

## Semantic deviation in Free Verse

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**Abstract:** The semantic deviation is one of the most effective ways of personification (Prosopopeia) in the language of the poem and defamiliarization in which many poets apply it for highlighting their poetry language. In this article, it is firstly pointed to Nima as the foundation of semantic deviation and the father of free verse, then his semantic deviation has been assessed efficiently. For the reason, it is firstly written an introduction about defamiliarization and its history, personification and semantic deviation; then, it is discussed on deviation in Nima free- verse and presented a apparently that he has used different semantic deviations for his verses personification; In continue, different semantic deviations along with Nima's free- verse samples have been evaluated; this study representing that although Nima has used efficiently different elements in semantic deviation, but the most common element is defamiliarization in his poems.

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### 1. Introduction

Deviation is one of the most effective methods of language personification and defamiliarization in poem which most poets apply it to make their poems personification; In order to enter to the main discussion of the article, we point to the descriptions of defamiliarization and literary personification.

### Defamiliarization and its history

This is one of the terms that is referred to Russian formalism and in fact, it is one of the essential foundations of literary schools (Nafisi, 2005). Shklovsky firstly stated this terminology and used "Ostrannenja" Russian word for this purpose? Then, Jakobson and Tyniayeva stated the term as defamiliarization. We can observe the first definitions of defamiliarization in Shklovsky's thesis by the title of "the art as a skill" (1917) (Ahmadi, 2007). Shklovsky writes in this article that: "the main aim of the art is to change forms in a reality world." His terminology in this case has been translated into "Making Strange" in terms of etimological field. In his opinion, most aesthetically issues have been considered as usual terms due to the majority application disappearing their literary impacts in this regard.

But it can be combined and applied with defamiliarization again (Shamisam, 2004).

Shklovsky believes that in the process of human perceptions, the habit is streaming continually and we percept our world unconsciously and autonomously (automatically) without being sensitive around ourselves; in other words, accustomed of the existences, things and surrounding objects force us not to see them because we got addicted to them and

this makes a kind of disruption in our feelings and sensations; therefore, the language of poem and literature should make different attitudes towards the mankind and humanity. (Karami and Nikdar asl, 2009). Shklovsky believes that in the process of human perceptions, the habit is streaming continually and we percept our world unconsciously and autonomously (automatically) without being sensitive around ourselves; without being sensitive around ourselves; in other words, accustomed of the existences, things and surrounding objects force us not to see them because we got addicted to them and this makes a kind of disruption in our feelings and sensations; therefore, the language of poem and literature should make different attitudes towards the mankind and humanity (Karami and Nikdar al., 2009).

About the domain of defamiliarization, it can be pretended that "the defamiliarization is evolved all skills and patterns which makes poem language for strange audiences discriminating the prose language and natural language and deviation in this regard. In other words, these skills are those freshy and new surroundings which blow out and awake the sleeper words and it is so- called the revolution of the words and it is so- called the revolution of the words (poem); these skills and themes have been established in both musical (rhythmical) and language terminological branches including all poem feature such as music, imagination, descriptive, pragmatic and semantic features; these make the language of the poem more recognizable that the language of prose; finally, the audience turns from semantic to language. (Hosseini Moakher, 2003). The most important issue in defamiliarization is that the familiar perception

should be eliminated and an audience cannot rely on language defamiliarity path and perceptions and he/she should try to explain .... ; thus, in terms of imaginists, poem is an "organized hegemony" to ward "criteria language" or "deviation from language abnormality"

1-2) **Personification:** the application of techniques that determines the utterance so that it leads to the attention of the language. This attracts the attention itself applying the literary language as a reality world. According to the Russian formalists theories, the literary works have different obviously discriminations because the language does not work in these works to make any relations but the role of personification is mostly applicable in terms of discourse. The action of personification particularly in the language of poem and through the desalinization can be appeared apparently. The poem can get far away due to its rhyme and incredibly metaphors and other applications causing to the language through prose and utterance abnormality. Kourosh Safavi in his book", from linguistics to literature", writes that, "as he believes (Lithe), the personification is possibly taking place in two moods. First, it gets deviated than the rules on the language automatically and second, there should be added some other rules on the language rules, too; thus, personification can be appeared through two semantic deviation methods and adding basic regulation. (1383: 40); therefore, to make personification, the abnormalities and recent rules of the language and or the new abnormalities should be broken (Mohabbati, 2001). If the new rules and regulations added to the language, the "adding rule" has been done and if the abnormalities and recent regulations were broken in the language, the deviation would be completed as well.

1-3) **Deviation:** This terminology is originated from modern linguistics field and lingual criticism and come into the Persian linguistics domain. Deviation in the field of linguistics points to any lingual application (from semantic to sentence structure application) which the usual events cannot be considered (Dad, 2004).

One of the most essential sides of defamiliarization in literature is the language defamiliarity and its utterance method (deviation). In sum, it can be stated that defamiliarization can be made through post- deviation that types of these post = deviations have essential role in the construction of literary works. The deviation from abnormalities may happen sophisticated and logically which assists on the enrichment of the poems language? In other words, there is a kind of transaction taking place between the language and the literature.

Thus, writers and successful poets can learn from his language to create their sonnets or poems (Rouhani, enayati, 2009). Deviation has different types including:

- 1- vocabulary, 2- pragmatic, 3- sound, 4- writing 5- semantic, 6- accent, 7- style and 8- periodical deviations. (Safavi, 2004).
- 2- Deviation in Nima's poem:

Nima Youshij (1276-1338) needs a new language to define new meanings in his mind and the tendency towards a new language needs to break the present deviations and rules in the language; he succeed to do this issue and completely changed the language of the poem. Nima in one of his letters by the name of "Neighbors' words", writes: "I again say: our literature must be change in every terms; the new topic is not enough; I mean, the change are not just related to change the rhymes or increasing/ decreasing couplets and it is not creating any so-called new – form in this regard. The main purpose is to change the approaches and give descriptive and reliable world to sophisticated people into poems....; if the same works never happen, the literary works would be effortless and our ways never appear in the field of literature ...." (Nima Youshij, 2006); he says that: "our literature should be changed". Mottow, appeared and made some changes in terms of semantics in the poem and new horizons came to many poets because he is a poet who sees the world better than other poets? He is a new- view poet, new-language and new- thought poet creating outstanding poems? Because he never thinks literary works done completely and all these kinds of curiosity in his thoughts made him as prodigy poet standing against any deviations and literary language and he released the traditional poems from "Tan Tan Tan" and make natural language and music for the literature.

He also broken down all cliché' and determined frames in traditional literary statement and due to the declamation and prose nature with a simple and usual language made the creation of poem. (Hoghaughi, 2005). Nima's purpose of deviation and defamiliarization is to find poetic language representing new thoughts and views in literature; Nima never accepts the traditionally cliché's and dictated rules at all; In his opinion, contractions can be made in organized mood of semantic and context; an unpredictable subject cannot be determined by a framework....

This anti- cliché' strategy of Nima is established in a position where he himself considers these dictated rules as satanic intimations and temptations. (Alipour, 2008).

Nima's greatest work must be viewed in two terms:

- the pragmatic, combination and contextual quality and attitudes
- in terms of vocabulary application, structural changes to make other words forms and give other figurative semantic forms

This kind of thinking in Nima's literary works made him as a style-based poet; An incredible style and new language that has not been ever created in the field of literature yet.

Deviation is being assessed in different aspects in Nima's poems. Nima applies both old language pragmatic and ancient language words. (Periodical deviation) and different innovations in the field of language can be observed in Nima's works. The pragmatic deviation is also used in these works. The words deviation is related to local and native language in his poems. The accent deviation is forced to the pragmatic structures of spoken language. The style deviation is applied in terms of words phonological ways that have not been common in a deviated language. The main aim of the article is to evaluate the semantic deviation of Nima's poems and his application way in the appearance of defamiliarization.

- 3- Semantic deviation: this literary process represents different semantic approaches in the sentences and combinations in the language; they are actually different than daily conversations.

Antonyms, metaphors, personifications, and similes are from semantic deviations. (Mohabbati, 2004).

The semantic field is considered as the most flexible level of a language and has been used more than other language in literary personification (Safavi, 2004).

According to Litch: defamiliarization happens mostly in the semantic domain, and in semantic deviation the comparison of the words are not positioned in semantic rules.

The meaning process has a significant role in Nima's poems and this meaning is originated from the combinations of symbols in the language system. The whole poetic context and imageries representing the poet's thoughts can be perceived by these symbols. According to imaginations, the meaning and meaning-based thoughts are not a poet's challenging but in a poetic system, the meaning is an essential element in the whole poem.

(Rouhani and Enayati, 2009). The simile, metaphor, personification, paradox and synesthesia and ... are the most common elements of the semantic deviation which Nima has used them efficiently.

3-1) **Simile**: It is one of the most crucial elements of imagery which has been used mostly in the poems. Every simile has four regular bases:

Applying iterative similes destroy the languages; thus, free – verse poets try to defamiliarize their poems through making new similes. Although Nima has rarely used these similes in his poems, (Simile than Metaphor), but in these scarce cases his new invention of his poetic language is tangible in the poems.

Nima's selections and non- iterative, has made new similes which help him to focus on the personification element (humanism) in an attractive way. Nima is very interested in extra- simile style and it is so-called "clear- simile" which has been passed away from the simile process reaching to the clarification of his poems; this kind of simile application is for its intriguing mood as hidden that helped Nima's personification language. In continue, we point to some of his poetic similes as following:

The simile of the mount to brave heroes:

"The mounts as brave heroes/ as high as on together

The simile of the angles to sadness:

"where come these sounds, I do not know/ from angles, dark like the sadness

The simile of gold to the sleep:

Woven from pure gold/ sleep clean like.

As mentioned before, the highest usage of the simile in Nima's poems is as an extra- simile which we point these combinations but omit bringing his poems here:

The high desert (246), the vessels warehouse (238), the dawn wall (236), the morning star (232), the hope treasure (232), the workshop of greedy view (228), the beautiful sound agility (225), the cash hope (219), the eyes grave (214), the empty imagery bell (214), the hen cloud (208), the night worker (138), the high blue walls (114), the sound of wounds (54), the fiery torture (54), the stream of sadness eye (297), the sea stream (322), the thorn stream (52).

3-2) Personification: it represents animology or giving existence to the creatures and nature elements; In other words, all humanism features are added to the world's objects as alive beings. The personification is one of the most essential poets' handpockets or tools for creating alive imageries and each artist's vocal success depends on the personification intense usage. (Mohabbati, 1380: 175). The personification is the main and significant element in the semantic deviation of Nima's poems. (Hoghoughi, 1384: 77). In Nima's view, every object is alive in nature and has a humanity genre and character talking to Nima; for instance, the mounts

are sadness (49), the night is full of grief (52), the darkness is sick (55), the fever is anger (55), the imagination is chaos (57), the sun is ... (62), the waves are fury (74), the wave is concerned (73), the nights are worried (82), the moon laughs (83), the wave is slim (83), the night is dismal (91), a wave is overcoming on other wave passing voraciously (109), the yacht glazes (110), the sea is anger and silent (111), the waves have hugged out (113), the sun jumps and gets blue away (116), the jungle is solitude (116), the weather sings and the valley is silent (122), the .... is sleepen (123), the stream cries (125), the light is ..... (130), the moon is blue (144), the light smiles (148), the night has ..... in the heart (150), the pine is sad (150), the night is ..... and ..... (155), the night is dismal (169)....

The focus on Nima's personifications, it can be stated that in his polemic nature, he is very active using all main structural elements particularly the imagery and personification. Making all humanistic features to the objects and nature's elements not only makes Nima as dynamic and alive poet in the literature, but also, he gets away from the deviated language and all cliché's because Nima has made his poems close to the prose language and these imageries made his poems away from the prose making Nima's poetry and personification in this regard. Although the imagery of adjectives in Nima's poems is showing the frequency of the usage in poetic features, these imageries such as "crying", "sad", "dismal", "depressed", "blue" worried and concerned, representing his turmoil interior side of the poet as well; this can be fruitful in the poet psychological terms.

### 3-3) Synesthesia:

It is representing the combinations of two senses together or the substitution of there both feelings literally (Shafi kadkoni, 1992).

This style is mostly applicable in the classic and contemporary literature; Bider Dehlavi, Saeb Tabrizi and Sohrab Sepehri have used these features; Nima has also used this style for his poetic personification and defamiliarization. The most incredible point of synesthesia in Nima's poems is his usage of different tastes related to taste sensation such as:

The bitter laughter: and of bitter laughter his heart takes the color (129). The sweet time: on thou, I have got Sweet lip: to his cute mind, opening sweet lips (324), the bitter imagery: with bitter imagery took sadness for awhile (351); the bitter sleep: I'm wrecked of bitter sleep glory (128).

Making sweet sin and bitter punish: the sin, the sweet others/ and of this sin- people, the bitter punish

(128); the bitter punishment: but thou nor punish, neither blame (128) and ....

Nima has considered "hearing" as like as "an eye": thou eye hears (225).

3-4) Paradox: It is so-called the verbal which including paradoxical or controversial conceptual context so that firstly it seems as meaningless and empty but its real meaning has been hidden semantically and the same paradoxical concept of the sentence makes an audience or reader's conceptual discovery (Mir Sadeghi, 2006). The paradox or controversial images can be used in different ways in literature; for example, the leafless leaf; or No clothes for wearing but nude;

Applying reverse symbols releases the nature of the language decreasing the contractive impact of the language; therefore, many poets have used this controversial language subject. (Rouhani, Enayati, 1388: 80). Paradox is one of the most essential tools and elements of poets to be considered in their personification and defamiliarization literary processes. Nima has also used paradoxical literary lines in his poems but the frequency of these usages have little observed in his poems;

For instance: "the silent song": the darkness spot of his sea sings the silent song (308).

"Talking silent man": and a man tells keep silent thou! (328). "Destroyed country": thou like touka to destroyed country (297).

"alive deadly men": alive dead people/ went into alive sleeps (206) and ...

### Conclusion:

According to the mentioned discussions, personification is one of the most essential features of the poem possibly in two forms:

"deviation" and "adding rule". The obtained assessments show that Nima has used deviation to make his poetic personification in the poems and there are many different observed deviations which it has been studied here as semantic deviation; It is obvious that the semantic deviation is the most essential element of defamiliarization and personification in Nima's poems? In addition, he applied simile, synesthesia and Paradox in his poems, too; but the most important key is that the deviations of Nima is due to his tendency towards making new language in this field; he believes that: "The literature must be changed in every terms"; he succeeded to do this gigantic task in the literature and presumably Nima is the founder of these innovations in the field of poem.

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