

**A study on the deviation aspects of the poem “The Eightieth Stage”
and the secret of its perpetuity**

Soghra Salmaninejad Mehrabadi *

Abstract

One of the methods of literature review is addressing the literary forms that deeply attracted formalists' attention. Formalists emphasizes certain shapes and forms and methods of literary language. In their view, the task of literature and art is not making known but representing the elements in the realm of art. So, for creating an outstanding work, novelty is not just important, but modes of expression can show a new dimension of the world to audience.

Shklovsky raised for the first time the term “defamiliarization”. In his opinion, art renews sensory perception and transforms the familiar rules and seemingly enduring structures of reality. He believes defamiliarization is seeing things out of their natural context. According to Leach, the two usual methods to distinguish the general language from the language of arts are rule-increasing and rule-decreasing.

In deviation occurs a resurrection of words and the author creates a double pleasure through language games in contact with the audience. Imagery, music and syntax can produce a kind of defamiliarization.

Akhavan in the poem “The Eightieth Stage” has used a variety of deviations. The first is in the name of poetry. In this paper, the norms of lexical, semantic and stylistic in the poem “Eightieth Stage” is checked.

Lexical deviation

Sartre says the poet does not use the words, but sometimes words would use the new syntax. Akhavan in the words sometimes making terms such as “mardestan (masculinity), faramoshzar (plains of oblivion), gandomand (Robust), golazin (inflorescence), parhib (deception) and ...” and sometimes new compounds alters magically the effect of poetry. His compounds like talaei makhmal avayan (golden voices and velvet), pak ayin (clean rituals), malmalin dastar (silver turban), marde mardestan (men of masculinity), rakhshе rakhshande (the brilliant horse) and...” makes illustration that in some of synergistic base has helped to the poet's innovation. New expressions are also used in other parts of abnormality in “The Eightieth Stage”.

Stylistic deviation

* Assistant Professor of Persian Language and Literature, Khaje Nasir ed-Din Toosi University, Tehran, Iran

Received: 24.02.2013 Accepted: 07.10.2013



This work is licensed under a Creative Commons Attribution 4.0 International License

Sometimes, Akhavan uses local and slang words, and words with different songs and music produces deviation as well.

This Application is one kind of abnormality. Words such as “han, hey, by the truth, pity, hoome, kope, meydanak and ...” are of this type of abnormality.

Ancient deviation

One way to break out of the habit of poetry, is attention to ancient words and actions. Archaism is one of the factors affecting the deviation. Archaism deviation helps to make the old sp. According to Leach, the ancient is the survival of the old language in the now. Syntactic factors, type of music and words, are effective in escape from the standard language. ”Sowrat (sharpness), hamgenan (counterparts), parine (last year), pour (son), pahlaw (champion)” are Words that show Akhavan’s attention to archaism. The ancient pronunciation is another part of his work. Furthermore, use of mythology and allusion have created deviation of this type.

Cases such as anagram adjectival compounds, the use of two prepositions for a word, the use of the adjective and noun in the plural form, are signs of archaism in grammar and syntax. He is interested in grammatical elements of Khorasani Style. Most elements of this style used in “The Eightieth Stage” poetry.

Semantic deviation

Semantic deviation is caused by the imagery. The poet uses frequently literary figures. By this way, he produces new meaning and therefore highlights his poem. Simile, metaphor, personification and irony are the most important examples of this deviation.

Apparently the maximum deviation from the norm in this poem is of periodic deviation (ancient or archaism). The second row belongs to the semantic deviation in which metaphor is the most meaningful. The effect of metaphor in this poem is quite well. In general, Poet’s notice to the different deviations is one of his techniques and the key factor for perpetuity of this beautiful poem.

References

1. Ahmadi Babak (1370). *Structure and interpretation of the text*, Tehran: Nashr Markaz.
2. Akhavan Sales, Mahdi (1368). In the autumn of small courtyard in prison, 4th ed., Tehran: Bozorgmehr.
3. ----- (1382). *Of this Avesta*, 12th ed., Tehran: Morvarid.
4. Alarito Antoni (1373). *An introduction to Linguistics*, Yahya Modaresi (trans.), **Tehran:** Institute for Humanities and Cultural Studies.
5. Alavi Moghadam Mahyar (1377). *Contemporary theories of literary criticism*, Tehran: SAMT.
6. Alishur Mostafa (1378). *The structure and language of today poetry*. Vol. 1, Tehran: Ferdows.
7. Anushe Hasan (1381). *A Persian literary dictionary*, 2nd ed., Tehran: Ministry of Culture and Islamic Guidance.
8. Eagleton Terry (1383), *Prelude to literary theory*, Abbas Mokhber (trans.), Tehran: Nashr Markaz.
9. Mir Sadeghi Meimant (1373). *Glossary of art of poetry*, Tehran: Ketabe Mahnaz.
10. Mukarovsky, rman (1373). *Standard language and the language of poetry*, A. Okhovvat & Mahmoud Pakniat (trans.), Isfahan: Ketab She’r.

11. Richards. I. E. (1382). The philosophy of rhetoric, Ali Mohammadi Asiabadi (trans.), Tehran: Qatre.
12. Rohani Mas'ud & Enayati Ghadikagani Mohammad (1388). The study of abnormality in Shafi'ee Kadkani's Poetry (M. Sereshk). Journal of Persian Language and Literature (Gowhar Guya), Fall 1388. 3 (3 successive 11): 63-90.
13. Safavi Kurosh (1373). From linguistics to literature, Vol. I, Tehran: Cheshme.
14. ----- (1383). *From linguistics to literature*, Vol. II, Tehran: Sure Mehr.
15. Sartre, John Paul (1363), What is Literature? Abolhasan Najafi & Mostafa Rahimi (trans.), Tehran: Ketabe Zaman.
16. Shafiei Kadkani Mohammad Reza (1368). Music of poetry, Tehran: Agah.
17. ----- (1383). Periods of Persian poetry to the collapse of the constitutional monarchy, Tehran: Sokhan
18. Shamisa Sirus (1381). Literary criticism, Tehran: Ferdows.
19. Vahidiyan Kamyar Taghi (1381). Irony, *painting* languages, Academy's Letter. 2nd year. 4 (8).
20. ----- (1369). Persian poetry, music and rhyme. V.II, Tehran: Nashre Markaze Daneshgahi.