Understanding the Language of Political-Nimai Poetry of Nima Yooshij, Ahmad Shamloo, Mehdi Akhavan-Sales and Forough Farrokhzad based on Shklovsky's Theory with the Phonetic Deviation Approach

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Abstract

The present article's subject is understanding the language of political-Nimai poetry of Nima Yooshij, Ahamd Shamloo, Mehdi Akhavan-Sales and Forough Farrokhzad based on Shklovsky's theory with the phonetic deviation approach through a descriptive and analytical method, 222 poems from Nimai political poems of the four poets (Nima, Akhavan, Shamloo and Forough) separately for each poet; 75 poets by Nima, 82 poets by Akhavan, 44 poets by Shamloo and 21 poets by Forough, according to the definition of political poetry in this research, to get familiar with phonetic deviation methods in political poems of the mentioned poets. According to findings of the article, Nima, Akhavan, Shamloo and Forough, in their deviations, have used the methods of 1- removing the moving ya among the words ended in long vowel and connected pronouns (42 items by Nima, 10 items by Shamloo, 54 items by Akhavan and 12 items by Forough) 2- stressing the abbreviation and vice versa (24 items by Nima, 27 items by Shamloo, 36 items by Akhavan and 34 items by Forough) 3- vowelizing consonants and consonantizing vowels (10 items by Nima, 9 items by Shamloo, 43 items by Akhavan and 4 items by Forough) 4- removing the kasre ezafe in the words ended in silent "ha" (16 items by Nima, 12 items by Shamloo, 60 items by Akhavan and 3 items by Forough) in the poets studied.

Keywords: *Poetry; Politics; Political Poetry; Phonetic Deviation*

Introduction

The writing of political poetry in ancient Persian literature has no long history. Many of the poets were virtually dependent on the government, building the ceiling of livelihood on the pillars of eulogy. Others were not aware of the world until the constitutional revolution of Iran appeared in the feudal and retrogressive society of the late nineteenth century or early fourteenth century AH.

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This revolution, which was the result of the social transformation and familiarity of Iranians with the culture of the West, transformed all the cultural and intellectual fields of the Iranian people. Through these developments, new and unprecedented concepts emerged in the field of Iranian literature; new concepts that affected and transformed poetry and prose. For the first time, the Iranians became familiar with new ideas and thoughts, and they used them in the field of poetry and prose, which few decades ago did not have the slightest knowledge of it. Concepts such as nationalism, law and legal positivism, power limitation and correction of its relations, fight against superstitions and aberrant and repressive ideas, liberation of women and workers and farmers from the oppression of exploiters and, most importantly, the idea of freedom and liberty which indeed was synonymous with the idea of democracy in the west were the concepts that paying attention to these new ideas and its application in the Persian poetic and prose literature have been used with a lot of frequencies and differences over the preceding periods.

In the contemporary history of Iran, the two great revolutions of constitutionalism and the Islamic revolution have had a tremendous impact on Iran's culture and literature in less than a hundred years. The Constitutional Revolution, for the first time, could transform Iran's value system and social structure. This change in the value system was manifested in Persian poetry and literature for the first time, to the extent that the process of Persian poetry was led to a new direction and became a starting point for "political poetry" in literature, and was linked to the era called "Awakening Age" and then, the political factors influencing the community took place. Factors such as: the occupation of Iran by the Allies, the coup d'état of August 19, 1953, the uprising of June 5, 1963, etc.), all of which have affected the political poems of that era (1963 to 1978).

The process of transformation in Persian poetry was often pursued by poets who were themselves the pioneers of the movement, and literature, especially poetry, served the revolution and social issues and arousing the people. In political poetry, the poet can directly question the state power and send her/his poem secretly or obviously to people. In this regard, one can mention the versifications and invective of the Constitutional Revolution, including "*Morgh*-e *Amin*" (Amen Bird) and "*Shab Hast*" (There Is Night) by Nima, and "*Zakhm*-e *Ghalb*-e Abai" (Wound in Abai's Heart) by Shamloo and *"Kasi Ke Mesl-e Hichkas Nist"* (Someone Who Is Like Nobody) by Forough and etc. Language in political poetry changes along with social conditions. Whenever the repressive force of a state power was weakened, political poetry had a direct language, and when a tyrannous repressive force dominated, it had an ironic language. For example, in the constitutional era, invective of Eshghi, Farokhi and Aref and Iraj Mirza, and during the nationalization of the oil industry, the "Ghatname" (Resolution) by Shamloo and ... all have a direct and explicit statement. Conversely, in the repressive periods, we have "Ay Adam-ha" (Hey! Humans!) and "*Hast Shab*" "There Is Night" by Nima, "*Kasi Ke Mesl-e Hichkas Nist*" (Someone Who Is Like Nobody) by Forough, "*Jedal Ba Khamooshi*" (Controversy with Darkness) by Shamloo, in which the language is ironic and the images are symbolic.

In this article, the Nimai-political poems of Nima Yooshij, Shamloo, Akhavan and Forough Farrokhzad are examined on the basis of the phonetic deviation and the Shklovsky's foregrounding theory.

Statement of Problem and Necessity of the Issue

Literature and society are in a permanent interaction, and of course, influencing always begins from society, and then it enters the domain of literature, and literary works mutually influence society in the next stage more than before. Among literary types, poetry has a more context than prose to penetrate the social layers, and given that every political poem is also a social poem; therefore, among social poems, political poetry is the best platform for the promotion and dissemination of political thoughts and ideas among the mass.

- On the other hand, language is the most visible and obvious factor in the transfer of culture (Bagherzadeh et al.,2014 & Ghaemi et al. 2012). Undoubtedly, various social and even political and economic transformations can have a direct impact on language, which is itself a mirror of mind and thought.

Today, language, as a free cultural force, with beliefs and cultures that brings along, changes values, ideals, beliefs, and all that is called the culture of a nation. Meanwhile, poets can play a decisive role in attenuation or survival of the language as a platform for culture; therefore, how to use language and awareness of its abilities is one of the most important characteristics of a poet. Therefore, it is necessary to know their poetic language in the period under study.

- We also know that the differences of artists and poets with ordinary people, other than poetic expression, are their linguistic approach (Bagherzadeh et al.,2020). Obviously, the precision in this issue makes the literary works more beautiful and more artistic.

- The border between the language of speech and the language of poetry is how the speaker or the poet encounters the words, as well as the function and encounter of the words, because if there is no encounter among the words, no poem will be created. Poetry goes beyond time, disadjusts its rules, moves vocabulary and this means the encounter of words. (Nabavi and Mohajer, 1997: 74) Obviously, the quality of the poet's encounter with words makes his language foregrounded and deviate. In any case, the deviation and withdrawal of the standard language leads to defamiliarization (Hoghoughi, 1987: 54-56) and foregrounding and, consequently, attracting the attention of audiences. Russian formalists and later Prague school's followers believed that literary language was deviation from the standard language. (Shamisa, 1997: 179-189)

- In the Pahlavi era, due to the repression and tyranny that dominated, poets (leftist, nationalist, and Islamist) were somehow against the status quo with poetry language, and each of them kind of challenged policy or principle of the Pahlavi royal regime. Therefore, it is necessary to study and analyze the language of poetry in this period.

- If the literature of a society is a mirror for reflecting the condition of that society, then there is no way to understand and know condition of Iran in the Pahlavi era other than considering the political literature of that time accurately and seriously. In the contemporary period, after the constitutional era and popularization of literature, poetry somehow stood against the court and ruling class, and committed poets who sought to confront the demands of the state turned to the symbolic language and used symbolism in poetry by learning from the experience of the constitutional era and the fate of some poets of that period such as Farrokhi Yazdi, who became known as the sewed lips poet. Therefore, this research has been carried out with the aim of understanding the language of political-Nimai poetry of four contemporary poets (1963 to 1978) (Nima, Shamloo, Akhavan, and Forough Farrokhzad) based on Shklovsky's theory with the phonetic deviation approach and seeks to answer the questions: have Nima Yooshij, Ahmad Shamlou, Mehdi Akhavan-Sales and Forough Farrokhzad used the phonetic deviation in their political poetry? How much have they deviated and with what methods have they deviated from the standard language?

Research Methodology

In this research, through a descriptive and analytical method, we studied 222 poems[1] from Nimai political poems of the four poets (Nima, Akhavan, Shamloo and Forough) separately for each poet; 75

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[1] The poems' names are mentioned at the end of the article.

poets by Nima, 82 poets by Akhavan, 44 poets by Shamloo and 21 poets by Forough, according to the definition of political poetry in this research, in terms of phonetic deviation and the methods used by them. It should be noted that selected poetry cannot be considered political prima facie, but because of the long line of the poetry content, it includes various issues such as love, life, past, the situation of people in everyday life, etc., therefore, these poems are also included in political poems, such as the poem "Tavallodi Digar" (Another Birth) by Forough Farrokhzad, this poem begins with a romantic address, and then the poet presents implications of life in the form of beautiful images "Life may be a long street where a woman with a basket passes through every day" (Jalali, 2000: 415) and ...

Research Background

Many professors and theorists have written articles and books about language, including the language of poetry and deviation. Regardless of the articles written about these poets, about Nima and his work, Mehdi Akhavan-Saleh and Taghi Pournamdarian have analyzed and adjusted the language of Nima's poetry, especially in Nima Yooshij's Bequest (Atā va Laqā-i Nimā Yushij) and "My House Is Cloudy". Akhavan has reviewed Nima's linguistic tricks in two works titled Nima Yooshij's Bequest (Atā va Laqā-i Nimā Yushij) and Nima Yooshij's Innovations and Aesthetics (Bed'athā va Badāye'i Nimā Yushij. The author in this book has shown the history of some of Nima's deviations in Farsi poetry.

- There are also numerous articles and books published regarding Shamloo's thoughts and works, each of which has been useful in its own kind. In the series of "Poetry of Our Time", Mohammad Hoghoughi has studied works of some contemporary poets including Shamloo, which, in addition to introducing examples of the poet's works, presents a brief analysis of each of his poetry books. The book "Travel through Fog" (Safar Dar Meh) by Taghi Pournamardian is one of the most accurate reviews and studies on structure and sources of Shamloo's thought and poetry. Also, the two-volume book "Names of All of Your Poems" by A. Pashaei is one of the important sources in the analysis of Shamloo's poetry. In recent years, "Prince of Tiles" (Amirzade-ye Kashiha) by Parvin Salajeghe has evaluated new and useful issues.

- Numerous books and articles and memoirs have been written regarding Akhavan and his poems. One of these memoirs is named "Leafless Garden" (Bagh-e Bi-Bargi) by Morteza Kakhi (2011), which includes sections like: Akhavan in the Eyes of Others, Best Works of Akhavan, Others and Others in the Eyes of Akhavan. In addition to that, many dissertations and articles have been written about him, some of which are mentioned.

1. Anbari Zargar, Mehdi (2006) "Study of Mehdi Akhavan-Sales's Language and Thought", the aim of this research is to study Akhavan-Sales's Language regarding his deviations and lingual creativities, also focusing on the most important intellectual concerns of the poet, which are fighting against despotism, justice, equality and freedom.
2. Mirzaei, Mohammad (2009) in the research "Akhavan's Disappointments counts various causes of Akhavan's concerns and introduces being political as one of them. These factors make the poet protest the government and the system of creation.

- Also, many articles, dissertations and books have been written about Forough, some of which are mentioned.

1. Modernism in Forough Farrokhzad's Poetry (Sociological Critique of Forough's Poetry), written by Farhad Kamran Nejad examines the experience of living, stepping on the earth, the myth of perplexity to find a new identity, individuality and national concepts such as patriotism in Forough

Farrokhzad's works, poems of protest and the use of new words and phrases in the poet's poems, which is one of the concepts of human life in the contemporary world.

2. Afrasiyabi, Faramarz (2001) "Linguistic Analysis of Forough Farrokhzad's Poems", in this thesis, there are two types of analysis, one on deviation and the other one on the type and the extent or using coherent factors in Forough's poetry and finds Forough Farrokhzad's poems coherent in which vocabulary coherence of the type of repetition has caused coherent nodes and poetic continuity and some of deviating thoughts in Forough's poetry which is the result of her poetic and ethical iconoclasm are studied. Further, we can mention the book "Poetry of Our Time" by Mohammad Hoghoughi and the book "A Lonely Woman" (Forough and Her Poetry) by Michael C. Hillmann translated by Tina Hamidi.

But the difference of the present article is that firstly, it has studied their political poems in terms of phonetic deviation and secondly, it has mentioned the phonetic deviation of the four poets so the readers can compare their poems in terms of phonetic deviation.

Politics

Politics in Persian is called "Siyasat" which is Arabic lexically. Ibn Manzour has interpreted this word as measure and correction of works. In terms of lexicon, the French Dictionary Academy writes: Politics is a science that examines all forms of power relations in different times and places, and shows the direction of this power and how to exert it. (Madani, 2013: 281)

Mohammad Taghi Jafari defines politics as managing and justifying of humans considering the facts of "human the way he is" and "human the way he should be" from viewpoint of exalted material and spiritual goals (Jafari, 2007: 47). Among Islamic scholars, Imam Khomeini has presented the most comprehensive definition (Hekmatpour, et al. 2016-2019). He has divided politics into three sections:

First, evil politics (roguery, mendacity and etc. in short rascality) secondly, materialistic politics (this kind of politics, if it is correct, guides and leads the nation in one dimension, and it is the animal dimension. (The New Dissertation, vol. 4: 46-47) and thirdly, Islamic politics. Imam Khomeini in this regard says:

Politics means leading and directing the society to the point where it is good for it and good forthe people. This has been confirmed in our narratives for the Prophet's prophet (peace be upon him and his family) with the word of politics. The one that is called "Serat-e Mostaghim" (Straight Path) in the Qur'an and we say in prayer: "اهدنا الصراط المستقيم" and we ask God to bring the nation and the community and the people to a straight path that begins from here and it will end in the hereafter and will be to Allah. This politics is specific to the prophets and saints... The prophets' occupation is politics, and the religion is the politics that moves people from here and directs to everything that is good for the nation and the people. (Velayat-e Faqih: 192-193). This type of politics includes several meanings such as measures for affairs of society, government, presidency, orders, punishment and fostering. (Khomeini, 1998: 15)

In another definition, there are two perceptions of politics: a narrow perception that introduces politics as the science of power or the science of government, and the other is a broad perception that considering politics as taking care of people's public affairs. (Vincent, 1376: 21)

Therefore, every effort and measure which is made and taken to obtain, maintain and expand political power is considered a political affair. Of course, political phenomena have two faces: a face of betrayal, guile, hypocrisy and falsehood based on personal and group interests, and a face of service, honesty, righteousness based on public interest, and poets according to time may have paid attention to the both faces. Politics of the first type, which is very common, is rejected and condemned and politics of

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the second type, which is seen in conduct of grand prophets, the Imams (AS) and his faithful followers, is liked and leads to growth and development of man materially and spiritually.

Political Poetry

As there is no consensus on the definition of politics, there is such a problem in the definition of political poetry. However, people have defined political poetry, the most important of which is mentioned. Movahhed considers the poems to be political that criticize existing sovereignty and criticizes socio-political conditions and may also blame and satirize the owners of power. Today, most poets and critics consider political poetry to be the same type of poem, i.e., oppositional and criticizing poetry, and believe that the poems would be permanent during the history that are the opponent and invader of and against the existing order (Movahhed, 2012: 88)

According to Dorosti, any word that in addition to possessing a poetic essence and element somehow deals with the issue of power and sovereignty in society and the non-personal relationships of individuals is political poetry and can be in both forms of conventional political poems and non-serious poems or political satire (Dorosti, 2002: 55)

Therefore, political poetry is a poem in which state power is called into question, such as the versifications and phrases of the Constitutional Revolution, and some of the poems of Nima, Shamloo and Forough, etc. Therefore, it can be said that poetry is political based on two factors: First, to talk straight about political power. Second, to comment on the existing or ideal political and social system. In other words, a poem dealing with power, sovereignty and non-personal relations is political.

The result is that political poetry is a social phenomenon; including various types such as simile, folk speech, expression of religious symbols, humor and quip, and so on. And its birth grounds should be searched in good and bad political events.

According to the definitions presented, in this study poems are considered to be political that in addition to having a poetic essence have the following characteristics.

1. From the point of view of subject: homeland, freedom, autocracy, independence, justice, mass, women's rights, praise and satire of governors, epics ...

2. From the point of view of content

A: Poems that are supportive of the existing sovereignty and power and praise the rulers, governors and authorities and express their satisfaction with the status quo, and give praise to the political actors.

B: Poems that criticize the existing sovereignty and criticize the socio-political situation, and may also blame and satirize the owners of power, in other words, the poetry of opposing, critic and invader of the order status quo.

It should be noted that these poems may be the ones that explicitly raise political issues or the ones that do not have explicitness and are usually raised in a coded form or in the form of a metaphor (symbolic) and use common terms such as winter, night, Ahriman, boots, spear, ignorance, captivity, destruction, owl, light and ray, freedom, love, morning and ...

Formalism

In the early twentieth century (1914), a group created a critical approach by developing principles in artistic critique, especially in literary criticism, focusing on the form of artwork. This critical tendency was first called formalism by its opponents, and its creators were reluctant to accept this name.

Form in the term formalists is defined as "the way of regulating and coordinating the components and elements of an artistic and literary work and the method of its presentation". Formalists' emphasis on form was emphasis on the fact that in art, no content will be created basically, if the content is not presented properly.

The theory of formalism in no way denies the ideological and content issue in arts and literary terms, but also reads what others call it "content", this school is considered one of aspects of form.

This theory consists of three stages:

1. Review of word that is the most tangible expression of form. In this review, both direct meaning and implicit meaning should be considered. Example: A part of day and night is the direct meaning of the word "night" and the symbol of oppression is its implicit meaning.

2. Review of the linkage of words in text to reach the work's structure. This stage takes into account the aesthetic character of the work. For example, the words "night", "darkness" and "gloom" next together induce a black and terrible feeling.

3. Review of verbal and spiritual figures of speech determines position of each figure of speech and its linkage with form of the work, and determines whether the phonetic arrangements, combination of sounds and their repetition created a certain music and monotony.

Formalists sought to answer the question that what does make a poem or a literary text different from other texts? In response to this question, they turned to definition of a kind of pure poetry that emphasizes the formal aspects of literature and poetry and its particular forms, and especially type of that language that it uses, due to the techniques it uses.

One of the most important and fascinating concepts in formalism, which is one of the main features used in various forms in literary expression, is defamiliarization or alienation. Shklovsky first introduced this concept.

Viktor Borisovich Shklovsky (born January 24, 1893 in St. Petersburg, died December 6, 1984) was a Russian writer, critic and one of the most prominent figures of the Russian formalism school. Shklovsky wanted to answer the question that what makes poetry poetic. Shklovsky's important theory is the defamiliarization theory. In 1917, Victor Shklovsky published an essay entitled Art as Device, or "Art as Technique," which is called formalism's statement by some people. In the essay, he says that the main work of art is to create change in form in reality, that is, defamiliarization. Defamiliarization is a term used for the first time by the formalist critic Shklovsky in literary criticism, and was later considered by other formalist and structuralist critics such as Jacobson, Tinianov and others. According to formalists, literature is merely a lingual issue, and therefore it can be said that literary language is one of a variety of languages and should be viewed from a linguistic perspective. (Shamisa, 2004: 147)

Defamiliarization in Shklovsky's works has been used in two meanings:

First, it means a method of writing which can be found consciously or unconsciously in any outstanding literary work, and sometimes it is even a dominant form of expression.

The second meaning of "defamiliarization" in the works of "Shklovsky" is a broad meaning including all the techniques that the writer consciously takes advantage to make the world of text appear to the foreign audience. Instead of familiar vocabulary concepts, the writer uses the method of expression or unknown signs. This trick, of course, makes it difficult to understand the semantic implications of the work and makes the subject look as if it had not existed before.

Shklovsky does not consider the attempt at "alienation" and "defamiliarization" to be in any way specific to modern art. Rather, he recognizes it as the character of many of the past artistic texts. (Ahmadi, 1996: 47-48)

Defamiliarization and Deviation

Defamiliarization is one of the most basic concepts in the theory of Russian formalists. According to Shafiei Kadkani, "Any kind of innovation in art and literature is defamiliarization, which has no limits and is also relative, which, according to the audience, finds an unfamiliar, exquisite, or usual and frequent example". In defamiliarization, the poet, through his/her poetry, vivifies repetitious and familiar images, forms and motifs in a way that they seem a strange and exquisite phenomenon in the mind of the audience. (Shafiei Kadkani, 2012: 99 - 104)

It is worth pointing out that any kind of deviation from the standard language is cannot be considered as a prominent feature of word or defamiliarization, but deviations lead to defamiliarization of the word that have a role, purpose and orientation, otherwise they lead to disorder of the language system. Shafiei Kadkani regards two conditions for any type of linguistic development: 1. Observance of the aesthetic principle, which means to observe beauty of the word. 2. The principle of conductivity and Isaal, in other words, the ability to comprehend the speaker's feelings by audience. (Shafiei Kadkani, 1994: 13). Deviation can be found in two forms: a) deviation in the context of vocable; b) deviation in the context of meaning (Khavaran Monthly, 1991: 115). Deviation in the context of vocable includes lexical, syntactic, phonetic, written, dialectic, stylistic and time. Deviation in the context of meaning is very broad and its limitation to some categories is intended to explain and clarify this issue for the audience, some of which include metaphor, symbol, paradox and synesthesia (Safavid, 1994: 43).

Types of Deviation

The classification of types of deviation has not been so methodical and logical, and usually they have classified into eight categories such as phonetic, lexical, syntactic, written, semantic, dialectic, stylistic, time. In this article, we refer only to the phonetic deviation in political and Nimai poetry of the four poets.

Phonetic Deviation

Deviation as a new vision for the attitude to literature and poetry is one of the most important issues in modern poetry. The domain of deviation is very wide. Sometimes the poet changes the phonetic principles of vocabulary. Changing the phones of language is a phonetic deviation. In this way, the poet deviates from the phonetic principles of vocabulary and bypasses the pronunciation of words by changing the vowels from its normative form. (Khavaran Monthly, 1991: 13). Phonological processes such as

reduction, increase, metathesis, are used more to create coherence in music of poetry, and most of poets use it to some extent, thus avoiding the rules of norm, changing the phonetic rules, and using a form which is not commonly used in the standard language phonetically (Safavi, 1994: 50). In this kind of deviation, the poet deviates from the phonetic rules of language and uses a phonetic form that is not used in the standard language; this kind of deviation is mostly done for maintaining metre or emphasis. In this way, the poet avoids the phonetic rules of the words and changes pronunciation of the words from its familiar and normative form by changing the vowel or removing consonant and vowel. In this method, the role and involvement of metre become obvious. Many poets have used this method in their poems in a variety of ways. The aforementioned poets (Nima, Akhavan, Shamloo and Forough) have used phonetic deviation in four ways, presenting in following:

1. Removing the moving "ya" between the words ending in long vowels and connected pronouns
2. Stressing the abbreviation and vice versa
3. Vowelizing consonants and consonantizing vowels
4. Removing the kasre ezafe in the words ended in silent "ha"

1. Removing the Moving "ya" between the Words Ending in Long Vowels and Connected Pronouns

Nima, Shamloo, Akhavan and Forough have used this method in the studied poems in 42, 10, 54 and 12 items, respectively, which are mentioned with the page numbers and also some examples are provided.

Shklovsky states: "a new form creates new content". An appropriate form is necessarily a form that avoids repetition and monotony and makes the work more effective on the audience through this way, that is, innovation of form. This kind of deviation is done in poems of the studied poets by removing "*y*" after vowel, which nowadays has been entered in the written language from the spoken language. In past, if connected pronouns, especially its three singular structures (m, t, sh), come in the end of words ending in vowel "*a*" or "*u*", a "*yayi*" is added between the word and them, like Dasthayam (my hands), *Abrouyash* (her eyebrow), *Abrouyeshan* (their eyebrow) and etc. But in the spoken language, especially in three plural structures, they are usually used without "*ya*", like *Jam Tang Ast* (*Jayam Tang Ast*) (I am pressed for the space), *Ketabhatan Ra Bardarid (Ketabhayetan Ra Bardarid)* (take your books) (Anvari and Ahmadi Givi, 2007: 188). The poets have used the method of the spoken language for foregrounding and deviation and used words that although exist in classic works, today are used in the spoken language, like the following examples:

A: *Nima*

1- *Joojehash* (Tahbaz, 2004: 327) 2- *Zandegishan* (Ibid, 363) 3- *Tiregishan* (363) 4- *Zanghashan* (Ibid, 365) 5- *Karhashan* (Ibid, 367) 6-   *Hamneshinishan* (Ibid,379) 7- *Edde'aashan* (Ibid, 380) 8- *Jaddogarhash* (Ibid, 381) *Asbhashan* (Ibid, 385) 9- *Bebinishan* (Ibid, 387) 10- *Ghermezihash* (Ibid, 426) 11- *Nafas'hatan* (Ibid, 739) 12- *Chashmhatan* (Ibid, 440) 13- *Ashghatan* (Ibid, 440)14- *Karhatan Ra* (Ibid, 441)15- *Kamarhatan* (Ibid, 445) 16- *Sayehatan* (Ibid, 446), 17- *Arezoosh* (Ibid, 451) 18- *Roostayan* (472) 19- *Navash* (Ibid, 510) 20- *Navash* (Ibid, 519) 21- *Arzeshish* (Ibid, 519) 22- *Bachehash Avaz* (Ibid, 612) 23- *Donyash* (Ibid, 617) 24- *Sedash* (Ibid, 626) 25- *Dandanhash* (Ibid, 631) 26- *Pashnehashan* (Ibid, 632) 27- *Khanehashan* (Ibid, 632) 28- *Pahashan* (Ibid, 634) 29- *Moammashan* (Ibid, 636) 30- *Mengharhash* (Ibid, 644) 31- *Ashnash* (Ibid, 644) 32- *Avash* (Ibid, 655) 33- *Sokhanhash* (Ibid, 667) 34- *Navash* (Ibid, 691) 35- *Siyah Zendanhash* (Ibid, 692) 36- *Dandanhash* (Ibid, 692) 37- *Daryash* (Ibid, 707) 38- *Nahanjash* (Ibid, 707) 39- *Chizhash* (Ibid, 731) 40- *Avardehashan* (Ibid, 748) 41- *Bidash* (Ibid, 743) 42- *Khanehashan*. (Ibid, 757)

It seems that through this the poet, in addition to creating intimacy in speech, communes and sometimes complain or express a news or his concern.

1. Hearing from a long distance the cry of their bells mixed with hundreds of men and women's voices (*Zangahashan* instead of *Zanghayeshan*) (Tahbaz, 2004: 365)
2. And I was an eye on corruption of their works with a scoff (*Karhashan* instead of *Karhayeshan*) (Ibid, 367)
3. The well of your tears' lie is overflowing (*Ashghatan* instead of *Ashghayetan*) (Ibid, 440)
4. I'm scouting good and bad of your works (*Karhatan* instead of *Karhayetan*) (Ibid, 441)
5. I'm not off of thinking about healing of loners in their homes (*Khanehashan* instead of *Khanehayeshan*) (Ibid, 757)

B: *Shamloo*

1- *Ostekhanhashan* (Shamloo, 2015: 429) 2- *Sedahashan* (Ibid, 42) 3- *Dandehashan* (Ibid, 45) 4- *Fardatan* (Ibid, 53) 5- *Ghoghashan* (Ibid, 108) 6- *Khat'hashan* (Ibid, 157) 7- *Goftogooshan* (Ibid, 171) 8- *Donyahashan* (Ibid, 501) 9- *Shadihashan* (Ibid, 657) 10- *Havashan* (Ibid, 776)

1. To men whose bones are brick of a building (*Ostekhanhashan* instead of *Ostekhanhayeshan*) (Shamloo, 2015: 429)
2. You are degusting the perspective for flavor of your tomorrow's bright palace in taste of your efforts' epic (*Fardatan* instead of *Fardayetan*) (Ibid, 53)
3. And I put the weight of my silence's eyes on their turmoil's eyes (*Ghoghasan* instead of *Ghoghayeshan*) (Ibid, 108)
4. Those who exchanged the share of their air with the warder (*Havashan* instead of *Havayeshan*) (Ibid, 776)

C: *Akhavan*

1- *Bamhashan* (Akhavan, 2016: 349) 2- *Pichotabhat* (Ibid, 354) 3- *Sarhaman* (Ibid, 421) 4- *Zharfash* (Ibid, 505) 5- *Balhashan*, *Delakhashan* (Ibid, 507) 6- *Balhashan* (Ibid, 508) 7- *Kooshaman*, *Tirhaman* (Ibid, 515), 8- *Tighhaman*, *Kooshaman*, *Tirhaman* (Ibid, 518) 9- *Sekkehaman* (Ibid, 518) 10- *Gamhashan* (Ibid, 524) 11- *Balhaman* (Ibid, 526) 12- *Goorhaman* (Ibid, 528) 13- *Gamhaman* (Ibid, 528) 14- *Delhatan* (Ibid, 528) 15- *Khanehatan* (Ibid, 528) 16- *Zanjamoorehatan*, *Doahatan* (Ibid, 528) 17- *Anhatan*, *Khanhatan* (Ibid, 529) 18- *Ashkhatan* (Ibid, 531) 19- *Lahze Lahzehatan* (Ibid, 532) 20- *Kojaman* (Ibid, 539) 21- *Natavaniham* (Ibid, 542) 22- *Chabokiham* (Ibid, 543) 23- *Pishvashan* (Ibid, 543) 24- *Pam* (Ibid, 544) 25- *Pichokhamhashan* (Ibid, 549) 26- *Dandanhash* (Ibid, 565) 27- *Kalash* (Ibid, 586) 28- *Sezashan* (Ibid, 592) 29- *Kalam* (Ibid, 593) 30- *Pichokhamhash* (Ibid, 599) 31- *Ghafashan* (Ibid, 607) 32- *Gharibehash* (Ibid, 638) 33- *Hichjatan* (Ibid, 659) 34- *Chashmhatan* (Ibid, 813) 35- *Ranghashan* (Ibid, 813) 36- Esfanjhashan (Ibid, 814) 37- Pokhash (Ibid, 836) 38- *Roostayan Khorasani* (Ibid, 853) 39- *Soshan*, *Pahnash* (Ibid, 859) 40- *Zakhmha Karish* (Ibid, 860) 41- *Jabe Jadoosh* , *Donyashan* (Ibid, 866) 42- *An Sooshan* (Ibid, 866) 43- *Naghmehashan* (Ibid, 871) 44- *Sartapash* (Ibid, 877) 45-*Sarapashan* (Ibid, 877) 46- *Ghatrehashan* (Ibid, 877) 47- *Asemanhaman* (Ibid, 885) 48- *Sedashan* (Ibid, 866) 49- *Esmhatan* (Ibid, 987) 50- *Shabhaman* (Ibid, 1008) 51- *Ghessehashan* (Ibid, 1032) 52- *Sarhaman* (Ibid, 1044) 53- *Roshani Namidehatan* (Ibid, 1110) 54- *Bihoodegihatan* (Ibid, 1110)

1. The intimidating roaring of our drums was horrifying (*Kooshaman* instead of *Kooshayeman*), tossing of our arrows' gap was fast (Tirhaman instead of Tirhayeman) (Akhavan, 2016: 515)
2. No one receives our coins for a thing or doit (*Sekkehaman* instead of *Sekkehayeman*) (Ibid, 518)

3. But now heaven and hell are dead in us, since our gods, like tears of our attendants, dried up on our <u>graves</u> and couldn't get ahead (*Goorhaman* instead of *Goorhayeman*) (Ibid, 528)
4. Don't make your <u>seconds</u> void, and fill the branches of your life with stars (*Lahzehatan* instead of *Lahzehayetan*) (Ibid, 532)
5. A venerable sprout can't grow from <u>anyplace</u> of yours (*Jatan* instead of *Jayetan*) (Ibid, 659)

D: *Forough*

1- Ghalbhaman (Jalali, 1379: 294) 2- Nafashaman (Ibid, 314) 3- Boosehaman (Ibid, 314) 4- Zadanhashan (Ibid, 355) 5- Jasadhashan (Ibid, 365) 6- Samimiyate Tanhaman (Ibid, 384) 7- Chachmham (Ibid, 411) 8- Qhalbhaman (Ibid, 441) 9- Baghchehashan (Ibid, 454) 10- Baghchehashan (Ibid, 460) 11- Kafshhashan (Ibid, 460) 12- Hozhashan (Ibid, 460)

1. We took our <u>hearts</u> to the garden of innocent kindnesses and lend them to the trees (*Ghalbhaman* instead of *Ghalbhayeshan*) (Jalali, 2000: 294)
2. We pollute each other with our <u>breaths</u>, polluting with virtue of happiness (*Nafashaman* instead of *Nafashayeman*) (Jalali, 2000: 314)
3. They were going from one strange land to another under the ominous load of their <u>corpses</u> (*Jasadhashan* instead of *Jasadhayeshan*) (Jalali, 2000: 365)
4. That the soil of their <u>gardens</u> is also bloody (*Baghchehashan* instead of *Baghchehayeshan*), and the water of their <u>pools</u> is also bloody (*Hozhashan* instead of *Hozhayeshan*), soles of their <u>shoes</u> are also bloody (*Kafshhashan* instead of *Kafshhayeshan*), why do they do nothing (Ibid, 460).

2- *Stressing Abbreviation and Vice Versa*

There are many definitions on Tashdid (stressing) in Persian and Arabic so that some believe Tashdid a certain principle in Persian language (Gharib, 2009: 10) and that pronunciation of abbreviated letters as stressing (Ahani, 1960: 23) and some other consider the existence of the Tashdid sign as a factor for correct pronunciation also consider that in order to pronounce a letter hard, if two letters are pronounced. (Dehkhoda, 1965: 705)

Also, according to Vahidian Kamyar, stressing the words does not make any change in the meaning. Perhaps, the only role that it has on displacements and stressing of certain consonants in these cases is a kind of emphasis role. (Vahidian Kamyar, 1992: 42)

Therefore, stressing the words is in contrary to abbreviating and shortening the words and means a we stress on a word which is originally without Tashdid for filling the poetic metre and necessity, correct pronunciation of words, abbreviating, pronouncing hardly, being repetitious, emphasis and stressing on the words. This is seen in old and contemporary texts.

How does a mosquito know this garden is for who while it is born in spring and dies in Dey (Molavi)?

Nima, Shamloor, Akhavan and Forough have used this method in their poems for foregrounding in 24, 27, 36 and 34 cases, respectively, which are mentioned with the page numbers and also some examples are provided.

A: *Nima*

1- *Beddard* (Tahbaz, 2004: 357) 2- *Zendegiyye Roustaei* (ibid, 363) 3- *Ommidi* (ibid, 369) 4- *Maborride* (ibid, 371) 5- *Ommid* (ibid, 373) 6- *Ommid* (ibid, 375) 7- *Maniyye Digar* (ibid, 378) 8- *Parre Zaghi* (ibid, 379) 9- *Zendegiyye Shaerane* (ibid, 390) 10- *Talli* (ibid, 390) 11- *Parrad* (ibid, 2015) 12- *Miborrid* (ibid, 402) 13- *Beparride* (ibid, 403) 14- *Bedarranad* (ibid, 437) 15- *Tavanaeiyye Behtar* (ibid, 445) 16- *Parrid* (ibid, 451) 17- *Maniyye Na Mosaed* (ibid, 515) 18- *Bachchehash*, *Bachchehaye To* (ibid, 612), 19- *Ommide Zayesh* (ibid, 633) 20- *Ommid* (ibid, 638) 21- *Jadde* (ibid, 653) 22- *Ommid* (ibid, 655) 23- *Rahatiyye Digaran* (ibid, 670) 24- *Na Khoshiyye Adami*. (ibid, 744)

A: *Sometimes He Has Used the Abbreviated Words in a Stressed Way for More Emphasis on an Issue and for Foregrounding*

1. No one <u>has given up</u> a new-arrived guest (*Maborride* instead of *Maboride*) (Tahbaz, 2004: 371)
2. And through their way to have a <u>hope</u> of something good in heart (*Ommid* instead of *Omid*) (Ibid, 373)
3. All of them think of glory and wealth in life like you, they have a feather of <u>crow</u> and think are sleeping under peacock train (*Parre Zaghi* instead of Pare *Zaghi*) (Ibid, 379)

B: *He also Occasionally Has Used the Abbreviated Words in a Stressed Way for Poetic Necessity and Observing the Metre, Like Following Poems*

1. He got accustomed to rural life in his chain (*Zendegiyye Roostaei* instead of *Zendegiyye Roostaei*) (Tahbaz, 2004: 363)
2. I will gain bright points of <u>another meaning</u> (*Manniye Digar* instead of *Maniye Digar*) (Ibid, 378)
3. <u>Poet life </u>is more melodious than lives of this world (*Zendegiyye Shaerane* instead of *Zendegiaye Shaerane*) (ibid, 390)
4. He <u>is out of</u> his mind (*Beparride* instead of *Beparide*) (Ibid, 403)

C: *He Has Occasionally Used Abbreviated Words in a Stressed Way for Emphasizing and Pronouncing Hardly, such as Following Poems*

1. He is ripping skin to <u>fly</u> over bragging in the world (*Parrad* instead of *Parad*) (Tahbaz, 2004: 394)

Stressing the word "*Parad*" evokes the difficulty of giving up bragging.

2. He was <u>cutting</u> his *Charogh*[2] every moment (*Miborrid* instead of *Miborid*) (Ibid, 402)
3. There is no one in the <u>road</u> (*Jadde* instead of *Jade*) (Ibid, 653).

D: *He Has Turned a Stressed Word into an Abbreviated Word, Such as the Following Example*

The mount's crack bursts, mouth of the <u>valley</u> with the confidant valley. (Tahbaz, 2004: 622)

B: *Shamloo*

1- *Marge Motekaber*! (Shamloo, 2015: 41) 2- *Khanjar Omid* (ibid, 42) 3- *Badban Omid* (ibid, 45) 4- *Ensaniyat* (ibid, 46) 5- Jaladetan (ibid, 50) 6- *Ta'amol* (ibid, 59) 7- *Jadeye Shomal* (ibid, 108) 8- *Jade* (ibid, 111) 9- *Tafakor* (ibid, 118) 10- *Ashke Reghat* (ibid, 124) 11- *Khofash Shab* (ibid, 132) 12- *Lajjehaye Zharf* (ibid, 150) 13- *Lezat* (ibid, 150) 14- *Shalagh ha* (ibid, 158) 15- *Abr Mighorad* (ibid, 167)

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[2] A kind of shoes

16- *Omid* (ibid, 171) 17- *Zanjire Zarin* (ibid, 241) 18- *Etefagh* (ibid, 327) 19- *Ghese* (ibid, 328) 20- *Abadiyat* (ibid, 370) 21- *Ta'amoli* (ibid, 370) 22- *Abadiyati* (ibid, 390) 23- *Ghoresh* (ibid, 611) 24- *Movagharaneye Bargi* (ibid, 701) 25- *Darehaye Yoosh* (ibid, 783) 26- *Zelle Aftab*, *Kallehay Sangiyeshan* (ibid, 783) 27- *Soogvare Moserrash*. (ibid, 784)

Shamloo has done deviation by abbreviating stressed words, such as the following examples:

1. Liking haste and <u>contemplation</u> (*Ta'amol* instead of *Ta'ammol*) (Shamloo, 2015: 59)
2. Cloud is <u>roaring</u> (*Mighorad* instead of *Mighorrad*) and from it everything is like a ruined way (Ibid, 167)
3. A love is fastened to the <u>golden</u> chain (*Zarin* instead of *Zarrin*) (Shamloo, 2015: 241)
4. How glorious the <u>roaring</u> of waterfalls is! (*Ghoresh* instead of *Ghorresh*) (Ibid, 611)

C: *Akhavan*

1- *Tarri* (Akhavan, 2016: 498), 2- *Pellekan* (Ibid, 504), 3- *Lezzatam*, *Lezzat* (Ibid, 504) 4- *Pellekan* (Ibid, 505) 5- *A Bolloor* (Ibid, 506), 6- *Lezzat*, *Ghorresh*, *Parresh* (Ibid, 515), 7- *Barrehaye Farrahi* (Ibid, 517) 8- *Zajjehaye* (Ibid, 530) 9- *Karri* (Ibid, 536) 10- *Yekke Parvazi* (Ibid, 542) 12- *Kheffat Aeein* (Ibid, 542) 13- *Gallehaye* (Ibid, 543) 14- *Hamgalle* (Ibid, 543) 15- *Dareye* (Ibid, 599) 16- *Dare'ei* (Ibid, 607) 17- *Zharfnaye Dare* (Ibid, 607) 18- *Mohrehaye Shekarin* (Ibid, 614) 19- *Az Far* (Ibid, 631) 20- *Va Sabokbaliyye Bakhshidan* (Ibid, 639) 21- *Mighorranad* (Ibid, 855) 22- *Hassas* (Ibid, 856) 23- *Atlasiyye Zard* (Ibid, 856) 24- *Ommid* (Ibid, 858) 25- *Khamme Khish* (Ibid, 864) 26- *Shekkar* (Ibid, 871) 28- *Mididiyy* (Ibid, 885) 29- *Darin Javv* (Ibid, 886) 30- *Khatti Chand* (Ibid, 889) 31- *Shegeftiyye Khish* (Ibid, 1009) 32- *Tekkei* (Ibid, 1022) 33- *Tekke* (Ibid, 1039) 34- *Bolloor* (Ibid, 1103) 35- *Boloorin* (Ibid, 1103) 36- *Tekke Pare*. (Ibid, 1659)

Akhavan has also used stressed words in different ways, some of which are mentioned in the following.

He has occasionally used abbreviated words in a stressed way for more emphasis on an and foregrounding it, such as following poems:

1. My <u>pleasure</u> (*Lezzatam* instead of *Lezatam*) like <u>pleasure</u> of the pigeon enthusiast (*Lezzat* instead of *Lezat*) (Akhavan, 2016: 504)
2. The intimidating roaring of our drums was horrifying, <u>tossing</u> of our arrows' gap was fast (*Parresh* instead of *Paresh*) (Ibid, 515)

B: *He also Occasionally Has Used the Abbreviated Words in a Stressed Way for Poetic Necessity and Observing the Metre, Like Following Poems*

1. Yearning for <u>wet</u> (*Tarri* instead of *Tari*) and a drop (Akhavan, 2016: 498)
2. And the sky, this <u>crystal</u> (*Bolloor* instead of *Boloor*) whose roof is far toward meadow called them (Ibid, 506)
3. Hangover for the <u>yellow petunia</u> (*Atlasiyye Zard* instead of *Atlasiye Zard*) (Akhvan, 2016: 856)

C: *He Has Occasionally Used Stressed Words in an Abbreviated Form, Such as Following Poems*

1. Silent from slope of a rise, <u>valley</u> of a mount (*Dare* instead of *Darre*) (Akhavan, 2016: 599)
2. The horizons covered with <u>glory</u> (*Far* instead of *Farr*) without kindred and caress (Ibid: 631)
3. The narrator said behind them a <u>valley</u> (*Darei* instead of *Darrei*) opened its mouth (Ibid, 607)

D: *Forough*

1- *Sayal* (Jalali, 2000: 293) 2- *Mooshavesh* (Ibid, 293) 3- *Moshavesh* (Ibid, 308) 4- *Dareha* (Ibid, 313) 5- *Moshavesh* (Ibid, 315) 6- *Taharok* (Ibid, 321) 7- *Zarat* (Ibid, 321) 8- *Motevarem* (Ibid, 322) 9- *Tafa'ol Tasavor* (Ibid, 338) 10- *Dayereye Sayar* (Ibid, 344) 11- *Zarat* (Ibid, 351) 12- *Barehaye Gomshode* (Ibid, 363) 13- *Haleye Moghadas* (Ibid, 363) 14- *Motevatem* (Ibid, 365) 15- *Abadiyat* (Ibid, 371) 16- Gale (Ibid, 380) 17- *Ghole* (Ibid, 381) 18- *Taranom* (Ibid, 381) 19- *Tarari* (Ibid, 384) 20- Sayal (Ibid, 385) 21- *Midarand* (Ibid, 432) 22- *Jadeye Abadiyat* (Ibid, 435) 23- *Zarihe Moghadas* (Ibid, 422) 24- *Mokarar* (Ibid, 444) 25- *Pelehaye* (Ibid, 447) 26- *Zarehaye* (Ibid, 452), 27- *Ghadash* (Ibid, 457) 28- *Seyed Javad* (Ibid, 457) 29- *Bagh Meli* (Ibid, 459) 30- *Mahale* (Ibid, 459) 31- *Tavaghof* (Ibid, 363) 32- Sayarehaye (Ibid, 363) 33- Zarehaye *Zaman Va Tavaghof* (Ibid, 464) 34- *Mahali*. (Ibid, 466)

Forough Has Usually Used Stressed Words in an Abbreviated Form, Such as Following Examples:

Forough seem to have had a purpose and intention by using abbreviated words. For example, in the poetry "There is a secret <u>looking for the valleys</u>" (Ibid, 313). The poet has created a connection between secret and valley, the poet also has used *Darreh* (valley) in an abbreviated form to evoke a feeling of secret and speaking slowly or in the poem "the far-fetched dream of moving is melting in her paper eyes" (Ibid, 321). By using the word "*Taharrok*" (moving) in the abbreviated form she firstly evokes the far-fetched being of the moving and secondly even if she says the word "*Taharrok*" strongly, she is afraid of eliminating that slight hope for moving. Therefore, she is cautious and says the word "*Taharok*" slowly and softly and other examples.

1. But still his eyes' skin is sore of imagining <u>particles</u> of light (*Zarat* instead of *Zarrat*)
2. They make it <u>swollen</u> in the corner of her chest (*Motevatem* instead of *Motevarrem*).
3. And the <u>lost lambs</u> (*Barehaye* instead of *Barrehaye*) did not hear the sheepherding hey hey sound in confusion of the plains (Ibid, 363).

3- *Vowelizing the Consonants and Consonantizing the Vowels*

The poets have used this method for foregrounding their poetry. Removing consonant from beginning of connected pronouns has a long history in Persian literature which often occurs for observing metre, such as the following example by Ferdosi:

No one can praise God as He deserves. Therefore, you just have to be ready to serve Him.

Removing consonants from the beginning of connected pronouns or removing them with the intermediating phoneme in Akhavan's poetry has a high frequency so that it can be considered one of his stylistic features.

Nima, Shamloo, Akhavan and Forough have used in their poem in 10, 9, 43 and 4 cases, respectively for foregrounding and deviation, which are mentioned with the page numbers and also some examples are provided.

A: *Nima*

1- Daroonish (Tahbaz, 2004: 327) 2- Sokhansahn (Ibid, 376) 3- Betvani (Ibid, 380) 4- Sarshan (Ibid, 381) 5- Miravadshan (Ibid, 386) 6- Dardishan (Ibid, 386) 7- Zendegishan (Ibid, 386) 8- Mizanadman (Ibid, 389) 9- Delshan (Ibid, 393) 10- Nakshadeshan (Ibid, 715)

1. Then drunk of his inner pains (Tahbaz, 2004: 327)
2. They warmed up people's blood by their words (Ibid, 376)
3. All of them with heads full of arrogance (Ibid, 381)

B: *Shamloo*

1- *Khate Nahaeish* (Shamloo, 2015: 160) 2- *Zendegit* (Ibid, 775) 3- *Sangishan* (Ibid, 783) 4- *Nahofteiit* (Ibid, 798) 5- *Favareiitan* (Ibid, 117) 6- *Bakim* (Ibid, 124) 7- *Koordelitan* (Ibid, 653) 8- *Zendeganishan* (Ibid, 145) 9- *Nashenavaeitan* (Ibid, 654)

1. … with sharp blade of its *ultimate line*, to separation borders in war is with space (Shamloo, 2015: 157)
2. You have been embarrassed of dead people so many times for your life (Ibid, 775)
3. It learns you something latent (Ibid, 798)

Akhavan

1- *Delo Sarshan* (Akhavan, 2016: 359) 2- *Naprishi* (Ibid, 405) 3- *Dast Andarsh* (Ibid, 407) 4- *Pedarshan* (Ibid, 415) 5- *Samarshan* (Ibid, 415) 6- *Nadroode* (Ibid, 418) 7- *Khane Khoonshan* (Ibid, 482) 8- *Pedarm* (Ibid, 482), 9- *Bas Pedarm* (Ibid, 484) 10- Int (Ibid, 490) 11- *Berbayad* (Ibid, 491) 12- *Cheshmansh* (Ibid, 505) 13- *Miparandshan* (Ibid, 506) 14- *Miramandshan Va Randshan* (Ibid, 506) 15- *Khandshan* (Ibid, 506) 16- *Neshandshan* (Ibid, 507) 17- *Nafribad* (Ibid, 515) 18- *Hichestansh* (Ibid, 517) 19- *Binadman* (Ibid, 589) 20- *Zakhmish* (Ibid, 609) 21- Tarikish (Ibid,) 22- *Mibaradat* (Ibid, 637) 23- *Zomrodin Zanjir* (Ibid, 638) 24- *Verd Jadooiesh* (Ibid, 649) 25- *Bordshan Ab* (Ibid, 659) 26- *Betkanid* (Ibid, *813*) 27- *Deltan* (Ibid, 838) 28- *Bastangane Yadegar* (Ibid, 853) 29- *Bisharmish Nabavar* (Ibid, 859) 30- *Zakhmha* Karish (Ibid, 860) 31- *Int* (Ibid, 871) 32- *Parehaeeish* (Ibid, 874) 33- *Tabani Onsori* (Ibid, 886) 34- *Aztan* (Ibid, 892) 35- *Ashraf Manshane* (Ibid, 1004) 36- *Rahit* (Ibid, 1021) 37- *Khoonshan* (Ibid, 1034) 38- *Sangarshan* (Ibid, 1035) 39- *Bavarshan* (Ibid, 1036) 40- *Allah Akbarshan* (Ibid, 1036) 41- *Helheley Porshoor Davarshan* (Ibid, 1036) 42- *Bihoodegish*, *Farsoodegish* (Ibid, 1104) 43- *Roshantan Forood Aeeim* (1110)

1. Their minds and hearts are warm by wine, or warmth of another thing (Akhavan, 2016: 359)
2. Who is this? A dying wolf with wound on its neck (Ibid, 609)
3. He will open another path for you (Ibid, 1021)

D: *Forough*

1- *Mitarkid* (Jalali, 2000: 344) 2- *Bolandish*? (Ibid) 3- *Manand Ast* (Ibid, 429) 4- *Kashishan* (Ibid, 454)

1. He was bursting in his golden verge of tears (Talaei, 2000: 344)
2. All of our neighbors cover their tile pools (Ibid, 454)

4- *Removal of Kasre Ezafe in Words Ending in Silent "Ha"*

One of difficulties of reading poems of east poets in the domain of Dari language is how to read noun and genitive case while the noun ends in a silent ha, such as *Khandey To*, *Bandey To* and so on.

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If this word is read based on the prose rule, the poem metre becomes disturbed and one syllable from usual metre remains extra. Some have put a consonant "*Ya*" between noun and genitive case thus the problem is solved.

The application of saturated consonant "Ya" instead of kasre ezafe "ِ" after words ending in silent "Ha" (ه / ـه) or changing short vowel "e" (ِ) to mixed vowel "ey / ay" (ی ـ / ی ـِ) is characteristic of Khorasian style and poets in fourth, fifth and sixth centuries ah.

My nature, like Jesus, is pure. I am a poet with a pure nature. My mother who is like Mary is witnessing this pureness (Khaghani)

The effects of His mercy are obvious, no one knows His nature but Himself (Molavi)

Mohammad Moin writes: in words ending in silent "ha", when it is necessary, one of the following two rules has to be observed in poetry:

A- the author of Ghiyas considers this case a kind of Fakke Ezafe, says: "example of Fakke Ezafe from hidden *Ha*" Molavi states:

Whenever God wants to fall someone from grace, the Lord creates a desire for him to cavil at pious people.

Foroozanfar writes: whenever there is "hidden ha" in end of a noun, removing the kasre ezafe is allowable and removing the extra diacritic from the end of *Hedye* in this verse of Molavi is based on the same rule:

The king said to the physician, "Thou! gift of Lord and the resolver of hardship and the real example of "patience is the key to relief."

B- Instead of "Ya" (ی) with kasre, "Ya" (ی) has to be pronounced without vowel. Most of the contemporary scholars prefer this part of Allame Dehkhoda's sentence:

He welcomed Faramarz with corps, became lightness from the sun and moon (Ferdosi, Shahname)

For judgment in this case, all birds went to the phoenix that was their leader (Khaghani)

Bahmanyar has written: sometime in poems, kasre of "ya" after soft "ha" is not pronounced correctly but "ya" has to be written, like there is a tight knot on empty pouch (Moin, vol. 1: 24)

Nima, Shamloo, Akhavan and Forough have used this method in their poems in 16, 12, 60 and 3 cases, respectively, for foregrounding and deviation, which are mentioned with the page numbers and considering the mentioned comments, Nima, Shamloo and Akhavan and Forough have used the both forms for foregrounding in their poems, some examples of which are provided.

A: *Nima*

1- *Bayesteshan* (Tahbaz: 2004: 378) 2- *Angooneshan* (Ibid, 379) 2- *Dehman* (Ibid, 382) 3- *Khatere'aan* (Ibid, 402) 4- *Aloodetan* (Ibid,439) 5- *Negahetan* (Ibid, 440) 6- *Harchetan* (Ibid, 441) 7- *Jametan* (Ibid, 446) 8- *Darre* (Ibid, 622) 9- *Panjerat* (Ibid, 654) 10- *Rikhteshan* (Ibid, 664) 11- *Hameshan*

(Ibid, 715) 12- *Negashan* (Ibid, 715) 13- *Hameshan* (Ibid, 716) *14- Negashan* (Ibid, 716) 15- *Chehreshan* (Ibid, 722) 16- *Avardeshan* (Ibid, 749)

A: *Removing the Kasre Ezafe from the End of Nouns Ending in "Hidden Ha", Such as Following Examples:*

1. I am not like those who evaluate their status very sublime (Angooneshan) (Tahbaz: 2004: 379)
2. Not a breath on a shining gem will open your eyes (Ibid, 440)
3. Bread on your table, clothes on your body (Ibid, 446)

B: *Instead of "ی" with kasre (ye), they usually use a "ya" which is pronounced without a vowel, such as following examples:*

1- The memories of such days are easy to remember (Tahbaz, 2004: 402)
2- The mount's crack explodes, the valley's mouth with the confidant valley (Ibid, 622)

B: *Shamloo*

1- *Booseshan* (Shamloo, 2015:42) 2- *Dehkadeshan* (Ibid, 43) 3- *Jomjometan* (Ibid, 53) 4- *Khaneshan* (Ibid, 58) 5- *Sayeman* (Ibid, 109) 6- *Jametan* (Ibid, 116) 7- *Mannade* (Ibid, 138) 8- *Afsoone Payetan* (Ibid, 155) 9- *Afsoone mayetan* (Ibid, 156) 10- *Hameshan* (Ibid, 161) 11- *Labkhande Hozni* (Ibid, 178) 12- *Kisetan* (Ibid, 653)

A: *Use of "y" without Vowel Instead of "y" with Kasre, But Shamloo Mostly Pronounces this Kind of "y" with Kasre*

1. Like someone the note got lost wandering on holes of the flute for finding its home (Shamloo, 2015: 138)
2. The impasse on high of the dried pine (Ibid, 173)
3. Open like bitterness of a sad smile to grow a branch of light … (Ibid, 178)

B: *Removing the Kasre Ezafe from the End of a Noun Ending in "Hidden Ha", Such as Following Examples*

1. Their kiss is a kiln and their voice is like a drum (Shamloo, 2015: 42)
2. To love women walking to their homes (Ibid, 58)

C: *Akhavan*

1- *Zemzemeshan* (*Akhavan*, 2016: 344) 2- *Damanetan* (Ibid, 344) 3- *Kaseye Zahr* (Ibid, 407) 4- *Garde Man*, *Fesorde* Man (Ibid, 418) 5- *Mandetan* (Ibid, 422) 6- *Paride Chachm* (Ibid, 505) 7- *Khasteshan* (Ibid, 506) 8- *Delbasteshan* (Ibid, 506) 9- *Shokoofe Taze*, *Mive Khish* (Ibid, 504) 10- *Marsiyetan* (Ibid, 530) 11- *Parvane Shekaste Asbadi* (Ibid, *542*) 12-Lahze *Shekast* (Ibid, 547) 13- *Anceht* (Ibid, 557) 14- *Saye Zali Bood* (Ibid, 565) 15- Sayash (Ibid, 588) 16- *Laneshan* (Ibid, 593) 17- *Galam* (Ibid, 593) 18- *Asoodetan Khoftar* (Ibid, 596) 19- *Kafe Adl* (Ibid, 599) 20- *Ghabile Ma* (Ibid, 602) 21- Sayeshan (Ibid, 606) 22- *Nahreshan* (Ibid, 606) 23- *Andaze Kas* (Ibid, *607*) 24- *Khaneman* (Ibid, 611) 25- *Zajje Navdanha* (Ibid, 615) 26- *Poshtvare Sarneveshti* (Ibid, 621) 27- *Ghabile Mast* (Ibid, 622) 28- Shenel Barfineshan (Ibid, 635) 29- *Talaye Roshanash* (Ibid, 635) 30- *Lashe Johd* (Ibid, 640) 31- *Aeeine Zolal* (Ibid, 641), 32- *Narde Ahan* (Ibid, 657) 33- *Javane Arjmand* (Ibid, 659) 34- *Ghabile Gorg* (Ibid,

814) 35- *Noghte Markaz* (Ibid, 853) 36- *Harive Khoob* (Ibid, 854) 37- Abele *Alam* (Ibid, 857) 38- *Shode Tarikh* (Ibid, 857) 39- *Nabahre Shoom* (Ibid, *862*) 40- *Jabe Jadooye* (Ibid, 866) 41- *Shishe Dar* (Ibid, 868) 42- *Kongere Kohsar* (Ibid, 873) 43- *Sayeshan* (Ibid, 877) 44- *Shoste Shahr* (Ibid, 884) 45- *Hendese Toofan* (Ibid, 886) 46- *Ghare Shoom*, *Parkane Partist* (Ibid, 1002) 48- *Kafe Hamtaraz* (Ibid, 1008) 49- *Tarave* Jan (Ibid, 1035) 50- *Helhele* Porshoor (Ibid, 1036) 52- *Sookhte Kashane* (Ibid, 1038) 53- *Shokoofe Mivedar* (Ibid, 1040) 54- *Mandetan* (Ibid, 1045) 55- *Ghooteshan* (Ibid, 1102) 56- *Ghafiye Khoobist* (Ibid, 1110) 57- *Ghafiye Khoobist* (Ibid, 1111) 58- *Chetan* (Ibid, 1111) 59- *Bikarane Javdan* (Ibid, 1113) 60- *Dariche Rozani*. (1653)

A: *Removing Ezafe from the End of a Noun Ending in "Hidden Ha", Such as Following Examples:*

1. They were immersed in their journey and <u>whispering</u> (Akhavan, 2016: 344)
2. That he touched your <u>skirt</u>! (Ibid, 344)
3. Lazy and <u>attached</u> them in laziness (Ibid, 506)

B: *Instead of "ی" with Kasre (ye), They Usually Use a "ya" Which is Pronounced without a Vowel, Such as Following Examples:*

4. Now this mean is awake with <u>conscious eyes</u> and heart (Akhavan, 2016: 505)
5. Every new-grown blossom is wind's plaything like it has respect for its old fruits (Ibid, 505)
6. It was like two scale of the just, but useless (Ibid, 599)

C: *Use of Mozaf[3] "y" with Kasre*

1. Where, there was a man whose eyes were like two <u>poison bowlw</u> (Akhavan, 2016: 407)
2. To my pollen to <u>my depressed</u> vessels (Ibid, 418)

D: *Forough*

1- *Khasteshan* (Jalalli, 2000:) 2- *Baghche Khaneman* (Ibid, 417) 3- *Madreseshan* (Ibid, 454)

Removal of Kasre Ezafe from the End of a Noun Ending in "Hidden Ha", Such as Following Examples:

1. Their old and tired nerves hurt because of a lurid imagination (Jalali, 2000: 366)
2. To the plant you have planted in the garden of our home (Ibid, 417)
3. Our alley's children have filled their school bags with small bombs (Ibid, 454)

Conclusion

In this period, the poets in their poems questioned state power. They also began to write political lyrics, both directly speaking about political power and commenting on the existing political or social system or ideals.

Among the changes in the content of this period, the entry of unprecedented topics such as: patriotism, liberation, struggle against tyranny, support for the weak society and ... in poetry that all happened following by changing the poets' approach from court poetry to popular poetry. Thus, the most fundamental transformation in this period should be known the same as the change in the poets' approach, in other words, change of the poetry's audience.

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[3] noun

Literature became very popular in this period and it was freed from complex words specific to formal and literary gatherings and became an important and effective tool in the political struggle.

The poetry format was transformed in this period, and the poets did some deviations in poetry language and created new forms for creating new content in poetry.

One of these deviations is phonetic deviation. In this type of deviation, the poet deviates from the phonetic rules of language and uses a phonetic form that is not used in the standard language; this kind of deviation is mostly done for maintaining metre or emphasis. In this way, the poet avoids the phonetic rules of the words and changes pronunciation of the words from its familiar and normative form by changing the vowel or removing consonant and vowel.

The studied poets (Nima, Akhavan, Shamloo and Forough) have used phonetic deviations in these ways:

1. Removing the moving "ya" between the words ending in long vowels and connected pronouns

This kind of deviation is done in poems of the studied poets by removing "*y*" after vowel, which nowadays has been entered in the written language from the spoken language. Nima, Shamloo, Akhavan and Forough have used this method in their poems for deviation in 42, 10, 54 and 12 items, respectively, using the spoken language.

2- Stressing abbreviation and vice versa

This method is occasionally used for emphasis and sometimes for poetic necessity and observing the metre and also sometimes for stressing and pronouncing hardly. Forough has usually used the stressed words in an abbreviated form that seems to be because of her spirit and poetic stream. So that 34 cases of stressed words have been used in an abbreviated form in Forough poetry. Nima, Shamloor, Akhavan have used this method in the studied poems in 24, 27, 36 cases, respectively.

3- Vowelizing consonants and consonantizing vowels

The poets have used this method to foreground their poems although the accurate pronunciation is to avoid using two consonants in a row or consonantizing vowels and vice versa because generally it can be said that unnatural pronunciation of words makes closeness. But Nima, Shamloo, Akhavan and Forough have used in the studied poem in 10, 9, 43 and 4 cases, respectively
3- Removal of kasre ezafe in words ending in silent "Ha"

The application of saturated consonant "Ya" instead of kasre ezafe "ـِ" after words ending in silent "Ha" (ه / ـه) or changing short vowel "e" (ـِ) to mixed vowel "ey / ay" (ـِى / ـَى) is characteristic of Khorasian style and poets in fourth, fifth and sixth centuries ah. Nima, Shamloo, Akhavan and Forough have used this method in their poems in 16, 12, 60 and 3 cases, respectivelym, which shows the attention of Akhavan to past poems.

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Understanding the Language of Political-Nimai Poetry of Nima Yooshij, Ahmad Shamloo, Mehdi Akhavan-Sales and Forough Farrokhzad based on Shklovsky's Theory with the Phonetic Deviation Approach

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Appendixes

Names of poems by Nima

1. Phoenix	26. Gong	51. A letter to prisoner
2. Crow	27. Sing with me fellow traveler	52. Light
3. Woe to me	28. Work of night-awake	53. In the cold night winter
4. Scavengers	29. Time's up	54. To breathing morning
5. Sarivili	30. Who is laughing is crying	55. Still from night
6. Sorrowful of night	31. Rooster is singing	56. Screech owl
7. Broken wing	32. Call him	57. It is night
8. Cold laughter	33. King of conquest	58. Amen bird
9. Foul hope	34. On the broken wall	59. Boat
10. Fifteen years passed	35. Mister Tooka	60. Ironsmith
11. Winter asleep	36. The stream is crying	61. In the early hours of night
12. Me smiling	37. The one who cries	62. Bleeding
13. Stained morning	38. Moonlight	63. Darvag
14. Hey! Humans!	39. In the dark night	64. My home is cloudy
15. Memory	40. To his dream	65. To Ray
16. My ignorance	41. Cold fireplace	66. Next to river
17. No, he is not dead	42. With train of night and day	67. My steel heart
18. Stacks	43. Over the plain	68. On the port
19. Shadow of self	44. Light of city is off	69. Bat beach near
20. Nima	45. Road is dark	70. Night exists
21. Return perplexed body	46. Over smokes	71. Snow
22. Poem collection to Shahriyar	47. Wind is wandering	72. Kak Ki[4]
23. A mother and a son	48. Semen of the era	73. A lot has passed from night
24. Dead of death	49. Movement	74. I am waiting for you
25. Hatred of night	50. In down and hidden way of village	75. Night all night

Row		Names of poems by Akhavan
1	Winter	1- Satron 2- Forgetting 3- Scream 5- Sorrow 6- A story of night 7- winter 8- legend 9- fire and water 10 answer 11- the refugee's anthem 12- a bird in hell 13- Chavoshi 14- song of Wachtel 15- existing 16- my garden
2	End of Shahname	1- stream of moments 2- legacy 3- swamp 4- flock 5- Return of crows 6. rise 7. sonnet 8. end of Shahname 9- farewell 10- a message from the end 11. message 12- snow 13. ode 14. elegy 15. conversation 16. big clock 17. wound 18. dandelion.
3	From this avesta	-1Story of Sangestan City, 2-Man and Horse, 3-Then after Thunder 4-Song of Chegor 5-Nurse 6- At that moment 7- State 8- A Sabooh 9- Green 10- Morning 11- Dirge 12- And Not Knowing 13- Moment, 14-Links and Garden 15-Life 16 - suddenly fall of which star.
4	In small yard of fall in prison	1- .Addressing 2- Hands of Khan Amir- Ghazal4-Sad Heart5. In this Neighbor 6-Eighth Khan -7-Maya 8-Bliss 9- Lament and Pain-10 That Window.
5	Life says but	1. But we hear from this like others do: 2. From a great ugly and famous lie

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[4] Local word used in north of Iran which means bull

	still we have to cry	named: Freedom. 3. Every failure has a story. 4. Newly-arrived dandy. 5. Person! You do not know what the prison is. 6. I came to the same stories. 7. To Dakhoo. 8- My mother brought this prayer from Qazvin, 9- Do not be upset my dear, 10 from the youth. 11- I had also seen other prisons before here. 12- Semen of a hero is with you. 13- existing 14- I sometimes think that stone may be right.
6	Hell but cold	-1clouds 2- Come visit me every night 3- Hey! your fear of me is futile 4- People O people.
7	Next year, friend! Neighbor!	1- otherwise again rain 2- that night till morning 3- patience and scream 4- that

Names of poems by Shamloo		
1. For Blood and Lipstick 2. Resolution 3. To red blossom of a shirt 4. Travel 5. .Where is the flower 6. The bitter patience 7. Fog 8. From wound in Abaei's heart 9. Dust 10. Waiting 11. Night Bat 12. Time of Execution 13. A poem that is a life 14. In war of life 15. Damn, the wall	16. Rain bird 17. Being 18. Overnight 19. Look 20. For you whose love is life 21. With the persistence of a diamond 22. Sunset of Sayarood 23. In faraway 24. On the paving 25. Penalty 26. Fish 27. Bridge of Allah Verdi Khan 28. Rain 29. Tablet of the grave 30. Rain	31. To doubt 32. Garden of Mirror 33. ingenuity 34. You and me 35. From death 36. The fifth hymn 37. Road on that side of bridge 38. River 39. How far away 40. With eyes 41. Another season 42. You said that the wind is dead 43. Song of the greatest wish 44. Jumping

Names of poems by Forough		
1. Precious border 2. Conquer of the garden 3. Another birthday 4. Gift 5. Between darkness 6. Illusion of green 7. Meeting at night	8. Receiving 9. In the eternal evening 10. Forgive her 11. The wind will take us 12. Wind-up doll 13. Those days	14. Friday 15. After you 16. The bird will die 17. My have pity for the garden 18. We have to believe in beginning of the cold season 19. Someone who is not like anyone 20. Only sound remains 21. Window

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