METHODS AND TECHNIQUES OF DE-FAMILIARIZATION AND HIGHLIGHTING IN THE POEMS OF AHMAD SHAMLOO

SHAHRAM PANAHI[1]* FATEMEH MODARRESI[2]

[1]ph.D. Student of Persian Language and Literature, Urmia University, Urmia, Iran.

[2]Faculty Member and professer of Urmia University, Urmia, Iran.

*Corresponding Author Email: maralmeysa@gmail.com

ABSTRACT

The present research by searching through the collection of Ahmad Shamloo's poems has yielded examples of a variety of normative evasions. This article shows that Shamlou is a poet who possesses a particular worldview and his deep intellectual and consistent mind has made his poetry an influential and well-crafted poem. Considering the semantic and structural aspects of Shamloo's poetry, his poems can be influenced by Hafez. Although he has dropped the weight from poetry, he has not come to terms with his deep knowledge of the word and the word when he used the word contrary to the grammatical standards in the sentence. Some of these destructive hands, which in the poetry of an illiterate poet may be a major flaw, are so well-saturated in Shamlou's poetry that they have become an excessive norm. In this essay Shamloo's poetry is examined with respect to Leach's views on the types of norm avoidance as well as the types of norm avoidance according to the definitions presented in Sima's literary culture.

Introduction

Shamlou's influence on the texts of order and especially the prose texts of previous periods is fully evident in his works. Some believe that Shamloo's poetry is influenced by the prose of Beihaghi's history and its works. In fact, the amount of prefixed verbs and sometimes the virtual meanings that are intended for the verb, as well as the use of words that are no longer bound by contemporary literary language, are evidence of this claim. It can be claimed that various new combinations with Shamlou's poetry have been added to Persian language and literature. Horace, a Roman poet and speechwriter,

said, "The tongue is like a tree that has a collection of old leaves of Venus" .(2000؛(Alipur: 74

The language of contemporary poetry is undoubtedly similar to that of Horace trees in every period of poetry. Today's poetry, besides relying on the lexical and syntactic features of the alley language, has been expressed as a literary language of the past both in terms of singularities and combinations. The field of syntax (texture and construction) is devoted to it. "Poetry basically starts from where the prose stops. That is, the prose has a specific purpose; the one who writes the prose is just like the person who speaks and wants to express something. But poetry is nothing else. Poetry transcends everyday realities; therefore, the herbivore that moved beyond this reality, even though it was in the form of prose, came close to defining poetry. "(hoghooghi: 2002,391).

Formalists regard poetry as a special use of language, which is achieved by " deviating from practical language and disrupting it" (Selden, 1372: 19-18). For example, a verbal work may lack any visual character, but poetry can be read. It occurs when the poet, without approaching the imagination, manipulates the language apparatus, moving the positions of the word elements, making combinations Lexicon created a building with special ironies.

Take a look at the structure of this piece from Shamloo's poem:

We are alive no matter why, They are aware of their death.

These two lines do not have any visual representation or virtual construction. But they have a patronizing emphasis on their simpler form: we don't know why we are alive / they know why they are dead. Therefore, deviation from the norm is the main characteristic of poetry, which is seen more in poems that lack weight, in order to compensate for the weight of poems, and to emphasize the literature of the word. Thus, innovation is the central feature of poetry in the word, which is referred to as the norm. It should be noted, of course, that avoidance is not simply a departure from the norms of standard language, but also the creation and modernization of a new way can also mean escape. So let's call this non-commitment an escapism or an excessive norm.

Avoidance of deviation from soft

The term is derived from the field of modern linguistics and linguistic criticism and has come to the fore in English literary criticism and linguistic criticism. Deviation from soft in the field of linguistics refers to any kind of linguistic use (from semantic application to sentence structure) that does not respect the normal and normal language relations. By definition, for example, the norm of language requires that the phrase "went to the lips ..." be supplemented by the name of the place, and becomes "went to the lakes, the sea, the pond, and the river", but when the poet writes:

But failed / to face the pigeons' clarity, And to no one (poetry "Sohrab Sepehri"). This norm breaks down and leads to the prominence of language. Linguistic criticism is one of the basic ways of understanding and conveying the text message in the case of soft deviation.

Deviation from soft and normative avoidance with semantic development and with regard to the domains in which it occurs involves the following types: (Dad, 540: 2008).

Discouraging norms

"The standard relations of any discourse require that the subject of the discourse reasonably have a beginning, an end, and an end. But if at the beginning of the talk, the middle of the subject begins, the norm of these relations will be shattered, and a kind of normative discourse will emerge.

Example: And this man / woman only on the eve of the cold season. (Forough Farrokhzad: 2002; 266). Wow is in the middle of the phrase and the sentence, not the beginning. "Also, if one addresses the singular (himself) first in his speech instead of the listener and the second person, he has somehow escaped discourse".

(Dad, 540: 2008)

Semantic Avoidance:

 Deviation from software is in the domain of semantic relationships so that the meaning of the sentence or phrase is irrelevant or inconsistent with the logic of the language. Metaphor and paraphrase are examples of this kind of escape from the norm. "

Conjunctive Avoidance:

 This kind of self-avoidance is divided into two types:

A) word creation: refers to phenomena in the field of word formation that make the speaker a word that has not existed in the context of that language before. For example in the Divan of Shams, Molavi gives many examples:

From the lunacy of the City of Lunar in Me and in Menger himself

As if I was a laughingstock in the gallery.

B) Role Class Change: The process of changing the grammatical category of one word to another is a grammatical category.

In this phenomenon, not only the semantic relations between words are disrupted, but also the relations that require the companionship of the author's words in the context of meaningful grammatical relations.

In some cases, relationships between number dependents and the few are out of the ordinary. Rumi says:

I'm trapped in the air I don't have the air of most desires

In this bit the word "majority" is used as the name.

An example of Shamloo's poetry:

And the gravity of the sun / With a black spear / In two bushes (Shamloo, 1993: 375)

Which is gravity but is used instead of adjective.

And life in this dire straits / What a lazy going through

Sloth is a subjective adjective but is used instead of a constraint.

Structural or Morphic Avoidance: Or the least significant component of language is self-contained and closed. Package tagging is a component that has only a syntactic role and is not meaningful in itself, such as suffixes, prefixes, and verb conjunctive components. But open templates have meaning without relying on another word. This avoidance is simply a transgression of the non-normative language, for example if the suffix suffixes are:

Example of Molavi:

Like a roast lover, let's love the fire of love. "(Dad, 542: 2008)

And two examples of Shamloo:

And his whispering / bare bare / black sky / Like a bunny swamp monster / That space (Shamlou, 2008: 1038).

The Smell(boo nak) = In this word, the Taboo is closed and has only a grammatical role and is not meaningful in itself.

I said, "Good, town! / All night / Whispering / What were you worried about?" (Ibid: 1039(

B + non-verbal = "B" is a verb prefix and is a closed syllable.

Phonological and Linear Avoidance Norms: Change the rules of common typing or breaking words to disrupt the norm of word structure. For example, if we write in Persian instead of "I", "MN."

- **Internal normative**: occurs when the author somehow abolishes the norm and logic that governs his work.

Example:

When I show her lips to John Jas

(Blood Wine / Forough Farrokhzad)

The poet in the first line refuses to show lips, but in the second line he refutes this claim. ”(Dad, 542: 2008).

On the contrary, it can be said that external normativeism is the deviation from norms outside the context, such as the characteristics of the period or the literary genre, and so on. Normativeism in general is one of the familiarization tools in formalist criticism and it highlights language and is one of the causative factors of style.

An example of Shamloo: So / only / accepting the testimony of the one who has come to the truth, / who has passed against the "sword" / from his chest /. (Shamloo, 1976: 58).

In addition to the above classification, it is about the types of normativeism that are derived from Dr Sima's literary terms. Leach also divides normativity into the eight categories that we have outlined below:

 Phonetic Normativeism: "In this type of normative poetry poetry uses a phonetic form which is not common in phonetic normative language" (Safavid, 47: 2004), such as "Nudant" in the following passage from Nasser Khosrow, which necessitates The second poem should be pronounced "N" with stillness.

There was only one corps. The wise ignorant one was with the corps (shamloo, 1980: 212).

It should be noted that this kind of normativeism, unlike Leach's view, has at least no role in the creation of poetry in our literature. Because the aesthetic principle has not been adhered to. This is the case in which the rhetoric scholars in the Persian language refer to it as "hate letters" and the disruptive elements of eloquence.

Syntactic Normativeism: "The poet in his poetry can bypass the constitutive elements of the sentence by departing from the syntactic rules of the normative language and distinguish his language from the normative language" (Safavi, 46: 2004).

"Of course, one should keep in mind that syntactic normativeism is one of the ways of poetry that can be questioned. Sometimes syntactic normativeism is done in order to achieve order" (Safavi, 38: 2004).

Example of Shamloo:

"I am so mirrored" in this epitome of Shamloo's poetry is one or more of the similarity devices.

Or: In the distant fire but not in the smoke, Shamlou's poem also means the suffix of the noun, while it is combined with the smoke which is not the meaning of the meaning. "

Lexical norm avoidance: "This type of norm avoidance is one of the ways in which the poet expresses his own language, thus generating and applying a new word by analogy and avoidance of the rules of the word normative." Closes. "(Safavi, 46: 2004(

Like the combination of "Vampire Hell". In the following bit from Molavi:

Hell of the vampires of Janet Bakhsh, on the Day of Judgment, they reign and pray and nine curse

Temporalism: "The things that the poet uses words or structures that were not common at the time of the creation of the poem in the normative language, which were once common in the past and have gradually become dead texts, are called temporal norms or ancientism". 24: 1368(

Like "Chakad" in the following passage from Shamlou, which is not common in the language of today's poetry and the summit of the mountain.

I have a mild heart, oh / that I write a line of stenosis, / Like the moonlight of the Arash tribe on rocky rock (Shamloo, 1989:82).

Stylistic Avoidance: "When a poet avoids written language and uses spoken vocabulary or syntactic structures, stylistic aversion has actually occurred" (Safavi, 49: 2004). And there is almost no poetry in previous poets. For example, " Happiness" is quoted below in the written language by Hossein Monzavi, who uses spoken language.

Thank you for the happiness I have in eternity

I was saddened with the eunuch of the lot

(Isolation, 2009: 412)

Thirst, though it is inevitable from water, and hunger for bread, / is my hunger, thirsty water / grub, and this is bread. (Shamloo, 1977:213).

Written Avoidance: "Sometimes a poet uses a kind of normative evasion in writing that has no phonetic equivalent. The poet uses a way of writing that does not change the pronunciation of the word, adding a secondary meaning to the main concept of the linguistic unit. "(Safavi, 47: 2004)

Like the second verse below, Ahmed Shamloo, whose written form conveys the word of the beloved word spoken in his language.

And your word sat in my life

And I'll take it

Letter

In words

Again

I said. (Same: 569).

Semantic Normativeism: "In the semantic normative the poet does not work in the usual system of words or sentences, but in the same ordinary words expresses a concept whose meaning is different from the normative habit" (Modaresi, 2008: 139). Since the domain of meaning is the broadest part of the language, the most diverse and pervasive deviation from the norms occurs in this part. As such, "industries such as metaphor, permutation, diagnosis, paradox, and so on, which are traditionally presented in the context of exquisite intellectual and intellectual property, can be examined more in the context of semantic normativeism" (Kadkani, 37: 1368), such as:

Enjoying the acceleration of empty thunder barrels / On the cobblestone slope of the sky / Loving the salty smell of the harbor sky. (Shamloo, 2008: 58).

In these utterances, the poet likened the sound of thunder to the rushing motion of empty barrels on the sky's roof, which is a fresh and exquisite simile. Or attributes the harsh warm air to the harsh smell.

Various types of normativeism can be identified in Shamlow's poetry, which in this study preferentially refer to normative normative (lexical, role classification modifications), structural or morphological normative, phonological, and typological (based on the definition of lechism and abnormalism). It has been deliberately abolished, in a deliberate way of abolishing syntactic and semantic norms that require more opportunity.

The types of normativeism in Shamloo's poetry are reported as follows: Verbal normative (lexical):

Like Venus in the darkness of dark wolves and ewes

Because of the warmth of hope in my songs

(Shamloo1980: 32)

Into the Transition of this Sun / Masculine in the Casket of Your Poetry / Imitation of the Clowns' Work / Foolish Still / Open to Yourself / In Praise of God / Most God of All Poets! (Same)

But I (this forbidden / This oppressor, the life of the oppressor, / This slave of the black and the sad name) / On your deceit / No claim / No chains!

In terms of thermocouples, imitation, oppression, and exquisite of these compounds are clarified.

Let Our Poems and You / Be / Work Image / The Face of the Enders: (same: 33)

As can be seen, Shamlou also created new words by adding the word work to the image as imitating the work.

Eyes Like a Way, / Rain Crystal Finger / On Window Glass (same)

Loving ... / And Wave Green Blues / Lights With Night Lights (Same: 59)

My Pride: / Prideful Epic Fortresses / Ninjas Pride Blast of Anger / On the Alley of Appreciation (Same: 61).

Shamlou has used the words created by artists in the above cases to induce a sense of meaning in the space created in his poetry, for example, the combination of raindrops with fingerprints on the composition of partial arrays and evokes a beautiful fantasy image. It also reinforces the anger of this anger by combining the poison of the poison and its application to the wild horse and lends a particular structural unity to the poetry as a whole in terms of literary form and derivation of words.

And the vomiting of every blood from the mouth of every execution / Satisfaction of his execution / At Venus the gate of heaven. (Same: 65).

The combination of oleander and its mythical and symbolic function with regard to the oleander at the gate of paradise implies that the abandonment of autocratic rule is equal to the attainment of treasure and paradise.

I sit in bed without sleeping at night until dawn.

(Same: 99)

Cold Chal at the top bit has a meaningful proportion to the poet's night and solitude.

Hi, I was an apologist and I was sleeping

(Same: 106)

The word illusionism has become a lexical term.

Or, in the following example, the poet combines the word and the word with the word.

Isn't his gaze a sunny answer to the darkest desire of my heart? (Ibid: 127(

This is a difficult task and it is not tolerated by burners / lichen / pickles / (same: 145(

The poet has described the composition of burner tolerance as an overwhelming synonym that has more semantic emphasis.

With his defeat / lonely / painful scar left by the sword and an angry pain: (Same: 156)

At this juncture, the combination of life-giving pain and its descriptive role in pain exacerbates the pain and its quality.

O Gods of happy darkness / from your heavenly paradise, grant us eternity (Ibid: 156)

Happy darkness has been used in the sense of happy and satisfied darkness.

And I would see if I would throw the lantern into the water and interpret the darkness of the night as a blindfold to my fearless Buddha who relieves the pain of what he sees as a new Nirvana usurper. (Same: 258)

And the smell of salt sludge, the night-time sleepiness of the carnivores that had been mingled with the revolutions / waves that had been blowing in my breath had driven me into the sea. (Same: 258(

And my struggling spirit is thrown into a rough, heavy prison. (Same: 264(

In the last flame of the Yellow Lantern, I saw the hammer of rain on the endless muddy waters of the sea (Ibid: 265(

What if in the morning if you were yesterday / the grave you are not going to get a poison but sorry

(Same: 291).

His wet bosom moss, like moss together (Shamlou, 337: 2008)

The darkness of the place is, therefore, no exception to the CIA. (Same: 426)

I come from rock / landing posts (Shamlou, 1351: 75)

Is this a doubt? / Or is it the last step of the steps (Ibid, 41)

Who lived all his days / with garbage and rags to junk / to Bonak's garbage disposal (Ibid., 575)

I'm talking about a city where you are the city of God. (Same, 577).

Canary kebab / On the lily fire / Strange day, Nazanin / Iblis the victorious drunk / Sour mourning is sitting on our table. (Shamloo, 2008: 832)

I have chosen you / The rage of despair / You said I love you / And the rule / Another (42 Ibid)

"We" go through their minds "They" on the tongues / Worried and dead / Because to open your mouth

(Same: 886)

What you hear is a silent crooked instrument. (Same: 946)

Vocabulary: The Role Classification of the Role We have mentioned for the first type of many examples of Shamloo's poems in the previous line.

One Hundred Lanterns - Gunk and Not Saying / With Stubborn Flames (Ibid: 28)

In the lantern of a hundred temnations the dependencies between a number and a few are out of the ordinary.

But I am this forbidden / This oppressor, the life of the oppressor, / This slave of blackness and sadness (Ibid: 32)

Haram is used as a name in this case.

And the stormy epic of his poetry began / With three mouths of one hundred thousand mouths (same: 63)

In the example above, the relation between number and number is out of the ordinary norm.

And I will repeat the words always / in my own ears / (eh: 368)

It has always appeared in the role of adjective when it comes to time.

And life / In this desperate strait / What a slack!
Slack is a trait at this juncture, but it is in the restricted position.

Like the sunshine / that screams / with the mouth. (Same: 527).
It is broken but is used in adjective but it can also be derived from adjective instead of adjective.
Then we came to a boiling sea / with whirlpools (same: 595)
Hole is used in the sense of adjective.
 "This deceitful one who calls for the light of the sun / from us." (Ibid: 655)
I want to die sleeping acacia. (Same: 740).
I want to fly the heavy breath of the Atlas. (Same: 740(
This example is also the case with the above example and the highlighting has occurred which is the same metaphor in the verb (metaphor of subjection)

Shortly thereafter he fell to the ground and murmured all over the soil (Ibid: 895)
The adjective is used in the role of the noun adjective.

Mere Normative:
Another type of escapism that has a lot of evidence in Shamloo's poetry comes from examining Shamloo's poetry in different periods of his poetry, with suffixes such as (Sun, War, Nak, Motivate, and Gay) and unusual present-day prefixes - or unusual closure of words and The pronoun has produced new conjunctions, and in this line we refer to the following examples:
Let the love of this Sun / Mardir in the coffin of your poem (Shamloo, 2008: 32).
The test of the old faith was worn / on the lock of antique teeth / teeth (Shamloo, 30: 1352)
I swallow love in your heart / The red love I have drunk (Shamloo, 263: 1353)
Your ears, in the view you are sitting at (305)
Because I hate everything that is with you, I hate everything that has to do with you:
(Same: 305).
And on the other hand / a twisted plant / like a full-bodied slab of bread crumbs on the wall!
And the wall becomes more firmly grounded in the heat of the Neck bag. (Same: 385)
Nose that from the night, the water / tears of such a furnace of sunshine. (Same: 413)
Fates / One-Handed Jesus / One-Handed Clothes (Same: 582)
We break in your bosom / (Ibid: 706).

Written, phonological or ontological norms:
This section examines written, phonological, or typological norms:

Hey!
The poet!
Hey!
Red: (same: 30)
In writing, words are written in such a way that, in addition to no change in speech, its written form also adds a secondary meaning to the main meaning of the linguistic unit.
Loving the sidewalk women
their home
Their love
Shame (same: 58)
In these contexts, the concept of women crossing the sidewalk has become more vivid with the way they write words.
Loving people / who die? Watered / And in dry, dry soil
Handle Handle
Group group
Massively Massive
They sink
They sink
Sink
They go. (Same: 60)
In these compositions too, the written form is in harmony with the semantic structure of the poem.

And there was blood on his throat
To earth,
One drop
this! (Same: 70)
But if you think that you can now inspect me as the spirit of the sea, the spirit of love and the spirit of life, you cannot, you cannot! "- rox a Na ..." (Ibid: 262)
At this juncture there is a written standardization and the Roxana form of writing or the concept of partition and separation and distance is appropriate.
And your word sat in my life
And I'll take it
Letter
In words
Again
I said. (Same: 596)
The second verse of this poem is written by Shamlou in a way that the written form of it is word-for-word.
The patrols are saintly
The patrols are saintly
The patrols are saintly

Patrols-

Cut with bullet

Continuous silence (same: 758(

In this poem, Shamlou's incomplete writing of the saints in stature improves the sound of the bullet; therefore, there is a written norm.

Light (time) evasion norm:

We now examine stylistic normative (colloquial rather than literary standard language) and temporal normative (stylistic coordinates of past literary periods in today's poetry:

And not the others / Who burn down your furnace / With my garden hymn (Ibid: 54)

Hell and Hime Vocabulary of the Literature of the Early Periods (Time Normative).

And I still go / with you and for you / - for you that I am your friend.

(Same: 55)

Dostar was written in standard language in a friendly manner written in conversational language. (Light Normality)

And he had come to his dream / And sings a song that will never come back /

(Same: 73)

It was meant to be one of the peculiarities of the old styles and there was a time norm.

With Hindu / Miemandt Marble Temples (Ibid: 108)

By meaning, it is one of the Khorasan style coordinates (time norm)

Three children on the cobblestone trail and a hundred children on dead / wet soil (same: 137)

Header is an ancient word for bed and is used in ancient language (time norm)

The stamina of all those men / who are shaking behind this "wall" / scholar, / does not speak!

(Same: 161)

Everybody in this verse emphasizes the sentence and should then read it without adding it. (Time norm)

But that night the fisherman's toned-down / Who raises his ship under the storm's eye/

(Same: 169)

In the sense of the word, the flag is an old vocabulary and is less commonly used today (time norm).

Like the sunflower, who screams the sun with his mouth broken (Shamloo, 31: 1372)

As it is from the mere element of the ancient language (temporal norm)

And when I was getting gray / hot. (Shamlou, 210: 1387)

Getting used to the term is a generic term and is therefore a light norm.

And the couches were burning in the cold fever beside the restless boat. (Same: 259)

Khizab is an ancient word and therefore it is used in the poetry of this period of time norm.

The style fell asleep / And over the stillness of the sea in vain / open / plunged into a dreamless sleep (Ibid, 110)

The rise of the old construction of "rise" and the "sell" of the old construction of "fall" has given a solid and heavy texture to Shamlou's poetry. We do not see today's poetry seeking the context of archaism. "(Alipour, 315: 1378).

Because the gray gazelle girls were hitting the air / - from the sunshine - / on the Nile.

(Same: 419)

Gasser is a synonym for earlier periods and its use is time normative.

We narrated between staying and going / which was evident in the screening of Kenneth. (Same: 424)

Conquest has been used extensively in ancient literary language since Hani became unpopular in Conquest.

And the moose sitting on his shoulder. (Same)

Gharab in today's literary language is a crow and its use is a time norm.

There was no doubt about falling down and getting up / down the hill. (Same: 594)

One old application is abandoned, its application is time normization.

Predictive / Unconvinced Yellow Eye / Comment / Disagree (same: 681)

Beh and Endar are actually two additional words for a complement and this is a characteristic of the Khorasan style, which has occurred at the time of normalization. We note that this kind of normativeism is high in Shamlou's poetry, examples of which are as follows:

What a bruise to my post now (same: 688)

At the foot of a man my friends imprisoned in (same: 6090)

Stick to it unless you have a secret. (Same: 751)

The shadow of avalanche / Self endured deep into the board. (Same: 998)

All of the above have been added to a two-letter supplement.

Conclusion

What is to be found by examining Shamloo's poetry is that Shamlou has widespread normalization in his poems. Most of Shamlou's norms are influenced by the history of Bayeghi and Hafiz. The language of ancient literary periods is crystallized in Shamlou's poetry, which has given Shamlou the power of his own composition. Many of the vocabulary combinations he used were first used, and most of the norms of his poetry constitute the same kind of normative, that is, normative hedonism.

Morphic normativeism can be considered as the second type of repetitive normativeism in Shamlou's poetry. There is also frequent normativeism in

this poet's poetry, and then the normative, written, phonetic, and discursive normative can be added to the above. It should be noted, however, that the semantic and syntactic norms that were both of the most repetitive types of norms in Shamlou's poetry were not examined in this article. For example, there are many highlights in Shamlou's poetry that are intrinsic to semantic normativity. It is hoped that this research can be used by other researchers.

References

Pour Namdarian, Taghi (1995), A Journey through May, First Edition, Tehran, Winter Insights.

Hogoogi, Mohammad (2002), Poem of Our Time, Ahmad Shamloo, Sixth Edition, Tehran, Negah Publications.

,(1989) Poetry and Poets, Negah Publications, First Edition, Tehran.

Dad, Sima (2008), Culture of Literary Terms, Fourth Edition, Tehran, Pearl Publications.

Selden, Raman (1993), A Guide to Contemporary Literary Theory, Translated by Abbas Mokhbar, New Design Publishing, First Edition, Tehran.

-Shamloo, Ahmad (A.Bamdad) (1350), Aida in the Mirror, Nile Publications, Second Edition, Tehran.

Shamloo Ahmad(1993), Aida, Tree, Dagger and Memories, Pearls, Fourth Edition, Tehran.

Shanloo, Ahmad ,(1993)Ibrahim Atash, Zaman-e Negah Publications, Sixth Edition, Tehran.

Shamloo, Ahmad ,(1977)Small Songs of Homeland, Maziar Publications, First Edition, Tehran.

Shamloo, Ahmad ,(1976)Breaking in May, Zaman Publications, Second Edition, Tehran.

Shamloo, Ahmad ,(1975)Soil Rites, Amir Kabir Publications, Tehran.

Shamloo, Ahmad ,(1977)Fresh Air, Nile Publications, Fourth Edition, Tehran.

(2008), Collection of Poems, Eighth Edition, Tehran, Negah Publications.

Shafi'i Kadkani, Mohammad Reza (1368), Poetry Music, Agah Publications, Second Edition, Tehran.

Safavi, Kourosh (2004), From Linguistics to Literature, Volume I, Surah Mehr Publications, First Edition, Tehran.

Volume Two, Surah Mehr Publications, First Edition, Tehran.

Alipour, Mostafa (1999), The Language of Poetry Today, Ferdows Publications, First Edition, Tehran.

Farrokhzad, Forough (2002), Divan of Poems, Sayeh Nima Publications, First Edition, Tehran.