

Formalism and meaning-oriented poetry from the point of view of the Saffarzade and her work

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Abstract

The achievement of Russian formalists to the various devises of language for literary analysis leads them to accept an independent identity for the literary texts. Therefore, they just consider these texts on the linguistic events, and brought the literary works out of external citations which are the basis of the analysis and interpretation of the traditional and symbolist critics.

The review of Tahereh Safarzades' poem and her point of view, as an index to the meaning-oriented of nowadays' Persian literature, and her critical opinion towards the formalist view of the literature, may lead us to the pathology of the usage of the formalism techniques in the analysis of the meaning oriented poems in the todays' of Iran.

Form/ Shape: Formalists believe that the "form", is the relation between elements which will be followed by an integrated structure. Based on this definition, every verbal and semantic of text, would be "form" and "shape". Tahereh Saffarzade does not accept this elucidation of "form" or "shape" as a pattern for the literary interpretation. She believes this significance of literary works is not compatible with the spirit of the Literature. She also considers some kinds of totality, instead of "form", which the elements of the sentence move towards it.

Term and content: Contrasting between words and content also superiority of one of these categories is among the oldest arguments between pundits. Formalists believe this contrast does not have any basis because there is nothing named "content / form" at all. They believe content is exactly what it comes from "form" or "shape".

In the contrary, Saffarzade believes "content" could not be one of the constitutive elements of a "form" in a literary work. The relation between these two is quite divergent with what formalists believe. She says the themes or conceptions of the poem proceeded its forms.

Literary text independence: It is a long time that the study of the biography of the author, his spiritual council, his ideas and also the historical, political and social position of his life, seems important to the Literature critics for criticizing the literary works. But the formalists do not believe the importance of the influence of these factors in the literary works. They might think of them as sub-factors.

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In this subject, also, Saffarzade's poem and point of view is in opposition. That is because she believes in an obliged and responsible poem which takes effect from political, social and ideological situation of its age. This kind of poem is responsible to react into them and its task is to awareness of the society. Hence, based on her opinion, to transfer the message and to have the most effect on the audience, the form of the literary work must be compatible with its concept.

Literariness: in the expression of difference between literary language and non-literary language, formalists believe that literature depends on the kind of attention which the language presents in the message. Based on this opinion, if the orientation of message was subjective instead of informative, the literary role of language has met its goal.

With a general overview in the Saffarzades' poetries, we can see some of her works are compatible with the above mentioned ideas and based on the formalists' point of view, they are among the literary language, and however, the others are inconsistent with these criteria.

To express the reason for non-lyrical approach of some of her works, Saffarzade, herself, pointed out to an entirety which shapes her main idea.

Regarding this opinion, it is not right to just look for a beautiful line in a poem, beauty is not to be found only into obsolete elegances. Also it is far too unfair to judge the Literariness by extracting a part of a poem. We must consider a literary work both through its totality and the literariness which comes from the whole idea

She also claims that even fantasy elements in a poem, such as simile and metaphor are used in a way that not only they have the nature of illustration, but also must be a part of the real structure of language.

Defamiliarization: The famous formalist, Cheklovsky, in his article entitled "Art as Technique", while rejecting the symbolists' understanding of art, has mentioned that, life is full of various phenomena which we get used to them eventually and that would involve us into a kind of mental blindness.

Therefore, he believes the task of art is to disturb the comfort and disrupt these habits in a way that the repetitive and routine events, would be presented to us strangely and unexpectedly. In this case, art will defamiliarized the objects and phenomena through creation of the strange shapes, accumulation of the difficulty and time perception.

Based on Cheklovsky and the other formalists, the techniques that make "defamiliarization" are abundant. But the most important categorization is done by G. Leech, the English linguist, into eight different kinds of normal aversion. The most common feature is named the developments of language.

Hence, to this point of view, the poems of language-oriented poets could be studied but for meaning-oriented poets such as Saffarzade, would be neglected. It is because, the poet who claims to have the real and direct reflection of life into his/her poems, must focus on the examples which are related to the meaning of poem

For him/ her, it is very important to talk to people by their language and avoid to normal aversion such as; using the words and syntax of past times, frequent mess up of syntax and any other techniques which effect on the relation between him/her and their audiences.

Saffarzade has so many experiences in normal aversion which will not be covered by the above mentioned normal aversions. For example, she suggests a poem named "Tanin" (reverberation), which refers to meaning dimension of vocabulary and poetic words, in a way that the understanding of this dimension not only completes the lack

of rhyme in the poem, but also moves the audiences' mind to the state of awareness and consciousness. The states of mind which in spite of lacking any relations between verbal features of words, but it still relates to the power of words to make the Symantec rhymes.

In addition to these, Sarffazade has also a way of normal aversion in the subject application and lyrical themes. For example, she is among the pioneers who bring the religious poetry to the new poetry (Nimaic poetry) with new point of view and surprise the audience of this type of poetry. Spread of disclosure of Colonialism in the occupied countries, has been entered to literature by her poems.

Therefore, it seems that it is necessary to pay special attention to the mental and meaning normal aversion beside the linguistic normal aversion, more than what was meant by Leech.

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