

英文要旨

Analysis of Ahmad Shamlu's Poetics and Rhythm Structure in his Non-verse Poems

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The theme of this paper is to analyze the poetics (ideas on poems) and rhythm of the non-verse poetry/poems of Ahmad Shamlu (1925-2000), a poet representative of twentieth century Iran.

Shamlu's poetry is known as combative. The themes of many of his poems include the physical torture and execution of contemporary political offenders, and remembrance of and a requiem for them. However, at the same time, he created a new genre, Non-verse Poetry, in Persian poetry. This paper focuses on his experiments in writing poetry.

This paper has the following four objectives:

1. Resistance against literary tradition

Above all, Shamlu, with his opposition to literary conventions, is situated as a "rebel poet." At the same time, he continued to search for a form of poetry as art. His search led to the creation of a new genre of "non-verse poetry," which excluded meter. This paper discusses not Shamlu's political rebellion but his rebellion against literary traditions.

2. Definition of "non-verse poetry", she'r-e mansur

< she'r-e mansur > is translated as free verse or prose poem, but in this paper < she'r-e mansur > is translated as "Non-verse Poetry". The meaning of < she'r-e mansur > is, if translated directly, poem in prose. According to traditional literary concepts, it is poetry without meter or rhyme. In literary history, she'r-e mansur does not necessarily have a unified genealogy nor does it have a clear status. This paper aims to situate she'r-e mansur in the context of the study of literature in general and in Persian literary history.

3. Departure from Niman poetics

Nima Yushij (1897-1960) was Shamlu's teacher and a pioneer of modern Persian poetry. Shamlu's rebellion against literary tradition stems from, in more direct sense, his rebellion against Nima's free verse and poetics. The third aim of this paper is to analyze Shamlu's non-verse poetry from the perspective of his departure from Niman poetics.

4. Review of poetry's 'musiqi'

The fourth aim of this paper is to review the concept of rhythm, which is very significant in the study of non-verse poetry. The most important factor in the acceptance of Shamlu's non-verse poetry as "poetry" was that his poems were richly musical. This paper uses the concept of a poem's rhythm not only as a technique of sound but also as a concept which includes the grammatical structure and the organization of the poem. This paper analyzes Shamlu's non-verse poem using this broad concept of rhythm.

Structure of the paper

This paper is composed of the following chapters:

Preface

Chapter 1: Positioning Shamlu's "non-verse poetry"

Chapter 2: The poetics of Shamlu's non-verse poetry

Chapter 3: The concept of "rhythm" in Shamlu's poetry

Chapter 4: Rhythm in the structure of Shamlu's poetry

Conclusion

Preface

The preface reviews modern and contemporary Persian poetry from the perspective of literary history, and defines modern and contemporary Persian non-verse poetry from the perspective of literature study. Persian non-verse poetry, from the perspective of form, is categorized as avant-garde free verse. However, with its exclusion of meter, "non-verse poetry" presents a similar issue to prose poetry. Consequently, this paper defines non-verse poetry as a coincident genre of free verse and prose poetry/poems.

Chapter 1: Positioning Shamlu's "non-verse poetry"

1) Chapter One discusses the historical current of non-verse poetry before Shamlu and clarifies that Persian non-verse poetry began with the aim to "depart from the Niman

technique (style)."

2) Chapter One also discusses Shamlu's admiration for Nima, and his departure from Nima's prose poetry, through the analysis of his works.

3) Chapter One makes it clear that, because of 2) above, Shamlu was strongly influenced by such Niman techniques as description and the structuring of suggestive space. At the same time, Shamlu's words had an intense rhythm that the Niman style could not accommodate.

Chapter 2: The poetics of Shamlu's non-verse poetry

Chapter Two analyses the poetic confrontation between Nima and Shamlu and discusses the poetics involved in creating Shamlu's non-verse poetry.

1) Nima saw verse rhythm as absolute. Moreover, he insisted that the form and the content of poetry were different. In contrast, Shamlu argued that poetry comes into being with an inherent form. This chapter concludes that the basic difference in their philosophies of poetry lies in this point.

2) This chapter argues that Shamlu's non-verse poetry stems from his personal sense that poetry spontaneously comes into being. Consequently, he regarded verse rhythm as something to interrupt the flow of poetry and rejected it.

3) In addition, this paper contends that Shamlu's philosophy about <pure poetry> was his attempt in poetics to search for the essence of poeticness of non-verse poetry.

Chapter 3: The concept of "rhythm" in Shamlu's poetry

Chapter Three analyzes the rhythm of Shamlu's non-verse poetry.

1) Previous studies have very limited understanding of the concept of poetry's rhythm such as the harmony of sound. However, focusing on the visual arrangement of Shamlu's poetry (for example, Shamlu arranges poetry lines just like steps), A. Pashai, an Iranian researcher, pointed out that the rhythm of Shamlu's poetry, as composed by the lines of his poems, was influenced by the phrasing of classical music.

2) From the perspective of his study of free rhythm, that the rhythm of non-verse poetry arises from the visual arrangement of the lines of poetry and the grammatical structure, the author discusses the element of rhythm in Shamlu's works.

Chapter 4: Rhythm in the structure of Shamlu's poetry

The author analyzes Shamlu's works considering the concept of rhythm discussed in Chapter Three to include the structure of his works. Through the analysis of his five works, this chapter demonstrates that Shamlu's poetry was not based on stories but showed structural development.

1) Parallelism, linguistic elements, and the equivalence of structural elements of the text not only structure Shamlu's poetry but also create metaphor. This chapter also points out that his works have been enriched by antitheses among poetic elements and by their multilayered structure

2) In addition, this chapter indicates that the structure of parallelism in his works created dense poetic space and images through repetition and grammatical techniques.