

# **Semantic Norm-Breaking of the Fundamental Principle of Aesthetic Communication in the Poetry of Rahi Moiri, Mehrdad Avesta and Contemporary Art Based on Lynch's Theory**

## **Abstract**

Norm-breaking is one of the practical methods in de-familiarizing poetry and many poets have used this method to convey meanings. The non-normative poet creates artistic pleasure with the aim of literary resurrection in poetry. Examining the degree of norm deviation in contemporary poets' poetry displays their ability in highlighting words. Since language is one of the most imperative factors of culture transmission, the type of language used by poets is considered as one of the most key characteristics of poetry. In this research, by reviewing the concepts related to the importance of Russian formalists and Lynch's classification, various manifestations of norm-breaking in the poems of Rahi Moiri, Mehrdad Avesta and contemporary art have been investigated. The mission of this research is to apply the findings of linguistics and introduce scientific reasons for the attractiveness and permanence of the studied works and to create the necessary ground for further research in this field. In this paper, with an in-depth look at the theoretical foundations, the features of semantic norm-breaking in the poems of Rahi Moiri and Mehrdad Avesta have been investigated. After studying the theoretical bases and corresponding them with the poetry of Moiri and Avesta, the proposed result has been expressed in a library method in an analytical-descriptive manner.

## **Research aims:**

١. Examining semantic norm-breaking based on Lynch's theory in the poems of Rahi Moiri and Mehrdad Avesta.
٢. Examining norm-breaking features in contemporary Iranian art.

## **Research questions:**

١. How have Rahi Moiri and Mehrdad Avesta benefited from semantic norm-breaking?

٢. Which concepts of semantic norm-breaking (materialism, fluidism, animalism, plantism, and anthropology) have the highest and the lowest frequency in the poems of Rahi Moiri and Avesta?

**Keywords:** highlighting, semantic norm-breaking, Rahi Moiri, Mehrdad Avesta, Lynch's theory.

## Introduction

The poetry of composers is a manifestation of a nation's culture since with their exceptional literary abilities, add to the growth of a nation's language. One of the aspects that distinguish poets and artists from ordinary people is the way they apply language. Abnormality is one of the most important aspects of language that gives additional beauty to literary art in particular poetry. After Plato, in the book "Republic", challenged the importance of poetry and poetics by answering the question of what is literature, his students defended literature to answer what is literature and its aesthetic standards. One of the latest claims in this regard was pointed out by Russian formalists. In this view, poetry is said to use norms beyond conventional language. Russian formalists believed that the critic's goal should be to establish a science of literature; thus, in this view, the poet's behavior with words makes his language stand out and de-normative, and in any case, deviating from the standard language causes it to become unfamiliar. Russian formalists want to find a balance between the form of the work and its meaning. According to them, in art, the meaning is the soul of the face and form. The central issue of this research is whether Rahi Moiri and Mehrdad Avesta have benefited from semantic norm avoidance or not? In this research, in an analytical way and with an in-depth look at the theoretical foundations, the features of semantic deviation in the poems of Rahi Moiri and Mehrdad Avesta have been investigated.

The research in the field of norm avoidance or norm-breaking started from the beginning of the ٢٠th century with the design of form in poetry by Russian formalists. This issue has been the focus of contemporary researchers in the field of Persian poetry and literature in Iran. Although non-normativeness has a long history in Iranian poetry, it has received more attention in contemporary poetry. In the following, a number of such researches will be briefly mentioned: Cyrus Safavi in his two-volume book "From Linguistics to Literature" has mentioned norm avoidance and its types, and based on Lynch's model, there is little evidence of poetry as they have put contemporary

Iran as the spice of their discussion. Masoud Rouhani and Mohammad Enayati, in a joint article entitled "Study of deviance in Shafi'i Kadkani's poetry based on the model of Lynch", have investigated the types of deviance in this poet's poetry by following his theory. Fateme Modaresi and Hassan Ahmadvand, in a joint article entitled "Defamiliarization and Norm Avoidance in Nimai's Poems of Akhavan Sales", have mentioned examples of the poet's escape from norm language. In addition to that, Fatemeh Madrasi and Omid Yasini have provided useful and valuable information about semantic norm avoidance in an article titled "Analysis and Transformation of Aesthetic Arrays in Contemporary Poetry". Taghi Pournamdarian and Mohammad Khosravi Shakib in a mutual article entitled "Transformation of Symbols in Contemporary Poetry" have criticized and analyzed the semantic transformation of symbols, which is placed in the axis of semantic norm avoidance. Azita Taleghani in an article entitled "Highlighting in language and its role in contemporary Persian poetry" has examined the role of language in contemporary poetry and its analysis based on norm avoidance in the poetry of several poets. By examining these books and researches, it can be noted that there is no independent research on semantic non-normativeness in the poems of the poets; Rahi, Moeiri and Mehrdad Avesta.

## **Conclusion**

Rahi Moiri expresses his intellectual concepts in his poetry in a restrained manner. Avesta has at all times chosen a more challenging literary language. Overall, both poets have attempted to give practical meaning to their mental concepts by avoiding the semantic norms, and by doing this, they make it possible for the reader to understand the poem. As it has been said, highlighting will be manifested in two ways: "increasing rule" and "decreasing rule". The investigations carried out show that the norm-breaking of the meaning that follows the rule of increasing rule is used a great deal in the poems of both poets; In this way, the poetic language of both poets has become prominent and attractive. The exploitation of semantic norm avoidance does not happen in the same way in both poets; rather, norm-breaking has a meaning in the field of anthropology and plantology. This is while, in Avesta's poetry, fluidity has more frequency. The use of simile array in the poems of both poets is continuously the most frequent and both poets have used the arrays of irony, recognition, and sensibility in embellishing the concepts, which has made their poems more familiar and prominent. The use of semantic deviations in Rahi Moiri's poetry is well

respected in the two principles of aesthetics and media; This is while in Avesta's poetry is more complicated. In both poetry, deviations from norms have made their poetic language unique and this violation of norms is considered one of the stylistic features of both poets.

The studies carried out in five sections (materialism, fluidism, animalism, plantism, and anthropology) demonstrate that the simile array is the most important array used in the objectifications of Rahi Moiri, which is brought up by the visualization and conception of Rahi Moiri. In Mehrdad Avesta's poem, the concept of physicality is mostly presented with the addition of similes. In fact, his poetry, every single object is described as a single simile addition to a specific object. Fluidity in Rahi Meiri's poetry is presented with a simile, and feeling has a frequency meaning in this type of norm-breakingness. On the other hand, fluidity in Mehrdad Avesta's poetry is mostly expressed by similes and visualizations and has a higher frequency than other elements, which has made it more difficult for common people to perceive.

Rahi Moeiri uses irony, recognition, simile, and sensibility arrays in animalism. Moreover, adding life in this norm-breaking has illustrated his poetry. Animalism in Mehrdad Avesta's poems has always included similes, with the difference that this deviance from norms is less used in Mehrdad Avesta's poetry. Vegetation in Rahi Moiri's poetry is likened to flowers, gardens, and cypresses, which are always frequent in Rahi's poetry as most of his poems are likened to different types of flowers, gardens and parks. Vegetation in the works of Mehrdad Avesta is also a repeated simile of flowers and cedars. In the poems of both poets, the repeated comparison of height to cedar and the face to a flower is observed. Both poets did not create art in this norm avoidance. Humanism has a high frequency in Rahi Meiri's divan, the creative embodiment of the poet can be seen in this deviation from norms in the divan. In Mehrdad Avesta's divan, also, humanism shows the creative embodiment of the poet as both poets have used it beautifully. Paradox is rarely used in the poetry of both poets. In contemporary art, specifically painting, you can see a clear expression of aesthetics and imagery.

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