

Shamolu's Methods in the Use of Compound Simile

Z. Ahmadipoor Anari

Assistant Professor of Persian Language and Literature, Farhangian
University, Tehran, Iran

Introduction

There are many types of similes, among which, compound simile has a special place. Producing a new compound simile requires particular creativity because the poet must have a deep and wide view so that instead of seeing one thing and making it similar to something else, he sees a comprehensive image made up of at least two components and compares it to a similar image. Compound simile has been used in the poetry of past and contemporary poets and of course, it has taken a new form in contemporary poetry. Shamlu is one of the greatest contemporary poets alongside Nimayushij, Akhawan Sales, Forough Farrokhzad and Sohrab Sepehri. He is one of the most innovative contemporary poets with his style which by avoiding meter reached the peak of writing prose or blank verse writing and became the unrivaled face of this field. Shamlu's innovations are not limited to the form of poetry, he also used imagery skillfully, as his complex similes show his skills in rhetoric, which will be discussed in this article.

Method, Background and purpose

This library research, conducted with a descriptive-analytical method, first examined the compound similes in Shamlu's poems to find out his artistic techniques in the structure of the compound simile, the role of

figures of speech alongside the compound simile, and the purposes of the compound simile.

Discussion

The following properties can be seen in compound similes of Shamlu: Man is the axis of the compound similes. It is very important that the simile is about what or who? And it is important that this thing or this person is compared to what? A study of compound similes of Shamlu showed that “man” is the axis of the tenor (Moshabbah: something compared to something else) or the vehicle (Moshabbahonbeh: something was compared with) or both, therefore most of the similies of Shamlu revolve around people.

Movement and dynamism in Shamlu’s compound similes are also considerable as verbs implying movement are frequently seen.

Structure of compound simile

There are compound similes in Shamlu’s poetry consisting of several tenors or vehicles and it is very impressive that of course mention of two or three vehicles can be seen in the works of others, but Shamlu sometimes gives more vehicles which look very impressive; for example, in the following poem five vehicles are mentioned:

I’m talking to you latecomer/ like a cloud with a storm/ like the grass and desert/ like the rain talking to the sea/ like the bird speaking to the spring/ like the tree that talks to the forest (shamlu,2012:215)

In the above similes with the same syntactic structure (like + noun + that + with + noun) , the repetition of words and the similarity of sentence structure, added to the music of the poem and this parallelism

has been considered as one of the properties of the poem (Akhawan Sales, quotes Jalali Pandari, 2019:150)

Hence the multiplicity of vehicles in compound similes of Shamlu has both a musical, and a meaningful reason and the poet has contributed to the clarity of the poem's meaning by the mention of two or more similes.

Vehicle Preposing

Usually, Moshabbah is placed at the beginning and Moshabbahonbeh is placed after, and it is common in poetry for rhythm and rhyme to be limited but in Shamlu's compound similes, preposing Moshabbahonbeh is considerable. The following compound simile is one such example:

The mountain begins with the first stones/ and man with the first pain (Shamlu, 2011: 496)

Adding adverbs to compound similes

Another feature of the structure of Shamlu's compound similies is the description of similes with additions that enrich the poetry and complete its meaning. The reason for using this property is the novelty and complexity of similes, which obliged the poet to use a demonstration.

Strengthening compound simile with irony and sensation

One of the characteristics of the compound simile of Shamlus is to use similes as artistically and prominently as possible. Hence, some of his compound similes are used with rhetorical terms such as irony and sensation to add to the richness of the simile.

The Objectives of compound Similes in Shamlu's Poetry

Several purposes are listed for similes including “expressing the possibility”, “the current state”, “the extent of a simile”, “introducing the surprising status of a simile”, “admiring it”, and “making the tenor look ugly”(Alavi Moghaddam and Ashrafzadeh, 2018: 111-114). In Shamlu's poetry, the most purpose of similes are “make the tenor look ugly” and “to justify its possibility”, because of his various social and critical themes.

The final point is that Shamlu has used compound similes in all his volumes of poetry.

Conclusion

Compared to contemporary poets such as Nimayoshij and Forough Farrokhzad, Shamlu used more compound similes. Considering the man as one of the intellectual axes of the Shamlu's poem, man is present in most of the compound similes of Shamlu and can be seen on both Moshabbah and Moshabbahonbeh. Compound similes have some certain movement and dynamism, and one of their signs is that verbs implying movement can be seen in them.

The structure of the compound similes in Shamlu's poem is remarkable: there are similes that have multiple tenors (Moshabbah) or vehicles (Moshabbahonbeh) and their syntactic structures affect the tone and music of the poem. The repetition in this structure contributes to the music of the poem and reveals the meaning of a poem. A vehicle (Moshabbahonbeh) is usually placed at the end of the simile. In the compound simile of Shamlu, it is at the beginning of the simile and this feature has given the poem a prominent importance. The designation of

compound similes with an adverb, complement, adjective, or genitive clarifies the meaning of a poem. Also, some of the similes show irony and sensation.

The study of the purposes of compound similes in Shamlu's poems showed that there is diversity in this field. Most poets use similes to express tenor (Moshabbah) but the social and critical themes are common and are widely used in Shamlu's poetry, "making the tenor look ugly" and "arguing to express the possibility of the tenor" are most purposes of similes.

Keywords: simile, compound simile, purposes of simile, plurality of tenor, plurality of vehicle, Shamlu.

References

- Alavi Moqaddam, Mohammad & Ashrafzadeh, Reza. (2019). *Bayan va Maani*, Tehran: Samt.
- Aqahosseini, Hossein & Barati, Mahmud & Nikbakht, Abbas. (2008). "Compound simile in Iraqi style Ghazal", *journal of lyrical literature researchers*, No 11th, pp 5-36.
- Barahani, Reza. (2002). *Tala Dar Mess* (about poetry), vol 2, Tehran: Zaryab.
- Bazi Hosseini, Mohsen. (2013). Compound simile in Boostan of Sadi, senior thesis, Mazandaran university.
- Dastgheib, Abdolali. (1994). *Criticism Ahmad Shamlu's works*, Tehran: Arvin.
- Homaii, Jalaladdin. (2009). *Rhetorical techniques and literary industries*, Tehran: Homa publication.

- Iskandari, Bahaaddin. (2005). " A Second look at the compound and bound simile", *journal of Isfahan university faculty of literature and humanities*, second term, No 47, pp 83-97.
- Jalali Pandari, Yadollah. (2019). *Mahdi Akhavan Sales: criticism of contemporary poetry: Notes from the teaching of Akhawan in Tehran university along with some critical articles*, Tehran: Morvarid.
- Mojabi, Javad. (1998). *Shenakhtnameye (identify card) Ahmad Shamlu*, Tehran: qatreh publication.
- Mokhtari, Mohammad. (1999). *Man in contemporary poetry*, Tehran: Tus.
- Nimayushij. (1955). *Collected Works of Nimayushij*, Tehran: Safi Alishah publication.
- Poornamdaryan, Taqi. (2011). *Travel in fog: A Reflection on Ahmad Shamlu's poetry*, Tehran: Sokhan.
- Sadi Shirazi, Moslehoddin.(1993). *Bustan e Sadi*, edited by Gholamhossein Yusofi, Tehran: Kharazmi.
- Sepehri, Sohrab. (2010). *Hasht Ketab e Sohrab sepehri*, Tehran: Rastin.
- Shafii Kadkani, Mohammadreza. (2011). *With a lamp and a mirror: Searching for the roots of the evolution of contemporary poetry*, Tehran: Sokhan.
- Shafii Kadkani, Mohammadreza. (2012). *The resurrection of words: A lesson on the literary theory of Russian formalists*, Tehran: Sokhan.
- Shafii Kadkani, Mohammad Reza. (۱۹۹۱). *Images of Imagination in Persian Poetry*, Tehran: Agah Publications.
- Shamisa, Sirus. (2002). *Bayan va Maani*, Tehran: Ferdous.
- Shamlu, Ahmad. (2012). *Collected Works*, Tehran: Negah publication.

Shams Langrudi, Mohammad. (1991). *An analytical history of new poetry*, Vol 4, Tehran: Markaz publication.

Tajlil, Jalil. (2018). *Maani va Bayan (Meaning and Expression)*, Tehran: Markaze Nashre Daneshgahi.

Zarqani, Mahdi. (2015). *The perspective of contemporary iranian poetry: Streamoligy of iranian poetry in the 20th century*, Tehran: Sales.