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The Role of Simile in Strengthening Vertical Axis of Imaginary in Shamloo Poetry

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Abstract

The styles change and literary technique (the techniques that create forms in literature) have an overlap with each other. According to that technique change will result in the evolution of style and vice versa. Technique structure also changed in modern poetry, according to the change in the structure and content of the lyrics has created against the traditional poetry. Unlike traditional poetry, which suffered from a disruption in the structure, the structure of modern poetry is organic. The techniques have changed to strength the organic structure and the imaginary vertical axis of poetry. Simile that has been applied as a widely used technique in literature, also structurally changed. The traditional compressed imagery exchanged with extended simile and this technique has created an important role in creating an organic structure. Application of this technique in Shamloo poetry differs his poetry among other modern poems. In Shamloo poetry, the structure of well-known similes' of Persian poetry has exchanged in some cases. And in some cases this exchange has resulted to new structures of simile. Shamloo has used widely this technique in poetry. This paper reviews Shamloo similes of poetry and clarifies the role of this figure of speech in creating organic structure in Shamloo poetry.

Keywords: Modern poetry, Shamloo, Imaginary Vertical axis, Simile, Extended simile.

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Introduction

The boundary between art and non-art, rather than being dependent on the content of the work, depends on how it is expressed. In fact the art is the raw essence of the style which is different from everyday language. According to Shemisa "literature (art in general sense) is the world of attributing a meaning in different ways" (2006: 30). In art of poetry, the raw sources are wide variety of content which has covered the poet's mind. Poet to use these materials in the form of art has tools at its disposal. These tools are so-called figures of speech. "Figures of speech are all measures that poets and writers use in order to reach poetry or plot from the substance language or the substance of the story, narration and daily events. In a poem we are dealing with the daily language and through figures of speech of rhythm, rhymes, row, image, music of words to create poetry" (Shafiee Kadkani, 2012a: 71).

Each of the poets and writers in order to use their mental sources, just apply one or two specific figures of speech mostly. This creates differences in the style of artworks. If we want a more precise use of language of the Russian formalists, we have to say "each literary or artistic phenomenon is a collection of figures of speech and activate mode of them is in a particular text" (ibid: 219). Poet with an emphasis on one or more specific figure of speech revises his art in a way which is different from other works of art. How to use this figures of speech are also different in the works of artists. For example, simile is a Figure of Speech that has been used in all the Persian poets' speeches, but the use of it is different in each of the poets' speech in a particular style. The authors of this paper is trying to study figure of speech of simile in the poetry of Ahmad Shamloo and investigate the specific application of this figure of speech in his poems and explain the role of figure of speech of simile in strengthening vertical axis of imaginary in Shamloo poetry.

Figure of speech of simile

Before entering the main topic, a brief description of the figure of speech of simile is provided. It has been said in the definition of simile "simile is stimulating something to anything, provided that similarity is based on falsity and not truth, it means to be a claim not real" (Shemisa, 2006: 66). Based on this definition, simile is the relationships between different things that are not there and only the artist's mind has created this relationship and hence, greatly illuminates the artist's attitude to the phenomenon around himself. On the other hand how to express this relationship also out stands the artist's speech style. Shemisa on the relationship between expression and style says "one of the important definitions of the style is the method of selection; this means that the style is the result of selection of interpretation and specific gestures, from a variety of interpretations and utterances. As you can observe this definition is similar to the definition of the science" (2006: 33).

Each of the figures of speech which are used by the artist and poet has subdirectories. Simile also as the most widely used structure in Persian literature has varieties. In a general division, two extensive and intensive similes are distinguished from each other. Pournamdarian says about these two types of simile in Persian literature, "simile in general terms, can be summed up in both intensive and extensive. The intensive similes are analogies that are created with the addition of two sides (subject and image) as an additional component ... and extensive simile is simile that is not stated as an additional component" (2002: 215).

From the perspective of the authors, extensive simile in addition to description which is offered by Pournamdarian, can be related to the special structure of simile in contemporary poetry, especially the poetry of Ahmad Shamloo which contains a plurality of subject and image. In this type of simile, there is a fundamental image located in the center of poetry and other similes are brought for evocations of the central image and providing a better view. This kind of simile unlike traditional poetry which has described the general attitude of the parties of simile has provided a detailed picture of the issue, that's why the image is not limited to a simple simile, and sometimes several similes with a specific relation to each other have the role of manifesting the image. Contemporary poetry because of its organic and semi-physical structure is the best space for creating that kind of analogies. Reliance on narration and descriptions in contemporary poetry and developing content during a poetry unit, are the reasons that caused this type of simile to be widely used in contemporary poetry.

Extensive simile in contemporary poetry

As it has already been said about the relationship between literary style with expression, style is largely dependent on artistic expression. Accordingly modifying the style and structure is depended mostly to modification of artistic expression. In fact, changing the style and structure of a work of art is largely dependent on the restructuring figures of speech. Due to the changes in contemporary poetry in the structure of poetry, figures of speech of poetry also have changed according to the specific structure of the lyrics. One of the fundamental changes and trends in modern poetry which after Nima has been created was focusing on the vertical axis of imagery in poetry instead of horizontal axis. Kadkani has described the two axes of imagination in the poetry. He says:

In structure of any long poem, the poet's mind has two kinds' of invention or artistic endeavor. On one side, there are a total outline and components of poetry which how to combine each other and has created the general construction and general form of poetry and in this area, poet's mind may apply all his remembrances and imaginations and total experiences in various fields in order to create the original shape and outline of his poetry, which we call it the vertical axis of a work of art. Undoubtedly, creation and imagination of the poet in this direction has the same importance in the other axis, that is

the horizontal axis and small images of expression that is, the entire individual verses (Shafiee Kadkani, 2006: 169).

In classical Persian poetry, the vertical axis of imagination was not under attention and poet used all his artistic sense of creativity and imagination in strengthening the horizontal axis. There is a rupture between the lines of a classical Persian sonnet, which is due to non-importance of the vertical axis in poetry for the classical poets. The incoherence that exists all around the classical literature culminates in style and lyrics of Hindi poets of this style, that sometimes there are verses in a sonnet contradict each other semantically. This feature of classical poetry even influences the rhetorical poetry, so that in studies of the traditional rhetorical poetry, poetic images are examined apart from the lyrics. Fotoohi about this feature of traditional rhetoric states "the old rhetoric reviewed and analyzed poetic image separately and apart from the lyrics. In eloquence and exquisite, image and each of the figures of speech is analyzed as independent "industry" of the general structure of poetry" (2010: 89). In the poetics of contemporary poetry, the vertical axis of imagination is of great importance. In fact, the scope of the imagination of the poet, in new poetry, has been exceeded the verse and in many cases the entire poetry was considered as a single poem. Baraheni in this regard says:

In ancient poetry, image development was done in a verse. If the measure of old poetry is verse; in the new poetry it's the poem itself. Today an image itself is not considered in a poem, but its integration with other images throughout the poem. This integration and development of images, enables the emergence of subjective poetry.... Harmony means linking of different parts of the poem together to create a unified effect and finding a unified and same figure and this harmony is created by appropriate contact of mental shape and appearance of poetry (1968: 226- 227).

The mental shape which has been noted by Baraheni is the potential shape of poetry. Shamloo is one of the poets who in his lyrics –especially poems written in blank verse– considers the mental shape with great importance and tries to unify the mental shape and potential form of his poems. In Shamloo's terms "no effort to create a blank verse, different from what is born in mind, has any result. Also never recorded ideas would create poetry, and a successful blank verse won't born" (Saheb Ekhtiari, 2003: 92).

In the book of "Tradition and Innovation in Contemporary Poetry", it is spoken of longitudinal balance features of new poetry, against the transverse or horizontal balance of traditional poetry. "In these new forms, a kind of balance that it can called the transverse (horizontal) balance is lost, but a kind of longitudinal balance (vertical) will remain, especially in there is no symmetrical balance in these style, but this balance is caused by the harmony of the entire poem" (Aminpoor, 2007: 240).

Thus the figures of speech in contemporary poetry are changed to strengthen the vertical axis of imagination and strengthen the network of meaning implications and creating harmony in

terms of contemporary poets. Creation of vertical axes of poetry is related to the publication of the images in the entire poem that is why the figures of speech are used to create extensive images. The structure of simile also is changed as one of the most important figures of speech, in order to build the vertical axis of lyrics. Simile in traditional poetry in many cases is used as the compact simile. In the extensive simile, similes expansion unit was not more than one verse, so that a verse alone, offers a complete picture to the readers, but in contemporary poetry, and poets like Ahmad Shamloo, extensive simile unit is much wider than a single line of poetry, and sometimes a whole poem involves a single image. "In this form of a poem, whole the poem is a unit, any part of the poem has not independence and separating its parts is as a waiver of his artistic totality" (Fotoohi, 2010: 205). For this reason, figures of speech also have development and expansion beyond the traditional poetry. These features is the result of extensive imagination of poet in contemporary poetry compared with traditional poetry, for contemporary poetry especially free verse poetry has escaped from many restrictions that limit poets' field of imaginations. The fluidity of meaning opens the way for meaning implication and this during the reading of poetry, triggered off a total picture is the entire poem. From the perspective of formalists, form of work is dependent to implication. "The task of the artist is nothing but the creation of this form and function of the form is nothing but creating possibilities and implications" (Shafiee Kadkani, 2012: 31).

Extensive simile in poetry of Shamloo

Ahmad Shamloo is one of the few prominent poets of contemporary poetry. A development that Shamloo has created after greats such as Nima and Akhavan in contemporary poetry is quite obvious. Ahmad Shamloo on the one hand has made a change in appearance of the poem that creates a new format in modern poetry as free verse. On the other hand gave a new life to the rhetoric of Persian poetry. Shafiee Kadkani about this feature of Shamloo's poem book "Along with the Lights and Mirrors" says: "Shamloo was able to change the "rhetoric" of Persian poetry.... there is another architectural structure in language, in all structural components. Russian formalists called it defamiliarization which can be seen in all components" (2012a: 518).

This new architecture that has been mentioned previously is shown an index of simile in poetry of Shamloo. The similes of Shamloo poetry in two aspects have caused richness of his words in rhetorical sense. One aspect of which is relevant to the content of simile.

The most important attribute of similes which draw attention in Shamloo poetry is their freshness. Fewer similes can be found in the collections of his poetry that don't suggest a new vision of the objects and discover new relationships among them. Some of his similes offer such a fresh and new sight of objects that can claim clearly and explicitly, without any need to research,

throughout the classical poetry and almost hundred years of Persian poetry we can find samples close to it (Pournamdarian, 2002: 215).

The other procedure is freshness of similes of in Shamloo poetry that the structures of smiles in his poetry make a style distinction in Shamloo words, the same thing that according to the investigators in modern literature has Shamloo to be one of the top contemporary Persian poets. In Shamloo poetry, in many cases it is used the similes that they can be considered a kind of interweaving images in the poem. Simile in these Shamloo lyrics, has not decorative role, but could have an important role in strengthening the vertical axis of imagination. The extension of a simile into other images and similes in poetry and expansion of a general images in terms of intertwined similes, is a gift that Shamloo poetry has on the vertical axis and this specific shape of activation of figures of speech of simile in Shamloo poetry has been characterized the rhetoric of his poetry in contemporary literature. The unity of experience which is based on the mental shape of his poetry and modern poetry –unlike classical poetry— in many cases benefit it and expose its external appearance in the form of interconnected images and extended similes. Here are a few examples of this type of simile in the poetry of Ahmad Shamloo is brought and then various forms of extensive simile in Shamloo poetry and rhetorical sense that this kind of similes carry is considered in detail:

Was gaunt contentedly/ narrow and tall/ as a difficult message/ in the word
(Shamloo, 1999: 702).

Consider this simile carefully in this poem, we would find that simile has an expanded structure here. Poet first assimilated a person to contentment and has set the point of resemblance being gaunt, but this amount is not sufficient and he used another simile to the earlier analogy; the assimilation of that person to a word in a difficult message. Here the point of resemblance is "narrow" and "long". The poet has used the second simile for more explanation of concept of contentment. Being narrow and tall can well represent the concept of contentment. On the other hand, poet known the contentment a difficult message that is included in a word, thus as being so long in concept, but in the word is short and narrow, on the other hand person has simulated himself to contentment. Shamloo here by bringing the tenors of the "contentment" and "difficult message in word" is to illustrate on one hand the gaunt appearance of person and on the other hand the height of the internal point of resemblance despite this appearance. For this reason he has brought two tenors for this point of resemblance. On the other hand the second tenor (difficult message in word), clearly refers to the concept of contentment.

The interwoven smiles and images in this sense are so beautiful and literal that it is impossible to delete or replace a word. And this is the genuine art that all the poets and writers struggle to achieve this kind of speech; to the point that all the words are interwoven and replacement or delete of word cause incoherence. Shafiee Kadkani describes this feature in

Shamloo poetry and says: "The most important success of him (Shamloo) is in achieving the same system. When you read his poetry, every word, whether it is from common language or the language of literature, if you want to change, you feel that the lyrical system is destroyed" (2012: 270).

A poet as Shamloo is aware of the role of the keywords in creating poetic images, by creating new relationships between words and with new figures of speech and style. Shamloo about the role of words in the creating poem says

The word is the poet's tool, but the quantity of many of our poets is not enough here. To the extent that our mind is full of productive words, to that extent thinking is easier. Feeding the mind with the raw material is possible and expression what might spread in mind will be easier, because thinking is done with words, not with shapes and images. The poet must have mastered the language. Favorable environment for life of lyrics is warehouse of vocabulary. This is there that poetry is born. As the environment is better prepared and wider, the poetry will be broader otherwise there will be no interval between death and born (Saheb Kadkani, 2003: 81).

In the following simile also the entanglement of images and an extension that poet has created in simile, is clear.

And your heart/ is the reconciliation pigeon / palpitated in blood / on bitter roof / Nevertheless/ whether up/ whether long/ you fly (Abraham in Fire, 1992: 27).

In this simile, Shamloo assimilated the heart to a dove. Pigeon that always has been a symbol of peace and reconciliation. Up to here we can consider the simile a complete one let it be, but Shamloo after it has used several other points of resemblances for his simile. Palpitation of blood to its notion has many meanings for White Pigeon, for pouring the red blood on the white screen has always the image (dove as the symbol of peace and reconciliation, is white) with many meanings. On the other hand flying high at the peak is the property of dove and the lover and clearly implies the flying pigeon and flying hearts in opposition and is created a beautiful and pure image. Virulence traits is used that could indicate the existence of pain and sorrow, for the roof as the safe refugee for pigeons. The intertwining images and extension of similes in poetry of Shamloo is so nice and indices which can be used to indicate as a change in rhetoric Persian poetry. The combination of "bitter roof" is probably experiencing his first appearance in Persian poetry. This is because Shamloo has used all the poetic images and language ability to build his expression of poetic experience. Many of these applications despite the freshness and novelty that are associated with them have high rhetorical unit. The reason of these features in Shamloo poetry is that all the words try to depict a pure and poetic

experience. For this reason, "the words crawl in each other and boil the sap of their emotional loads, so that we are witnessing the birth of new images" (Nouri Alaa, 1969: 55).

*All/ shaking of my hand and heart/ was for it/ that love/ be a refugee/ not fly/
be an escape/ Ah! Love! Love!//*

*Your blue face is not found/ and the cool balm/ on flames of injure/ not ecstasy
of flame/ on the coldness of inside/ Ah! Love! Love!//*

*Your red face is not found/ dark dust of palliation/ in presence of doubt/ and
cozy escape/ in escape of the presence/ darkness/ on blue peace/ and green
brunette/ on the purple/ Ah! Love! Love!//*

Your familiar color is not found (Abraham in Fire, 1992: 36).

In this poem Shamloo in trying to describe love. The poem is very picturesque and an image of a familiar concept is presented, in such a way that it is unprecedented in Persian poetry of love. The colors that the poet counts for love have inspired the synesthesia in simile too. Love has different aspects, each of which is characterized by certain image, but in the end they all reach unity in praise of love with each other. This new concept relations lead poet to other relationships and love that is an abstract concept, is illustrated in a panel with several different pictures. Falaki in relation to this type of lyrics of Shamloo says: "Lyrics such as this, are being expanded continually and become more widespread, while a poem with the conventional and well-known relationships is limited in its concepts and cannot be more developed. In these poems, meaning or hidden meanings in it are not expressed by reference to a specific topic to be implied for the reader of poetry (2001: 36).

Types of extensive simile in poetry of Shamloo

The extensive similes in poetry of Shamloo are of different kinds that fall into the types described the different definitions of imagery in linguistic books and sometimes are in such a way that with the definitions that have been provided about different similes are opposed. In the following part we will introduce briefly these types:

Bringing a tenor and many image

This type of simile is expressed as "plural" simile. Sadeghian says for the definition of this type of simile: that's a simile in which one thing is assimilated to a few things, or in other words, the tenor is one and multiple images (2003: 154). In Shamloo poetry using a lot of this kind of simile is very evident. The difference between the smiles of this kind in Shamloo poetry with traditional poetry is spreading components of simile in particular the tenors. Shamloo in this kind of imagery is trying to explain more tenor. One of the reasons that have evocated Shamloo to dispose and develop the components of simile in the poem is freshness of his similes. In Shamloo poetry abounds of simile can be found that both sides of it can

describe the relationship that is established between the two sides, and it is unprecedented, so Shamloo is trying to make getting this new relationship between the reader's behalf easier by extending the simile. Shemisa in this regard says: "Since the similes are new, usually they are detailed, that is a poet or a writer mentions the point of resemblance (often is imaginative) in order to make the modern idea that has related two things together understandable" (2006: 140). Shamloo in addition to mentioning the point of resemblance in many cases, with the other extensive similes or using similes in other dimensions has established increasingly close ties between the tenor and image. Using the extensive simile and the intertwining similes is a way to explain his core concept and a new relationship that is established between the different elements.

In some similes of this kind, simile has the task of enlightenment within the poet. This caused the spread of simile in a poem. In many of these similes the relationship of poet with the nature is so deep and close that describes the poet's tale of transformation in nature. For example, in the following simile the poet's emotional state and efflorescence that surrounds him is illustrated as in such an image.

With an emotional vibration / as a dove that sings for his mate / were screaming man's name / and we were blown / as a sunflower / that screams the sun / with a burst mouth (Aida: Tree and Dagger and Memories, 2003: 27).

Here are some other examples of this type in the poetry of Ahmad Shamloo:

With smiling lips sink in a quiet sleep / such as stone/ in the lake/ and Buddha/ in the Nirvana/ and in this moment/ is as a young girl/ who her beloved doll/ is tight embraced (ibid: 10).

Poetry/ is liberation/ is salvation and freedom/ no doubt that he will reach to certainty/ ... is a sigh of satisfaction for the sake of the relief (Requiem of Soil, 1993: 7).

Your hands/ are reconciliation/ and friends who assist/ that the enemy/ to be forgotten (Aida: Tree and Dagger and Memories, 2003: 81).

And moon/ is paper nail for a child/ who for the first time/ get a coin in her palm/to set for her debts / moon/ small nail/ the single charming silver penny/ but if accepts it/ has denied herself (A Dagger on the Platter, n.d.: 25).

Complex simile

Shemisa in defining complex simile writes: "The purpose of the complex is not necessarily a sentence or phrase or a set of several words, it is composed of a combination of the words or, combination is the abstraction of the few things and in the current language is a painting and mental image that a few things have the role to develop it" (2006: 86). The most widespread type of simile in poetry of Shamloo is this type of simile. The similes of Shamloo in some

cases are such which extensive simile is done through point of resemblance and the various dimensions of it are illustrated, while the vehicle is singular in this case. In fact, similes of Shamloo in these cases should be called the "singular to complex" simile. However, according to some researchers, this type of simile is also a kind of complex simile. Sadeghian in defining complex simile says: "the complex simile is that the parties of simile or one of the parties of it are of the mixed components and create a colorful image or a beautiful picture (2003: 148). The reason of application of this type of simile is the novelty of similes and the relations between the two sides that Shamloo has created and there is more need to explain and expand the point of resemblance to be easy receivable. Examples of this type are described below:

*Redemption/ is a task that soil/ do it yawningly/ if the sun/ with its sleek razor/
every morning/ cuts the umbilical cord of a plant (A Dagger on the Platter, n.d:
18).*

*And your heart/ is reconciliation pigeon/ trundled in blood on the roof of
bitter/ nevertheless/ whether up/ or long/ you fly (Abraham in Fire, 1992: 27).*

In many cases, both sides have described as a compound:

From the sun and the soul/ so I will cut off/ as lips of the thirsty kiss (ibid: 51).

*A man laid hands on sky/ when his blood cries and/ his mouth was closed/ as a
bloody dagger/ on skeptical face of blue / lovers are such (ibid: 28).*

*We have not testified to the truth of hours/ except to type of the sufferings/ that
have been awarded from the color of love of men / as a memory each/ set it
everywhere/ from the bites dagger/ with a tree (Phoenix in the Rain, 1993: 23).*

Subtrahend simile

Similes that are located in them many tenors and many images individually are included in a coordinated image. In subtrahend similes in Shamloo poetry these similes have been located beside each other in a way that in the end illustrate a unified image for the audience and as if that were an allegorical simile that every vehicle with its own point of resemblance are individually and separately:

*A spring in the heart and/ a waterfall on the floor/ a sun in the eyes and/ an
angel in a shirt/ the person who you are/ I could tell stories/ but the sadness of
bread if let us (Aida: Tree and Dagger and Memories, 2003: 54).*

The above similes are all sought to describe human personality. Shamloo in order to describe the man of his attitude has used four successive similes that each simile is to describe one aspect of the human personality.

There love/ is not verse but an epic poem that/ everything/ is now/ will be inverted/ Prison/ is public freedom garden/ and death is life (ibid, 88).

Her grief/ is depressing sunset/ in exile and loneliness/ as his joy/ is rising of all suns (ibid: 8).

On the face of my life/ that on it/ any slot/ tells of deadly sorrow/ Aida/ is smile of forgiveness (ibid: 11).

Is a butterfly/ who wings/ or is a flowing river that/ nothing repeats itself/ and life ends/ butterfly is on the flower/ and river/ joins the sea (ibid: 45).

Intricate Simile

Some of extensive similes in poetry of Shamloo look in such a way that for the authors can be called as "intricate" simile. Intricate similes are analogies in which some different similes are combined to each other. There is usually some sort of infrastructures that connects them together. The base of this type of simile is on the association of ideas. Poet by creating a relationship between two things has found other relationships and this relationship evokes another one in the mind of the poet and the poet is totally under pressure of these connections. In this type of simile structure, subjective form of poetry hinders the poet to pay attention to appearance or objective aspect of it. From the point of view of the Khoramshahi in these cases "Shamloo poetry is the most brutal form. The form of Shamloo poetry is made by itself. The fate of his poetry form directly subjects the fate of his content. The molten content which overflows on torrential of stairs of verses in successive lines" (Ghadamyari, 2013: 177). It can be said that when Shamloo was composing this kind of poetry was in the realm of unconscious life and unconscious aspects of him has surrounded his conscious mind.

Among the suns of always/ your beauty is an anchor/ a sun which from dawn of all the stars is without needy/ your look/ is failure of a cruelty/ a look which takes my soul naked from kindness of a garment/ and your eyes told me/ that tomorrow is another day/ there, the eyes that is the leaven of kindness/ and now your kindness/ is a battle / with own destiny hand to hand (Aida in the Mirror, 1993: 14).

In the example above, the principle of simile is the simile of beloved's beauty to the sun and the anchor that is of the type of plural simile. Beloved's beauty simile to the sun is created by extending the tenor to a complex simile. The simile of beauty to the anchor, the sea and the sea illustrates poet caught in the throes of the waves. Poet through this central simile establishes relations with other components that their concept is in relation to the central simile. He has assimilated the "Look" to defeat of the tyrant. In fact, this simile indicates a rising sun, which breaks the darkness of night. After the simile of look a garment woven of love has covered his naked soul. Here the kindness is sun and implies its heat has kept warm the poet's bare soul. Implicit simile of the lover's eyes to the sun that represents another day

with his gaze to the poet and simile of those eyes to the leaven of kindness (Sun) and comparison of the sun to a war with fate have been added to former similes. All these similes find their meaning in relation to each other without the presence of a central image, other images has no effect in poetry.

Other examples

Clear sky/ Crystal hat of a garden/ that you are the only flower in it/ is its only bee / a garden that you/ are the only real tree/ and on that tree/ is a unique flower / who you are (ibid: 70).

Mountain lion man of this kind of love/ the bloody fate/ writes on the Achilles heel/ impregnable/ the mystery of his death/ was grief of love and/ grief of being alone/ Ah gloomy Esfandiar!/ You are better to have the eyes/ covered! (Abraham in Fire, 1992: 32).

Your shoulder makes me/ in a context that is love/ that is thirst/ your clear shoulders/ makes me thirsty / in a context that is love/ persuades her (A dagger on the Platter, n.d.: 24).

Conclusion

In contemporary poetry and according to transformation that has created in structure and content of poetry compared to traditional poetry, the figures of speech and has illustrated new dimensions of society and depicting new thoughts in poetical images. Structurally fundamental changings have been created in figures of speech compared to traditional poetry.

According to the nature of poetry, in traditional poetry that was somehow lacking organic nature, figures of speech and dynamics were poorly clear and extended and the extensive domain of a poem was not more than a line. The change in the overall figures of speech of poetry in contemporary poetry that has been created; figures of speech were also more dynamic. Organic unity of contemporary poetry makes it possible to create dynamic and expanding images and figures of speech have the task of building up the organic unity of his poetry. Simile is including as in figures of speech is mostly used to create an organic unity in contemporary poetry. Ahmad Shamloo as one of the most prominent poets of contemporary poetry, by using the simile, in addition to creating new and innovative visions, has widely used in creating organic figures of speech. Shamloo poetry has special kind of simile which in poetry from the perspective of the authors can be a kind of extended simile (with different structure of the definitions of books of rhetorics) and has a large role in strengthening the vertical axis in the imaginary poetry. Shamloo with this kind of simile, in addition to creating dynamism in the pictures of poem has been able to increase the organic shape of his poems. The structure of these similes in Shamloo poetry sometimes are in such a way that they can be one of the analogies that have been mentioned in the books rather than the rhetoric. In some cases, the structure of simile is in such a way that are beyond the division of books of rhetoric

and this type of similes in poetry, especially Shamloo poetry should be considered as the new figures of speech. The authors' efforts of this paper were to review Shamloo similes of poetry, as the most useful figure of speech to create unity and harmony in the Shamloo poems. By investigating the similes of Shamloo poetry, the role of this figure of speech in creating organic structure in Shamloo poetry is become very clear. The similes of Shamloo poetry are among the analogies of "total simile", "complex simile", "subtrahend simile" and "intricate simile".

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