

Skills of paradox in Aesthetics

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Abstract

Aesthetics paradox is one of the ways of defamiliarization and creating language aesthetics and is not related to concepts, but it contains vocables which contradict somehow (Vahidian, 1376: 284). In aesthetic paradox, the poets can convey themselves in a simple way, for example, instead of "Atash dar Atash Zadan", "Nabood Kardan Atash", "Azad bodan Asiir" "Azad bodan Asheg", "Tagreebe jodaiee", "fararesidan jodaiee" and "jameh Parishan" instead of "gorohe parishan". They often conveyed this through paradox to stimulate the readers. By this the reader tries to get the fact beyond this. The reader tries to enjoy from discovering this fact and store that in his mind.

The paradox can be divided into two parts structurely

- 1- Exional e.g: Bikhabar Ra Saheebe Khabar Danestan", "Bishee Rar Dar Kamii Danestan"
- 2- Syntactical e.g.: "Rahee BiRahii", "Zabane Bizabanie"

1. Paradox through exion: Sometimes paradox in the concept of one verse or one half verse is in the form of exions. Such images, in comparison to syntactic paradox has more artistic value. Most aesthetics paradoxes in Persian Literature are exional. Exional paradox is divided into seven kinds.

- 1.1. On the basis of Metaphor
- 1.2. On the basis of simile / Analogy
- 1.3. On the basis of kenning
- 1.4. On the basis of allegory
- 1.5. On the basis of two- sided images
- 1.6. On the basis of ambiguity
- 1.7. On the basis of Rhetoric

These rhetorical and figurative language practices are inherently beautiful but when they are conveyed through paradox, their effects are increased several times.

1.1. on the basis of Metaphor

In this type of contradiction, view of aesthetics mosta'ar is chosen to be in contradiction with a word in poetry and by eliminating moshabah-on-beh, contradiction is clear: (Given example – Hafeez 1835: 192)

1.2. On the basis of simile:

In this type of contradictory view such vehicle is chosen to be in contradiction with the word poetry and with the removal of this vehicle, contradiction is clear. (Given example- Khaganie, 1367: 699).

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2. Paradox in the form of syntactic

In this rhetorical art two sides of one coin of a combination violate each other in terms of the concept (Shaffiee- 1370: 37 for example aabe khoshk, atashe abdar, In these combinations, there are paradox and contradiction in term of concepts. Although such contradictions are fault in the Logic, they are excellent in Persian Literature.

This type of application is frequent. Synthetic paradoxes are also seven kinds.

- 2.1. On the basis of Metaphor
- 2.2. On the basis of simile / Analogy
- 2.3. On the basis of kenning
- 2.4. On the basis of allegory
- 2.5. On the basis of two- sided images
- 2.6. On the basis of ambiguity
- 2.7. On the basis of Rhetoric

2.1. On the basis of Allegory

Here it is allowed to put the synonymous instead of a word. This synonym is in contradiction with that word in one concept, but in central meaning has consistency.

For e.g. jogdea Homayon (Sae'e 1375, first vol. 258)

2.2. On the basis of two- sided images

In this exponential contradictory of aesthetic, these vehicles are chosen in the way that they create paradox in poetry and by eliminating them, this contradiction is clear (Given example, Khagani, 1367: 368).

Key word: Paradox; aesthetic techniques; Persian literature

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