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Extended Abstract

Short Article

Stranger than the Fresh Style: Nima's Transcendence in Creating One of the Techniques of Sabk-e Hendi**

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Introduction

Nima is neither like some modernist poets who abruptly break away from tradition and deny the past heritage, nor like traditionalists who are completely enamored with the rigid standards of classical poetry. By delving into the characteristics of traditional poetry, while removing the superfluous, he incorporates what is useful for contemporary poetry, with modifications, in a modern and different functional context. From this perspective, Nima's approach to the world and the mechanism of poetry can be considered a phenomenological approach. Husserl believed that we must bracket (Epoché) the real world around us and phenomenologize it. Nima also tried to suspend the common approaches and assumptions of poetry by bracketing the usual preconceptions, going to the world without mediation.

One of the positions where Nima brackets common assumptions is thinking about and paying attention to the Sabk-e Hendi (Indian Style); a style that was marginalized from the second half of the twelfth century by those who opposed it. By abandoning the common assumption, Nima goes to the sources, and by reflecting on the Sabk-e Hendi, while reviving some of its components, he becomes fond of its characteristics. One of the junctures where Nima pauses and reflects is the realm of imagination and rethinking the artistic constructs that are among the style-making elements of the Sabk-e Hendi. One of these techniques is the "metaphorical-amphibology irony," which plays a significant role in creating images of the Sabk-e Hendi, both in terms of frequency and in terms of creating themes (Mirdar Rezaei, 2018: 461).

Methodology, Background, and Objectives

This survey is written in a descriptive-analytical way and uses library resources. It shows that Nima, with the help of his individual creativity and transcendence from the tradition of the Sabk-e Hendi poets, presents a distinct type of this technique that has a new and different structure and aspect. In addition, no research has yet examined the combined techniques, especially the artistic construct of "metaphorical-amphibology" in the images of contemporary poetry.

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Discussion

The "metaphorical-amphibology irony" technique is "to metaphorize an irony for something, but in such a way that the approximate real form of that irony, i.e. it's necessary form, exists in that thing in principle, but in the real world, the concept of necessity and the meaning of irony is not true applicable on it. It is only in this case that the metaphor will maintain its strength" (Haghjoo, 2011: 258-259; Haghjoo and Mirdar Rezaei, 2014: 73-75; Mirdar Rezaei, 2020: 73). With a brief look at the structure of Nima's images, one can understand the significant presence of the artistic construct of "metaphorical-amphibology irony." However, Nima, with the help of his inherent creativity and by making changes in it, presents a structure of this literary device which is different from the common use of this technique. The new type has the ability to be analyzed both in the style of the Sabk-e Hendi poets as well as with regard to Nima's poetic system. Consider the following poem:

"In the arena of the heavy sea's roar
Every moment is a story that has begun.
Hanging with the dark-skilled night in a sob
It is as if a knot has been untied from a throat" (Ibid: 430)

In Nima's style, the irony of "being dark-skilled" is a human irony that is attributed to "night" with a "makniyah metaphor." The real form of irony is seen in the night; the night is black! The "sense of being dark-skilled" of the night, in reality, has nothing to do with its ironic concept in the human realm: necessity (oppression and terror) is not really in the night. The difference between Nima's work and the Sabk-e Hendi poets begins here. As we know, "Nima is a suffering, struggling, and social poet who uses the symbol in the service of his goal and places the night as a symbol of the suffocation of the oppressive society of his time" (Arianpour, 1978: 14). Among the symbols, "night is the most central, strongest, most prominent, and most repeated symbolic element of Nima's poetry" (Masoudi et al., 1994: 195). If "night" is considered an element of nature among the Sabk-e Hendi poets, which is used in its original meaning, in Nima's perception, it is "a symbol of a spiritual-social situation" (Fotouhi, 2007: 202). It is here that Nima, by substituting the symbol for the metaphor that was used in its true sense, deviates from and transcends the tradition of the Sabk-e Hendi for the creation of the "metaphorical-amphibology irony" technique, and in addition to deepening and making his poetry interpretable, leaves part of the understanding of the text to the audience.

In this image, he combines the newly created irony of "being dark-skilled" with the makniyah metaphor to the symbol of "night." From the encounter of the real aspect of the symbol and the necessary aspect of the metaphor, along with the claim of necessity, the first of which is a truth in "night" and the second is a symbolic concept for it, "ambiguity" is obtained. In short, Nima's new structure has one more dimension (symbol) than the Sabk-e Hendi type, which is why the conceptual realm of his poetry becomes deeper and wider; because in analyzing this type of poetry, its symbolic aspect must be considered.

Conclusion

Poetic genius and creativity are revealed when, by delving into the ancient structure of Persian poetry, a poet such as Nima draws a technique from the characteristics of the Sabk-e Hendi, and by passing and transforming that device from his poetic system, gives a different function to it while giving freshness to that artistic construct. In this realm, the whole of his poetry has ambiguity; because it can be created and analyzed both with the tradition of the poets of the fresh style and with the specific poetic characteristics of Nima himself; and interestingly, it has the ability to be analyzed and explained with both readings. Nima, in order to create the "metaphorical-amphibology irony" technique by substituting the "symbol" for the metaphor that was used in its true sense, acts stranger than the tradition of the poets of the fresh style and transcends their tradition, because his new structure has one more dimension (symbol) than the Sabk-e Hendi type, and this makes the conceptual realm of his poetry deeper and wider. This is something that makes his poetry deeper and more interpretable, and also leaves part of the understanding of the poem to the audience.

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