

The Addressing Approach and the Construction of Vocative Expressions in the Poetry of Monireh Hashemi

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Introduction

Tendency toward direct addressing and making dialogues with the special or in-text audience are common approaches in Persian poetry as well as Persian children's poetry. This audience is not an out-of-text or implied one, someone whose presence is assumed at the time of writing the poem; rather, it is an actual audience, someone who has an effective and essential role in the creation of the text. This is a long-established method in Persian poetry and most Persian poets have made use of it. Nowadays, even writers of children's and adolescents' poetry draw on the affordances and possibilities of the tone and method of addressing with different intentions.

Monireh Hashemi is one of the popular and well-known writers of children's and adolescents' poetry, many of whose works have an addressing structure and contain a collection of vocative expressions. These statements usually take shape with verbs in the present tense and are structured around the desire to maintain relationship with an in-text audience and to persuade and affect him/her. The audience of these poems is chosen by the poet and is a silent audience devoid of any action or reaction. He/she listens to what the poet or the speaker says and

accepts, without dispute, a collection of vocative expressions with different and various functions. These statements do not take shape according to a homogenous linguistic and rhetorical pattern; actually, one can observe in them characteristics of various types of expressions, such as spoken, narrative, simple descriptive and visual.

Methodology and Purpose

In this research, fourteen completely vocative poems by Monireh Hashemi are analyzed with an emphasis on different aspects of their descriptive and narrative, as well as their spoken and written language. The poems are selected from the collections *Fawn Horse*, *A Sea-Colored Shoe*, *Good for the River*, *Madam Spring* and *Mister Summer*.

Discussion

“Addressing, Description and Narration” is the title of one of the parts of this research which discusses those poems by Hashemi which have both the narrative and the descriptive aspects simultaneously. These poems are related to special and unique audiences as in-text audiences, usually in the form of animals, plants, objects and different phenomena, which are personified as befit the vocative tone of the poem. The poet speaks directly with these audiences and meanwhile describes the attributes, features, norms and behaviors of the audiences by the use of limited but motivating narrative statements.

“Addressing and the Spoken Language” is the title of another part of the research in which the way Hashemi uses the spoken language and its possibilities in the vocative tone is discussed and analyzed. In many occasions, Hashemi has benefitted from the natural connection between

the natural vocative tone and the spoken language and has structured some of her vocative statements according to the pattern and techniques of this type of language. She has paid due attention to the unconscious and inherent tendency of young readers towards spoken language and its emotional potential; therefore, she has been successful in using the strengths and effective functions of this type of language in making her poems more attractive. As a result, one can find intimate and emotional vocative expressions in her poetry which can lead to a sympathy between the poet, the poem and the reader.

“Addressing and Written Statements” is the title of yet another part of this study which discusses Hashemi’s use of two types of “demanding and non-demanding” written statements, and consequently, interrogative and imperative statements. Sometimes, the vocative expressions in Hashemi’s poems are presented with an interrogative tone and structure. It is through these interrogative statements that she addresses the in-text audience and shapes her themes. Hashemi shapes these interrogative statements with various semantic and emotional intentions while often generally pursuing virtual aims through them. Although the in-text audience is the listener to the questions of the poet, he/she does not have the ability or the possibility of answering. Furthermore, the poet does not try to give this audience a voice to answer by the use of personification. Hashemi’s vocative poems have imperative statements in addition to interrogative ones. In contrast with the usual characteristic of the imperative statements which have certainty and authority, these statements in Hashem’s poems are not necessarily authoritative. They sometimes

have a longing and wishful tone, and sometimes are used to persuade the emotions and kindness of the in-text audience.

It should be noted that the in-text audiences in the vocative poems of Hashemi are not homogeneous and of similar statures. Sometimes the audience is stuck in a situation in which he/she has to listen to the speaker's spiritual teachings and carry them out. As such, the artistic validity of the poems might be compromised by the direct expression and advising tone of the poet; however, Hashemi makes use of various techniques to prevent her poems from becoming simple adult advices, devoid of any aesthetic value.

Conclusion

In general, it can be argued that Monireh Hashemi has a strong tendency toward writing vocative poems since nearly one third of her poems have a vocative tone and structure and are written for different and various in-text audiences. This approach can be considered an important stylistic characteristic of Hashemi's poetry since children's literature is a kind of audience-oriented literature; therefore, it is of crucial importance to know the audience and to choose the right methods to establish relationship with them.

Hashemi's vocative poems have actual, or in other words, various in-text audiences. The audiences that are usually present in her poetry as actual audiences are sometimes God and sometimes other humans; however, they are most of the time from other classes such as plants, living creatures, objects and different natural phenomena. Each of these audiences are selected based on different intentions and aims. They have crucial roles in the construction of the theme and the thematic

orientation of the poems as well as the quality of the addressing method. Apart from a number of poems which are addressed toward God, Hashemi in her vocative poems places herself on a similar level with her in-text audience; therefore, in many occasions, the reader as the out-of-text audience can feel sympathy and closeness with the in-text audience.

Keywords: children’s poetry, vocative expressions, Monireh Hashemi, in-text audience, out-of-text audience

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