

Aesthetical Centrality of Amorous Statements in the Poem by Garuce Abdolmalekian with an Emphasis on the Lyrical Triangle of Blood, Love and Death

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Abstract: It is highly important to pay attention to the amorous statements' aesthetical aspects for recognition of the lyrical streaks when criticizing the contemporary poetry. Garuce Abdolmalekian is a young poet who has taken advantage of his inherent verve and talent and applied different techniques to come to a live and dynamic language. Efforts have been made in the current article to analyze the various examples and themes showing off with a novel approach in Garuce's poems so that these amorous concepts that have been internalized in his poems can be investigated via offering various images of them; to do so, the book "nothing is fresh as death" has been selected. The literary concepts of this research are in a movement from whole to part and indicators like symbolism, image and imagism will be explored from the aesthetical as well as lyrical beauty perspectives followed by revealing of the other examples posited in the aestheticism in respect to the poems by Garuce Abdolmalekian. It seems that Garuce has been able in this artistic collection of his to skillfully deal with literary creation through by means of lyrical poetry in such a way that lexicological and semantic investigation of three words of "love", "blood" and "death" by giving centrality to the lyrical aesthetics' power makes it clear that traces of a love of modern type can be found in his poetry with a different aesthetical account of thanatopsis amongst his other lyrical moods. **Keywords:** aesthetics of the amorous statements, Garuce Abdolmalekian, symbolism, imagism, love.

1. INTRODUCTION

It is not exaggeration if it is said that the essence of the recognition of a poem is the very thing that supplements its prestige and magnificence and makes the poem be largely welcomed by the elites. The poetical zeal and its integral part, i.e. image, have been always existent in the works by some contemporary blank verse or prose composers; however, it is the quality aspect of such images that gives a poem a high prestige or coerces us to repeatedly think about the represented image (Ahmadi, 2008).

2. STUDY BACKGROUND

No book has been so far published about this poet and criticism of his poems whether in general form or in the form of the investigation of the lyrical streaks therein. The followings are collections of writings sporadically found in the journals and newspapers. And, of course, these criticisms pertain to those of Garuce's works before the composition of "nothing is as fresh as death" which is the study domain of the present article's author (Baraheni, 1992).

Live performance in poetry (criticism and investigation of the works by Garuce Abdolmalekian) written by Aghakandi, Behrouz and published in journal of Arman on 22nd of June, 2013.

Poetry is the metaphor of life (Garuce Abdolmalekian in conversation with Arman) written by Hosseinejad and published in journal of Arman, 16th of June, 2012.

The blinding glare of the words (a glance at the collection of the poems called “lines change place in darkness”) written by Balaghati, Omid and published in journal of Shargh on 26th of August, 2010.

The puzzle of the today’s poetry (interview with Garuce Abdolmalekian) written by Bolhasani, Mohsen and published in journal of Shargh on 3rd of July, 2011.

A glance at the holes (the last collection of poems by Garuce Abdolmalekian (1)) written by Kaka’ei, Abdolsaber and published in the journal of Ettela’at (attachment), no.25143.

Annotations about several lonely holes (a glance at the poetical collection called “holes” by Garuce Abdolmalekian) written by Khajat, Behzad and published in journal of Arman on 16th of June, 2012

A glance at holes (the last poetical collection by Garuce Abdolmalekian) (the last part) written by Kaka’ei Abdolsaber and published in journal of Ettela’at (attachment), no.25149.

As well as an array of sporadic writings in various other journals and interviews that are found not so much related to the present study’s subject hence ignored.

3. GARUCE ABDOLMALEKIAN

Garuce’s Biography:

Garuce Abdolmalekian is the son of Muhammad Reza Abdolmalekian and a contemporary poet who was born in Tehran in 1980. He graduated in industrial engineering in 2004. Although Garuce is considered as a young poet of the country and his past record of serious poems’ publication is no more than ten years, he has made considerable accomplishments even in this short time (Barusan, 2012).

Aesthetics:

Form of Artwork (Aesthetical Aspect):

As pointed out by Plato and Aristotle, the form of art and poetry includes a type of beauty resulting from rhythm (to wit the proportionate distance between the tones and words) and tempo (to wit harmony, i.e. tone of voice and metre and lyrics) of the artwork. Of course, the metre and tempo and the geometrical proportion is here pertinent to the Greeks’ aesthetical criteria while these arts would surely sound ugly if use is made of classicism scale for the aesthetics of the mythical, religious as well as modern arts. This is why beauty becomes relative. “It is not irrelevant that Jensen realizes mythical and/or religious art as being disordered, distressed and chaotic if approached from the perspective of the classical arts. Beauty is occasionally considered ugly depending on the aesthetical criterion and touchstone as right is sometimes envisioned wrong and vice versa” (Belzi, 2000).

As for the aesthetics, there are various ideas and philosophers have posited numerous discussions in this regard but they are beyond the scope of the present study. “All of the people in the world can share the aesthetical beauty when the subject of the identification is beautiful and not sourced from an individual’s accidental motivation. Thus, every taste-based judgment that features a whole should be followed by regulations enabling the judgment to appear justified and reasonable in the others’ viewpoints” (Bovi, 2009).

Aestheticism and Lyrical Beauty:

The proponents of the aestheticism have engaged in rejection of all the theories related to art's usefulness with the belief that art suffices in itself to incite pleasure. They only realized aesthetical scales as being suitable for assessing the artworks. The slogan of the proponents of the aestheticism was art for art.

In one of his articles that approaches the aesthetical matters, T. S. Eliot states that "there is no doubt that being a poet necessitates an individual talent but the poets work with traditions that are not only inherited by them rather they have achieved these traditions through making 'a lot of efforts'" (Saeed, 2003) and the poets guide these a lot of efforts towards "aestheticism".

"Aestheticism is a subdivision and branch of romanticism and it stems from the individualism thereof. In fact, the followers of romanticism have laid the foundation of this school of thought by their belief in the idea that only beauty is real" (Dehbozorgi, 2008).

Aestheticism exerted a lot of influence on symbolism and prevalent spreading of the theory of pure poetry.

Keeping the above-presented introduction in mind, the imagism can be used for reaching an excellence degree in the literary aesthetics which is the very lyrical aesthetics. Using the artistic approach and zeal and relying on the techniques and forms of image-processing, the poet creates images of love, blood and death that cause beautification of the words (Zarrinkoub, 2008).

In blank verse, image is usually objective and experimental meaning that the poet creates objective images that can be touched by the readers and these images may be even repeated and frequently observed and this causes sympathy with the poems and allowing a greater influence of the words. However, the question that has to be asked here is that does the modern art have anything to say with all the efforts made by the modern poets in line with the creation of images or not? Once Hegel who had become frustrated about the historical role and effect of his time's art said:

"from the perspective of its final destination, art only has things to say about the past and that is all" (Ahmadi, 2008). On the other hand, taking Hegel's philosophy serious and thinking a lot about this saying by the philosopher and finally endeavoring to express the reasons of his opposition, Gadamer inferred the criticism of modern art from the dynamicity of modernity and wrote that "the precise recognition of the artistic change opens the road to the understanding of the modern society's metamorphosis".

However, dealing with such a subject as poetry in the Iranian society which is still in its transition from tradition to modernity might appear not so much surprising despite the crystallization of the modernity's manifestations in the society. But it has to be noted that an artist is several steps ahead of the society as a pioneer (Shafi'ei Kadkani, 2012).

Dealing with the aesthetical aspect of the amorous statements in the poems by Garuce makes a critic consider lyrical concepts and themes existent in his poems such as death, love, suicide, disappointment of the modern human being, sorrow and loneliness and achieve new images of the old concepts through exercising scrutiny and precision.

Aesthetical Corners and Lyrical Bonds:

Symbolism:

Symbolism is the application of signs and symbols as a method of expression in art and literature.

“The proponents of the symbolism (in France) believe that poet is a messenger that can see the things inside and beyond the real world and s/he is responsible to showcase that transcendental world, i.e. the larger and more eternal reality, through the application of symbols and, since worlds are not describable, the poet attempts to use his or her symbolic language to induce the readers therewith” (Shamisa S, 2000).

In this method, words do not express feelings rather they invoke or induce feelings.

“Symbolist poet does not insist on the explicit expression of his or her feelings and perceptions and believes that the poetical states and emotions are ambiguous, special and the product of the moments of the poet’s absorption and exploration”.

Imagism:

It is a school amongst the other literary schools of thought created by a group of English and American poets during the early 20th century. The followers of this school believed that one should take advantage of the imaginative images for expressing the intention in lieu of direct expression. The thought images should be exact, vivid and directed at the details and they should be also more of an objective and visual nature. It is from here that imagism gets close to impressionism. In poems by imagists, image has an independent value meaning that it is the image that is intended without it having any point or secret hidden therein. Metre in the imagists’ poems is created not through the sequence of the metric bases but through the sequence of the rhythmic terms and phrases (Abdolmalekian, 2013).

4. DELINEATIOO OF THE TRIANGLE OF BLOOD, LOVE AND DEATH IN THE SKY OF LYRICS

Identification of Blood:

In Persian dictionary, it is stated under the term “blood” that “it is a red liquid flowing in all the veins of the animals and supplying their bodies with nourishment and it is spread all around the body cells except the cuticle, hair and nail. It constitutes the main part of the body’s interior and it is a little salty. Blood is composed of red and white blood cells and plasma. The movement of blood from the heart and its circulation in all the body veins and its return to the heart is called perfusion” (Mo’ein, 2003).

This term has been repeated eleven times in the poetical collection “nothing as fresh as death”; it has been directly stated seven times in the poems by Garuce and it has been also presented in the form of implicit images for four times. He states in this poetical collection that “I speak to you from underneath the skin/about the alleys of blood, death, morbidity/about clot! /that means the blood is tired of all these circulations/it has settled down” (Abdolmalekian, 2013).

Apparently, the poet has been compared in the above verses to a clot of blood and he introduces himself to the audience as being so; however, in a more subtle look, more beautiful images are completely discerned. The repetition of the two words “blood” and “morbidity” induce the readers with daily routine life. In the last two lines, the poet brings a very beautiful causation for the blood’s settlement (clotting) and expresses tiredness as the reason for it. The clot of blood underneath the skin can be a symbol of a frustrated contemporary human being.

Identification of Love:

In Persian dictionary, it is stated underneath the word “love” that “it is liking extremely; excessive amour and absolute affection. Love is one of the affectionate feelings composed of the physical tendencies, sense of beauty, social sense, amazement, self-esteem and so forth. Love is often a very extreme sometimes irrational interest and it occasionally

causes hateful emotions which constitute a manifestation of different social inclinations most often enumerated amongst the carnal wishes and lusts. As opined by Sufis, the essence and foundation of the world of existence is laid on love and the movement and arousal capturing the whole existence is for the same purpose. So, the real perfection should be sought in love” (Mo’ein, 2003).

The thing that should be kept in mind in the seminal investigation of love is that “in the poetry of every nation, there is a set of literary contracts actually accepted by the poets, generation after generation, with some of them dating back to long ago; for example, the nightingale’s love for the flower or the butterfly’s love for candle. These are cliché traditions of Persian literature and they do not at all feature a universal aspect meaning that one should not imagine that butterfly is considered as a lover of candle in the literature of all the nations” (Madadpour, 2008).

Although the term “love” is not existent directly and without intermediary words in the poetical collection by Garuce and though the verb “like” has been used only four times with two of them being in its real sense, it is not a reason for denying love in this collection with its all rises and falls. In this collection, he creates nineteen very beautiful implicit images of love when he composes that: “and the moon/is the mouth of a beautiful woman/that completes her words/in fourteen nights” (Mokhtari, 2010).

It is known that the things and affairs that bring beauty and ornamentation to the literary words are called niceties and figures of speech or innovative figures divided into literal and figurative (Homa’ei, 1997). Both of the foresaid types are seen in this poetical collection. In the literal type, harmonious cadence, pun, using words that correspond in their measured rimes and phonotactics can be pointed out. In figurative type, as well, the generality of the image of the mouth of the poet’s beloved which has been resembled to the moon and reaches the peak of its romantic beauty can be pointed out.

The three words of “moon”, “mouth” and “fourteen” reveals the sorrow and grief and deep breaths of out zealous poet and the repetition of such a sound as /h/ for five times indicates the depth of his sadness.

“Your shirt is moving in the wind/it is the only flag I like” (McKarik, 2005).

The image of the beloved is very short, special and notable and he uses such an archetype as “flag” and compares his beloved with the homeland very implicitly and, of course, it is also associated in the mind with the “flag of peace” on the other hand for the beloved is moving towards the poet and the poet portrays the pure instants of being one step away from unification; that is because the beloved who has been in a fight with him has now come to terms and wants to begin love peacefully.

“You said/I love you and/I went to the street/the space of the room/was not sufficient for the flight” (Mansouri, 2010).

In this poet, as well, the poet expresses to words of “street” and “flight” against “room” to state that he is proud of his beloved’s reconciliation and compares himself with a bird; and, of course, it seems that he is playing the game of “which hand is it in” with the readers and he unwinds his ace in the last line and invites the readers after five lines of waiting in the sky of his poetry to taste the pleasure of flight.

Identification of Death:

In Persian dictionary, it is written under the word “death” that “dying, demise, annihilation, perish and absence of the vital signs. Death is the result of continuous morbidities and weakness and disorder of the body and severe disruption of the body’s vital

organs. Death is the result of abrupt cessation of the heart (infarction) and/or sudden disruption of the central nervous system (cerebral infarction)” (Mo’ein, 2003).

Garuce Abdolmalekian applies the concept of “death” forty-three times in his poetical collection; out of the foresaid number, he surprises his readers thirty-three times directly and four times within the format of new images and concepts.

“Close the door behind you! /I have kept the window open/I am so much in need of air/air in a small syringe” (Abdolmalekian, 2013, p.22).

In this collection, Garuce uses the term “air” several times with the meaning of the beloved as viewed by the present study’s author. In this poem with its last line seemingly presenting an imagery of “air”, it seems that “air” means beloved considering the previous line and, on the other hand, the poet intends to fold the scroll of the life without love.

“.../I got up/I paid for the coffee/and, I went out/of the world” (Mansouri, 2010).

The very spectacular comparison between the world and the coffee or tea shop and the poet’s paying of his debt for the drinking of a cup of coffee so as not to return also shows the peak of the exhaustion of the poet’s soul of the corporeal world (Mansouri, 2010).

“Bāzi Rā Avaz Mikoni/Wa Khod Rā Az Tanabi Miavizi/Keh Sālāhā Pish Bar Ān Tāb Khordeh’ei/Mā Tekrār Tekkehāy-e-Hamim/Methle To Pesaram Keh Tāb Mikhori/Methle Man/Keh To Rā Tāb Midaham/Tā Tanāb Rā Farāmūsh Konam” meaning “You change the game/and, you hang yourself by a rope/to which you had been tied many years ago//we are the repetitions of our own parts/like you, my son, who is swinging/like me/who is swinging you/so as to forget the rope” (Mansouri, 2010).

In this very beautiful poem, the poet uses the letter “t” ten times but not uselessly. It seems that he wants to make an intangible and tricky reference to the segmentation of his soul; his use of such a beautiful figure of speech as pun in the presentation of the two words of “Tāb” [swing] and “Tanāb” [rope] also enriches the poem in a very high level.

“How strange is the melody of death/you get up/and dance so softly and quietly/that nobody can/any longer see you” (Movahhed, 2012).

In this poem, the poet seems as if referring delicately to the honorable hadith “*Mūtū Qabla An Tamūtū*” through presenting a very exact image of death and the separation of the soul. It seems that he has himself died before dying. He is in the ancient Greece in a hermeneutic respect and wants the others hear the secret messages he has perceived from the gods on the condition that the interpreter should seminally recognize the primary context of the text and be familiar “with the intellectual horizon and presumptions of its creator or the ones who have taken part in a conversation; then, he should exercise care to see how the intended text has been expressed; in what tropes it has been expressed; in what words or discourse it has been embedded; and, in what media it has been conveyed” (Nicoles, 2006).

5. SUMMARY

From the perspective of the aesthetical features of the amorous statements, image and imagism have been strongly used in the poems by Garuce but he has not been idle before this artistic poetical collection of his and he has masterly dealt with the creation of images from the conduit of lyrics. The traces of love, as well, are seen in his poetry not directly but in conceptual form; but his type of love is also wonderful: it is sometimes fervent and enthusiastic and fluid and sometimes intangible and accompanying him like air and another day in a syringe killing the poet; occasionally like blood flowing in the veins and it is so negligent of the poet in some other times that he is reading poems and his beloved goes out of

the window like air. The high frequency of the words “love”, “blood” and “death” is completely evident in the lexical circle of this poetical collection but the aesthetical account of his thanatopsis differs from his lyrical moods. Having repeated the word “death” for forty-three times in this poetical collection, he has been able to deal with and express a philosophical frustration of the contemporary human being. As for the ominous phenomenon of death, as well, he offers so pleasant images that it seems as if he makes his readers unwantedly interested in this happening. Death abruptly holds a firm grip of the human beings’ collar in the peak of the amorous statements in the cozy and soundless bed of time and proves that everything has been just a game. It is as such that it seems that the two messengers have been commissioned to declare the permissibility of the shedding of the human beings’ blood in this world. Such a stone-heartedness originates from love and ignoring beloved as well as from the powerful and domineering hands of death.

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