Descriptive and Visual Metaphors in the Poetry of Nima Yushijj and Mehdi Akhavan Saleh (with a Critical Discourse Approach of Fairclough)

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Abstract

One way of expressing technique is to use metaphor in its general sense - to use one word or phrase instead of another based on the similarity between them. The use of metaphor as linguistic phenomena is not general in the literary language but specifically cognitive and mental occurrences, and what appears in language is merely a manifestation of this mental phenomenon. On the other hand, this cognitive and subjective expression of thoughts can be analyzed and interpreted in the context of critical discourse and linguistic criticism. The use of descriptive and intuitive metaphors in the poems of Nima Yushijj and Mehdi Akhavan Saleh can be one of the examples of critical discourse analysis approach from Fairclough's perspective. Accordingly, although the approach of critical discourse analysis prioritizes the relation of language, power, ideology, and discourse, the literature of nations

can also be analyzed and interpreted within the framework of critical discourse and linguistic criticism. In this descriptive-analytical research based on library studies, after studying the poems of these two poets, the descriptive and visual metaphors of the poems have been identified and quantitatively and qualitatively studied. Finally, by comparing the sonnets of Yushiij and Akhavan, it can be concluded that the metaphorical application of the prevailing political and social conditions and conditions in the Akhavan's poems can be more conclusive. According to the above-mentioned intertextual analysis both poets have been influenced by the governing social and political conditions; however, this is more evident in the poetry of Akhavan.

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Research objectives:

1. Studying the descriptive and visual metaphors in the poems of Nima Yushijj and Mehdi Akhavan Saleh from the view point of Fairclough's critical discourse analysis.

2. Comparing and contrasting the scope of applying descriptive and visual metaphors in the poems of Nima Yushij and Mehdi Akhavan Saleh based on the prevailing political and social conditions.

Research questions:

1. How can the reflection of the impact of society and culture on the descriptive and visual metaphors of Nima Yushijj's and Mehdi Akhavan's poems be analyzed based on Fairclough's critical discourse?

2. Which of these two poets has been more successful in conveying concepts from their political and social contexts into metaphorical poetry?

Keywords: Descriptive and Visual Metaphor, critical discourse analysis, Norman Fairclough, Nima Yooshij, Mehdi Akhavan Saleh.

Introduction

Metaphor is the use of a word or phrase for an object or concept that is not actually used for that object. Lakoff defines metaphor as: "understanding and experiencing something in the form of other words" (Lakoff, 1993: 131). Everyday people use and hear metaphorical language (Smith et al., 1981: 934). Metaphor is used to express similarity while expressing diversity. Therefore, the development of metaphorical expression and its perception is a central element in regard to the virtual (symbolic) intelligence of man (McCormack, 1985:

The language of poetry is one of the verbal templates for the application of metaphor. Metaphor is a significant literary feature in the world of rhymes and poetry; in which many believe poetry is an expression of metaphor and its attributes. The use of metaphor was first defined by Aristotle as a kind of simile; in fact, it can be said that Similes differ from metaphors by highlighting the similarities between two things through the use of words such as "like" and "as", while metaphors create an implicit comparison In classical linguistic theories, the linguistic positioning metaphor assumes nine subjective and intellectual themes as if the metaphorical expressions were inconsistent with the domain

of everyday language, and these doctrines have been misunderstood for centuries (Shirvan, 2010: 42). Hence, the oldest theory of metaphor can be attributed to Aristotle. Ortony states that "in Aristotle's view, the metaphor compares two phenomena with one being expressed by a word or phrase used in the explicit sense and the other by the word (Ortony, 1979: 3).

The position of metaphor in poetry has become so important that Ibn Khaldun calls poetry a metaphor-based word (Shafi'i Kaddani, 1366: 112). In metaphor, similarity and resemblance are both intrinsic and in appearance, so the poetic image in the reader's imagination is both vague and ambiguous. "This clarity and ambiguity is like a smile that is both visible and invisible" (Barahani, 1373: 115). The poet through metaphor can express his emotions and thoughts objectively and since poetry is "showing" rather than "telling", metaphor is the best means of showing through objectifying the mind (Barahini, 1373: 119). Consequently, metaphor can be regarded as a mental word that arises from the imagination and mind of individuals in the social imaginings. It can be stated that art, in particular the poetic and prose works of every society and period, expresses many of the features that occur in society and are influenced by the good or bad elements that occur in the language of culture, politics, customs; moreover, the morals of societies are present and clearly reflected in such artwork. Therefore, the study of these works irrespective of their order or prose, necessitates an examination of the artwork in the context of social change in order to comprehend the concepts.

Also, according to Fairclough's view, any text should be evaluated and understood in relation to other contexts and social frameworks. Therefore, in order to understand the metaphor, one needs to have a correct understanding of the context and social developments of the current daily occurrences. Fairclough first deals with linguistic positions in concrete texts and then identifies the discourses on which the text relies and explains how they relate to macro-social theories. The purpose of the Fairclough is to provide consumers with a critical linguistic awareness. Each text leads readers to a particular understanding of reality. Identifying the critical analysis of discourses contained in the text and informing the audience when reading the text is the main concern of Fairclough (Nozari et al., 2013: 153). In other words, the method of analyzing the discourse consists of three levels: the "description" level, which is described at this level of text based on the specific linguistic features contained in the discourse. The level of "interpretation" describes the relationships between the processes that produce and perceive the discourse in question, and the impact of the choices that are examined in the discourse (in terms of vocabulary, construction, etc.). The third level, the "explanation"

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level, explains why the elements of the discourse are present. That is, to explain the impact of a particular discourse within the context of social practice and with regard to its cultural background, the discourse deals with the reasons for selecting and using specific vocabulary in the context (Fairclough, 2000: 27).

There is no doubt about the socio-political conditions of contemporary poetry style and the effect of these conditions and factors on the poets of numerous books, articles and dissertations that have been briefly mentioned. Among them is Ferdowsi Agha Golzadeh's (1393) Critical Discourse Analysis book which deals with this issue. Also, in Failure Poet's Book: Critique and Analysis of Mehdi Akhavan Saleh's Poetry by Abdolali Dastgheib (1385) and in Nima's Poems by Mahmoud Falki (1331), the poems of these two poets are analyzed based on the prevailing political and social conditions.

But what this paper deals with is the compare and contrast of the poetry of the two mentioned poets and the analysis of vocabulary, sentences, verbs, and structures of their verses. Therefore, the main purpose of this article is to limit the analysis of the critical discourse of Fairclough and focus on the fields produced by examining the descriptive and intuitive metaphors in the poems of Nima Yushijj and Mehdi Akhavan Saleh and, as far as possible, a clearer view of the method of critical discourse analysis in understanding these poems is presented. In this study, by using a descriptive-analytical method, a comparative study of the descriptive and visual metaphors of these two poets based on Fairclough's viewpoints is carried out. Hence, at first, the definition of general concepts is discussed and then these concepts are analyzed in the poems of Nima Yushijj and Mehdi Akhavan Saleh.

Conclusion

In critical discourse, textual metaphor is examined at three levels of description, interpretation, and explanation. Since this study focuses on descriptive and visual metaphors, only the descriptive aspect of Nima and Akhavan's poems has been examined. According to Fairclough 's critical discourse, the social environment includes laws, customs and traditions and, on the other hand, the green and mountainous nature of Nima's life or the working life of Akhavan in which the poet has passed his days with; has had a profound impact on the descriptive aspects of the metaphors used in their poems. Also, post-constitutional society, tyranny and all conditions were influential in the selection of poetic form, the richness of both poems, the use of literary arrays such

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as metaphor and vocabulary selection. At the same time, being a teacher, working in auxiliary jobs, being a Muslim and following the preaches of Islam are other influential elements influencing the style of the two poets in applying descriptive elements.

Mother tongue is another significant component. Nima has not tried to avoid using Arabic or Turkish vocabulary, nevertheless, he has applied many Mazandarani vocabulary, sporadically unconsciously. Perhaps if Nima's poetry was written in Mazandarani, he would have been more successful. As for Akhavan, it should be noted that the Khorasani dialect was influential in this poetry and Arabic words are also present. Due to his interest in ancient Iranian culture, he has shown a keen interest in applying pure Persian vocabulary. Moreover, the use of metaphorical vocabulary in Akhavan's poetry is sometimes vernacular and lexical and syntactic archaism, a characteristic of his poetry, is derived from classical literature.

In general, the poems of Nima and Akhavan are lyrical literature that are rich and express human emotions. In the poetry of both poets, dissatisfaction and criticism of the status of society is present. Nima's poetry is overwhelmingly ambiguous, however, Akhavan's poetry is easily accessible and are lyrical, narrative and descriptive. Nima is more of an illustrator, less of a narrator. Akhavan applies allegories and mythical features and is a narrator and less of an illustrator. In other words, The Akhavan is a storyteller and narrator and Nima is an illustrator. Akhavan is the poet of bitter moments and despair, and Nima is still hopeful amongst all misery. Akhavan chants about death, and Nima speaks of life; however, the concept of "night" is visible in both poetries. Finally, it can be stated that via a comparative study of Nima and the Akhavan's poems, it can be concluded that the metaphorical application of the prevailing political and social settings and conditions in the Akhavan's poems is greater according to Norman Fairclough's intertextual analysis. Both poets have been influenced by current conditions of the malleable settings of their day; nonetheless, this is more perceptible in Akhavan's poetry.

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