Innovative Combinations and Words in Akhavan's Poetry

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Abstract

Akhavan is one of the poets that his words' domain spreads as Persian literature from third century up to the contemporary century. Akhavan never sensed the lack of words in expressing the meanings and his mental and created words and combinations whenever it was necessary creates words and brought them to Persian language that was just from his mind. In this article, we try to survey the words and combinations that were made by his mind. We consider all sets of his poems for this affair. The used words and combinations in Akhavan's poetry show his dominance on all Persian words from the time of Khorasani style up to now. He used these words to create combinations and words and use them and the raw material of these combinations and words are the same as Persian origin words that not only is a valuable achievement for the contemporary poets in the field of creating words but also add them to Persian language treasure.

Keywords: contemporary literature, structural criticism, poetry collection of Akhavan, combination and word

Introduction

Akhavan conquers the world by poetry with the help of words. Words are chosen in the poetry of Akahvan as rigid as if every word had to pay mission. Akhavan pay attention to the musical aspect and words selection as well as their integration at the application of words in a way that they cannot be changed with another words. Akhavan uses all the capability of his mind and according to the time needs, selects the words that can lead the message of thought. He not only uses the predecessor's words' treasure but also provide innovation in the construction to create new words and combinations. He gives another kindness to his poems with these new combinations. Words and combinations used in Akhavan poem says about the combination of the old poem with new one.

Akhavan is an innovative in the field of modernist poem. In the field of bringing new style to modernist poem, he can be considered at the level of some great Persian literature. Somehow he renews Khorasani style in new poem. His poetry is in compliance with measure as well as rhyme and compound combinations and words are from today's possibilities and his interest is from Persian language and literature especially Khorasani style. This is what makes the stability and strength of his poetry. And this is associated with a landscape with poets of Khorasani style. What makes the stability and strength of his poetry is that in the poetry of Akhavan Sales, words and synonyms not appear redundant and repetitive. He has aim for applying every word and he is aware of the meaning and beauty of the words and sometimes created goals for words and used them besides other words. He knows the intellectual and voice continuity that other poets do not have or have a few.

Akhavan has dominance on all the poetry constrictions but he does not give up to them as the most previous or temporary poets. He does not limit his poetic eloquence to words and he uses his mental power for overcome the verbal limitations and makes new words without these words destroy the foundations of music, poetry and inconsistency of his speech.

Selection and construction of words and combinations done so artistically in a way that not only does not lead to boredom and disgust, but it does bring the audience to taste.

About applying words in Akhavan poetry, Forough Farokhzad says: "He knows the purity and particular authenticity of the word and senses the reality of the word and uses each one in the exact place that cannot replace it." (Nouri Ala, 204:1248).

Express new thoughts, poet needs a new language. Incident and pulse in the language makes it from the scope to the mount that is named poem. In fact poetry is crumbling and breaking the rules of ordinary language to reach beyond the laws and norms to increase the effect of speech and greater durability (Sangari, 2004:42).

There are thousands of words in the norm language that are used to communicate and transferring the message. These words come together in ordinary usage and speech but sometimes poet creates new words with flight of the ordinary method of making word in normal language. This kind of Deviation increases the glory, wonder and effect of the poem and enriches the language because many of these words are slowly absorbed by language. Therefore, their literal credit lost in the favor of the language.

Formalists consider two processes of or two processes of Autotmutization and Foregrounding for the language. According to the belief of B. Havrank, Autotomutization process is the use of language elements for describing a subject without considering it as an expressing term. But Foregrounding is the use of language

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elements in an abnormal method for attracts the addressee (Safavi, 1992: 35-36).

Russian Formalists names this kind of work creating as Deviation of the Words. Kourosh Safavi says about Deviation of the words: "This kind of deviation is one of the methods that poet uses it for highlight the language. He flights of creating word of normal language and creates new words and uses them" (Safavi, 1994:49).

Akhavan creates words according to Formalist method since they emphasize on creating words for poetry. They said the real analysis should separate the body from the content and change the method of surveying the literature. For example, they knew style as deviation from the norm and believed that this deviation could be measured and analyzed. According to G.N. Leech, English linguists, deviation means deviation according to the current principles of the automotive language and has various kinds for example, lexical, phonology, syntactic, semantic deviation and etc.

Expanding the words and enrichment his language, Akhavan creates new words against the rules of creating words that their initial raw material are available in Persian language.

This rule not only helps the development and enrichment of Persian language but also is a suitable pattern for creating words for the temporary and future poets that are not captured in the limited table of words. The innovative words of Akhavan are:

1. Construction of compound words
   1-1 Noun + verb

Wherever it was necessary, Akhavan created new combinations from noun and verb and used them in his poetry. He flights of the general norm of word for highlighting the word of "death" and combines it with the verb of "plate" that has another application and used in another place and created "death plated" and uses this verb in "winter" poem for describing the available strangulation and suffocation and says:

It is hidden in nine-layer death-plated darkness thick coffin.

Opponent! Go and light the wine light since night is the same as day (winter: 109)

Additional functions in this poem not only do not make boredom and disgust, but also with adding "death" to "plated", he applies a kind of deviation of word. In another place, for forgetting the secret, Akhavan created "dusty" for comparing with "misty" to highlight his words. He says:

We murmured this dusty secret like a prayer mumbled with a foreign enjoy

Every night was a Galilee full moon shaft (From this Avesta: 13)

Hoghughi said: "with no connection between the words, no poems create. Poetry goes beyond the language and mixes the rules." (Hoghughi, 1992: 342)

From the words of Akhavan, this collision is created within the words. Akhavan creates a place for Fairy that is hidden. For two fairies that are together and travel, he creates "Moonlight Round" and "Somnambulistic" in an artistic way and says:

And sometimes like two aware fairies

Are far in a moonlight round and somnambulistic moon

Two affable kinds with each other that are hidden from the eyes of two worlds (in the little yard of autumn: 42)

He used Somnambulistic as "Sleep transition" and says:

I am like the somnambulistic of sinister and terrifying stories

Stories with thousands of nostalgia lane

Their twists are as pests for signs

Towards some lanes (End of Shah name: 104)

Sometimes, writer or poet creates a new combination that has not any background in the history calling Neologism (Dad: 2004: 54).

Akhavan creates words with the verb of "Adopting" from his mind. "Adopting" is Mozare root of the verb of "adopt" means needle, dip, lancet and flag and etc. that Akhavan apples with other names that is abnormal.

Samples of creating these words in Akhavan poetry are as followed:

Will comfort message happy the yellow leave?

Hearts drowned in blood and pain-adopting, those high Plains tulips

Not only send for the cloud but the wind (Romance and blue: 176)

Or he says in another place:

My eyes go too far

Dew adopting extensive garden green carpet mat

Mecca teller can be everywhere (from this Avesta: 30)

Finally, Akhavan poetry becomes more strength with louder shout. Grief and suffer and sorrow of Akhavan

can be seen. Emotion, back walk of human is against the current developed human that is accompany with creating new words in Heritage poem. He reveals the originality of Iran people and wants the current and future generation to maintain their culture and nationality of origin and do not change it with foreign glamour. He says that we have a culture that remains from the past and because of this heritage, he creates the combination of "Impregnated days" and says:

An immortal oldest

Remains for me as a heritage from my primogenitors in these impregnated days

Do I know anyone except my father?

If I speak about my primogenitors! (The end of Shah Name: 32)

1-2   Adverb + adjective nominative truncated adjective

Famous poets who have style usually nictitates the original norm of the speech. If this deviation from the norm is done awareness with an aim, beyond prosperity and development of poetry life, develop and enrich the language. In other words, there is a deal with language and literature. Successful and big writers and poets create from the language and use those creatures in the language. Some beautiful words in the result ot the creative mind of great writers and poets that pass today's language. According to MokArofesky, the most important application of poetry language is that it ruins the standard language and there is no poetry without violation of the language rules (Ahmadi, 2007: 124-125).

In winter complex that was composed in one of the most crisis era of the poet's life he creates unbeatable new words with adverb of "Distraught" and nominative truncated adjective of "round".

He creates "Distressed round" for a wanderer poet that goes to the path of his home after a while and says:

Distressed round poet

Go to your home

Faster (from winter: 250)

In the complex of "from this Avesta" in the poet of Sangestan City Story, that is one the best poets of Akhavan with new words, Akhavan uses the adverb of "Distressed" with the verb of "round" and makes "Distressed round" for the king of Sangestan city and says:

This distressed round is a displaced man

The king that turn away from his town

And goes to the deserts

Passes from islands and seas (from this Avesta: 21)

1-3   adverb+ noun

According to the belief of Russian structuralism, foregyoundiahg and deviation is deviation from the standard language. When a poet uses a language element abnormal and attracts the attention of addresses, it is a kind of deviation. Poet is only breaking the norms of the language. It means that its ink is breaking the legal norms of the language (Shafiee Kadkani, 2007: 240-241).

Akhavan breaks the norms of the language and creates beautiful combinations with combining noun and adjective. He uses the adverb of distracted for creating new words.

He creates place name with combining distressed with city:

Anier are fell down and hitting the ground Devil Rayat

To burn all the badness and dirty ones

And create another one from the distressed city (from this Avesta: 18)

King of Sangestan city poet is one of the best poems of Akahvan. He creates time name from the adjective of distressed for says of Confusion of the king and creates "Distressed Day":

The distressed day poor man search within the stones with blade

And shout as maniacs

He uses distressed for creating place name.

The simple baby as story

In distressed canvas, lost around himself, torn he was (from this Avesta: 33)

1-4   Adjective + verb root

Akhavan creates new words with combining the adjective with the verb root. He asks the history if it remembers the unknown martyrs. Martyrs that have no name and place and he use the word of "shame plated" for the historical papers that is falsely smeared.

And dear Maya, say! Say if

In your shame plated falsely smeared papers, history
Remembers the hidden martyrs! (Love and blue: 176)

1-5   Noun + noun

Deviation in the word part includes all the innovations that apply at the level of the word. Sometimes these innovations are the combination of two simple words that places near each other against the general norm of the speech and creates new word. Akhavan combines two simple words of breathe and fumes and creates "fumes-breathe"

Although the night makes the city is for a while
With clouds and fumes-breathes
Dark and cold and foggy (from this Avesta: 103)

In the poem of Kave and Eskandar from the complex of the end of Shah Name with the combination of grave with build and creates "grave-build" and says:
In grave-build, a non-pulse city
That even no sound of an owl is heard (end of Shah Name: 20)

When the language treasure has not new thought for necessary words elements, inevitably the language proficiency of the poet will active. For a real poet, making words is passing from the fire since with creating every new word, he creates a thought and this means the development of language thinking in the words' framework (Alipour, 1999: 237).
Akhavan creates suitable words and combinations for his mental aims. He interest in ancient ritual of Iranian people that causes he makes new religion for himself. He mixes two ancient ethic of Zoroaster and Mazdak and creates the new word of Mazdosht for this ethic that comes from his mind. For this word, he uses the integration rule means sticking a letter of an independent word to another independent word that this rule indeed is the subset of deletion rule. He says:
Copper and quince are not valuable for me
Since I have another value with Mazdosht criticism (in the small yard of autumn: 21)

2.   Building derived vocabulary

Using unconventional and diversion structures, Akhavan highlights his speech and attract the attention to himself. He beautifies his speech with some techniques and tells it in a way that the reader pauses and wonder.
T.s.eliat has a thinkable speech about changing. He says that words try, crust and sometimes break, glide under the pressure, glide and destroy. What is not at the mind of Eliat is reinventing the text and living words. A language that thinks about playing with letter, word and text, is not dead since it changes and makes changes and tries to make newer. Newer structures cause the language alive not its application. As we know, an active language is always alive (Ahmadi, 2007: 128).
Creating derived words from free single word and one suffix, prefix and infix, Akhavan changes the language. Making derived words in Akahvan poetry is as follows:

2-1Meaning noun + suffix "zar"

One method that Akhavan uses in creating the words is that applying the suffix of "zar" that makes place noun with nature noun to make derived words with meaning noun and creates new words as grief-place, forget-place, meadow-place, and damnation-place.
I irrigate the grief-place of my memory
Sensational bitter clear
Fire-like clean vines-birth (end of Shah Name: 43)

When it has been seen that the beautiful word of grief-place has proportion with other words as well as having layout phonemes, it makes a special music to this poem.
In another place he says:
In the hidden sea valley of that blooded and obsolete star
Remained buried in forgotten-place of a blind galactic cloud (in the little yard of autumn: 79)

Akhavan uses the suffix of "zar" in the following poet that is meaning noun and creates the new word of "cursing-place".
Shataghi! I do not remember that day or night
Had another sense
Cursing-place of our time in each step was with us
Planting seeds and another curse (life says: 193)

2-2 meaning noun+ "lakh" suffix

Akhavan uses "lakh" suffix for Devil that is a legendary creature and creates "Devil- lakh" perhaps for comparing with "stone lakh".

And your clean fountain from this Devil-lakh plain
Was too far and nobody knew
That was from Judy Mountains or Tour mountains (winter: 90)

2-3 noun or pronoun _ Stan (place suffix)

Stan suffix with noun usually creates place noun that in the following samples, against the rules of creating word and according to comparing with the words of standard language, new words as "smile- stan" and "cedar-stan" are created that sometimes brevities the speech as "noting-stan" in the following poet:

On the ships of rage sails from the blood
We come to conquer the capital of the century
For good fortune of the nine-layer wide nothing-stan of this non-sadness dust (end of Shah Name: 82)

The word of "smile-stan" is against the word creation rules in the following poem.
Invincible rakhsh sits and goes towards the navard field
Says the narrator towards the smile-stan (from this Avesta: 30)

2-4 noun + Gah (time and place suffix)

Deviation of the word is one of the most effective methods for highlighting the language and defamiliarization that most of great poets use it. Sangari writes in his article: "among innovative poets, less poets has the success as Akhavan Sales in making melodious vocabulary suitable with the style and special language of New Khorasani. Using old vocabulary and combining them with suffixes or combining Arabic words with Persian suffixes is the art of Akhavan" (Sangari, 2004: 43).

Akhavan combines the noun with "gah" to create new vocabulary as well as bringing a kind of Archaism to his words and creates them with the style of Khorasani language. Look at "grow-gah" and "sleep-gah" in the following poet:

From this side, there is no path towards the sleep'gah of the sun and moon
Non-screaming deserts and brutal brushwood
From that side, the grow-gah of the sun and moon, no one has shelter (from this Avesta: 18)

2-5 Verb root" Ar

Defamilirization and deviation include all the techniques that the poet uses to reveal the text world as foreign for the eyes of his readers. Another deviation is making infinitive against the general norm of the speech. Look at contumely-ar in the following poem:

After the calmness of contumely-ar and aloneness of nothing
All the news were false
And all the heard signs from the prophets
As the steps off of the coffin
Cannot come from the gore lip (end of Shah Name: 21)

2-6 Adjective + A

Akhavan creates new words and adds the innovation of his speech; words that maybe is the most hospitable and melodious part of a poem. Another innovation is adding A to the end of some adjectives that more than deviation causes creating melodious in his poem.

Some samples of creating these adjectives are:
Earth smoky of the blind window towards the darkness
Dry wound and too narrow path (life says: 156)

Or in another place:
And when I was asleep
Never had she come to me with half a crown of flowers
From clear camping of dream (from this Avesta: 42)

3- Making compound derived vocabulary

Portray of Akhavan poetry is his language that more than using all the capacities of the language, he has innovation. Word is not defined for Akhavan once for ever since he creates new combinations according to the language capacities to create spaces and places to enable each reader to have its own interpretation. He opens a

path in his poetry that their gate is using new words and combinations. His educated mine always is in relationship with people, things and events and uses all his mental force for this relation. One of these methods is making compound derived words. Compound derived word is a word from combining two free morphemes and a fix (prefix- suffix- infix). Akhavan creates new words and combinations using making rules for compound derived words. Pay attention to the word of "disadvantage education" in the following poem:

> With what of her rob I should make a false
> Since it is in the disadvantage education (the end of Shah Name: 37)

Crating the word of "Soda loss" is against the general norm of the speech. Akhavan uses long vowels (1) instead of short vowel "v" for the aim of increasing the speech melody and Archaism.

In another place, when Akhavan hears the death news of Forough Farokhzad, he also signs a poem in her memory and introduces her as "Distraught daughter".

> How cruel are the death fishermen
> And how futile is this cry
> The eternal is hidden in the silence of the soil's depth
> The distraught daughter
> The poetry of humans (from this Avesta: 70)

Pay attention to the compound words of "Yadayad" , "Parandushin" – "Kambude" in the following poem.

> Little by little memories are lost
> Anyone remember the sins and crimes of Dushin
> To the behavior of Parandushin from the past
> To take the forget pit clearly
> Another path, again
> I want that lack of myself (in the small yard of autumn: 101)

4- Combinations

Another art of Akhavan is creating new combinations. The meaning of making combinations here is not just creating virtual combinations like metaphorical add since it is that kinds of combinations that is the result of creativity of Akhavan in the linguistic field and fusion of words and morphemes with evade the rules of construction of the words. Combinations are from the linguistic structures that are current in different kinds in the language. Past powerful oratories develops the language and new meanings with the combination of words and making different combinations. Creating new combinations helps the renewing the poetry and is useful in creating the speech (Hasan Lee, 2004: 163).

Making new combinations in Akhavan poetry is important determinant in a way that all of a poem sometimes is according to that made combination. The most important point is that great writers uses these innovative combinations in the title of their books in surveying Akhavan poetry as combinations like "no-leaf garden", "the king of Sangestan city". Another matter about these combinations is that new combinations may have not separate equivalent meaning. Pay attention to some of these combinations in Akhavan poetry:

> Trees are crystal skeletons
> The earth is damp and sky is short
> Sun and moon are dusty
> It is winter (winter: 109)

In "heritage" poem that is one of the important poems of "the end of "Shah Name", is creative in terms of the content, making words and combinations. He creates "Dusty days" and "immortal oldest" when he wants to speak about the past days of Iranian people and says:

> I have an old coat
> Ragged patch from dusty days
> As an immortal oldest
> Remains as the heritage from my ancestors (the end of Shah Name: 33)

In the following poet, Akhavan wants to reveal the droughts in the past days that have been forgotten. For this purpose, he creates "dusty droughts" and says:

> These barren trees that your roots are hidden in promiscuity soils
> A venerable bud cannot grow from somewhere
> A group of filthy fabric leaves
> A memory of dusty droughts

That no rain can wash (from this Avesta: 100)

He creates "dusty" in another place for aging the secret and forget it and says:
We murmured this dusty secret like a prayer mumbled with a foreign enjoy
Every night was a Galilee full moon shaft (From this Avesta: 13)

In winter complex, Akhavan poetry that composes with secret and symbolic expression shows hopelessness. Wherever it is necessary, he makes new words and combinations to show the suffocation and strangulation of his time. In the following poem, for "sunset" that desert is secret and symbolic of the throbbing days; he creates smoky sunset and applies.
Noon jumps from the meadow
A wish with swallow
In the dust of smoky sunset
View from the far, a tower and bulwark (winter: 42)

Conclusion

As it was said, one of the deviation methods is deviation from the general norm of the language and creating words and those general norms of the language is not observed in it and this is deviation from the word. Using deviation of the word, Akhavan commix the word structures to create new words and combinations. Surveying at the created words by Akhavan shows that frequency of deviation of the words in three complexes of "from this Avesta", "winter" and "the end of Shah Name" is more than other ones and this word creation is in the medieval life of Akhavan that is the era of his maturity and educational, goes to the peak. He creates these words against the general norms of making words in comparing with the current language and enters them to Persian language and these words attract by the language little by little and leave their own literal nature for the sake of the language. This is not a little thing for the nature of contemporary literature. Akhavan causes the development of language Intellectual in the framework of the vocabulary.

Creating these new words and combinations by him not only helps a lot to the treasure of Persian words but also can be a suitable pattern and symbol for contemporary poets to not to limit themselves in the table of words and do not face the lack of words.

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