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A Comparative Lexical Usage Analysis between Paul Éluard and Ahmad Shamlou's Fresh Air: An Inquire into Sensory and Abstract Lexis

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ABSTRACT

Analysis of the vocabulary preferences of a writer provides remarkable evidence for their ideology, aesthetic awareness, and stylistic uniqueness. The current article compares lexical preference, with emphasis on sensory and abstract nouns, in the writings of the French Surrealist poet Paul Éluard and the modern Persian poet Ahmad Shamlou. The main body of work by Shamlou is Fresh Air (Havā-ye Tāzeh), and Éluard's diverse poems, namely those most renowned for their Surrealist and lyric quality, are used as the comparative framework. Our exploration points out the contextual occurrence of primary sensory nouns (e.g., "eye," "hand," "heart") and abstract nouns (e.g., "love," "life") in Shamlou's Fresh Air and compares them with patterns in Éluard's work. The evidence creates a high-frequency, significant presence of the lexis in Shamlou, with remarkable similarity to Éluard's work both in lexical patterns and thematic coherence. This implies a stylistic impact of Éluard's use upon Shamlou's own style at the lexical level, especially in his accommodation and handling of the most important nouns. The research comments on the way Shamlou's use of general expressions is often entwined with the same imagery, topic, and stylistic features—most overtly simile, personification, and symbolism—reminiscent of procedures used in Éluard's poetry. This study adds to the discipline of comparative literature by shedding light on one particular avenue whereby French modernist influence spread over poetry outside of its first linguistic border, bringing attention to the complex manner in which lexical transformation can recast poetic form across linguistic and cultural frontiers.

Keywords: Ahmad Shamlou; Paul Éluard; Fresh Air; Sensory Nouns; Abstract Nouns; Lexical Stylistics; Comparative Literature

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1. Introduction

As linguistic units, words are far from being meaningless passive vehicles; they themselves contribute to the construction of worlds of literature, construction, and dissemination of authorial vision [1, 2]. Scrutiny of an author's vocabulary—the kinds of words that he employs and their use—hence becomes indispensable to full acquaintance with his stylistic hallmark, worldview, and ideological foundation [1]. Every word carries within it its own set of historical, emotional, and cultural connotations that will shape the reader's imaginative response and aesthetic and thematic possibilities of the text. The analysis of single words like nouns, verbs, adjectives, and other parts of speech constitutes an essential part of stylistic investigation, enabling researchers to chart the ground of a writer's distinctive linguistic terrain.

Within the larger category of lexical selection, the line between sensory and abstract nouns becomes a matter of special interest for literary style. Sensory nouns, which engage the senses in some way involving the five outer senses, are used to anchor a text in concrete, current reality, leaning towards specificity and concreteness. In contrast, abstract terms, as concepts, emotions, qualities, and thoughts that have no direct physical references (e.g., "love," "hope," "freedom"), activate the reader's intellect and affective cognition on a more abstracted plane. The interaction and blending of these types of words can make a style more or less sensory or abstract, and ultimately regulate its apparent clarity, obscurity, and beauty [3]. Therefore, a style of literature that is full of words that appeal to the senses will seem simpler and immediate, and a large quantity of concept words will make a style more complicated and open to varied interpretations.

Ahmad Shamlou (1925–2000), arguably the most provocative and important figure of contemporary Persian poetry, is known for his unique poetic vocabulary, which strayed from archaic forms and created new horizons of rhythm and lexicon. His work Fresh Air (initial publication in 1957) was a turning point in his own life and for contemporary Persian poetry, providing a mature tone and willingness to engage with contemporary social and existential issues. Prior studies have already mentioned the impact of Western, and more specifically French, poetry on Shamlou's work [4]. Some researchers have been keen to highlight the contributions of French poets like Jacques Prévert and Paul Éluard towards enriching the poetic language and creative imagery of Shamlou and his utilization of literary techniques such as personification, simile, and symbolism.

Paul Éluard (1895–1952), a key figure among French Surrealist circles and one of the great lyrical and deep poets, is especially famous for his ability to generate rich imagery and for his investigation into themes like love, freedom, and human existence. His poetry features an impressive blend of lucidity and dream-like association, often obtained by the strong juxtaposition of sensory detail and abstract thought [5, 6]. One of the assumptions in this case is that Shamlou has changed Éluard's particular approach to the use and blending of sensory and abstract nouns, and that this change is nicely reflected in the choice of high-frequency words and figures of speech.

The following study aims to make a lexical comparative study on the basis of frequency and usage of sensory and abstract nouns in Shamlou's Fresh Air and some poems by Paul Éluard. The overall aim is to explore the nature and degree of influence of Éluard over the word selection of Shamlou in this particular area.

1.1. Research Questions

The following main research questions are attempted to be answered by this research:

1. To what extent does Ahmad Shamlou's employment and utilization of high-frequency sensory and abstract nouns in Fresh Air follow the stylistic tendency of Paul Éluard's poetry?
2. In exactly how many ways does Shamlou utilize and reshape Éluard's typical employment of sensory nouns (e.g., "eye," "hand," "heart") and abstract vocabulary (e.g., "love," "life") within the language and cultural environment of his own poetry?
3. How are rhetorical devices such as simile, personification, and symbolism, namely the application of sensory and abstract nouns, applied by Shamlou and Éluard in the same or different manners, and what doesthis comparison and contrast reveal about the poise of poetic influence and adaptation?
4. Is the style of Shamlou in Fresh Air, in adopting Éluard's lexical style, more geared towards addressing mainly socio-political and cultural issues in an overt, straightforward way, or more geared towards a sym-

bolic, implicit discourse?

1.2. Novelty, Significance, Scope, and Delimitations of the Study

Though comparative analyses have examined Éluard's and Shamlou's ideological and formal similarities, there has been one gap in the scholarship that has been an in-depth, comparative examination of how they utilized sensory and abstract nouns in light of the French school of comparative literature. Past research that has avoided the poets' use of vocabulary has been drawn to other corpora or thematic approaches. The present study seeks to fill this lacuna with a detailed, text-oriented comparative analysis of lexical choice patterns. Its originality rests in a set of critical domains: systematically focusing on frequency-high sensory and abstract nouns as central stylistic impact and creative adaptation indicators; direct comparison of Shamlou's seminal collection Fresh Air with a representative selection of Éluard's best-known works, enabling subtle observations of lexical correspondences; using qualitative comparative content analysis, alongside word frequency analysis, this research in this paper also analyzes contextual meaning subtlety, symbolic meaning, and associated rhetorical tropes, drawing on the French school of comparative literature's focus on direct text-to-text comparison and influence tracing [7]; and extending beyond the detection of influence to examine how Shamlou, the master of his mother tongue, retranslated and reformatted Éluardian lexical trends into his own poetic lexicon and cultural matrix. By examining the richness and diversity of the poet's vocabulary and determining the most prominent words of the work in terms of their concrete and abstract meanings, this study attempts to analyze the manner in which Shamlou introduced his intellectual and artistic inclinations and to what extent his innovation and poetical genius in this instance were influenced by his encounters with French poetry, and especially with Éluard.

The prime theme of this study is lexical stylistic contrast between Ahmad Shamlou's Fresh Air and some instances from Paul Éluard's collections of poetry, e.g., Au rendez-vous allemand, Poèmes politiques, Poésie ininterrompue, Le livre ouvert, Donner à voir, Capitale de la douleur, Derniers poèmes d'amour, and L'amour la poésie. Repeated nouns that are sensory or abstract will be the major focus of the analysis. Whereas more extensive stylistic features are only casually mentioned, the ultimate question is at the lexical level of nouns. The study recognises that cross-linguistic poetic influence is typically initiated through available translation or secondary critical exchange, a widespread and substantial route for literary influence.

1.3. Organization of the Paper

This introduction will be followed by Section 2, which introduces the theory and describes principal concepts in stylistics, the functioning of the sensory and abstract terms in poetry, theories of symbolism, and some principles of comparative literature pertinent to studies of influence. Section 3 sets out the methodology adopted, including corpus selection, data identification, and analytical strategy. Section 4 will introduce the focus of the research: the results and discussion, separated into analyses of key abstract and key sensory nouns, with comparative examples from each poet. Section 5 will subsequently provide conclusions, a summary of findings, responses to the research questions, and suggestions for future research.

1.4. Theoretical Framework and Literature Review

This section outlines the theoretical framework for the comparative analysis of lexical selection in Ahmad Shamlou and Paul Éluard's poetry. It involves principles of stylistics, the importance of sensor and abstract words, symbolism of poetic language, and methods of comparative literature applicable to influence studies.

1.5. Stylistics and Lexical Choice

Stylistics, being a branch of applied linguistics, is concerned with the investigation of style in language, especially in literary discourse. Stylistics is concerned with "thestudy oflanguage, and, more precisely, thestudy of ativity in language use" [3]. By employing linguistic models and techniques, stylistics attempts to characterize and explain the linguistic elements that render a text aesthetically valuable, meaningful, and distinctive in general. Lexical stylistics, as a branch of this study, addresses diction or vocabulary specifically. Poets do not typically choose words by chance; they specifically choose their words in order to attain specific expressive aims, to build specific atmospheres, and to

express subtle implications[8]. Not the variety of words but the selection of their use and repetition of a specific kind of words are likely to create the specific style of a poet. Analysis of repeated words, or "keywords," within a corpus of poetry can determine general themes, preoccupations, and stylistic predilections[9]. These high-frequency words themselves will likely make up the lexical signature of a poet. The analysis here adopts this assumption through investigation of repeated sensory and abstract nouns in Éluard's and Shamlou's work.

1.6. Sensory and Abstract Vocabulary in Poetry

The difference between sensory (or concrete) and abstract word selection is an underlying feature of lexical analysis with far-reaching implications for poetic style and impact. Sensory nouns define bodies, beings, and things that can be sensed by the five senses. They place the poem in the material world and form sensory pictures with the reader being attracted into their immediate experience. A lot of highly sensory poetry attempts to be immediate, definite, and efficient visually, audibly, tactilely, smellingly, or tastily. The feeling of clearness in a literary sense and its aestheticeffect generally can be explained through the use of sensory nouns as prevailing. Abstract vocabulary defines concepts, ideas, feelings, traits, and states of being without physical reference (e.g., "love," "justice," "sorrow," "freedom"). Abstract vocabulary enables poets to navigate intricate mental and emotional landscapesgrapple with philosophical concepts, and express shared human emotions. Too many abstract words can make a poem more contemplative, philosophical, or even introduce a higher level of interpretive uncertainty through an insufficient balance or thoughtful integration. The interplay between sensory and abstract vocabulary is crucial. Many poets, including Éluard and, as this study will argue, Shamlou under his influence, masterfully combine these lexical types. Abstract concepts are often made more palpable through sensory imagery (e.g., "love's fire"), and sensory details can be imbued with deeper, abstract significance. Robichaud[6], in analyzing Éluard, notes that "nouns" form a considerable part of his poetic vocabulary, making his style "content-oriented and nominal," with a prevalence of sensory nouns. This observation provides a key rationale for the current study's focus on Éluard's potential influence on Shamlou's nominal choices, particularly those with sensory referents.

1.7. Surrealism, Symbolism, and the Necessity of "Implicit Discourse"

Symbolism, as both a literary device and a broader artistic movement, is central to understanding the poetic practices of both Éluard (a key Surrealist, a movement that built upon and reacted to late 19th-century Symbolism) and Shamlou. A symbol is an object, person, place, event, or action that has both a literal meaning and stands for something beyond itself, often an abstract idea or a range of complex connotations[10]. As described in psychological studies of symbolism, it involves "the use of symbols to represent abstract concepts or ideas, often with multiple interpretations or meanings"[11]. The Symbolist movement of the late 19th century (with poets like Mallarmé, Verlaine, and Rimbaud) sought to evoke rather than describe, to suggest rather than state directly, using symbols to access deeper realities and subjective experiences[12].

While Éluard was a Surrealist, he inherited Symbolism's interest in the evocative power of imagery and nonrational association. Éluard's Surrealist techniques, such as automatic writing, dream imagery, and the juxtaposition of disparate realities, are directly linked to his unique sensory-abstract lexical blending. The emphasis on Shamlou's adaptation of Éluard's method of "combining sensory and abstract nouns to create innovative imagery in the form of personification, simile, and symbol" underscores the importance of a symbolic reading. Sensory nouns, in particular, frequently acquire symbolic weight in poetry. For instance, an "eye" can literally be an organ of sight, but symbolically represent perception, consciousness, truth, or even surveillance. Dictionaries of symbols, such as that by Chevalier and Gheerbrant[13], offer insights into the potential archetypal and culturally specific meanings of such symbols. Winter et al.[14] note that words referring to sense perceptions, particularly auditory and tactile words, tend to be more inherently symbolic, although context remains paramount.

Shamlou, operating within the specific socio-political context of modern Iran, which was marked by authoritarianism and censorship, found in this symbolic method a powerful tool. The political climate necessitated an "implicit discourse" (as per Research Question 4) to address sensitive themes of freedom, justice, and social decay. By adopt-

ing and adapting Éluard's method of combining sensory and abstract words to create innovative imagery, Shamlou was able to craft a poetic language that was both aesthetically revolutionary and politically potent. This allowed him to embed sharp social critique within universal, symbolic imagery, a defining characteristic of the She'r-e No (New Poetry) movement in Iran, thereby navigating censorship while communicating his message to an engaged readership.

1.8. Comparative Literature and Influence Studies

Comparative literature involves the study of literature across national and linguistic borders, examining relationships, parallels, and influences[15]. The "French school" of comparative literature, historically, placed a strong emphasis on "influence studies"—tracing the demonstrable impact of one writer or literature upon another, often through direct textual evidence, translations, and biographical connections[7]. While contemporary comparative literature has broadened its scope, influence studies remain a valid and valuable approach for understanding literary transmission and transformation. The impact of European poetry, often via translation, on the vocabulary and expressive modes of other literary traditions has been well-documented, leading to lexical expansion and stylistic innovation[16]. This provides a broader context for understanding how a poet like Shamlou might engage with and adapt elements from a French poet like Éluard. The current study aligns with this tradition by seeking to identify specific lexical influences from Éluard on Shamlou, not as mere imitation, but as a process of creative adaptation, a concept explored by theorists like Harold Bloom.

1.9. Analysis of Pertinent Literature on Shamlou, Éluard, and Comparison

There has been recognition in previous literature of general ideological and formal correspondences between Shamlou and Éluard. There has been literature based on comparative analysis of their ideological poems or the impact of the poetic structure of Éluard on the works of Shamlou. Such studies, helpful as they could be, differ from this work, which addresses the lexical level of sensory and abstract nouns and comparative usage as an index of the impact of Éluard on Shamlou's Fresh Air, on the model of the French school of comparative literature. This work is based on the general recognition of the impact of French from studying some lexical tendencies. The close reading of frequencies of words with concomitant qualitative analysis of their appearance in context is intended to yield more subtle evidence of the influence. The need for the study arises from the fact that it is required to see how Shamlou tried to express his intellectual leanings through the aesthetic use and strategic combination of sensory and abstract nouns, and to what extent his innovation and poetic mastery in doing this were due to his emulating French poetic models.

2. Materials and Methods

This research utilises a qualitative, comparative text-based method, drawn from the philosophies of lexical stylistics and influence studies in comparative literature. The methodology is meant to examine in an orderly way the choice and usage of sensory and abstract nouns in Ahmad Shamlou's *Fresh Air* and some of Paul Éluard's poetry for the purpose of ascertaining similarities, influence, and patterns of adaptation. In studying Shamlou's poetry, the authors used the original Persian text of Ahmad Shamlou's book, Fresh Air, for a comparative analysis of his poems with those of Paul Éluard.

2.1. Corpus Selection

The main corpora for this research are Ahmad Shamlou's Fresh Air collection, a transitional work in Shamlou's canon, the mature phase in which his personal style, including his lexical features, was fully formed. Also used is a representative selection of Éluard's poems, as described above, which are typical of his exceptional style, especially his Surrealist phase and his later lyric poetry. They consist of: Au rendez-vous allemand (1944), Poèmes politiques, Poésie ininterrompue (1946), Le livre ouvert (1940, 1942), Donner à voir (1939), Capitale de la douleur (1926), Derniers poèmes d'amour (posthumous), and L'amour la poésie (1929). The English translation Selected Poems[17] may be regarded as a source of Éluard's poetry, potentially available for comparative knowledge. The selection of these particular groups of Éluard allows for comparison in general but focused terms

between spans of time when his employment of sensory and abstract nouns and symbolism was most expressive and powerful.

2.2. Data Identification and Categorization Analytical Procedure

The primary dataset of this analysis is nouns that have been identified in the chosen poetic works. The focus of analysis is mostly on nouns since these are sensory as well as bearers of abstract meaning and are emphasized by Robichaud [6] as being at the center of Éluard's "content-oriented and nominal" style. Crucially, the stylistic analysis proposed herein is grounded in the poets' original languages. While examples from Éluard's vocabulary are cited in French, the analysis of Shamlou's vocabulary is based directly on his original Persian text in Fresh Air. The English translations of Shamlou's poetry provided in this article are for the sole purpose of accessibility for a non-Persian-speaking audience; all analytical claims about word choice, nuance, and style refer to the Persian original. To ensure this methodological transparency, key terms from Shamlou's work are presented with their Persian transliterations. The research is guided by earlier high-frequency sensory terms in Shamlou's Fresh Air and their contrast with Éluard. This reveals "eye," "hand," "blood," and "heart" as the most relevant sensory terms with high co-occurrence between the two poets. Likewise, for abstract terms, "love" and "life" are shown to be high-frequency in both. This first quantitative indicator directs the next qualitative analysis. Nouns found belong to the category of either sensory (words evoking the five senses directly, e.g., "eye," "hand," "sun," "voice," "stone") or abstract (words that refer to ideas, feelings, qualities, or states not directly available to the senses, e.g., "love," "life," "hope," "sorrow," "freedom"). Account is taken of words capable of either function depending on the context (e.g., "heart" as organ vs. seat of emotion).

The analytical process consists of a sequence of iterative steps. Shamlou and Éluard's selected poems are subject to close and careful reading to assess the contextual meaning and purpose of the identified sensory and abstract nouns. English translations of Shamlou's poetry are employed for this purpose. Where the same or semantically equivalent sensory/abstract nouns were used by Shamlou as by Éluard, where such similarities occur, they are pointed out and compared. Care is taken in how these words are utilized in their own original poetic lines and stanzas. The study examines whether thematic resonance is due to the employment of identical vocabulary by both poets for similar thematic investigations (e.g., love, suffering, perception, political struggle). Care is specifically observed in the deployment of simile, personification, and symbolism in tandem with the target nouns. Comparison will be made to the deployment of these devices by the two poets in an attempt to add more suggestive meaning to the words. The critique tries to perceive not only similarities but also diversities, demonstrating how Shamlou could have adopted Éluard's lexical modes and transformed them into his own artistic vision and cultural context. This supports the idea of influence being a process of creative adaptation rather than copying [18]. Symbolic meanings of salient words are interpreted in relation to generic symbolic dictionaries [13] and, more importantly, in relation to the particular role within the poetic context established by each poet. Findings are qualitatively described, supported by textual evidence.

2.3. Treating Implicit vs. Explicit Expression

One of the questions for investigation is whether or not Shamlou's lexical adaptation of Éluard's style results in direct/explicit or implicit/symbolic treatment of motifs. Symbolic analysis and the general connotative field of the selected lexis will be important factors in deciding this. The "implicit meanings" which "words evoke over and above their surface and linguistic dimension" [17, 19] will be of initial concern. By systematic comparison of the lexic choices and their rhetorical uses, this approach is designed to produce good evidence of the nature and degree of Éluard's stylistic influence on Shamlou's use of sensory and abstract lexiemes in Fresh Air.

3. Results and Discussion

This chapter provides a comparative analysis of sensory and abstract nouns in Ahmad Shamlou's Fresh Air and some of Paul Éluard's poems. The argumentation focuses on principal high-frequency words, analyzing their use, symbolic meaning, and activity in rhetorical devices. English translations of Shamlou's poems covered in the source document serve as the foundation for his textual illustrations.

3.1. Analysis of High-Frequency Sensory Nouns

Most of the sensory nouns are high frequency in Shamlou's Fresh Air and Éluard's literature. On the earlier indication, "eye," "hand," and "heart" are the most salient ones. These will be the prime examples for the analysis with the required brief descriptions for "fire," "wall," and "cloud." The term "eye" appears as a sensory noun of numbing omnipresence in both poets' works. In Shamlou, the "eye" is always equated to radiant phenomena like "the pearl, the sky, the sun," and its blackness with "the night." In addition, it is often used as "fire, sun, and flame"—a usage pattern that reveals an unsettling imitation of Éluard's own poetic style.

3.1.1. The "Eye" (Cheshm): Perception, Light, and Love

The term "eye" (*cheshm* in Persian) appears as a sensory noun of numbing omnipresence in both poets' works. In Shamlou, the "eye" is always equated to radiant phenomena like "the pearl, the sky, the sun," and its blackness with "the night." In addition, it is often used as "fire, sun, and flame"—a usage pattern that reveals an unsettling imitation of Éluard's own poetic style. As a great Surrealist poet, Éluard often uses the "eye" as a metaphor for perception, awareness, and an opening to the external world and inner worlds. The eye is most commonly linked as well with light, seeing, and the beloved. Literary scholars[20] have written about Éluard's employment of the eye as a perception metaphor and the poet as visionary. The names of his poems reveal this obsession: "œil de sourd" (deaf eye), "leurs yeux toujours purs" (their ever-pure eyes), "la courbe de tes yeux" (the curve of your eyes) [Capitale de la douleur], "j'ai fermé les yeux" (I closed my eyes), "les yeux brûlés du bois" (eyes burnt by wood), "la nuit les yeux" (night the eyes) [L'amour la poésie].

Certain lines of Éluard establish this link:

> Trouvait sa flamme dans mes yeux. (Found its flame in my eyes.)[21]
>
> Ses yeux cachent le soleil. (Her eyes hide the sun.)[22]
>
> Flamme éteinte dans mes yeux clos. (Extinguished flame in my closed eyes.)[23]
>
> Seul le feu pousse bien dans ces yeux malheureux. (Only fire grows well in these unhappy eyes.)[24]

In Éluard, the "eye" is a container for deep experience, usually associated with love and light, but also with suffering and despair. Shamlou uses this rich metaphor, frequently with the same association of light, flame, and strong emotion, and adapts it to his own thematic agenda, which is frequently social commentary and existential pain. Fresh Air examples:

> تا یاد آن - که خشم و جسارت بود - بدرخشاند تا
> دیرگاه شعله آتش را در چشم بازتان؟ [21]

Until the memory of the individual whose wrath and bravery set the flame of fire in your open eyes to burn?

> خورشید جستوجو در چشمهایشان متلألی بود.
> (p. 41)

The sun of survey shone in their eyes.

> زن مهتابی من و شب پرآفتاب چشمش در شعله-
> های بنفش درد طلوع میکند. (p. 289)

My moonlit woman and her eye's sunny night will rise in purple flames of pain.
Two big sunny eyes blossomed in my eyes.

The repeated association of the "eye" (*cheshm*) with "flame," "fire," and "sun" actually draws a parallel with Éluard's imagery. In Shamlou's case, the "eye" is a place for both excess light and excess pain.

Éluard's application of "eye" generally includes: 1) phrases describing the speaker's and the beloved's eyes, 2) phrases describing free and fighting human beings' eyes, and 3) simile and personification. Shamlou's usages echo these, especially the first and the third. Symbolically, the "eye" is connected with "holiness, the sun, inner insight, external impressions, the source of light, consciousness and fertility, beauty, people, the world, life," and in mystic societies, "magic, peril, and drunkenness"[13].

Description of the beloved's and the poet's own eyes:

Éluard:

Et dans mes yeux fermés l'aurore a des racines. (And in my closed eyes the dawn has roots.)[23]

Tes yeux dans lesquels nous dormons / Tes yeux dans lesquels je voyage. (Your eyes in which we sleep / Your eyes in which I travel.)[17]

Shamlou (poet's own eyes):

> ورنه چرا خنده‌ی اشک ریزدم از چشم. (p. 30)

Otherwise, why do I have to shed tears from my eyes?

چشم‌ان سرد من/ دره‌ای کور و فروبسته‌ی
شب‌ستان عتیق درد بود. (p. 224)

My cold eyes were the closed and blind doors of the ancient seraglio of pain.

Shamlou (beloved's eyes):

تنها برای مردمک چشم‌های تو/ سنگین نرم
خفته‌ی عمق خلیج را / بتوار می‌پرستم.
(p. 120)

Only because of the pupils of your eyes /I adore the soft, heavy, and sleeping deep of the Gulf like an idol.

Eyes of freemen and warriors:

While not as conspicuous in Shamlou, one such example is:

پهلوانی خسته را مانم که ... اشک می‌جوشاندش
در چشم خونین داستان درد/ خشم خونین، اشک
می‌خشکاندش در چشم. (p. 106)

I am exhausted like a hero whose tears in his bloodshot eyes boil his tale of grief, and bloody fury chokes the tears in his eyes.

This is echoed in Éluard's lines about eyes showing effort or will, for example, "Le feu nos yeux et la mer notre union" (Fire our eyes and the sea our union)[23].

Simile and Personification of "Eye":

These tropes are used liberally by these poets with the noun "eye".

Éluard:

Un navire dans tes yeux … / Tes yeux étaient le pays (A ship in your eyes. / Your eyes were the country)[25].

Et nos yeux riaient sans raison (And our eyes laughed for no reason)[18].

Shamlou:

چشم‌های تو سرچشمه‌ی دریاهاست. (p. 206)

Your eyes are the headwater of the seas. (Simile, adaptation from Éluard).

دریاهای چشم تو خشکیدنی است. (p. 217)

Seas of your eyes will get dry. (Simile, similar to Éluard).

برای چشم‌هایم با چشم‌هایت آواز خواندی. (p. 203)

You sung for my eyes with eyes. (Personification).

The constant recurrence of "eye" with strong forces of nature (sun, sea, fire) and its personification by expressive acts demonstrate a robust stylistic similarity between Shamlou and Éluard. Shamlou uses Éluard's strategies, but reworks them into his poetic soil, leaning towards reinforcing the emotional concentration or existential gravity.

3.1.2. The "Hand" (Dast): Comradeship, Trust, and Poetic Expression

The "hand" (*dast* in Persian) is also a very common sensory noun for the two poets. The "hand" in Éluard's poetry appears most commonly together with political meaning and symbolism: cooperation and union, integrity and honesty, working human, and is used very often in personification and simile. Symbolically, the hand "transfers the ideas of activity and at the same time it indicates power and domination… a symbol of power and superiority". Some of Éluard's poem titles containing "hand" are: "au fond des mains" (at the bottom of hands) [Le livre ouvert], "les mains libres" (free hands) [Donner à voir], "ce ne sont pas mains de géants" (these are not giants' hands) [Poésie Ininterrompue]. His "The Hands" poem in Capitale de la douleur speaks to the power of human hands to "connect, create, and destroy." Éluard's use of the hand as a metaphor for body and its world has been established by critics[20].

Éluard's application of "hand":

Unity/Cooperation: *Mes mains pourraient s'unir au monde* (My hands could unite with the world)[26, 27].

Unity/Cooperation: *Prenez mes mains mes camarades je suis vôtre* (Take my hands my comrades I am yours)[26].

Honesty/Reliability: *D'une main courageuse au seuil de la confiance* (With a courageous hand on the threshold of trust)[23].

Active Human/Creation: *My hand writes what my heart dictates* (Éluard, "The Poet's Hand").

Active Human/Creation: *Tes mains font le jour dans l'herbe* (Your hands make daylight in the grass)[28]

Shamlou holds to such connotations, frequently utilizing "hand" (*dast*) with parallel adjectives (tender, empty, familiar, large) and symbolizations (comradeship, trust, honesty), as well as personification and simile.

Examples:

روزی ما دوباره کبوترهای‌مان را پیدا خواهیم کرد
و مهربانی دست زیبایی را خواهد گرفت/ روزی

کـه کـم‌تـری‌ن سـرود بـوسه اسـت و مـر انسـان بـرای
مـر انسـان بـرادری اسـت. (p. 181)

Unity/Comradeship: One day we will find our doves again /and Kindness will take Beauty's hand / That day, the smallest song will be a kiss, and every human being will be a brother to every other human being.

بـه خـاطر تـرانه‌ای کـوچکـتـر از دسـت‌ه‌ای تـو.... /
بـه یـاد آر/ از مـرتـضی سـخن مـی‌گـویـم. (p. 221)

Unity/Comradeship (with specific address): For the sake of a song smaller than your hands … / remember / I speak of Morteza.

از دسـت‌ه‌ای تـو راسـتـی مـوی‌داسـت/ و مـن از دسـت‌ه‌ای
تـوسـت کـه سـخن مـی‌گـویـم. (p. 207)

Honesty/Reliability: The truth is clear from your hands / I speak of your hands.

دسـتـت را بـه مـن بـده/ دسـت‌ه‌ای تـو بـا مـن آشـن‌اسـت.
(p. 193)

Honesty/Reliability: Give me your hand / Your hands are familiar to me.

It is here, however, that a significant point of creative adaptation and divergence emerges. While the symbolism of unity and trust is shared, Shamlou's use of the "hand" as a symbol of the "active human" seems less direct and pronounced. More importantly, by dedicating poems or specific lines containing "hand" imagery to named individuals (like Morteza Keyvan), Shamlou grounds Éluard's universalist symbol in his immediate socio-political landscape. This recontextualization transforms the symbol from a general statement on human potential into a personal, localized, and often pointed commentary on friendship, betrayal, and political struggle within his own community.

Personification and Simile of "Hand":

دسـت‌ه‌ای تـو چـون چشـمه‌ای بـه سـوی مـن جـاری شـد.
(p. 204)

Shamlou: Your hands came to me like a spring. (a symbol of friendship and simile)

بـا دسـت‌ه‌ای‌ت بـرای دسـت‌ه‌ای‌م آواز خـوان‌دی.
(p. 203)

Shamlou: You sang with your hands for my hands. (personification)

Éluard: La main allant aux mains comme source à la mer (The hand going to hands like a source to the sea)[19].

The identification of the hand with a "spring" (Shamlou) and a "source to the sea" (Éluard) is evidence of shared metaphoric territory between the hand and natural, life-giving elements that project unity and flow.

3.1.3. The "Heart" (*Del*): Love, Suffering, and Disillusionment

"Heart" (*del* in Persian, a term with profound classical and modern resonance) is also a frequently employed term in both poets' work. In Éluard's poetry, "heart" is generally the "spiritual and emotional center of self" and is employed to denote the location of humans, as an emblem for life, hope, and love, and in symbolism and simile. Symbolically, the heart designates "the center of feelings, seat of intelligence and inspiration… Will… seat of life… spiritual life". Twin adjectives "well" and "empty" are used with "heart" by both poets.

Usage of "heart" by Éluard:

Posture of people: Ceux qui n'ont pas de cœur nous prêchent le pardon (Those who have no heart preach forgiveness to us)[25].

Posture of people: Et mon cœur est avec les Amis de la Rue (And my heart is with the Friends of the Street)[26].

Symbol of hope, love, life: Mon cœur bat en dépit de tout (My heart beats in spite of everything)[24].

Symbol of hope, love, life: Un cœur léger et renaissant (A light and reborn heart)[21].

Shamlou uses "heart" with similar thematic applications, frequently associating it with love, humanity, and suffering.

شـمـا کـه پـروری‌ده‌ای‌د فـتـح را در زهـدان شـکـسـت ...
شـمـا کـه بـرق سـتـاره عشـق‌ی‌د در ظـلـمـت بـی‌حـرارت
قـلـب‌ه‌ا. (p. 233)

Position/State: It is you who has nurtured the victory in the womb of failure/ it is you who are the light of the star of love in the cold darkness of hearts.

خـدای‌ان بـی‌گـانـه شـمـا را هـرگـز بـه پـنـاه خـود پـذیـره
نـخـواهـنـد آمـد/ چـراکـه قـلـب‌ه‌ا دیـگـر جـز فـریـبـی
آشـکـار نـی‌سـت. (p. 325)

Position/State: Capricious gods will never invite yours

because their hearts are nothing but deceit.

روزی کـه قلـب بـرای زنـدگـی بـس اسـت ... من آن
روز را انـتـظار مـیکـشم. (p. 182)

The day that the heart be enough for living/ I await that day.

بـرای زیـسـتـن دو قـلـب لـازم اسـت/ قـلـبـی کـه دوسـت
بـدارد، قـلـبـی کـه دوسـتـش بـدارنـد / قـلـبـی کـه
مـدیـه کـنـد قـلـبـی کـه بـپـذیـرد/ قـلـبـی کـه بـگـویـد
قـلـبـی کـه جـواب بـگـویـد. (p. 216)

Symbol for love, hope, life (and its complication): We need two hearts to live/ One heart to love, one heart to be loved/ one heart to gift, one heart to receive/ one heart to speak, one heart to respond.

Shamlou also defines love as a place of suffering and desolation, an arch-Romantic and contemporary mood:

آیـا نـگـاهش پـاسـخ پـرآفـتـاب خـواهش قـلـب یأسبـارم
نـیـسـت؟ (p. 64)

Isn't her face a sunny solution to the laments of my heart?

در قـلـب خـود دیـگـر بـه بـهـار بـاور نـدارد. (p. 316)

He no longer believes in the spring in his heart.

Simile and Symbol of "Heart":

Both poets employ "heart" as a simile and as an effective symbol.

Éluard (as symbol): Et mon cœur est avec les Amis de la Rue (earlier quoted as a symbol of solidarity).

Éluard (simile): Le cœur réglé comme un cercueil (The heart regulated like a coffin)[21].

در قـلـب خـود دیـگـر بـه بـهـار بـاور نـدارد/ چـراکـه هر
قـلـب روسـبـیـخـانـهای اسـت. (p. 316)

Shamlou (simile): In his heart doesn't believe in spring any more because every heart is a brothel. (simile)

یـاران من بـیایـد بـا دردهایـتـان/ و بـار دردتـان را
در زخم قـلـب من بـتـکـانـید. (p. 135)

Shamlou (as symbol): My friends, come with your pain and leave the weight of your pain in the wound of my heart. (a symbol of sympathy)

Shamlou's simile of the heart as a "brothel" is a harsh, contemporary image of disillusionment. This is a crucial point of contrast. While Éluard might equate the heart with a coffin to express sorrow, Shamlou's image introduces a layer of social and moral decay. This divergence is significant: it showcases Shamlou adapting a shared symbol to voice a far more cynical and localized critique of his society's perceived corruption, driving the symbolic power to a raw, contemporary edge that is distinct from Éluard's more universalist, often romantic or politically hopeful, approach. The demand that common suffering should be put "in the wound of my heart," however, is a cry of community and a benevolent position customarily present in Éluard's politicized poetry.

3.1.4. Further Sensory Nouns: Fire, Wall, and Cloud

Fire: A metaphoric similarity between "fire" and "hope" is a strong resemblance, which indicates a common symbolic vocabulary.

و دیـگـر در فـریـاد من آتـش امیدی جرقه نمیزنـد.
(p. 267)

Shamlou: The fire of hope is no longer ignite in my shout. (Fire is compared with hope)

Éluard: Alimente le feu dévorant de l'espoir (Feed the devouring fire of hope)[17].

Wall: Shamlou's poetry "Walls" and "Behind the Wall" might have been influenced by Éluard, who had used the word "wall" so frequently. Adjectives for "wall" with Shamlou are "negative and symbolic": rocky, ancient, firm, suspected, silent, barrier, arrogant, ugly, barren, cold. In Éluard, "wall" usually means "oppression, separation, and the obstacles that part men. limits of language… division between conscious and unconscious mind." Both poets utilize "wall" figuratively to represent separation, restriction, and adverse emotional conditions, generally in similes.

دیـوار پـیـرهـنـی حـتـی در کـار نـیـسـت. (p. 309)

Shamlou: There is not even a shirt's wall. (simile)

Éluard: Et le mur du regret cerne mon existence (And the wall of regret surrounds my existence)[24].

Cloud: The simile of the loved one as a cloud and the personification of clouds are far from new tropes. Cloud as a symbol for purity (lacking cloud) or even obscurity and fleetingness is to be found in both too.

رکـسانا [...] تـو نـیـز ابـری مـیشدی و هنگـام دیدار
ما از قـلـب ما آتـش مـیجـسـت. (p. 266)

Shamlou: Roxana, too, will become a cloud, and fire will come out of our hearts when we meet each other. (beloved is likened with the cloud)

وقتی که مردا پاشن/ ابرا ز مم می‌پاشن. (p. 163)

Éluard: A dreadful yell, the weary cloud utters. (personification)

Éluard: Ta poitrine claire est sans un nuage (Your clear chest is without a cloud)[29].

Éluard: Nuage sur la terre on ne me cherche plus (Cloud on the earth they no longer seek me)[24].

3.2. Analysis of High-Frequency Abstract Words

The second analysis includes the high-frequency abstract nouns **"love"** and **"life,"** which appear 72 and 62 times, respectively, in Shamlou's poetry, and 300 times and 342 times, respectively, in Éluard's works. The two poets employ "love" as a multifaceted word, linked with pain, mentioned by antithetic adjectives, and conveyed by simile and personification. Symbolically, "love is the universal symbol of union of opposites and the ontological source of progress"[13]. Éluard's title of the poems indicates the general theme: "les sept poèmes d'amour en guerre" (seven poems of love in war), "au cœur de mon amour" (at the heart of my love), "Ordre et désordre de l'amour" (Order and disorder of love).

3.2.1. "Love" (Eshgh): A Multifaceted, Paradoxical Force

Éluard's Employment of "Love":

Love and suffering: Pense donc si tu peux à un temps sans amour (Think then if you can of a time without love)[30].

Love and suffering: qui font confiance à l'amour ont pour toute douleur (those who trust in love have for all sorrow)[30].

Adjectives for "love" in Éluard: sweet, satisfying, radiant, massive, undeniable, warm, virtuous, powerless, crazy, life-giving, big, golden, limitless, constant, old, novel, dangerous, changeable, predatory, clear, illuminated, first, last, childish, light, trivial, agile, forgetful, exalting, with order and disorder.

La mer est froide sans amour (The sea is cold without love)[18].

Shamlou also examines the two-sided face of love. Adjectives for "love" in Shamlou are: far, new, red, lit-up, awful, dirty, warm.

Examples:

Love and suffering:

رؤیای عشقت را در این گودال تاریک، آفتاب
واقعیت کن. (p. 64)

Make your dream of love come true in this dark pit.

از زمین عشق سرخش [...] و تلاش عشق او.
(عشق سرخ) (p. 252)

From the land of her red love … / And her love quest.

ما در ظلمتیم بدان خاطر که کسی به عشق ما
نسوخت. (روشنی‌بخش) (p. 323)

We are in darkness because no one burnt in our love's fire.

The terms "red," "illuminated," and "warm" literally resonate with some of the adjectives Éluard applies to love, illustrating a shared color scheme for portraying its energy.

Simile and Personification of "Love":

Éluard: Le désespoir n'a pas d'ailes, L'amour non plus, Pas de visage, Ne parlent pas. (Despair has no wings, Nor does love, No face, They do not speak.)[22]

Éluard: Et ton amour ressemble à mon désir perdu (And your love resembles my lost desire)[22].

بوی تلخ سروها [...] شب لجوج را از معجون عشق
و مرگ سرشار می‌کنند. (p. 240)

Shamlou: The bitter smell of cypresses fills the mulish night with the potion of love and death. (simile)

عشق مردم آفتاب است اما من بی تو/ بی تو
زمینی بی گیاه بودم. (p. 286)

Shamlou: People's love is the sun/ but without you, I was ground without plants. (simile)

و عشقم قفسی است از پرنده خالی، افسرده و
ملول. (p. 300)

Shamlou: My love is a cage without a bird that is depressed and sad. (simile)

عشق ما را دوست می‌دارد. (p. 201)

Shamlou: Love loves us. (personification)

Shamlou's comparisons of love to a "potion," the "sun," and a "cage" are vivid similes. The personification "Love loves us" is a direct echo of Éluard's tendency to animate

abstract concepts. The use of contrasting imagery (love as sun/life-giving vs. love as a cage/confining) reflects the complex, often paradoxical treatment of love found in both poets.

3.2.2. "Life" (*Zendegi*): Endurance, Struggle, and Poetic Mandate

"Life" (*zendegi* in Persian) is another central abstract noun, frequently appearing in Éluard's titles (e.g., "la mort l'amour la vie" — death love life). Two opposing approaches to "life" are found in both poets: 1) an acceptance of life and a powerful way to cope with its situations, and 2) a feeling of despair towards life coupled with an attempt to change it.

Éluard's Use of "Life":

Acceptance/Coping: Pour accepter la vie même quand elle est lourde (To accept life even when it is heavy)[30].

Acceptance/Coping: Rire à la vie et naitre au rire (To laugh at life and be born to laughter)[17].

Life as struggle/Poetry as life's image: c'est la vie qui est lutte de l'ange et du démon (It is life that is the struggle of the angel and the demon)[30].

Life as struggle/Poetry as life's image: Un poème est l'image même de la vie (A poem is the very image of life)[30].

Shamlou mirrors these themes, often grounding them in the experiences of perseverance and the role of the poet.

Examples:

کی‌وان سرود زندگی‌اش را در خون سروده است.
(p. 93)

Acceptance/Coping/Endurance: Keyvan has written his life song in blood. (Keyvan refers to Morteza Keyvan, an Iranian intellectual)

وارتان غری‌و زندگی‌اش را در قالب سکوت
(p. 93) .[سروده است]

Acceptance/Coping/Endurance: Vartan has written the cry of his life in the form of silence. (Vartan refers to Vartan Salakhanian, an Armenian-Iranian activist)

زندگی با من کینه داشت/ من به زندگی لبخند زدم.
(p. 186)

Life as struggle/Poetry as life's model: Life had hostility towards me/ I smiled at life.

Life as struggle/Poetry as life's model: Life as struggle/Poetry as life's model:

The idea that poetry's aim is "life" itself constitutes a significant parallel. Shamlou has a poem titled "Poetry that is Life," and Éluard's statements, such as in his "Critique de la poésie" (Critique of poetry) in Au Rendez-vous Allemand, show a shared meta-poetic concern.

Éluard: La poésie est le réel absolu. (Poetry is the absolute real.)[29]

Éluard: La poésie doit avoir pour but la vérité pratique (Poetry must have practical truth as its goal)[29].

Shamlou's "Poetry that is Life" directly engages with this Éluardian tenet, arguing for a poetry intertwined with lived reality and social responsibility.

Despair with life / Try to change it:

Éluard: Ici la vie est limitée / Ici la vie est menacée (Here life is limited / Here life is threatened)[30].

من به تالار زندگی خویش دریچه‌ای تازه نهاده‌ام.
(p. 246)

Shamlou: I have put a new window in my life hall.

زندگی سیاه نیست. (p. 186)

Shamlou: Life is not black.

من از مرگ به زندگی گریخته بودم. (p. 262)

Shamlou: I had run away from death to life.

Both poets affirm the fragility of life but also a recalcitrant hope or will to remake and reassert it. The words of Shamlou convey an active attitude toward remaking one's experience of life, a mindset which speaks with direct relevance to Éluard's own identifications.

4. Summary of Discussion: Patterns of Influence and Adaptation

The comparison of the most frequent sensory and abstract terms from the two poets' works shows recurring patterns of thematic and lexical overlap between Shamlou's *Fresh Air* and Éluard's works. The predominance of the phrases "eye," "hand," "heart," "love," and "life" in both poets' vocabularies is a very reliable indicator of shared thematic issues and, maybe, stylistic impact. Both these word types are perpetually charged with related symbolic connotation, ranging from the eye as a place for seeing and fire, to the hand as the symbol of linkage. Both

poets use many instances of simile, personification, and direct symbolic reference alongside these nouns. Shamlou's similes involve a recurrence of the kind of comparison made by Éluard, equating human emotion and limbs with rich natural forces. Although the influence exists, Shamlou himself never becomes an imitator. He recontextualizes and adapts these Éluardian features into his own poetic voice, linguistic form, and socio-political environment. Shamlou's employment of this Éluard-influenced symbolic lexicon enables him to often hold an implicit policy over political, social, and cultural affairs, concealing express criticism within universal, symbolical language. The frequent and high-frequency use of sense and abstract vocabulary in Shamlou's *Fresh Air*, and the equivalence in utilization of vocabulary for Éluard's poems, reveal widespread influence. The consistency of literary devices such as simile, personification, and symbolism is an important medium of this influence. The frequency of sensory nouns of Shamlou, just like that of abstract words, seems to be the direct result of the borrowing from Éluard, whose stylistic approach Robichaud[6] defined as mostly sensory and nominal.

5. Conclusions

This comparative analysis has discussed Ahmad Shamlou's lexical choice patterns in his pioneering anthology Fresh Air and the renowned French poet Paul Éluard, specifically relating to sensory and abstract nouns. Through a discussion of the frequency, contextual distribution, symbolic resonance, and rhetorical uses of distinguished nouns, such as "eye," "hand," "heart," "love," and "life," this research has sought to illuminate the nature and extent of Éluard's impact upon Shamlou's poetic discourse. The evidence strongly supports the overall argument that Paul Éluard had a serious and traceable effect on the lexical choice of Ahmad Shamlou, specifically on his handling of sensory and abstract nouns. The effect is garnered in a number of primary manners: lexical highlight shared, symbolic and thematic fit, parallel rhetorical strategies, and creative borrowing as opposed to imitation. Shamlou's vast generalization of pictures and sublimation of them to broad themes and imaginary worlds demonstrate his own prowess and poetic ability. Eventually, this new lexical style benefited Shamlou in making the most out of the issues of his time by means of an advanced, refined, and symbolically rich mode of expression. Back to the research questions, this research certifies that Shamlou's use of sensory and abstract nouns in Fresh Air indeed indexes close stylistic affinities with Éluard. Shamlou grafted Éluard's typical deployment by incorporating these lexical patterns into his modes of poetry, generally adding to their affective or existential import. Use of simile, personification, and symbolism is strikingly convergent and a main vector for this impact. This study adds to our understanding of inter-literary relationships, in this case, of the influence of French modernism on poetry outside of its homeland. It highlights the significance of lexical stylistics as a methodology of comparison among literatures, showing how precise selection and aesthetic deployment of even words that appear dull can shape a poetic voice and trace vectors of influence across cultures. The extremely high incidence of these words in Éluard's poetry must have struck a chord with Shamlou and given him a rich source from which to draw his own poetic inspiration.

Although this research presents a wide range of text analysis, it is not completely free from some limitations. The corpus analysis of Éluard was conducted on particular but typical collections. In addition, the individual paths of influence (i.e., certain particular Éluard translations available for Shamlou and when) are a field subject to possible future biographical and historical examination. A systematic computational stylistics analysis of larger, digitized corpora for both poets could also offer even more precise quantitative evidence to support and follow up on such qualitative findings.

Future research could take these findings in a variety of directions. A broader comparative study of other elements of speech (e.g., verbs, adjectives) in Shamlou and Éluard's oeuvre. An examination of other modernist poets of the same era who could conceivably have influenced the lexicon that Shamlou chose, in further situating Éluard's particular influence. A close examination of Persian translations for Éluard that existed during Shamlou's student years and active writer years to find material lines of influence. A contrastive analysis of rhythmic and grammatical structure with lexicon choice to more fully capture stylistic accommodation. To conclude, Ahmad Shamlou's Fresh Air is a testament to the poet's vision and his intimate acquain-

tance with the direction of world literature. Paul Éluard's poetry offered a fertile lexical and stylistic material that was transmuted by Shamlou into a new poetic idiom no less potent and representative today than ever before. This research confirms that the resonations of Éluard's voice, especially in the field of poetry of lexicon and sensorial and abstract, are interwoven in delicacy into the body of Shamlou's lasting poetic heritage.

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