ultimate steps (the same, 41). That his days, all/ with rubbish and piece of rags/ can live in dustbin (Shamlou, 2008, 575). Robust and cutting/ you are the royal-section reply/ when/ they all/ are not (the same, 631). "We" word passes in your mind and "they" in your mouth/ worried and chicken-hearted/ when you open mouth (the same, 889).

Phrases
Sometimes, Shamlou has made beautiful combined phrases: The lionhearted man as mountain of such a love/ the bloody fate field/ to the Achilles/ wrote sth (Shamlou, 1974, 32). About "the lionhearted mountainous" combination and its beauty refer to: Shafiee Kadkani (2001, 29).

Temporal deviation (archaism)
One of the most important method of highlighting the language and escaping from the norm language, is the archaism which is called temporal deviation too, i.e bringing lexicons, combinations and structures in poetry, which were used in the past, and it is uncommon to versify, at its automatic and normal language. Safavi (1994, vol 1, p: 54) proposed that archaism is "the continuation of past language life meanwhile modern language which can be divided into two branches as lexical and syntactic archais (Shafiee Kadkani, 2000, 24). To explain the syntactic archaism, it could be said: the syntactic structure of the sentence, in terms of its prepositions or postponing and precedence of parts of speech and any other grammatical factors, can be one kind of archaism in the past and another kind in the present. Any departure from the today's syntactic language and using the old syntactic language is a kind of archaism by itself (the same, 26).

Temporal deviation or archaism in Shamlou's poem
In Shamlou's successful works, noticing to the temporal deviation or archaism which is the most prominent factors of personification, somehow it has filled empty place of weight in its prosodic concept. Even choosing the old pronunciation of a word is a kind of archaism: Dusty/ of world/ reverse image of unrested glass (Shamlou).

Using glass in stead of mirror, and in reverse is a kind of archaism (the same, 25). The deep familiarity of Shamlou with Persian past prose and poetry made him to revive many old words of Persian past literature. Shamlou believes that the poet's mind should be full of words and phrases because thinking is done by words. Pournamdarian (1995, 275) believes Shamlou's words are powerful. It seems that Shamlou likes coarse words more than loose ones and includes a kind of hidden epic rhythm with nice tangled chains of words and it made him to use either the folk words or the classic ones (Ashouri, 2001, pp: 55-56). Existence of archaism within Shamlou's poetry, as one of the most important elements of his poetic language, went to beyond the momental deviations and reached from surface to context. To use the famous rhythmic language of ancient Persian prose, is one of the temporal factors. Another factor is thought by which we can follow past thoughts and ideas of Shamlou in his modern and new poem (Falaki, 2001, 65-66). Archaism was reflected in Shamlou's poetry so that this success in the realm of poetry is known in his ancient language rather than on political social affairs (the same, 75).

Lexical archaism
Before thee/ the painters/ many/ of the mixture of leaves/ deers have been met (Falaki, 2001, 70). If the archaism wasn't conventionally, it leads to inconsistency. But Shamlou could organize it well. Using the "painters" word instead of "drawers" is in consistent with general atmosphere of the poem and its sentences and has made the special historical atmosphere (the same, 79-70). And no others/ which fire up your enemies/ with my garden brushwood (Shamlou, 2008, 54). Three children on the cold cobble stone and hundreded children upon dead soil/ wet (Shamlou, 1973, 137). "Cobble stone" means "bed" which is word and used in language of the ancients. But that fishing steady night owl/ which under the eyes of storm burns the flag of its ship (Shamlou, 2008, 169). And the swells, beside restless and noncalm boat, they came down with a cold fever (Shamlou, 2002, 259). "Swells" is the ancient term.

We have story toward saying or going/ which obviously was enforced by allusions of irony (the same, 424). "Irony" is more ancient than "metonymy" term, and as an example, it is used in Hafez poetry: fear of end of world story which the city preacher said it is irony that he said from the separation time (Hafez, 1998, 137). And see us/ carefully/ which we are the vigilants of our sadness (the same, 814).
"Vigilants" is the ancient use of "wises".

**Verb**

And she involved in her dream/ and are singing the song that never/ I couldn't remind it (Shamlou, 2008, 73).

"Involve in" means "had gone" which is charactristic of ancient styles.

And french brave and victor companions/ has sung standing in front of firing squad (the same, 79).

The old faith test/ with the lock of old miracles/ it were worn out teeth (Shamlou, 1973, 30).

"Worn out teeth" can mean virtually as "to live", "hard working" and so on (Pouramandarian, 1995, 290).

In furthest path/ he walked long/ unwaited passerby/ which every grove and bridge knew its songs (Shamlou, 1973, 31).

Pouramandarian says about this compound verb: "walked long" can be meant virtually as "walking", "wandering", "going on foot" and so on which indicates tireless and continuous efforts. The word "pozr" has never come in Persian language, but apparently it is the short and converted form of a combined word "pay afzar" and "pey afzar" words which mean "shoe". Perhaps Shamlou took this combination from a particular dialects (Pouramandarian, 1995, 291).

Wake up light/ on the restless and useless sea/ again/ set to without dreamed sleep (Shamlou, 2008, 110).

"Wake up" is the ancient form of "get up" and "to set to" is old form of "to go down", endowed the heavy and concrete context to this part of Shamlou's poetry. The verbs like "wake up" and "set to" can't be seen in modern poem except in a particular parts which searching for archaism (Alipour, 1997, vol 1, 215).

And the dogs/ the secret sense of strange presence/ late at night on autumn/ tasted (Shamlou, 1974, 774).

"Tasted" means bark and whine (Moein, 1999, vol 3, 3549).

In uncertainty of quieting down or standing up/ carelessly/ he was relaxed (Shamlou, 2008, 594). "Relaxed" has been used in the past that means "release" and "quieting down" is a prefixed verb that might mostly been used in the past.

Twisted/ like that type/ raise up together poplar and spruce (the same, 651). Building the prefixed verb like "raise up" is an ancient use. For example, Rabeeh Qzday, one of the pioneers of Persian poetry in 4 th century, has versified as "her/his love trapped me again ..." (Dabirsiaghi, 1995, 159).

Face which its storm/ can not be metamorphosed (Shamlou, 2008, 753).

**Letters**

**Letters with ancient meanings**

"With" means "to"

With marble temples of hindus/ stayed (Shamlou, 2008, 108).

And your eyes talked with me/ tomorrow is/ another day (Pouramandarian, 1995, 300).

Behind any wall/ craved/ hostility was all ears to voice of pedestrians (the same, 301).

"Ra" means "for"

And shelter for storm/ escaped from slaves (the same, 305).

Show for power/ sword on the neck of convicted (the same, 305).

Unless their olds/ saved for disease/ are proposed the prescription like this (the same, 303-304).

**Bringing the relative pronouns at the end of letters**

Love is not in that way/ which you it helps (the same, 305).

How you, it respones and/ respone language/ no (the same).

Look to the yellow eyes of sun/ looking/ not/ which you charm/ not (the same).

**Two prepositions for one complement**

Look/ to the yellow eyes of the sun in which/ looking/ not (Shamlou, 2008, 681).

"Which" and "in" are two prepositions for one complement in fact, and this is the feature of Khorasani style and ancient function. This kind of temporal deviation is abundtant in Shamlou's poetry. Here are some examples:

Now I as my hairhave fell to low in (the same, 688).

Dagger may/ to sleeve in/ you have hidden it (the same, 998).

At total above examples, we have brought one complement for two prepositions.

**Ancient compound conjunctions**

In Shamlou's poetry, there are some compound conjunctions which they don't utilize in modern language and instead of them, other letters and words were substituted, like: so much, so, so that and ... (Pouramandarian, 1995, 309).

And so that, he stayed behind useless searching/ come back to our lips (the same).

And so that the ultimate flame of their feathers/ in west sun fire/ they become ashes ... (the same).
**Morphological or structural deviation**

The smallest meaningful unit of language, i.e morpheme has two types: bound morpheme and free morpheme. Bound morpheme isn't meaningful independently nd just has grammatical function, like: suffix, prefix, verbal morphological components. But free ones are meaningful independently. This type of deviation is the morphological components which is out of the normative language (Dad, 2008, 542).

There are a lot documents related to this kind of deviation in Shamlou's poetry. Studying Shamlou's poetries during different periods of his poetry shows that different and various uses of suffixes such as: sun, var, nuk, angiz and gi, uncommon verbal prefixes and uncommon aggregation of words and prepositions, get new morphological compounds created in his poetry. Here are some examples of this kind of deviation in his poem:

Let love in this way/ corpse-like in the heart of coffin of your poem (Shamlou, 2008, 32).  
Courage men from their hidden place to visit/ deers are returning (the same, 114).  
And rain/ the dried stream/ on the green grass/ made go a trip (Shamlou, 1974, 238).  
From your armor cloths if grow/ crazy wind (Shamlou, 1992, 52).  

In a hospital where my bed is like unlimited island/ confused and astonished, look up everywhere (the same, 771).  
See the shock of night, tears of waters/ make hot as sun oven (the same, 413).  
We grow in your blame (the same, 706).  
Poor me, the good creature/ was not (the same, 729).  
Other God I need/ appropriate creature/ which does not undertake to help inevitable morsel (the same).  
Such as an unsustainable bubble/ you become as the full image of stench sky/ and raising/ for Esfandiyar magic (the same, 771).

**CONCLUSION**

If we know the fact of poem as "growing the logical norm of language", so it should be said that Ahmad Shamlou was the most powerful contemporary poet in this field. He keeps away from the ordinary norms of standard language so that even by keeping away the metrics of Persian poetry, a kind of white verse or prose poem is well-known and has perfected. Based on some reasons in order to fill up the vacancy within prosodic weight, personification of language and so on, has made various deviations.

Here, archaism or temporal deviation has high frequency. He can revive many old and ancient Persian words which were in past Persian literature. Using coarse words, old and ancient verbs, especially compound prefix verbs, bound pronoun in accusative case, using two prepositions for one complement, and bringing the ancient conjunctions are some examples of archaism or temporal deviations in Shamlou's poetry. Another type of deviation which is abundat in Shamlou' poetry is the lexical deviation. This one was shawn by two methods: changing the functional category of words and making new compounds. In Shamlou's poetry, there are many lexical compositions which most of them were made by himself. Thereby, Shamlou denoted various beautiful compositions to Persian language and enriched it. Structural or morphological deviation is also abundant in Shamlou's poetry. Different uses of suffixes like: sun, var have made new morphological compositions within his poem. Among these three deviations, archaism or temporal deviation is very important. Shamlou's deep familiarity with Persian past prose and verses has made him to revive many available old and ancient words in Persian past literature. Archaism, as one of the most important elements of his poetry, goes behind temporal deviation and reaches from surface to deep structure in Shamlou’s poetry. Then, it has been reflected in his poetry to some extent that his achievement in terms of poetry depends on his old and ancient literature rather than on political-social issues.

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