Comparing Imagery in Iraqi Style and Indian Style

Aboutaleb Bajoulavand
Member of Faculty, Andimeshk branch,Islamic Azad University,Andimeshk, Iran
a.bajolvand@yahoo.com

Abstract

The present study compares imagery in Iraqi style and Indian style. From among the poets with Iraqi style, three distinguished poets (Saadi, Hafez and Rumi) and from among the poets with Indian style, three distinguished poets (Saib, Bedil and Hazin) were selected. Since the common poetic form in Iraqi style is ghazal, it was chosen as the shared unit of analysis in Iraqi and Indian styles.

Key words: style, Iraqi style, Indian style

Introduction

Art and literature are considered to be among the manifestations of human spirit. With a glance at human history, we clearly see that art and literature existed in all human communities. In an artistic sense, “art is the manifestation of human’s creation instinct following this existence- which is the manifestation of God’s creation- in order to compensate for the shortage he feels in this world and thus relieves his aversion and restlessness- in this universe which is not meant for him- and tolerate living in this exile and merging with a mass of foreigners” [11]. According to this foreword, poetry and literature are manifested as a form of human spirit’s manifestation over time in various colors and forms. This study intends to compare imagery in Persian poetry of Iraqi and Indian styles and reach a scientific understanding of imagery in Iraqi and Indian styles based on the dialectical principle of knowing the phenomena through their opposites.

Statement of the Problem

Ambiguity in understanding Indian style as well as ambiguity in similarity or distinction of the two Iraqi and Indian styles in terms of application of imagery is a scientific problem which occupies the mind and language of a part of scientific community and inevitably, creates the need for action. In definition of the fundamental variable of the study, i.e. imagery, it should be said that “occupation of the poet’s mind, in the concept of nature and human and his/her mental endeavour for establishing relationship between human and nature is called ‘imagination’ or ‘image’ and spiritual element of poetry, in all languages and periods, is this imagination and the way of occupying the poet’s mind in expressing material and spiritual realities and the main context of poetry includes various and limitless imagery types of these kinds of mental occupations” [15]. Major poets with Iraqi style are Saadi, Hafez and Rumi. The pioneers of Indian style are Saib, Bedil and Hazin. Therefore, the main question and problem of the study is that how the imagery is applied in Iraqi and Indian styles.

Theoretical Principles

In this study, evolution and ideal type theories are adopted as the theoretical framework. Ideal type is a researcher-made tool for understanding realities or phenomena. In a sense, “an ideal type is a format and generality encompassing a set of concepts which is set by a cultural sciences researcher only for categorizing scattered realities” [5]. And in response to how the ideal type is applied and how an exemplar type is made, it should be said that the creator of this theory believed that an ideal type is formed from characteristics and elements of the given phenomena. In definition of evolution theory, it should also be said that the meaning of the term ‘evolution’ in Persian language is change and development from one form to another form, but it is mistakenly translated into ‘evolvement’ [4]. Therefore, in this study, firstly, the phenomenon of imagery is looked at through evolution approach, and then the elements of the phenomenon of imagery are extracted based on the ideal type theory. The theoretical model of the study is outlined below.
Theoretical Model of Imagery
Research Questions

Opening question (or main question):

- How is the imagery applied in Iraqi and Indian styles?

Minor questions:

- What are the types of imagery in Iraqi style?
- What are the types of imagery in Indian style?
- What is the common factor of imaginary types in Iraqi and Indian styles?
- What is the difference between imaginary types in Iraqi and Indian styles?
- Which one of the imaginary types are more artistically processed in Iraqi style compared to Indian style?
- Which one of the imaginary types are more artistically processed in Indian style compared to Iraqi style?
- Which one of the imaginary types are processed poorly in Iraqi style compared to Indian style?
- Which one of the imaginary types are processed poorly in Indian style compared to Iraqi style?
- Which one of the imaginary types are more frequent in Iraqi style than Indian style?
- Which one of the imaginary types are more frequent in Indian style than Iraqi style?
- Which one of the imaginary types are less frequent in Iraqi style than Indian style?
- Which one of the imaginary types are less frequent in Indian style than Iraqi style?

Conceptual and Practical Definition of Variables

Comparison: 1- to compare, to examine two or more things 2- examination [17].

Correspondence: 1- to match two things, to correspond 2- to be equal [17].

Images: plural of image 1- pictures, figures, patterns, and shapes 2- kinds, type, in various images [17].

Imagination: occupation of the poet’s mind, in the concept of nature and human and his/her mental endeavour for establishing relationship between human and nature is called ‘imagination’ or ‘image’ and spiritual element of poetry, in all languages and periods, is this imagination and the way of occupying the poet’s mind in expressing material and spiritual realities and the main context of poetry includes various and limitless imageries of these kinds of mental occupations” [15].

Style: 1- way, method and approach 2- a particular method by which the poet or writer expresses his/her perception and feeling. Way of expressing the inner self.

Iraqi style: Iraqi style historically encompasses Mongols, Ilkhans and Timurid periods and existed from the seventh century until late ninth century; the appellation is that cultural centers were moved from Khorasan to Iraq after the Mongols [14].

Indian style: Indian style can be the elocution method of Persian-tongued poets from the land of India who emerged since late 11th century in India.

Indian style was prevalent since the early 11th century until mid-12th century for 150 years in Persian literature [10]. Imagery was operationalized in elements mentioned in the theoretical model through being inspired by theoretical framework of evolution and ideal type and referring to research background. (It is to be mentioned that imagery types of allegory hemistich, paradox image, composition of imagination (imaginative composition), personification with
composition of imagination, personification without composition of imagination and imaginative counting are the researcher’s invented concepts which are used for the first time in the science of imagery.)

**Type of Research**
The present study is considered a fundamental research in terms of purpose. The unknown phenomenon under study which helps the development of the present knowledge is the comparison between imagery in Iraqi and Indian styles.

**Research Methodology**
In order to describe the ‘phenomenon’ or the problem concerned here, library research (documentary- argumentative) is used; first, primary and secondary sources about the research topic are studied and notes are taken (documentary method), and then the research questions are answered through argumentation (argumentative method).

**Research Findings**
Based on the findings, it has been concluded that imagery (or imaginary images) is adopted in old and new forms in Iraqi style. Simile, metaphor, trope and kenning are considered to be among ancient types of imagery and form the quadruple table of ancient types of imagery. But according to the evolution theory (ongoing development from one form to another form of the phenomena), other types of imagery such as hyperbole, allegory, allegory hemistich, amphiboly, proportional amphiboly, alliteration, composition of imagination, personification with composition of imagination, personification without composition of imagination, synaesthesia, imaginative counting and defamiliarization are also seen in Iraqi style. Some of these types of imagery are processed with higher frequency and some with lesser frequency; some of them are processed poorly and some more artistically. Based on the findings, it has been concluded that imagery is adopted in old and new forms in Indian style. As it was stated in the first research question, simile, metaphor, trope and kenning of ancient types of imagery are adopted in Indian style poetry with different frequencies. Besides, other imaginary images such as hyperbole, allegory, allegory hemistich, amphiboly, proportional amphiboly, alliteration, composition of imagination, personification with composition of imagination, personification without composition of imagination, synaesthesia, imaginative counting and defamiliarization are also seen in Indian style. Some of these types of imagery are processed with higher frequency and some with lesser frequency; some of them are processed poorly and some more artistically and are addressed in following questions.

Based on the findings, it has been concluded that the common factor of imagery in Iraqi and Indian styles is the application of various types of imagery; it means that poets of two Iraqi and Indian styles have adopted different types of imagery including simile, metaphor, trope, kenning, hyperbole, allegory, allegory hemistich, amphiboly, proportional amphiboly, alliteration, composition of imagination, personification with composition of imagination, personification without composition of imagination, synaesthesia, imaginative counting and defamiliarization in their poems. The data obtained indicated that poets with Iraqi style have processed imagery more eloquently and rhetorically to the extent that Iraqi style can be called the style of eloquence and rhetoric. But poets with Indian style have combined types of imagery in a complicated way to the extent that not only ordinary readers but also experts face difficulty in understanding them. Therefore, the most important difference between Iraqi and Indian styles can be found in the eloquence and rhetoric of Iraqi style and improbable themes and imagination in Indian style in such a way that based on the usual rule: *action is born in the unseen effects and that birth is not deemed creation* [6]. The action carried out by the poets with Indian style- i.e. the extreme themes and improbable imaginations- gives birth to other creations which bury the Indian style. Findings indicate that from among the types of imagery used in two Indian and Iraqi styles, alliteration, amphiboly and proportional amphiboly are processed more artistically in Iraqi style. Since ‘form and content’ are the foundation of any work of art, it can be concluded that alliterations of Iraqi style, particularly Hafez, are more eloquent and rhetorical, as if the repeated letters in a distich are undressed and dance in front of the eyes of the viewer. On one hand, they are very rich in content. Some of the alliterations used in Indian style might be rich in content, but they are poor in terms of form of application and aesthetic sense. Findings indicate that from among the types of imagery, allegory, allegory hemistich, paradox image, composition of imagination, imaginative counting and synaesthesia are processed more artistically. In allegories in Iraqi style, usually the second hemistich begins with ‘that’ in such a way that this kind of processing causes a pause and decreases the beauty of allegory; while, in Indian style, allegories are created without ‘that’ in the second hemistich and this enhances beauty of allegory. In allegory hemistich, since poets with Indian style have had a long history of using themes, they have attained limitless meanings from the endless sea of existence. Nevertheless, the frequency of the meanings attained from the sea of existence and inserted in the single hemistiches are limited in Iraqi style. The frequency of allegory hemistich type of imagery is very limited in poems of Saadi in particular. Therefore, 1. Insistence of poets with Indian style on attaining meanings from the endless sea of existence and inserting them in single hemistiches, and 2. Overconcentration on the imaginary image of allegory hemistich have caused the Indian style to have a special prominence- in terms of allegory hemistich- compared to Iraqi style, in such a way that the Indian style can be considered the style of allegory hemistich. By reading the diwan of poets with Indian style, particularly Saib, it is concluded that the first type of imagery that catches the eyes is allegory hemistich. Findings
indicate that paradox image is processed more artistically in Indian style than in Iraqi style. Examples such as un-sided side, faceless face of the beloved, lipless speaker, ruined settlement, above our beneath, piety-named polytheism, doorman lord, mercilless lord of universe and sweet-tongued friend who rarely talks- which are used in Iraqi style- are not comparable to Indian style. Examples of paradox image such as lord of poverty, wear a naked shirt, to be at the end of tether that does not exist, deception of the infallibility of turban- which are used in Indian style- are simple and complicated instances of paradox image created more artistically. Findings indicated the imaginative counting type of imagery is processed more artistically in Indian style than in Iraqi style. Imaginative counting is more primitive in Iraqi style- particularly in Saadi poetry to the extent that it is sometimes close to public language and does not possess an artistic creativity- in order to amaze the readers. Compounds such as a thousand like us, a hundred intrigues, thousands of works, etc. are not much different from common language. Those kinds of artistic instances of imaginative counting in Iraqi style which distance from everyday language and are created more artistically do not have much frequency; for example, compounds such as flowers with one hundred leaves, thousands of black tamarisks, and bride with a thousand grooms which are created with amazing artistry have low frequency and does not catch the eyes in comparison to those artistic and diverse instances of imaginative counting in Indian style. It can certainly be said that the most different instances of imaginative counting have been created in Persian poetry by poets with Indian style. There are instances which could not be found in the poetry of previous and next poets. Examples such as a vessel of bubbles, a hundred caravans of tears, hundred series of sighs, hundreds of sugar bowls, yawning of a hundred leaves, and hundreds of insane plains which possess a special artistry and are highly frequent, can be seen only in Indian style. Findings indicate that synaesthesia type of imagery is processed with more creativity, complication and artistry in Indian style. Compounds such as in candy mine and sour-faced, sweet moon-like beloved and sweet lips which are used in Iraqi style are not comparable to instances of synaesthesia used in Indian style. Compounds such as hollow pampering, ringlets of speech, bitter crying, delicious wine of kiss and many other various instances used in poetry of poets in Indian style are undoubtedly processed more artistically than in Iraqi style in terms of magical combination of form and content as well as artistic creation. These are compounds created by putting together two or more human emotions and have specially enriched the realm of imagery in case of synaesthesia. Findings indicate that from among the types of imagery adopted in Iraqi style, allegory, allegory hemistich, paradox image, imaginative counting and synaesthesia are processed poorly compared to Indian style. Focusing and insisting on what is intended enhances the quality of work. Poets with Iraqi style have not focused much and in a modern sense, zoomed in on allegory, allegory hemistich, paradox image, imaginative counting and synaesthesia; thus according to the usual rule: practice makes perfect. It can be concluded that in these imaginary types, poets with Iraqi style have been weak. Of course, from among the all the poets with Iraqi style, Hafez is exceptional in terms of all imaginary types; in such a way that being exceptional impedes theorizing unless we seek assistance from the methodological principle that exception does not violate the rule and/or bring up the principle of frequency in stylistics. In the case of imaginative counting, it is concluded that poets with Iraqi style acted poorly. Maybe the seed of this type of imagery was planted in the poetry of poets with Iraqi style. Therefore, this planted seed did not possess any particular beauty. Saadi has been particularly weak among the poets with Iraqi style in this realm of pioneering of imagination, and maybe being in love the beautiful beloved has deprived him of eloquence and rhetoric in creating creative instances of imaginative counting. Again, according to the usual rule: actions born in the unseen effects and that birth is not deemed creation [6]. It is understood that sweet-tongued Saadi has also spent his literary-worshipping activities on the temple of eloquence and rhetoric, and what was borne was not by order of Saadi and resulted in sacrifice of other literary-worshiping activities- such as imaginative counting- for the temple of eloquence and rhetoric. Instances of synaesthesia in Iraqi style include many compounds such as sweet breath and sour-faced and sweet lips and sweet idol and sweet-tongued companion, and based on the psychological principle that ‘too much sugar in a cup causes disgust’ and in comparison to instances of synaesthesia created in Indian style, it is as if the drop is embarrassed by seeing the sea. Findings indicate that imaginary images of amphiboly, proportional amphiboly and alliteration are processed poorly in Indian style compared to Iraqi style. It might be because from among the Persian-tongued poets, Hafez have enriched the imagery types of amphiboly, proportional amphiboly and alliteration more than anyone else. Therefore, poets like Bedil acted with cautious and did not intervene in Hafez’s works and ventured meanings and imagination in another realm. On one hand, although the frequency of amphiboly and proportional amphiboly is somewhat higher in works of Bedil in comparison to other poets with Indian style, he has preferred to ride the wild horse of imagination in equivocal verbs. These innovative tricks could not also cause sweet-tongued Hafez to lose steering of the ship of amphiboly, proportional amphiboly and alliteration. Alliterations in Indian style are powerless against ‘the dancing of letters’ in poetry of Hafez. Each one of these dancing of letters in poetry of Hafez bear two hundred meanings. Hafez, the wizard of imagination and meaning, have exposed letters and made them to dance before our eyes, and the length of their meanings reaches the skies. Findings indicate that from among the poets with Iraqi style- in terms of the number of poems- imaginary types of amphiboly, proportional
Comparing Imagery in…

amphiboly and alliteration are found more in poetry of Hafez, and similarly, in terms of the number of poems, the frequency of amphiboly, proportional amphiboly and alliteration are found less in poetry of Hazin in such a way that this low frequency is evident by reviewing his poems and Hazin’s diwan is considered thin in this regard. Findings indicate that from among the types of imagery used in two Iraqi and Indian styles, imaginary types of allegory, allegory hemstitch, imaginative counting, composition of imagination, personification and synaesthesia are more frequent in Indian style. It is in such a way when you open their diwan, these beautiful imaginary images dance before the eyes of the viewers. Findings indicate the imaginary types of allegory, allegory hemstitch, paradox image, imaginative counting and synaesthesia are less frequent in the poems of the poets with Iraqi style. Of course, from among the poets with Iraqi style, Hafez is exceptional in terms of various types of imagery including paradox image.

It is in such a way that this ‘astute form-evading poet’ always impedes theorizing process unless this ‘astute form-evading poet’ is defeated by resorting to this trick that exception does not violate the rule and/or the principle of frequency in stylistics. Findings indicate that the frequency of amphiboly, proportional amphiboly and alliteration are less frequent in Indian style than in Iraqi style. Hazin’s diwan is particularly considered thin in terms of imagery types of amphiboly, proportional amphiboly and alliteration. The point is that frequency of amphiboly and proportional amphiboly is more prominent in the Bedil’s diwan compared to other poets of this style. And this theorizing problem would be solved by taking into account the high frequency of his poetry compared to Hafez who has less poems.

References