THE STYLE OF PERSIAN POETRY: A SEMIOTIC APPROACH

A thesis submitted to the University of Hyderabad in partial fulfillment of the requirements for the award of the degree of

Doctor of Philosophy

in

Applied Linguistics

by

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July 2014

DECLARATION

I, Mozhgan Effati, hereby declare that this thesis entitled "**The Style of Persian Poetry: A Semiotic Approach**" submitted by me under the guidance and supervision of **Prof. Panchanan Mohanty** is my bonafide research work and is free from plagiarism.

I declare to the best of my knowledge that this thesis or any part of it has not been submitted previously to any other university or institution for the award of any degree or diploma.

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CERTIFICATE

This is to certify that the research work embodied in the present thesis entitled "**The Style of Persian Poetry: A Semiotic Approach**" submitted by **Mozhgan Effati** (Reg. No. 07HAPH05) is a bonafide work carried out by her under my supervision and guidance.

This thesis has not been submitted previously in part or in full to any other university or institution for the award of any degree or diploma and is free from plagiarism.

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Acknowledgements

Abbreviations

These symbols have been used to signify phonetic configurations.

پ	p	ز/ذ/ض/ذ	z
ب	b	ر	r
ت/ط	t	ش	š
د	d	ژ	ž
ک	k	ی	y
گ	g	خ	x
ق/ غ	q	ح/ہ	h
ع / ء	,	---- ́	a
چ	c	---- ̓	e
ج	j	---- ̦	o
م	m	آ	ä
ن	n	ای	i
ل	l	او	u
ف	f	اؤ	ow
و	v		
س/ص	s		

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Chapter1: Introduction

1.1. Introduction

Semiotics, considered as the science of signification, is often said to have been derived from two sources: the American philosopher Charles Sanders Peirce, and the Swiss linguist Ferdinand de Saussure. In his *Course in General Linguistics* (originally published in 1916), Saussure postulated the existence of a general science of signs, i.e. semiology, of which linguistics would form only one part. Semiotics is a specific point of view; a perspective which asks how signs become carriers of meaning.

Stylistics, on the other hand, deals with the form, function and structure of language in discourse which can be usefully applied to interpretive approaches in analysing literature.

It may be argued that the combination of stylistics and semiotics is necessary in order to overcome some problems encountered in traditional stylistic analysis. The focus of this thesis is the principles of semiotics and its aim is to propose an approach which is theoretically rigorous and which, at the same time, enables the reader to engage with literary texts. Here, too, our goal is to bring to light the usefulness of stylistic research based on the concept of semiotics.

1.2. Motivation for the Research

The aim of the research presented here is to suggest an approach to stylistics, considering more theoretical concerns with the factors that may determine or interact with the elements appearing in the poetic text. That is, special characteristics and distinctive aspects of Persian poetry that have been neglected will be analysed in order to find the underlying conventions in poetry, rather than surface meaning, or even the underlying symbolism of the text.

We will try to analyse the texts using a semiotic model. An emphasis on the semiotic function of signs will help us to avoid traditional reading of the term "style".

1.3. Objectives of the Research

Using a diverse set of poems, this thesis focuses on the principles of semiotics as it applies to the interpretation, description and theorising of literary texts. It also aims to reveal the interdependencies between semiotics and stylistics.

Firstly, this thesis aims to show that traditional literary studies in the field of stylistics in Persian literature do not have a valid theoretical basis. A new proposal has been presented for such studies and it is methodologically rigorous and verifiable.

Secondly, a new description of style using the semiotic criteria is necessary and it should be applicable to all literary texts in a systematic manner. In this model each poem will be analysed in two layers, i.e. external and internal. The external level consists of three levels, i.e. phonological, lexical and syntactic. In the internal level, we will deal with the literary level, considering a semantic pyramid for every poem. This pyramid has three aspects; semantic core, semantic operators and semantic constituents according to which every poem will be analysed.

Finally, style should be studied from a universal viewpoint. Thus, the task of the thesis will be to present an approach towards the functional and formal distinctions operating within literary texts, to establish underlying conventions, syntagmatic and paradigmatic relations, distinctions and rules of selection and combination employed in respect of stylistics based on semiotics and structural points of view.

Therefore, the discipline of stylistics must be dealt with through the principles of semiotics.

1.4. The Research Need for Stylistic Research

In spite of a long history of stylistics in Iran, few theories seem to have provided a satisfactory and reliable methodology for a stylistic analysis of Persian poetry. This is the reason for which more research should be conducted with reference to style in Persian poetry.

On the other hand, methodological inadequacies show that classifications of styles in Persian literature are not truly acceptable. The classification of literary texts

according to geographical, political and historical concerns, e.g. Indian, Iraqi, Qaznavi style, etc, rather than by linguistic standards suggests that more research is needed in this area.

1.5. Questions and Hypotheses

This research will address three main questions:

1. What are the criteria for determining the style of a text? That is, are there special characteristics that can be presented for individual style?

2. Can we achieve a precise pattern for distinguishing the style of poems through the grouping of common characteristics of individual styles?

3. Can we consider the function of syntagmatic and paradigmatic axes as precise instruments for determining literary criteria? This consists of two sub-questions:

    a. Within the domain of semiotics of literature, can we reach explicit consequences regarding semiotic analysis and stylistics?

    b. And, can we consider a new field called semiotic stylistics, keeping in mind that "meaning relation is a criterion to determine the style".

In attempting to reply to the above mentioned questions a hypothesis has been presented:

A semantic pyramid (see Figure 1) can be considered for analysing any kind of poem. Based on the three aspects, i.e. semantic core, semantic operators and semantic constituents, the common features of all the poems of a poet can be determined. These common features are quite reliable for defining the style of a poem. The construction and theoretical justification for this pyramid will be explained in Chapter four.

Figure 1
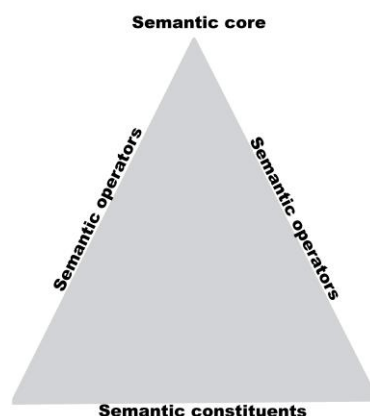
This thesis will show how the semantic pyramid can be used to classify the stylistic characteristics of Persian poetry and group them according to their common features.

1.6. Method of Research

This thesis aims at developing an approach, with this point in mind that we are not much devoted to parallelism and traditionaly recognized rhethorical figures as we are aware of the deficiencies in traditional stylistic analysis. Our intention is not how to define these terms, but how to get at the realities behind them that are the basic characteristics of poetic language. First, we must consider a poem as a unified entity and understand the overall structure. We are not too much concerned with describing the parts of a poem, as the whole is greater than the sum of its parts. This approach focuses on the general properties of poetic language without particular attention to a given writer, a given poem, or a given period, since a concern for global structure has priority over a concern for more stylistic details.

The method of research used here is analytic using induction. Selecting forty poems of some celebrated Persian poets in different eras, the hypothesis will be examined.

This research can be applied productively in semantic studies, stylistic analysis, text analysis, discourse analysis, classification of literary texts and will offer a broader insight towards literary and linguistic criticism.

Chapter 2: Review of Literature

2.1. Jakobson and Poetics

Roman Jakobson (1896-1982), the Russian linguist and scholar, has made significant contributions in different fields such as phonology, literary criticism, literary theory, etc. He laid the foundation of Moscow Linguistic Circle in 1915 and simultaneously played a key role in the Russian Formalist Movement. At the end of 1920 along with Trubetzkoy and Mokarovsky established the Prague School of Linguistics. After the occupation of Slovak by Nazi army, he moved to United States of America and taught linguistics and communication science at Harvard University, Colombia University and Massachusett Institute of Technology till the end of his life.

As the pioneer of structural analysis of language, he developed techniques to analyse the poetic function of language and expanded the syntagmatic and paradigmatic axes of language to metaphoric and metonymic poles and in this way opened a new insight towards literary criticism.

According to Erlich (1981:94), Jakobson calls poetic function "aesthetic function of language" and "systematic and conscious attack to every day language".

From this viewpoint, texts fall into two categories. First, there is a kind of text in which special message is being conveyed through a simple and clear language far from any complexity. In reading this kind of texts we are not aware of language. Language is clear and maybe it can be said that language "is omitted". Our attention is towards the ultimate meaning of message and language is nothing except an instrument to understand the message. Scientific texts fall into this classification. In the second kind of text, message depends on the way of expression. Complexities and linguistic mysteries are advantages in this kind of texts, because the message is nothing except this complexity. In these texts either ultimate meaning does not exist or is hidden behind numerous interpretations. While reading these texts, language is present. Language is alive and forces us to think about it, sometimes it is difficult and sometimes we feel it is an obstacle for understanding. In the first kinds of text, creation of reader has the least function. Scientific knowledge and average intelligence is enough to understand the message, but in the second kind of texts the readers have to create the meaning through thinking about language complexities.

Jakobson (1960:356) believes that poetic function of language concentrates on the message itself. The cardinal notion of Jakobson's theory about poetics results from this general linguistic fact that sign is different from referent. The principal point from Jakobson's viewpoint according to Erlich (1981:181), is the recognition of difference between "sign" and "referent' or the recognition of the poet's attention to the language not the reality. The distinction made by Jakobson between sign and referent was expressed earlier by Husserl (1983). This philosopher made a difference between subject as a linguistic reality and meaning in its general sense; a way through which subject is being expressed. In other words, Husserl did not consider meaning as meta-linguistic phenomenon, but as a part of linguistic sign.

According to Markiewiez (1974:192), Jakobinsky remarks that if language is being used in a way in which verbal expression including phones, morphological elements, etc do not have independent value then, they are being considered just as instruments for communication purpose. While we can consider another system in which practical aim is of secondary importance and linguistic expression has independent value. Poetry is the best example of this "another linguistic system". In authomatic language, we bring nonlinguistic elements into account and the centre of attention is on the content conveyed between addresser and addressee, while the centre of attention in literary or poetic language is on the language itself or on the form of language.

After making a distinction between literary language and automatic or ordinary language, Jakobson paid attention to semantics of poetry. In his opinion, in poetry the semantic system of lexemes is the same as automatic language and it can be considered as a secondary semiotic system. This signification of lexemes results from syntagmatic position of words in poetry. This is the reason why Jakobson and other formalists (Jakobson & Pomorska 1983:110, 111) believe that the translation of poetry from one language to another is impossible. Jakobson explicitly remarks that in translation of poetry the interpretation of translator is being translated not the word itself. Jakobson considered "intralinguistic" translation, exchange of verbal signs of language into verbal signs of another language as "one kind of different kinds of translation" and tried to discover the general rule of exchanging linguistic signs. In

Linguistic Aspect of Translation (1959), Jakobson distinguished three kinds of translation:

a) Intralinguistic translation: In this type of translation two kinds of sign belong to the same language. What has been done is the interpretation of linguistic signs to other linguistic signs within the same language is taken into consideration.

b) Interlinguistic translation: it is the interpretation of linguistic signs of a language into linguistic signs of another language.

c) Non verbal translation: it is the interpretation of signs of another sign system into language; like the execution of a film according to a literary work.

Even synonymous words have subtle differences. On the other hand, with change in form, meaning also changes. Since equivalent words in a language do not have equivalent meanings, equivalent words in different languages also do not have the same meaning. Every word has "implicational meanings" which can not be translated. So the whole meaning of a word is untranslatable.

In poetry, language is being used to create multiple meanings. In poetry, the language itself is important and the aim is verbal creation. Conveying of implicational meanings or emotional effects created in a special language into another language is impossible.

But what would happen if the reader does not expect a precise translation, if the reader confronts the new poetry as a new reality and does not try to corrolate the new text with the old one. Jakobson (Ibid.) and other formalists accept that in translation, "new poetry" or "second text" is a new event. This "new literary reality" has intertextual relation with "original text", but they are two different semantic worlds. Jakobson emphasises that the word should be considered as "the word itself" not "signifying to something out of language". In poetry the aim is the word itself not something which the word expresses. Jakobson, in last years of his life, remarked that this notion of him originates from Hussrel's viewpoint. The meaning of poetry is poetry itself and its signifying aspect is not important. The formalists believed in independency of poetic language from referent.

Sartre (1948:63) in his book *What is Literature?* has considered a distinction between poetry and prose. He believes that poetry does not use words in the same

way that the prose does. Even poetry does not use words and poets do not consider words as instrument.

It is obvious that this view point pays attention to application of language in literature not in social life and this does not mean that Sartre or formalists have not considered this point. Art is "a part of social reality" and its social aspect is very important for society. Poetry destroys "language", changes our viewpoint to the world and existence and changes us accordingly. Through reading poetry, people feel in a new way. They express their feelings in a different way, they live with love in a different manner and they talk about politics in a different way. Then one aspect of poetry is defamiliarization.

According to Jakobson (1971:254-259), in verbal art and in poetry, the act of communication is based on the message itself and the emphasis is on the message itself and its structure, not external conditions and situations. In poetry internal correlation of elements is important. Jakobson has suggested a general rule for understanding these correlations; two important linguistic principles: selection and combination.

The addresser selects the constituents of a sentence amongst similar signs. Up to this point the reader's act relates to paradigmatic axis. The other important point is the combination of words which constitute the sentence and this is something which relates to syntagmatic axis. Words are combined according to parallelism and similarity. Every poem is a structure consisting of elements which are combined with each other and the analysis of poetry is just the analysis of these combinations and selections.

According to (Culler 1975:53, 54), the aim of Jakobson and Lévi Strauss in analysis of the poem *Cats* was to understand the constituents of the poem. From one hand, the grammatical and phonemic similarities, symmetries, and from the other hand, grammatical and phonemic oppositions were taken into consideration.

The poetic aspect of language is basically ambiguous and its meaning can not be easily achieved. There are so many poems which destroy syntactic or verbal rules. There might be odd combinational rules of words such as combination of phonemes which has no meaning or combination of words out of syntactic and grammatical rules which are ambiguous or meaningless from a semantic point of view. These

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ambiguous cases do not have aesthetic effect but in some cases they are close to poetic function of language, because going beyond the semantic codes art works attract the attention of the addressee.

Many aesthetic scholars emphasise the effect of art works on the addressee, instead of defining poetic function and emphasizing the form of message. Eco (1976:262) believes in what is felt not why it is felt. In other words, Eco is seeking to find a more precise answer to "how can a work of art be effective and influential"? What Jakobson (1960:350, 351) states is fundamental point in analysing aesthetic text. "Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics".

Where is the position of poetry in aesthetic verbal art? To answer this question Jakobson (1960:353) uses the concept of "dominance" which caused debates amongst formalists. He defines "dominant factor" as content of art work which dominates other elements. We can find "dominant factor" not only within the works of a literary man, in poetic rules or in a special poetic school, but also in art works of a special era which is propounded as a whole. For example, the art of painting was dominant in Europe during New Ages. Music was the dominant art in 18th century. By utilizing the concept of "dominance", Jakobson could criticize the first works of formalists. He mentioned, this assumption that poetry has just artistic function is not correct. Internal aims and intention of poetry is interrelated to philosophical and social matters, as a poem does not confine to aesthetic function, aesthetic function also does not confine to poetry. Jakobson (Ibid.) believes that literary work should be considered as a linguistic message which its dominant aspect is its aesthetic function, but this "dominant factor" is not stable. Within literary rules, those elements which have secondary importance become main elements and on the other hand those elements which were dominant become optional and arbitrary. So, development of poetry is in the way of expression applied by the poet.

Therefore, in first works of formalists like Shokolovsky, every literary work was considered as ultimate specimen and no attention was paid to its literary development, but in later works of formalists, every literary work was considered as a

structural system which was based on its internal literary elements, and literary development resulted from a change in its fundaments.

In special genre, these fundaments change and consequently influence other genres. Utilizing the theoretical parameter of dominant factor, formalists rewrote the literary history of Russia. This kind of analysis connected synchronic and diachronic methods of studying language. This kind of formalist's research proved that development is not merely successive historical changes, but it is synchronic phenomenon which is directly gained.

Jakobson (Ibid.) brings forth another point regarding the dependency of literary work on tradition in which it has been formulated and separation from that tradition. The reader of a poem is aware of two different systems.

1- Traditional rules.
2- Art innovations which are manifested as deviations from those traditional rules.

The innovations usually are against traditions and separation from them involves the value of every literary work.

Another important aspect of Jakobson's work (1983:125-135), is his discussion regarding metonymy and metaphor which originates from the notions of Korozovsky. Jakobson proposed two kinds of art works according to two kinds of technique; one on the basis of similarity and the other one on the basis of contiguity. Research on realism on art in Prague clarified this reality that metaphor is based on similarity and metonymy is based on contiguity. He remarked that realistic work means creation of "pictures" which are related to each other through contiguity. At that time Jakobson thought that metaphor depends on the intention of writer while metonymy depends on the conditions in which a literary work is being created. But in cinema research he realised that the basis of art in cinema is metonymy, since pictures are based on contiguity not similarity. Some years later in investigating of aphasia, he (1971:58) discovered that two kinds of aphasia are based on contiguity and similarity.

It should be noted that Saussure (1983) once mentioned syntagmatic rule is different from paradigmatic rule in language since they may be related to distinctive mental performances. Saussure just referred to this point and as this matter related to a discussion out of language he did not continue it. But Jakobson returned to this

point and stated that metaphor has systematic order while metonymy has contiguity order. Therefore, there are two different kinds of technique. Sometimes both metaphor and metonymy are presented but one is dominant. Theatre is based on metaphor and cinema is based on metonymy. In surrealism, everything is being used instead of everything else, so it is based on metaphor but cubism is based on metonymy. In prose, the dependency of semantic constituents is important, so it is based on metonymy but poetry, due to selection and substitution significance, is based on metaphor. According to Jakobson (1960, 1971:255), realism school's writer uses metonymy and romanticism and symbolism's writer use metaphor.

Genette (1972:41-66) explains that although internal function of memories is metaphoric, their way of manifestation is metonymic. Metaphor and metonymy are not antonymous. They are interrelated and the main point is the function of metonymy in metaphor.

Lodge (1977) criticises the Jakobson's viewpoint and remarks that in all arts the key point to understand metonymies is "background". What is metaphoric in a special background can be formulated according to metonymy in another background. He believes that many poems which are metaphoric according to Jakobson's opinion can be considered metonymic according to the interpretation of reader.

Many linguists have criticised this belief of Jakobson that poetry is based on metaphor. Jakobson's theory attracts our attention to formal characteristics of poetry such as understanding of poetic rules, meter, etc. He expands the discussion of poetry to its general background; which is language. Jakobson does not accept that the poet follows a system of signs which is different from the sign system of authomatic language. In investigating poems, he has tried to show these two systems are identical. This point has been criticised by linguists like Scholes (1974:29, 38, 39) who thinks that sign system of poetry is different from sign system of authomatic language, so we should not try to prove these two systems are identical. He mentions that structural investigation does not solve the main problems of poetry. The grammar of language and syntactic structure could help to recognise the literary work. Scholes (Ibid.) also believes that since every literary work, especially poetry, is a phenomenon which happens between addresser and addressee, so any interpretation of it should go beyond the verbal structure. On the other hand, some linguists are

trying to recognise the ultimate meaning of literary work and poetry. But Jakobson explicitly remarked that his object is to find the answer to the question what does make poetry, not what does poetry say. Only through answering this question we will enter the semiotic domain. It seems that this kind of analysis is not enough to find the ultimate meaning of poetry, but the point is that Jakobson is not seeking for ultimate meaning. Modern theories do not care about the ultimate meaning of a text so, Jakobson tries to analyse the special language of poetry through linguistic analysis of it. He believes this language is different from every day language, but he does not believe that the sign system of poetry is different from the sign system of automatic language. His work is a main step towards "semiotics of poetry" and is the most important step in literary theory, since he has found the main trend to achieve semiotic horizon of poetry (Jakobson 1987).

In the 1960's the structural analysis and investigation of poetry continued using Jakobson's method. According to Culler (1961:92), besides semantics of poetry propounded by Jakobson, Riffaterre proposed that every poem formulates when we read it. The way of our reading is important for understanding the metaphor of poetry; selection of elements. He emphasised that every literary work is not merely a text. The reader of a text and all reactions of the reader are important elements to create a literary work. In this performance the role of reader is as important as the writer. Every literary work is like a game and that text determines its regulations. In this game, there is no difference between "I" in an autobiography and other pronouns in other texts; the writer is not present in the text. He/she, like other elements of the text, enters the domain of language and becomes "a linguist". The reader creates the writer as text and there is so much difference between the writer created by the reader and the writer who exists as a historical character.

2.1.1. Forgrounding and Parallelism from Jakobson's Viewpoint

Mukarovsky believes that "the function of poetic language consists in the maximum foregrounding of the utterance" (quoted in Culler (1975:56), but for Jakobson foregrounding is not using deviant and even ungrammatical sentences, but the use of highly patterned language.

In other words, in poetic function of language phonologically or grammatically related items are placed in sequence. In poetry, repetition of similar items is both more common and noticeable compared to any other kind of language. These repetitions manifest in the form of patterns and in Jakobson's opinion they could be discovered through linguistic analysis of a text (Ibid.).

We can achieve patterns in a text, if we mechanically follow the procedures of linguistic analysis. This viewpoint presents a discovery procedure, if followed correctly, can lead to precise explanation of patterns which are present in the text. There is no doubt that a comprehensive grammar of a language can reveal the structural description of any sentence. If this grammar is explicit, two analysts will achieve the same stage and start discriminational analysis. But even a comprehensive and explicit grammar will not be able to present a precise method. One can begin by analysing the distribution of any grammatical category like subjects and objects, objects of singular verbs, objects of plural verbs, tense of the verbs, etc. So, we can reach unlimited number of distributional classes, and if we wish to discover a pattern of symmetry in a text, we can always produce some classes whose members will be appropriately arranged. For example, if we want to show that the first and last stanzas of a poem are related by a similar distribution of some linguistic items, we can always find a category whose members will be symmetrically distributed between two stanzas.

Besides the syntactic parallelism and grammatical tropes in poetry, linguistic analysis enables one to identify the ways in which stanzas or couplets are linked by the symmetrical distribution of grammatical units. Jakobson's technique in analysing poems is to divide them into stanzas and show how symmetrical distribution of grammatical items organises the stanzas into various groupings.

According to Culler (1975:59, 60), what is important is not the point that sometimes Jakobson treats grammar carelessly in order to show balanced figures, but is the way of analysing symmetries which sometimes indicates the irrelevance of this kind of numerical symmetry. For example, to give importance to such numerical balance implies that the poem is better organised if one considers manner adverbs but not possessive adjectives as qualifiers. If these techniques of Jakobson have no effect on one's viewpoint to a poem, he has rejected this claim of Jakobson as he does not

present any reason to convince us of the importance of symmetries and that this work is something more than numerical balances. In addition to the discovery of patterns which link stanzas of poems, Jakobson claims that central line or lines of the texts in some respects are distinct from other lines, as if a well-formed poem should have such a kind of characteristic. In this case also Jakobson does not present a logical reason.

Jakobson's emphasis on validity of such distributional patterns of lexical categories is susceptible for some reasons:

First, the presence or absence of some of these patterns sometimes depends on the factors which are not important and main factors which have not much effect in analysing the nature of a poem (such as whether a special word in a poem can be considered as a direct qualifier or not).

Second, linguistic categories are so numerous and flexible that one can use them as evidence for any kind of organisation. If we claim that Jakobson's method allows us to find any kind of organisation which we look for it in a poem, then we have to accept that structures which one distinguishes in a poem will have no validity within the domain of distinctive characteristics, since we can find other structures using different methods. It seems that Jakobson has no complaint to this kind of conclusion. Jakobson's main claim regarding his analytic method is not clear despite numerous discussions, theories and analysis of different poems. If he claims that some type of organisations, apart from other types is actualised in a poem, then one can show that there is no organisation which could not be found in a particular poem. On the other hand, since he is looking for especial symmetries in different types of poem, one can claim that due to Jakobson's special viewpoint regarding literary function of language that equivalence is constitutive device of sequence, one can discover numerous symmetries in any kind of poem and this characteristic distinguishes poetry from prose. But, by this method of Jakobson one can find the same symmetries of odd and even, external and internal, anterior and posterior in a given piece of prose.

The same kind of problem is recognisable in sound patterns. In this case, linguistics can be helpful only in one stage. We can distinguish distinctive feature matrices and rewrite the poem or stanza but linguistics do not help us to realize the relationship of equivalence. If we are going to consider two phonemes as related, how

many distinctive features must they share? How much can two phonemes be apart from each other but remain in a meaningful relation and whether this distance relates to syntactic or semantic consideration.

Jakobson discovers phonetic play and meaningful repetitions, but he does not go beyond this stage and can not present a comprehensive theory for relevant and irrelevant relationships among sounds. Even where linguistics provides definite procedures for classing and describing elements of a text, it does not present a method for the discovery of patterns.

According to discovery procedures manipulated by Jakobson, repetition of constructions are recognisable in all texts and for this reason this kind of repetitions can not be considered as distinctive features of poetic function of language. In fact, instead of analysing complete poems, Jakobson analyses individual lines. He will not pay attention to distributional patterns rather he will explain poetic function of language according to the effect of these patterns. So, we can have an instance of poetic function only when we can point to effects as a result of projections of the principle of equivalence from the axis of selection into the axis of combination.

There are some evidences for proving this claim of Jakobson. For example if we treat rhyme just as phonological repetition "it would be an unsound oversimplification to treat rhyme merely from the sound point of view. Rhyme necessarily involves the semantic relationship between rhyming units" (Ibid: 66-74) and "In poetry, any conspicuous similarity in sound is evaluated in respect to similarity and / or dissimilarity in meaning. Equivalence in sound, projected into the sequence as its constitutive Principle, inevitably involves semantic equivalences".

Riffaterre (1966:207) argues many patterns of Jakobson consist of constituents which are not perceivable for the reader and for the same reason remain unknown to the poetic structure. So, his "law of perceptibility" can not find a way to distinguish poetic structure from non–poetic structures, as we refer to a pattern and then we argue that this pattern is not perceivable. Furthermore; there is no criterion to prove what readers have perceived for these reasons. Firstly, the readers do not know which patterns contribute to effects experienced, secondly, nobody wants to lose the opportunity of understanding a point which he has not perceived as a reader but a critic has clarified it and thirdly, offering optional rules, we separate Jakobson and

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other individuals like him whose understanding is considered as a criterion of perceptibility.

According to Culler (1975:66-74), Jakobson has explicitly remarked the effects of grammatical devices in phonological and syntactic parallelism. In order to find out whether grammatical patterns have real effects or not, we can use a substitution device. Substituting one pattern instead of others will show whether they all have the same effect or not, although this method is not always simple as understanding and isolating of effects will be more difficult. Then, Jakobson takes one step further and instead of using linguistic analysis as a technique for the discovery of patterns inside a text, looks for data regarding effects of literary language and presents a theory about the explanation of these effects. He uses linguistics as a critical device in this respect and instead of analysing the complete poem he explains some effects hidden in it.

Therefore, when encountering phonetic or grammatical parallelism, one of the procedures which readers are allowed to do is attempt to achieve a kind of semantic relation between two parallel units. This relation can be taken either as equivalent or opposed. As an example in a poem (Ibid.) "A soul as full of worth as void of pride", if we consider that "full of worth" and "void of pride" maintain a grammatical relationship and are in structural accordance with each other, then we assume that they are either equivalent or opposed in meaning. As "full" and "void" are positionally equivalent and antonyms, "worth" and "pride" should be considered as antonyms too.

In a broader context Jakobson analyses Shakespear's 129th sonnet (Ibid: 71, 72).

Th'expense of Spirit in a waste of shame

Is lust in action, and till action, lust

Is perjured, murderous, bloody, full of blame,

Savage, extreme, rude, cruel, not to trust,

Enjoyed no sooner but despised straight,

Past reason hunted, and no sooner had,

Past reason hated, as a swallowed bait,

On purpose laid to make the taker mad.

Mad in pursuit, and in possession so,

Had, having, and in quest to have, extreme,

A bliss in proof, and proved, a very woe,

Before a joy proposed, behind a dream.

    All this the world well knows, yet none knows well

    To shun the heaven that leads men to this hell.

Jakobson discovers an instance of grammatical parallelism and draws from it semantic conclusion:

II A) hated B) as a swallowed bait C) on purpose laid D) to make E) the taker F) mad.

IV A) non knows well B) to shun C) the heaven D) that leads E) men F) to this hell.

Given the parallelism, Jakobson argues that the first line of the sonnet 'introduces the hero, the taker', who is manifestly a victim, and that 'the final line brings the exposure of the malevolent culprit, the heaven that leads men to this hell, and thus discloses by what perjurer the joy was proposed and the lure laid'.

If we consider Jakobson's theory as an influential one on interpretation and reading a text, then we can claim that Jakobson's theory will be useful in analysing poetic language. Through this theory, grammatical construction can help readers to perform their role in the interpretation of the poem. It is not important to know there are many parallelisms and repetition in literary texts. What is important is the effects of this patterning, in other words, how does the reader of a text take up and structure the elements of a text? Jakobson who always thinks about distributional words in text believes that the place of elements in text is crucial factor in its interpretation.

If we come to conclusion that linguistics presents a method for the discovery of poetic patterns, this does not mean that we should neglect all the ways in which grammatical patterns operate in poetic texts, for a simple reason that poems contain structures more than grammatical structures. As a result of these structures, grammatical structures may function in a way which is not expected by the linguist. In this way, we have to start our work with meanings which exist in the poem and then to see how grammatical structures contribute to convey that meaning, and how they can be useful in explaining that meaning. Only in this condition we can avoid

mistakes which result from acceptability of grammatical analysis as a method in text interpretation.

The task of linguist is not to tell us what sentences of language mean, rather his task is what interpretation speakers of language make from sentences. Therefore, if linguistic analysis presents a meaning which is not acceptable by the reader, it is the linguist who is wrong, not the speaker of the language. The same is true in poetic function of language. The meanings of a poem constitute data to be analysed. We should pay attention to the point that the central task is to explain how poetic structures emerge from a large number of potential linguistic structures, not that linguists present authomatic discovery procedure for poetic patterns.

2.1.2. Formalists' Viewpoint towards Automatization and Forgrounding

Following Russian formalist's thoughts and Jakobson's theories, Havranek and Mukarovsky proposed "foregrounding theory". Formalists distinguished two linguistic processes, automatisation and foregrounding. Havranek (1932:3-15) believes automatisation is the utilisation of language elements in order to express a subject in a way that the method of expression does not attract the attention, while foregrounding is utilising language elements in a way that the method of expression is not ordinary and attracts the attention.

Mukarovsky (1932:19-35) believes that poetic language has the ultimate foregrounding. In his opinion, foregrounding is a deviation from normal features of language. He expands Havranek's viewpoint and achieves this conclusion that literary language is not used for communication, but it is used to refer to itself. In fact, it is self–referring. According to Fowler (1996:81), this is Jakobson's viewpoint who believes language has poetic function when the orientation of message is towards the message itself.

The matter of foregrounding can not be neglected, but what seems to be difficult is recognising the language which merely has communicative function. What is called "norm" is a socio-psychological phenomenon, because it is different from one society to another and it is different from one individual to another. This has always been the case of debate amongst linguistics.

Although all these viewpoints are interesting but they do not explicitly distinguish the boundary between "foregrounded language" and "norm" language. Amongst these, there are linguists who have tried to recognise rules of norm language and present a pattern for it, although linguists like Short (1973:149-157) showed that it is impossible to determine "norm" rules within the domain of grammatical – lexical relations.

Thorne and Ohman (1970:185-197) tried to investigate grammatical "norms" through theory of generative transformation theory. They believed that the grammar of poetry is highly different from the grammar of norm language which exists in deep structure. A deep structure sentence in norm language changes into surface structure in literary language through some optional transformations. Thorne and Ohman (Ibid.) called this kind of transformation "stylistic transformation". Their viewpoint was not methodologically reasonable, since the number of these transformations was not limited and there was no restriction for functioning of these transformations.

In response to this question that what kind of deviance is deviation? Leech (1969:56-69) has described actual deviations. He believes that literary language is more complete than other kinds of language variants. It is more self–referring and less authomatic.

Linguists agree with each other in this point that language is a communication device. In every communicative event a message is being sent to the addressee on the part of addresser. This message is being conveyed through words of language which are in syntagmatic axis. The contiguity of words on this axis follows some rules and the result of this contiguity is data which is conveyed through the message. This data is tested through stored propositions in the minds of addressee. If a message is being conveyed in a way that it is worth more than the message it conveys, in this condition we enter the domain of literature. However, we should emphasise this point that there is no definite boundary between this function of language and other functions. Fowler (1996:82) believes that Jakobson admits this point even in case of poetic function of language. In epic poetry, language has expressive function. He uses syntagmatic and paradigmatic axes to distinguish intrinsic characteristic of language. In his opinion the way of selection of a word amongst equivalent words relates to

paradigmatic axis and the way of putting them in syntagmatic axis orients the language from communicative function towards poetic function.

2.1.3. Leech and his Views on Forgrounding and Automatization

From two processes of foregrounding and automatization, formalists believe the first one involved in creating literary language. Leech (1969:56–69) classifies foregrounding in two kinds. He believes foregrounding is possible in two ways; first, through deviation from rules which dominate automatic language and second through adding rules to the rules of atomatic language. Therefore, from Leech's viewpoint foregrounding is possible through deviation and rule addition. Leech considers limitation and framework for these two kinds of foregrounding. In his opinion, foregrounding should go to the extent that does not cause disorders in communication and it should be interpretable.

Although foregrounding is the deviation from rules of automatic language, any kind of deviation can not be considered as foregrounding and art creation, since a group of deveations lead to ungrammatical structures. Leech (Ibid: 59), in order to distinguish between any kind of false deviation from norm language and also for distinguishing deviation which is considered as a kind of foregrounding, considers three possibilities :

3-2.1-1 Foregrounding happens when it expresses a meaning. In other words when it is functional.

3-2.1-2 Foregrounding happens when it expresses the purpose of speaker. In other words when it is directional.

3-2.1-3 Foregrounding happens when deviation expresses a meaning from addressee's viewpoint. In other words, when it is purposeful.

In his opinion, case 1 is very general and covers any kind of deviation, since any kind of deviation can bear a meaning and present data. For example any kind of inaccurate writing or speech which shows that writer is not familiar with rules of language can be fallen into this category like:

مادرم از درد فواصل رنج می برد.
mädäram az dared-e favaäsel (instead of mafäsel) ranj mibarad.

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'My mother from pain of athoritis (instead of arthritis) suffers'.

The second possibility is useful when the purpose of speaker or writer is determined. Literary texts usually have numerous interpretations and in many cases the purpose of writer will remain unknown.

And finally the third possibility is less satisfactory, since distinguishing meaning without paying attention to the purpose of writer will be the task of reader. In this way, the creator of work will not have any role in his work.

Leech (Ibid: 42–53) classifies deviation into 8 groups.

3-2.1-4 Lexical deviation: This kind of deviation results from morphological deviations from norm language; new lexeme is created.

شب سحر را با نفسدودهایش تاریک کرد.

šab sahr rä bä **nafasdoodhäyaš** tärik karde ast

night the city with breathsmoke dark has made.

3-2.1-5 Syntactic deviation: The poet displaces the elements of a sentence and achieves a kind of syntactic deviation from norm language like: تیغهامان تیز **teeqhämän, tiz** (our knife, sharp) in which the adjective has come after prepositional pronouns.

3-2.1-6 Phonological deviation: In this kind of deviation the poet eludes phonetic rules and uses a form which is not used in norm language.

3-2.1-7 Graphological deviation: In this kind of deviation, the poet uses a kind of writing which has no phonetic equivalence. In other words, he uses a method in writing which does not cause any change in meaning but adds second meaning to the main meaning of the word like (Leech 1969:48):

seeker of truth

follow no path

all paths lead where

truth is here

This poem ends with the statement the "truth is here", wlile "truth is" must belong to the clause begun in the previous line and "here" is left on its own.

3-2.1-8   Semantic deviation: semantic field of language considered as the most flexible part of language in literary foregrounding. The contiguity of words according to semantic rules dominant in norm language follows special limitations. Literary figures like metaphor, metonymy, paradox, etc, can be investigated in domain of semantic deviation (Kadkani 1368:37).

3-2.1-9   Dialectal deviation: In this kind of deviation, the poet uses structures from dialects except norm language. This kind of deviation from norm language is a dialect deviation.

3-2.1-10   Deviation of register: In this kind of deviation the poet eludes the main layer of the poem, which is standard writing and uses syntactic structures or lexemes of spoken variant of language in writing.

3-2.1-11   Deviation of historical period: In this kind of deviation the poet can use forms which were common in former times and today they are dead words or dead syntactic structures. In fact, in this kind of deviation the poet eludes time variant of norm language.

Although Leech's method can be considered as a valuable method in evaluating individual styles, it lacks justifiable criteria in realm of signification and semiotics of literature. He does not consider that it is semantic deviation which deferentiates poetic function from referential function and gives signs semiotic independency. In poetic function signifiers are free from their stable and unchangeable signifieds in referential function of language.

On the other hand, all deviations do not act at the same level. For instance, the frequency of semantic deviations is more than other kinds of deviation in poetry. Moreover; all kinds of deviations do not act on the content. Sometimes syntactic deviation or phonological deviation is an instrument to create what he calls "echotic

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aspect of language". And finally what is important in domain of semiotic of literature is that how deviations contribute to the interpretation of poem. These are the points we have taken into consideration in analysis of data in this thesis.

Leech (1969:74) considers parallelism in context of a broad schemes or figures of speech and investigates it as the ECHOTIC aspect of literary language. He distinguishes between obtrusive irregularity (poetic deviation) and obtrusive regularity (parallelism). Forgrounded regularity is on the whole a feature of phonology and surface grammatical structure and predominates in linguistic expression, while forgrounded irregularity predominated in linguistic content. Schemes, figures such as alliteration, are forgrounded repetitions of expressions whereas tropes, figures such as metaphor and irony, are forgrounded irregularity of content. When we talk of semantics we are not involved in the perceivable pattern of a sentence but rather in the underlying choices of meaning. He gives an example (Ibid: 62):
-When I am dead, I hope it may be said:
"His sins were scarlet, but his books were read". (Hilaire Belloc, on his books)

This contains no violation of rules, but we are conscious of two simultaneous interpretation "read" and "red". Our attention is focused upon a phonological equivalence which would normally be unobserved.

The point is that he uses two kinds of deviation to describe the distinction between schemes and tropes in traditional rhetoric. In this way, he distinguishes between expression and content but does not explain that most of what is considered characteristic of literary language use of tropes such as metaphor has its own root in the every day language.

2.2. Barthes and Semiotics

Barthes (1915-1980) wrote an authobiography, called *Roland Barthes by Roland Barthes* (1977). In one part which is called "stages", he drew a diagram which shows his thought development according to historical hierarchy of his works, up to 1974. He confessed that his works have a kind of intertextuality with the works of Andre

Gide who motivated his willingness to writing, Sartre, Marx Bresht who taught him social mythology, Saussure who influenced him in the field of semiology and Kristeva, Derrida and Lacan who helped him in the fields of text, structure and function.

Barthes is a writer who tried to prove the applicability of semiotics in the investigation of every social phenomenon.

He, in his book, *Writing Degree Zero* (1967) criticised a method which puts aside the text itself and pays attention to events of the writer's life and the elements out of text. He showed that the history of literature from the viewpoint of "old critics" means mixture of historical and psychological events. As a result, they did not write literary works, rather the history of the writer's life. In this way, literary history declines to history and literature disappears respectively. Barthes emphasised that we should not consider the writer's life as fundaments of meaning signification of his work. On the other hand we should not neglect the life of writer, but we should investigate it in its true place.

There are so many similarities between *Wriing Degree Zero* (1967) and Sartre's book *Qu'est ce que la Litterature (What is Literature?) (*1948). In this book, Sartre, investigates the art of writing without any prejudgment; what is writing? Writing is for whom and writing is for what? The first chapter What is Writing (Ibid: 25), has the same title of first chapter in Barthes *Writing Degree Zero*. In this chapter, Sartre explains that poetry should not be compared to other arts like music, painting, etc, because all arts are not the same, and an identical essence has not been manifested in all arts. On the other hand, he distinguishes between poetry and prose. He believes poets do not use language as an instrument. He considers words as objects not as signs. Words for poets are like mirrors which reflex themselves, but for the writer of a prose, words are like instruments which help the writer to come out and enter the world. Poets do not construct sentences they create objects and these words as objects constitute sentences as elements of poetry. The writer of prose is someone who uses the words. The writer wants to clarify the world and mankind for others. But everyone who is going to write is not a writer, the writer presents speech in a special way and the significance of prose is because of its indefinite style.

In the second chapter (Ibid: 48), Sartre, explains that the motivations for different arts are different. One does art work sometimes for capturing and sometimes for escaping. There are so many other ways for achieving these goals, but why do we write? Sartre believes that clarifying is the task of people. We have the capability to clarify the world issues. Mankind only clarifies the existence, but does not create it. In other words, the ultimate goal of art is to impose the world upon another insight.

Sartre, like his contemporaries, believes that the act of reading entails the act of writing. The writer and the reader both create the literary work with their effort. Art does not exist except for others and through others. Reading is a combination of creation and perception. According to him, if the writer calls the reader to finalise the act which he has created, then the writer believes in complete liberality and the creation of power for the reader.

In the third chapter (Ibid: 70), "Writing is for Whom", Sartre explains that although the writer addresses all human beings, it is just an ideal and in fact he speaks to individuals whose liberality is hidden. The writer himself knows also he does not have ideal liberality. The writer acts in a framework of racial, historical and class discriminations.

The literary work is based on omission and condensation. Therefore, there is a better and clear relation and understanding between the writer and his contemporaries. The writer also chooses the addressees according to his taste. In this part, Sartre talks about style. In the classic style in 17th century, the meaning of literature for the man of art was defined by tradition. The writer and the poet are in their true place in social hierarchy.

Sartre believes that the 18th century was the heaven for writers but a heaven which lost very soon. In the 17th century the agreement between reader and writer was in its maximum ideal rate. In the 18th century, the writer was confronted with two types of reader. In the 17th century the dominant style was the classic style which was accepted in national level. Noone could recognise that this kind of writing is in fact a kind of style, a special way of writing which has been confronted in definite time and place. The writers who used this way of writing felt that it was the only "correct" and "reasonable" way of writing. Hawkes (1977:107) believes that in fact they thought this way is not a style but the essence of writing reflection of reality and was suitable

in every time and in any situation. Barthes considered it as decieve of aristocracy which has always tried to inspire its own way of living as universal, natural and inevitable.

The similarities between Barthes' and Sartre's viewpoints are that both believe in the necessity of literature. In summary, we can say that from Sartre's viewpoint, literature is different from style. Language is common and it is in the writer's control with a collection of conventional signs, but style is the way of conveying what the writer wants to express. Therefore, language is a common decision on the part of society, while style is an individual decision. But Barthes thinks that the matter is more complex than this. He adds a third factor to style and language which is the way of writing. In his opinion, style, language and way of writing are three aspects of literary creation. Sartre believes that style is a factor in service of literary theme of the work, but Barthes has opposite viewpoint. He considers style as a closed individual process which is careless of society. Style is not the result of selection and curiosity in language, rather a personal matter which raises deep down from the writer's existence and goes beyond the control of writer. Style is the most individual part of literature, while language is a common contract. The discovery of Barthes is the way of writing which is affected by historical and class distinctions. Language and style are objects but way of writing is function and that is the correspondence between creation and society. The literary language from Barthes' viewpoint is the way of writing and Barthes believes that this language is correlated with social aim, for example, the way of writing in totalitarian societies is very similar to each other. The writers do not have the power to choose their way of writing, but they can select it under the pressure of tradition and history. This especial way of writing is far from art. The emptiness of way of writing from art essence is one of the most brilliant discoveries of Barthes on *Writing Degree Zero* (1967).

The most disputable matters in this book are concepts of "writing degree zero" and "white writing". Barthes, unlike Sartre, believes that it is the writer's undertaking, if there is any, to create self-consciousness not the fundaments of an act or performance. The writer can consider himself as a obligor writer as long as his literary liberality is within the framework of society boundaries not conventional boundaries or common thoughts. Undertaking can be the cause of self–consciousness

not performance. Barthes (1967:6-20) uses the expression of "white writing" for literary language which has no undertaking. In this case, social or mythic characteristics of language will be neglected till form finds a neutral situation. Barthes emphasises that this viewpoint is an idealist one and white writing manifests in a short moment and can exists only in a theoretical world.

Following the effort for making literary language free from any undertaking, the "white writing" emerged. Barthes (1967:97-99) makes an analogy with linguistics in order to clarify the matter. Some linguists consider a third feature between singular–plural and past–present tenses. This feature is neutral. Consequently, indicative aspect can be considered between conditional and imperative aspects. "Writing degree zero" is an indicative writing, a writing which has no form. In absence of style, this kind of writing goes beyond literary language. The mythic and social characteristics of language have been neglected in order to achieve a neutral silent situation in which language reaches a pure equation. But, unfortunately this kind of writing is not stable and society makes it the prisoner of formal myths.

Therefore, both Sartre and Barthes investigate the literary history of French from 17th century up to 19th century (Barthes 1967) and (Sartre 1948). Barthes is going to prove that for the first time after the collapse of aristocracy in 19th century, the concept of style was proposed and the writers tried to find a style for themselves. Some writers, like Hemigway and Camus, tried to put aside any kind of style and this was a movement towards "writing degree zero". This non-style became a kind of style very soon and Barthes, as a structural critic, tries to show that writing in its every form has its own special style and non – style or white writing is impossible.

Hawkes (1977:113,114) believes that in this case Barthes uses a formalist viewpoint. Painters do painting and they would like us to pay attention to the colors and form, just like the writer who writes and imposes his writing as a work of art. But authors use the signifiers in their work which have not signified, and we have to pay attention to the signifiers and achieve the signifieds. Their work demands a creative reading. The reader has creative presence in the writing activity, and these works are written again and again and every time the process of reading is involved. Then, Barthes in this way achieves a new classification in literature. In *S/Z* (1974) he classifies literature into two groups. The first type is a kind of literature which

considers a function for reader and reader has an active presence in recreation of it, and the other category is a kind of literature in which the reader is a neutral consumer and he can just accept or reject the text. He calls the latter "lisible" or "readable" in which signified is predetermined and obligatory. But in the former kind of literature which is called "scriptable" or "written", there is reciprocal interaction between reading and writing. In this kind, signifiers are free to signify signified, and this is the literature which attracted the formalist's attention. It has both the pleasure of being the author and the pleasure of participating in reading.

Barthes (1977), distinguishes between two types of writers. He considers the verb "writing" as passive verb for a writer who "writes something" and calls it "ecrivant" or "writer". In this case, we are involved in "something" which the writer has written. The writer is present in his writing and he uses "referential function" of language. On the other hand, the second type of "writing "occurs in a condition that this verb is an active verb. The writer who is called "ecrivain" or "author" who "writes" uses "poetic function" of language, and we are involved in his writing. In this condition, the reader like the writer is the creator of literary work because he rereads it. The writer in "the death of author" is the one who "writes", and the reader has creative presence in reading his literary work. This writer is the one who is called "ecrivain" by Barthes. Then "death of author" happens in literary work, and "poetic function" is being used for a writer who uses knowledge of poetics and literary creation instruments in his work.

Therefore, "death of author" is a positive and not a negative concept. It means that while reading a poem, as we can not exactly achieve the writer's intention and it is not important to achieve it or not, we interpret the poem for ourselves. Therefore, a poem has especial meaning each time we read it. So, firstly this expression can not be used for every writer and secondly it relates to the writer's work and not the writer himself. The author might die in one of his works, be alive in another work, and he is more alive in the work he dies in. His presence has no function in reading his work, since reading a "poem" is a matter which relates to the reader. This is the reason why we say that the interpretation of a "poem" is of no use. When we make interpretation, we believe that the "poem" is not a "poem", and we claim in syntagmatic axis we can achieve the same "selections" which the writer has selected while creating his work.

The subject of Barthe's works is in different fields such as literature, music, cinema, painting, politics, dressing, etc. But the central point in all his works is not the discovery of the hidden reality of works, but the recognition of the language. He is not going to discover the meaning but the rules which language provides for understanding of meaning. According to Hawkes (1977:109), Barthes considers literature as a conventional system in which the relationship between signifier and signified is under the influence of the code itself. Every literary work, beyond its content, signifies the generality of literature. This literariness can take place through using special lexemes or style instruments. The important point is not the message but the code. The linguist does not consider the meaning of a sentence he wants to recognise the formal structure. His main object is to recognise this point that how human beings give meaning to things. This is the common theme of all works. The subject of his book, *Writing Degree Zero* (1967), is the discovery of meaning signification of language and knowing the way of attributing meaning to signs. In his opinion, this book is not the history of language but the history of literary signs; signs by which literature becomes literature. Literary work is not a relationship between writer and reader, rather a correspondence between the performance of signification and the world. Barthes tries to achieve a structural analysis and this objective can only be achieved through language.

Barthes has a theory similar to Jakobson's communicative theory. Addresser sends the text to the addressee. In all his works addresser is the writer and addressee is the reader. The values of text are gained through signification. Interpretation has a general meaning which consists of personal experiences and function of social powers. Political, moral and religious presuppositions are important factors in reader's understanding of values and significations. Barthes believes that prose has the function of conveying meaning and message while it is not the case in the poem. In poetry, lexemes are not used to clarify or convey meaning, rather make them ambiguous. The poet is aware that meanings are numerous and unachievable. There are so many possibilities of meaning in every lexeme in a poem. The literary language consciously or unconsciously goes beyond the rules. In his opinion, literature is deviance from "language dominancy" and "continuous revolution of language". Barthes believes that the writer is being attracted by the language as an

instrument. Language is the main object for him. He is dealing with the word not the world. He is not seeking for ultimate meaning. He knows well he is creating a world of meaning. The reader thinks that the writer knows what he would like to say and encounters a question. How has it been said? This judgment is due to the fact that he is encountering "final product" of the writer's work. But when the writer wants to start writing encounters a question: What should be done with the language? In challenging with language he says something beyond his intention. Then language is not just an instrument, but the main subject and object of literary work.

Barthes distinguishes between two kinds of reading; reading for the sake of pleasure to know the story and its end, and semiotic reading in order to discover the hidden and internal meaning of story. These two kinds of reading happen simultaneously. The latter kind develops unconsciously and does not reflect the logic of every day life. It is the investigation of text and understanding its structure. Barthes is seeking multiple meanings even the topic of his book *S/Z* (1967) has multiple meanings. /S/ and /Z/ can be pronounced instead of each other and Sarrasine can be read as Zarasin or Zarazin. He is just the interpreter of literary texts. Despite other structuralists, he is not going to reach a method which is applicable in "every kind of text". He proved that there is not such a kind of method.

In *The Pleasure of Text* (1973), Barthes does not ask why do we get pleasure from text? But simply he says we feel pleasure while reading a text, because it has been written by pleasure. The pleasure creates a direct relation between the reader and language. The pleasure of text is "basically internal".

It is usually been thought that every body can recognise the reality through the text. Barthes believes it is the task of critic to clarify this "alteration" that text is a world of signs, a world of conventional significations. The task of critic is to destroy the viewpoint which considers signs as natural phenomena. In his book *Impire of Signs* (1970:107), he states that the text does not signify reality, rather signifies other text. In every semiotic system, there is a system of conventional elements which are based on selection. A relationship between these elements and reality could not be determined. We treat many signs in our every day life as "natural" because we are used to them.

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Barthes (Ibid: 69-77) emphasises this point that text has not ultimate meaning and critics literary theoretician should not attempt to achieve meaning, rather they should make a new creation. The negation of sole meaning and belief in numerous meanings in text and disability in finding the ultimate and definite meaning made him unique. Every possible meaning of a sign which is discovered by a man of art is nothing more than a lie. But the sum of meanings is the reality of writer. For any individual, literary work is a collection of meanings. If a literary work has multiple meanings in one moment, it is not because of incability of reader rather it is due to the text structure. Therefore, interpretation of text is not the discovery of a more or less true meaning, rather knowing the how of having multiple meanings. When Barthes claims that literature is a technique and nothing more and the technique of literature is the object of literature, in fact he emphasises the multiplicity of meaning and lack of ultimate meaning. At least, there are two meanings regarding literary work. One is a clear meaning with writer's intention and the other is a meaning which reader achieves it.

We have already discussed that Saussure (1983:16) considered linguistics as one element of the knowledge of semiology and believed through finding the basis of semiology, a more valid method would be found for linguistics. Barthes (1964) presents an opposite view point. He proved that if semiology is going to be preserved, there is no way except using linguistic methods. In his opinion, human language is the basis of meaning in general. Therefore, only through linguistic methods we can understand internal correlation and main structures of cultural phenomena. For two main reasons:

1- Cultural phenomena are meaningful subjects and are being considered as signs.
2- Their pattern and function are just like linguistic signs. They are recognisable in terms of correlations and relations they have with each other.

Structuralism is based on this point that if performances of human are meaningful, then a set of distinctions and correlations should be between the elements of a system which provide the condition for the presence of meaning. Rules of English language make the combination of phonemes in lexeme or sentence meaningful. Special cultural rules give the possibility that special performances have the meaning to be polite, impolite, etc. Semiotics is practical for this reason that every

subject is considered as a sign or sum of signs and their internal relations are important. In linguistics we can recognise simply the conventional meaning of signs, but in non linguistic systems there is the possibility of considering "natural meaning" for signs. Barthes (1974:20) was dealing more with aesthetics rather than science. Barthes considered a system of "codes" in all aspects of social life.

In food system, for example, different kinds of food can be arranged in a paradigmatic axis according to the similarities and in a syntagmatic axis according to successive order in eating. On a menu of a restaurant, if you consider vertical order you will find different kinds of food in a paradigmatic axis, of which you can make your choice. On the other hand, if you look at the horizontal order you will find different kinds of things you have chosen from a paradigmatic axis and put them in a successive order in a syntagmatic axis. In the first case we confront language and in second we consider parole. Barthes proved that this method is applicable in all fields of our life.

Barthes believes that linguistics imposes itself to all branches of semiotics and language imposes itself to all "signifying systems". His work in the field of fashion (1976) shows that even in this field, linguistic's rules and principles are dominant. Fashion, like literary text, is the world of signs. As recognition of meaning of text relates to semiotics of literary language, understanding the meaning of mode system is possible through semiotics. Fashion is a kind of language. Apart from personal style, it is a system of rules and signs. In the language of mode system, the domain of system is being determined by a special group, while in language it is not so. "Parole" in mode system has various manifestations; rules and codes of this system is changing continously and finding "ultimate rules and main language" of it has become very difficult

In order to find out the function of system, he investigated the portraits and writings of fashion newspapers. The "way of reading" in the system of fashion, is a personal matter and is being considered as parole, but the language is a general matter and is being considered as language. In any way, Barthes' object in this regard was to create a complete grammar for the language of fashion.

Regarding a close analogy between fashion and literature, according to, Batrhes states: "Both are what I should call homaestatic systems: that is to say, systems

whose function is not to communicate an objective, external meaning which exists prior to the system but only to create a functioning equilibrium, a movement of signification…If you like, they signify "nothing"; their essence is in the process of signification, not in what they signify" (quoted in Culler (1975:32-34).

Just as the most important function of a poem is not its meaning, but the way of creating meaning, the rhetorical strategy of fashion is more interesting than fashions themselves. One of the characteristics of this level is the variety of procedures to "motivate" the signs and tries to convert them into natural facts. In order to fulfill this object, this system uses descriptions or assigns functions to garments without being any logical reason behind it. Finally the fashion system, in order to naturalise its signs, uses various syntactic forms. The present and future tenses, reflexive pronouns all are used to prove the fact that the nature of fashion, as a semiotic system, lies in the strategies utilised to naturalise its arbitrary signs. In this way, the arbitrary decision for being fashionable is being converted into a reality which has the right to exist.

The distinction itself is important in the fashion system and not the content. The description of garment rather than the garment itself formulates the fashion, since fashion gives signification to trivial characteristics. As Barthes states (Ibid:39): "Fashion thus becomes an exemplary form of the act of signification and in this way unites with the essence of literature, which is to make one read the signifying of things rather than their meaning".

2.3. Derrida and Deconstruction

Derrida's notions, as a pioneer of the post structuralism movement, have been introduced in his most famous works, *Grammatology* (1976), *Writing and Difference* (1978) and *Speech and Phenomena* (1973) more than his other works. While criticising the western thought, he utilises the expression of "deconstruction" in order to show how the fundaments of hierarchical oppositions of this thought are "deconstructed".

According to Culler (1976:123), Derrida's analysis leads to critique of "logocentrism" of the western thought. The expression of deconstruction made by Derrida criticises the misguided assumption of western thought, logocenterism;

consideration of a realm of truth existing prior to and independent of their representation by linguistic signs and material manifestations. Western philosophical–scientific thought is always the prisoner of binary oppositions. It has created these elements and then has thought they are true; absence against presence, non-existence against existence, false against true, lie against fact, mental against material, death against life, writing against speech. Not only is this duality based on the conflict of two poles, but also that these two poles are in a hierarchical order in which one is much worthier than the other. Sometimes it is the case of debate which one is better.

Jakobson (1956:47-49) believes that these oppositions exist in the nature of language and in the first linguistic performance of children. He achieved the concept of distance, similar to Derrida's, through binary oppositions and emphasised the distance between signified, our mental interpretation and reality. He (1983:93-98) stated if we believe in binary oppositions, this duality exists in every sign and it leads to distance from meaning.

In Derrida's opinion (1976:71), binary oppositions are the basis of "logocentrism" and the most important and the simplest form of communication in phenomena in western thought. Derrida begins his analysis with writing and speech. He showed that in western thought, speech is prior to writing because in every verbal communication, the speaker and listener are present. Meaning is completely gained in presence and "logic of communication" resides in the presence of speaker. The belief in presence of meaning is what has been called "logocentrism" by Derrida, as if the presence is a guarantee to believe that what we are conveying is meaningful and understandable and we understand the meaning of our speech. The speech is complete because of using phones. Derrida calls this viewpoint "phonocentrism" and considers it as the clearest example of logocentrism.

Logocentrism and especially phonocentrism has a long history and originates from Plato's viewpoint. According to Robins (1977:37-42), in Plato's opinion speech is the "origin of meaning" and writing has the second position. The clearest example of logocentrism is the belief that meaning is separated from "written discourse". Derrida, unlike Plato, has emphasised that speech is not based on the presence of meaning. Every sign is based on a difference, and between signified and signifier

there is always a distance. On the other hand, in domain of "logocentrism" it can be proved that speech has presence and only when conversation is going on, it seems that conversation is possible and leds to meaning. While finalising, it exchanges into a closed text which has no presence any longer and only its written form is present. This reasoning is also possible in framework of "logocentrism and metaphysics of presence". The assumption that behind every sign there should be a meaning is called "metaphysics of presence" from Derrida's viewpoint; the assumption that form and meaning simultaneously are present in the mind. According to this, every written text as a system of signs should have meaning. But the pure meaning which every text should have is not present. Amongst pioneers of semiotics, Pierce was the only person who considered an incomplete aspect in the sign. He (1958:136, 137), believed that every sign needs an explanation and that sign along with the explanation creates another sign which needs an explanation.

Derrida refers to "metaphysics of presence" which is opposed to Husserl's viewpoint (1983). In fact, there is satirical point in his view that the signified of any signifier is "present" all the time, while in physical condition there is not such a kind of presence.

Then, there is no complete meaning and there is only difference. The meaning of every sign resides within the system of language. In order to perceive the meaning of everything, we have to place it in the categories. We should consider a difference between that thing and other things in other categories. Signification is always based on difference. Difference is the meaning condition of every sign after Saussurean linguistics, and it is the basis of text, while negation of difference is the basis of logocentrism. Discourse, both in its written and verbal form is formulated based on distance from meaning. In any way, Derrida believes that our justifications are always in domain of logocentrism and metaphysics of presence. It makes no difference whether, like Saussure and Plato, we believe in the priority of speech or we consider written text as a permanent material manifestation of speech. Either way, we justify within the domain of logocentrism.

Derrida has rejected every discussion regarding the priority of speech to writing. Even in response to historical investigation of societies who have speech but are not able to write, he proved that there is no society without writing. It would be possible

that some societies do not have alphabet and script, but signals, marks and symbols have the same function of alphabetic scripts. There is no reason that a single pattern like the alphabet or script has to be considered as the pattern of writing. On the contrary, the lack of it does not mean the lack of writing.

In fact, Derrida does not believe in the priority of speech to writing and rejects the basis of logocentrism and phonocentrism. In his opinion, consideration of writing as a subtle matter resides in a misunderstanding of characteristics and functions of language. He does not accept that meaning is present in speech and is absent in writing. Derrida believes that meaning is absent even in writing. He does not believe in priority of presence to absence. He notes that speech is also based on difference and distance, and it does not have any difference with writing. When we make interpretation, it entails the fact that meaning is not the interpretation. He suggests the word "difference" for this gap which exists between meaning and interpretation.

The rejection of meaning signification and logocentrism implies a new reading of texts. Derrida does not seek for the ultimate meaning of text. Like other structuralists he believes author is an inventor who is of no use any longer and text is the initial point of reading. Every text, its logocentrism basis and its domain of metaphysics, is deconstructed while reading. Numerous meanings are being created during the reading of text and this is the negation of ultimate meaning. Deconstruction is not a concept but a performance. Deconstruction of a text is not destroying the text rather it deals with analysing the text. By analysis, he means neutralisation. The object of Derrida on neutralisation of a text and the meaning of a performance is not a deconstruction of a text, rather a deconstruction of meaning, signification and legocentrism of a text. In a deconstructed text the domination of one aspect of signification upon other aspects has gone. Derrida believes that deconstruction has no negative meaning. It is something beyond the analysis, beyond a method and beyond critique. In structuralism the correlation of elements are important not the elements themselves. So, it is useless to deconstruct a text to its constituents. We can not guide a text toward something except the text itself, like a signified or a historical or metaphysical fact. The basis of this viewpoint originates from structuralism and formalism but its philosophical fundaments comes from the notion of Heidegger (1971:134), who believes we are prisoned in language and language can not signify a

reality out of itself . We will have no way to recognise the reality if we consider it beyond language. The reality is a word inside language and like any other word can not go beyond the domain of language.

In this way, every signified is like a signifier for another signified and there is no end for this continum; from one sign we reach another sign. The ultimate meaning is hidden behind numerous interpretations. According to Derrida (1976:308), through the logic of substitution which is the logic of sign, we go beyond the things and we think we have achieved the deep meaning but meaning is postponed for ever.

This viewpoint may have aesthetic validity in philosophy but not in language and science. We introduce sign according to the connection between signifier and signified; the identity of one implies the other. Signifier without signified is meaningless and vice versa. In spite of some structuralist's viewpoints that the signifieds are not present in poems, we would mention some points. If there is no signified we can not talk about signifier. Suppose that we are reading a poem and confront with "narges/ narcissus" which means "eye" in Persian poetry. First of all, we connect the signifier of "narges/ narcissus", which is a semantic image of its referent in the world out of language, to the signified of "narges". In the next step, we understand that the "sign" of "narges/ narcissus" has been substituted for the "sign" of "cešm/ eye". It is likely that we have not achieved the signified of "narges/ narcissus", but if we think that the signifier and signified could be separated, the result of this viewpoint would be ridiculous. In this case, at least in literature, every signifier could connect every signified according to arbitrariness and of course within the conventional rules of literature. This is the reason why "narges/ narcissus" and not other signs has been used to refer to the "eye" of beloved.

Derrida uses the interpretation of Saussure's notion in order to deconstruct the hierarchical oppositions of writing and speech and remarks that what Saussure has been suggesting regarding insufficiencies of writing is also true about speech. Saussure (1983:23) considers sound image and not sound as part of language system. However, he believes that the subject of language analysis is not the mixture of written and pronounced word but merely the pronounced word. Saussure believes that writing is conservative and for this reason can not represent speech and can not be utilised in the study of language. However, he refers to the point that the best way

to show the meaning of differential element is to use writing as another system of signs. Then, he offers the transcript of /t/ and explains that it can be written in different forms as far as the distinction between /t/ and /l/ , /f/ , /i/ and /d/ is preserved (Ibid: 119). In this way, writing is considered as an instrument to express the units of language; it is the writing which is being used to judge the nature of speech.

If we criticise the notions of Derrida from a methodological point of view we should consider the following points:

First, we must examine his discussion of writing. All discussions of Saussure are based on the priority of speech over writing, because he pays attention to the study of "language" not "literature". When he talks about anagrams, he pays attention to writing alone. Then, Saussure knows what he should emphasise through speech and through writing.

Second, regarding Derrida's notion on signifying of one signifier to another and postponement of meaning, we have to say that what Derrida considers a signifier is not Saussurean signifie. Because Saussure does not consider "signifier" as an identity independent of "signified" and consequently "signified" is not independent of "signifier". Then, we can talk about "signifier" which has a "signified", even an empty one. Otherwise, we do not talk about language system, because we do not consider it as a system of syntagmatic and paradigmatic relations.

Offering an example we clarify the matter. Suppose that we do not know the meaning of one word and we search for it in a dictionary. A word has been written in front of it. If we do not know the meaning of that word too, we look for its meaning in a dictionary. In fact, in front of each word there is a word which is another entry in the dictionary. This example has usually been offered for Derradia's views regarding signifier's substitution. Derrida believes when we see the first lexical item in the text, we have achieved the signifier but it has taken some time for us to achieve the signified and signified has been delayed. In other words the connection between signified and signifier has been delayed. While in our opinion when we are searching for the meaning of a word in a dictionary, we are dealing with written or phonetic form which has not been changed into a "signifier" because it has no "signified" and it is out of a language system. As long as we have not found the signified we have not entered the domain of language system. In this case nobody can claim that something

has been delayed. We should consider a word in opposite of other lexical items in language system and this is possible only when we consider signifier and signified as interrelated not separate identities.

We have to accept that Derrida is a post structuralist and his notions are based on structuralism. Then, he exactly knows the meaning of "signifier" and he refers to "signifier" of Saussure. The matter is that he does not pay attention to "playing of signs according to similarity", because what lies on a syntagmatic axis is not a "signifier" but a "sign" and what associates in a paradigmatic axis according to similarity is another "sign". Then, when Derrida believes signifying a "signifier" to another "signifier" postpones the meaning, he believes that understanding of meaning could not be achieved through "signifier". Otherwise, the postponement of meaning is meaningless and something else creates meaning and if meaning is not achieveded, the discussion about language and his viewpoint about it is meaningless too.

The third matter is Derrida's viewpoint towards language. Unlike Sapir and Whorf, for Derrida, structuralists and poststructuralists it is our language that creates our world. According to Harland (1987:141), Derrida's philosophy is that the world is the same as language.

In fact, Derrida as a linguist certainly believes in language change. Then, what he has proposed does not relate to the material world. The matter relates to the thought. Language constructs the thought and outside the world is nothing except what is being formulated in thought. So, if language changes thought changes respectively.

Back to our discussion, deconstruction from Derrida's viewpoint (1976:306-310) is a way of reading in which the writer should discover what he does not know is said in his work. If modern art is the creation of a new world, it is unknown even for the writer while writing his text. The object of Derrida was to achieve "the mystery of composition science" which is based on difference. Investigating the effect of deconstruction and difference in western metaphysics, grammatology is the science of composition and the critic of this science.

Derrida has a new understanding of meaning which has no relation to the movement from symbols on paper and achieving mental concepts and representations. He gives a simple answer to the long lasting question about signified. There is no signified, and that is a useless illusion which is the invention of human

being. When we try to find the meaning of a word in our mind, we never reach a concrete conceptual representation in our mind rather we are confronting absence (Harland 1987:134,135). Signifiers are not materials on the paper, they signify other signifiers. In linguistic theory of Derrida, moving from signifier to signified is not possible. On the contrary, the movement happens from one signifier to another. It is natural that this movement is endless. In usual interpretation, signifier signifies signified. Signified exists in the mind as a mental representation and it is the end point in which meaning is achieved. But in Derrida's theory, a signifier signifies another signifier and the last signifier also signifies another one and this continuum continues for ever. This is the unusual attitude of Derrida towards meaning signification.

In Derrida's opinion (1978:178), the meaning of meaning is the endless reference of a signifier to another signifier. Its power is an endless ambiguity which does not give tranquility to the meaning. In this way, in every moment signifier signifies and meaning is being postponed. According to Harland (1987:135), this manner is called "dissemination" by Derrida. Dissemination is no achievement of meaning in absence of all signifieds.

Here the difference between Saussure and Derrida emerges (Ibid: 136). Jakobson's and Saussure's theory consider a synchronic system for signs in order to avoid dissemination. Signs could be stable only through other signs. This can happen only in a synchronic system. In order to preserve the complete balance, signs should be in a relational system.

Derrida has rejected the general synchronic system which is called "langue" in Saussurean system. He does not believe in a traditional viewpoint that every sign has a special place in the system of language. Derrida's theory is based on difference. This word for Derrida (1973:129) means to postpone what has not been actualised in the present time and is being postponed to the later time. This postponement continues for ever.

The importance of investigating Derrida's theory is the influence of his theory on literary studies. Bradford (1994:185) believes that there is so much similarity between Derrida's viewpoint regarding writing and poetic function in Jakobson's theory. This kind of thought manner, rejection of metaphysics of presence and belief

in an endless continuum of signifier's signification to another signifier and postponement of meaning while having difference, is true about literary text. The main distinguishable feature of literary language and standard language is that literary language postpones itself and resists against a definite meaning and maybe for this reason it is permanent. At least it should be accepted that literary language has a kind of sign playing and in this case the factor of time distinguishes literary system from a general synchronic signifying system. Meaning is present in every moment and then it disappears. The creator of literary work also exchanges into the reader of his own work. His work, exactly in time of separation from the writer, begins its independent life.

Literary criticism in its traditional position is an effort to restrict this system of playing signifiers to one of the interpretations which is possible in every moment. All these interpreters consider their own interpretation as the meaning which was considered by the writer. The critic is the reader but a reader who tries to impose his reading and his mind as "reality" identical to the mind of the literary creator and restricts other readings and endless playing of signs. As Culler (1975:132) states "Interpretation on this model is a matter of making present what is absent, of restoring original presence which is the source and truth of the form in question".
There is a concrete similarity between viewpont of Derrida and Jakobson. Both of them pay attention to the poetic function of language. What Derrida has proposed as the rejection of metaphisics of presence and endless chain of signifiers could be judged through poetic function of language, where signifiers can separate from their signifieds in the referential function of language and contribute to playing of signs.

2.4. Greimas and Semantics

Componential analysis as an approach to the description of words and phrases has been the centre of attention for structural semanticians. According to Lyons (1977:317, 318), this approach is based on the theory that the sense of every lexeme could be analysed in terms of its sense components. The most influential figures of componential analysis in the Post–Saussurean structuralist tradition were Jakobson and Hjelmslev. They both believed the principles that Trubetzkoy (1939) had introduced into phonology could also be applied in grammar and semantics. Hawkes

(1977:87), believes that Greimas as one of the followers of this thought has postulated his views in two important works *Structural semantics* (1966) and *Du Sense* (1970) in field of narrative semantics. In essence, his work attempts to describe narrative structure in terms of linguistic model derived from Saussurean notion of an underlying langue or competence which generates a specific parole or performance. Binary oppositions originated from thoughts of Saussure and Jakobson have had important role in formulating Greimas's approach (Ibid: 88). Through binary oppositions, he achieves a dual system. One is the deep structure semantics which consists of performance pattern [modele actantiel] and the other is surface structure which roots from deep structure.

According to Culler (1975:77-85) the basis of Greimas's theory consists of semantic features or "semes" which result from oppositions like masculine / feminine, old / young, human / animate, etc. In his theory, there is oppositions between "immanence"; possible features independent of any language and "manifestation"; actual categorising of these features in lexemes of a language. Every word in every language manifests a particular combination of these features. For example; the lexeme woman combines a phonological shape and features like "female" and "human" which are the result of immanent oppositions.

The main problem of this viewpoint is that language lexical items consist of semantic features. These semantic features are the lexical items of language too and consist of some semantic features. This theory proposed by Greimas is similar to the function of projection rules proposed by Katz and Fodor (1963: 170-210). There are so many sentences in language which are not described according to these rules. The sentence "The water is boiling" is acceptable according to projection rules while the sentence "The chair is boiling" is not. We confront a problem when we are using metonymy in language too; "The kettle is boiling". The meaning of this sentence is "The water in the kettle is boiling" which can be justified by metonymy. The projection rule is unable to give explanation for such kinds of sentences. Considering Greimas theory, in a sentence like "He is a bitter person ", we should consider two semantic features of "taste" and "human" in order to describe this sentence. Moreover; in semantic theory of Katz and Fodor (1963: 170-210), semantic reading of a sentence is possible according to selection limitations. These selection

limitations also do not function in metonymy. A sentence like "He made this university", is acceptable according to these rules while the sentence "This university made him" having the interpretation that this university trained him is not possible through both Greimas and Katz and Fodor's theory.

Greimas considers an invariant core for every lexeme which consists of one or some fixed features and a series of contextual semes or features which vary from one context to another. In order to determine the features of invariant core, we have to consider all readings a lexeme has in the corpus and find out the features which are common in all readings as features of invariant core.

If we try this notion of Greimas in the simplest case like combination of a subject and a verb or of an adjective and a noun, we will see that this approach is in contrast with our semantic competence. For example, the sense of sweet is not the same in "a sweet person" and "a sweet food", as Greimas believes that the selection of contextual features of one lexical item is determined by the presence of one of these features in other item. It means that the entry of "sweet" should have both the feature of "material object" and "human" in order to distinguish between food and person, but it is not the case.

Therefore, in Greimas's theory, correct reading can be based upon the repetition of semes which is called "classemes" and are involved in coherence of text. Just as the repetition of semes leads to the formation of classemes, repetition of classemes leads to the coherence of the text. In his opinion, we have to show how according to the concept of "isotopy" a set of signifiers can be interpreted as meaningful whole. Unfortunately, the unity of text as a result of repetition of classemes could not be proved in the examples Greimas cited.

When one can identify the isotopies of a text, then one will be able to devide a text into layers, although he believes that this procedure is influenced by subjectivity of an analyst. He defines two basic isotopies "practicalor" or "cosmological" which relates to the outer world and "mytic" or "noological" which concerns the inner world (Ibid: 82).
The next step in semantic description is the "normalisation" of series which are isolated in a single isotopy. This stage is the reduction of sentences into subjects and predicates. According to this hypothesis, the process of reading a text implies the

classification of actantial roles of nominal groups, qualifications of them, actions or functions which form the action of a text. Again Greimas has not presented enough examples in order to prove the application of this theory. Unfortunately he does not show how one might start from semantic features and go on to determine clasemes, isotopies, and finally global structures of meaning, instead he uses a distributional analysis in its traditional sense. For example, in an instance of Bernanons's imaginary world, he extracts the oppositions between life and death and considers it a main isotopy and then he discovers all qualifications situated on this isotopy and then all the contexts in which they appear. Therefore, using distributional analysis, he extracts concepts like life, fire and joy opposed to death, water and sadness and then proceeds to determine the qualifications which appear with these terms. Finally the whole text is classified in this way.

Unlike Greimas, we believe that the meaning of text is not automatically derivable from the meaning of lexical items and it may be impossible both in principle and practice to consider a model which would derive the meaning of a text from the meaning of lexical items.

The main problem of reading according to Greimas (Ibid: 87), "consists in discovering the isotopy of text and in remaining at that level". Ideally, the explicit description of the isotopies of a text "should account for all possible coherent readings. Without going so far as explicitly listing each reading, it would define the condition of each".

Maybe this theory of isotopy can be useful in semantic interpretation of poem. For example in a poem like:

شب تاریک و بیم موج و گردآبی چنین هائل   کجا دانند حال ما سبکباران ساحل ها

šab-e tärik o bim-e moj o gerdäbi cenin hä'el

'Night of dark and fear of wave and hole like obstacle'

kojä dänand häl-e mä sabokbärän-e sähelhä

'How know feeling of us free of beaches'

(Hafiz 1373:9)

The first isotopy can be related to sailing. In this condition "šab-e tärik/ dark night", could be interpreted as a starless night which makes a ship to be lost and "bim-e moj/

frightening wave" is the frightening wave. The second isotopy can be related to love. In this condition "šab-e tärik/ dark night" means sorrow and "bim-e moj/ frightening wave" is the condition which ruins this love. The third isotopy can be related to political matters. "šab-e tärik/ dark night" is the critical social and political situation and "bim-e moj/ frightening wave" is the attack of the enemy.

But we have to consider two points: first, isotopies do not proceed by the simple repetition of semantic features and that to consider a text as an "organic whole" may be misleading. The unity of a text does not result from semantic features of its constituents, rather this unity concerns to totality of the interpretive process. Greimas realises that this is not possible to move automatically from lower levels of text to the higher level. This is the problem which relates to the diachronic aspect of his discovery procedures. Theoretically it should be possible to reduce a text to a series of semes, then show classemes are the result of combined semes and by determining isotopies we achieve "global meaning" which is a structured context of a text. While Greimas states that "reduction presupposes the hypothetical representation of structures to be described, but that structuration, in its turn, if it is to be successfully carried out, presupposes a complete reduction" (quoted in Culler (1975:92).

Greimas has suggested some formal procedures for "conditions for the perception of meaning". How one must organise the semes into content after recognising isotopies. He argues that mind defines the "conditions of existence for semiotic objects". The most "elementary structure of signification" is a four–term homology (A:B: -A:-B) and "furnishes a semiotic model designed to account for the initial articulations of meaning within a semantic micro–universe" (Greimas 1983:18-29). As meaning has oppositional nature, every meaning depends on these oppositions. This structure consisting of four–term structure covers an item and its converse and its contrary like black: white: non black: non–white. Depending on how a text is read syntagmatically; as narrative or paradigmatically; as lyric, this structure functions either statistically or dynamically. A narrative text, in order to have meaning, must form a signifying whole. There should be a relationship between initial state and a final state and also a relationship between initial thematic situation or problem and a thematic conclusion or resolution and a correlation between these two oppositions. But in lyrics, there is no reference to temporal development.

Therefore, semantic structure of a poem is based on a pair of semantic classes which are opposed to one another and at the same time are correlated with another pair of classes, so as to produce thematic interdependence and as Van Dijk states " one may postulate that the occurrence of a thematic seme requires the existence of an opposing thematic seme which serves as its partner" (quoted in Culler (1975:94).

Therefore, we just do not seek for oppositions within a poem but seek opposition based on which a poem constructs its semantic value. In this sense, the opposed pair of every seme can form the second oppositions of four–term homology. In this way, according to Greimas "a hierarchy of semantic isotopies, some more "profound" than others " is involved.

Then, Greimas's semantics (Ibid.) seeks to account for the articulation and the narrativisation of the semantic universe as a totality of meaning. In his theory there is a distinction between the deep (semantic) structure and surface syntax which can be divided into narrative structure. The process of narrativisation consists of a series of conversion horizontally from fundamental syntax to surface narrative syntax and then to discoursive syntax. The object of semiotics, to Greimas, is this process of transformation, which is the production of meaning.

Central to this system is the semiotic square in the deep semantic structure; the perception of an idea, with its opposition and negation. In other words, the semiotic square, "the universal" for Greimas, is the basic mode of signification both in human thinking and all forms of discourse, including the narrative. Therefore, Greimas does not seek to explain the literary works he tries to understand the nature of grammar which creates literary works. He starts his work with binary oppositions which are the basic of human perception. He makes analogy between the structure of narrative and structure of language. He goes beyond the sentence which is the ultimate domain of the linguist. He tries to postulate a grammar of narrative and the language of literature or competence of narrative. In abstract level, the structure of story is reflexive of syntactic structure, subject, verb and object, a structure in its framework makes the perception of world possible for humans. According to Culler (1975:77), in the narrative, there are three pairs of actants as binary oppositions; subject/object, sender/receiver, and helper/opponent.

The central operation of Greimas's semantics is, on the one hand, the description of signification as a process of conversion from the deep structure to the surface syntax, and on the other hand the analysis of linguistic or verbal texts through the "semiotic reduction" to their more fundamental mechanisms of meaning.

Both Greimas and Jakobson have tried to apply linguistic patterns to discover the semantic patterns of literary texts. The most important lesson of their method is that the direct application of linguistic methods can be useful in the study of literature, only if it begins with literary effects and attempts to account for that. These methods are not in itself for literary analysis; the main reason that the writer and the reader of literary text apply the knowledge more than their linguistic knowledge to the literary text. The discovery of this knowledge is the task of poetics.

Another significant aspect of Greimas viewpoint is the similarity between his theory and what Saussure has considered as langue and parole. He considers a binary opposition and achieves a twofold system. One is generative and resides in deep structure and the other is surface structure. Deep structure is always stable and what changes is surface structure.

2.5. Shamisa and his Approach towards Stylistics of Persian Poetry

Before discussing about meaning in literature and its applicability in definition of style, we have to present a brief explanation regarding the history of style in Iranian poetry during 14 centuries, in order to prove that this kind of classification is not based on scientific criteria.

Shamisa (1383:13) categorises style in different ways:

- Style based on specific individuals such as Ferdowsi's style, Hafiz's style, Molavi's style, etc.

- Style based on simplicity or difficuly of a text such as difficult style, simple style and moderate style.

- Style based on the kind of language such as scientific style, newspaper style and sophism style.

_ Style based on historical eras. He considers it as the most important method of defining and categorising style.

Islamic era (new era) has begun 14 centuries ago with the change of language, religion and transcription. In this era, first poems began from third century. At that time, capital and centre of power was located in the Khorasan province and the eastern part of Iran, and poets were living there. For this reason, the style of poets who were living in that part of Iran is called "Khorasanian" or "Torkestanian". The subject of poems has been the description of nature, preaching and praising presented in a simple and clear language. Literary figures are rarely used and for this reason their poems are far from ambiguity. Increasing use of Persian words is observable in their works. Since Persian was the mother tongue of poets and they didn'nt learn the language through former literary works, their language is simple and fluent. Sometimes the occurence of Arabic words are observable, where simple Persian words could be used; like "Xasm" insead of "došman" (enemy). The variety of rhyme and measure is limited and poems are in the form of satiric and Mathnavi (two-fold poem). The content is epic with pieces of advice in terms of moraliy (Ibid: 21-24) like:

زمانه پندی آزادوار داد مرا   زمانه را چو نکو بنگری همه پند است

'zamäne pandi äzdvär däd marä   zamäne rä co nekoo benghari hame pand ast'
'Life advice freely gave to me life if well you look at all advice is'

At that time the political and financial situation in Iran was so prosperous and for this reason their poem is full of happiness. It is realistic and manifests the relationship between kings and slaves. The poet is extrinsict not dealing with emotions and spiritual matters. He describes tangible events like wars and always talks about joining, not separation. Beloved has no good position, sometimes he is male and sometimes he is slave (Ibid: 63).

In fourth century, lyric poem had the utmost attention. Mystical expressions emerged in the poems.

Sixth century is the middle era of "Khorasanian style " and " Iraqi". The last stages of growth in satiric occurred in this era. The language is similar to Khorasanian style, but the content is different. They refer to science, Christianity, customs, folklore thoughts and medicine in their poems. Poets exaggerated in application of literary figures, religious expressions, astronomy, philosophy and plays like chess and

backgammon board in detail. Shamisa (1383:134) believes that the centre of poems in this era (sixth) was the west part of Iran. For this reason it is called "Azarbayijani" style. Non Persian words such as Turkish and Arabic came to our language. The realm of vocabulary expanded and two cultures, Iranian and Iraqi mixed up. The standard of simplicity converts into ambiguity because of using literary figures in its utmost way. The poets did not accept other poets and they praised themselves. Prejudice in religion, exaggeration, complains about lack of knowledge and wisdom, social critics, complexity of poems and not appreciating other poets were amongst the characterisics of poem in this era (Ibid: 136, 162, 170, 172).

According to Qelichkhani (1386:14), the style of Persian poem after Moqol's attack till 300 years after it, called "Iraqi". As most poets were living in Iraq, mystical love poem brightened up in this era. The capital at that time was "Harat".

Shmisa (1383:187, 189, 192, 200, 202), considers social change as a dynamic motivation to change the style. The attack of Moqol to Khorasan and other parts of Iran in the 7th century caused very drastic damages to social, agricultural and financial situation in Iran. The defeated spirit of Iran demanded mystcisim. So, poets like Nezami and Sanayi had religious, moral, advice and punishment content in their poems. They criticised those poets who talked about wine, beloved and all material issues. In fact, this was the beginning of mysticism in poetry in Iran.

He explains that the core of mysticism is the unity of existence. It has got different stages such as desire, pain, love, recognition, faith, astonishment, need and annihilation. Some stages have been considered for mysticism. First there is motivation, a passionate love inspires and recognition occurs. In the next stage, it is the beloved who is free from any kind of need. The last stage is seeing the beloved and nothing else and finally annihilation in beloved and becoming permanent.

The language is the same as Khorasanian style, but it has lost some old characteristics and has gained new characteristics. Shamisa (Ibid: 246-248), mentions that basically the most important lingsuistic characteristic in this era is the mixture of old and new characteristics and he differentiates them as follows:

Khorasanian Style/ Iraqi Style

Praising wisdom / prasing love

Equinalence in exaggeration/ exaggeration

Happiness/ sorrow

Joining / separation

Realistic/ idealistic

Paying attention to external world/ paying attention to internal world

Will/ destiny

Beloved does not have important place/ Beloved has important place

Not paying attention to different sciences/ paying attention to different sciences

   According to Qelichkhani (1383:15), the style in the tenth century i.e. middle era between "Iraqi" and "Indian" style has been called "Voqu". At this time the beloved achieves a great position, so that friendship even with the dog of beloved is a great honor. The language of poem, which has been in its outmost maturation during "Iraqi'' style, goes towards weakness. The only advantage of the poetic language in "Voqu" era is its simplicity and fluency. "Love poem" is the most popular kind of poem in this era.

   Shamisa (1383:266) mentions that "Iraqi" style must has been finished in the 8th century but the social situation did not change and as the result new poets did not come. The style between "Iraqi" and "Indian" prolonged for 100 years. The language in this era is not as fluent as "Iraqi" style and not as folkloric as "Indian" style. The most specific characteristic of it is the emergence of folklore words and usage of ill-formed sentences. The language is simple not using literary figures and if there is any, it is old metaphors or old similes. The content is based on love stories in detail and beloved is male.

   The style of poem in the eleventh century and first years of the 12th century is called "Indian". In this era, the economical situation was prosperous and arts like architecture and calligraphy expanded. Some poets protected their relation with the Safavi court and some moved to the Indian

court. Qelichkhani (1386:14) believes that these poets paid attention to single couplets more than the whole structure of it, and tried to find subject matters which could be included just in one couplet, like:

با دهان تشنه مردن بر لب دریا خوش است   با کمال احتیاج از خلق استغنا خوش است

bä kamäla ehtiyäj az xalq esteqnä xoš ast
'With complete need from people selfsufficiency happiness is'
bä dahäne tešne mordan bar labe daryä xoš ast
'With mouth thirsty dying beside the sea happiness is'

Shamisa (1383:273) states that a social revolution which made a drastic change in the style of Persian poetry was the Safavi era. In this era, the change of religion was one of the most important factors in changing thought and style. This style lasted 150 years during the 11th and 12th centuries. India was the place where the poets of this style were living.

According to Shamis (1383:287,288), people who didn't have literary education became poets at that time. In this way, the language of ordinary people came into poems. In one hand, the vocabulary expanded and in another hand old words were not utilised any longer. The language was new Persian. One of the reasons that old characteristics of language disappeared was the attack of Moqol. The books in libraries vanished and people did not have access to old sources. Turkish words came into language and Persian language became weak. Some people used Turkish language as the language of their poems. In some aspects, the language in Indian style should be considered as a realistic languge. It was the real language of people, although some Eeuropean words came into the languge as the result of expanded relations.

Indian style considered meaning more important than form. The poets in this style used every subject to make poems, but they couldn't produce great works such as Ferdowsi, Molavi, Sanayi, etc. Indian style poems were decorative; not going beyond one couplet. They translated past philosophical and mysticical subjects in a simple word and they made complex subjects easy for ordinary people. They were not devoted to literary figures.

Qelichkhani (1386:15) believes that Overindulgence in finding new subject matters, encouraged some poets to release "Indian" style and use "Khorasanian" and "Iraqi "style. In this way, style from the middle of the 12th century till the end of the 13th century has been called "Bazgasht'' (Returned era). With attack of Nader Shah Afshar to India, the centrality of Iranian poets in India collapsed.

The language of poets in this style was completely raw and initial. They had completely been unfamiliar with the Old Persian literary works. Little by little they improved their language in a way that after sometimes their language could have hardly been distinguished from an old poet's language. The similarity between them was astonishing. So many chracteristics of Old Persian which had been forgotten for a long time were renewed in this era. They tried not to bring ordinary matters in their poems in order to make their poem near to old poems. They believed that every word should not have been used in poems and every subject should not have been the subjects of poems. Shamisa (1383:301, 302, 306) believes that their poems explained the subject of love and mysticism not political and social matters. In this way they imitated old works and resisted against creativity. However, there were some details that differentiated the languages in different eras.

Qelichkhani (1386:15) believes that literature in "Qajar'' era decreased due to political and social chaos. In constitution era, translation of European literary and scientific works made some changes in current traditions and thoughts. Literary translation of other countries made poem to be more dynamic and developed. Except new lexemes, some foreign words came into Persian language, and presentation of their equivalence expanded the capacity of Persian language. Poems with political, social, patriotism and critical subject matters were formulated.

According to Qelichkhani (1386: 15), from the end of the 14th century, a very deep revolution happened in Iranian poems which created "Nima" and "Sepid" poems. Scholars who were tired of one thousand years of concepts

and poetic style, tended to use the new style. From that time, the meaning of poems from a rhymed and rhythmic word, changed into a universal meaning.

Freedom in using all words in "New Style" in Persian poetry is a characteristic which distinguishes it from "Khorasanian" or "Iraqi style", while limited words and combinations could be used in traditional styles. Moreover; subjects were limited too, the poet did not pay attention to political and social matters and private matters were not mentioned in the poem. In the new poetry, the addressee is an ordinary person and the poet uses a veriaty of subjects. Sometimes he mentions private matters of life and sometimes pays attention to political and social matters. There is intimacy in the poem so that the reader is being shared in experiences and emotions of the poet. Similies and metaphors were new and the language was familiar to people. There was verisimilitude in the new poetry, as it reflected ordinary matters.

According to this wide explanation regarding the style in Iran, we realise that the style has been based on the name of the places and the places where poets were settled down.

Shamisa (1386:345), takes one step further in the history of Persian poetry style, and considers period style for each era and individual style for each poet.

2.5.1. Period Style

When we analyse the works of special era, we find common features regarding meaning, language and rhetorical matters which differentiate works of that era from other periods. For example, in the third, forth and fifth centuries frequency of literary figures was not high. Poems were in the form of fragment and satirical.

In seventh and eighth centuries, Iraqi style was the dominant style and mystic was the frequent theme of poems which were in the form of ode.

In the eleventh and twelfth centuries, vulgar words can be found. The thirteenth century was the returned era in which satirical poems and odes were regular forms.

2.5.2. Individual Style

While investigating the works of a period, we may confront a poet or writer whose work is different from his contemporary scholars. In this case, in addition to common linguistic features, philosophical viewpoints and literary figures dominant in that era, we may find special features which differentiate this work from the others. Individual style is like colour which is distributed in one's work. By individual style, we mean style of writers whose work has been typical in the whole literature history. In this case, only few scholars have individual style. This is one of the differences between literature and stylistics. In the history of literature we talk about all scholars who have a hand in literature, but in stylistics we talk about writers who have style. The discovery of features of each individual style is a dream of any stylist. The more specific discussions on style are held, the more details will be discovered. In narrow analysis, the stylistic features will be omitted little by little and one main feature will be achieved by the stylist as the most dominant feature of a work.

In order to discover individual style, we should search that colour, that distributed spirit and that blossom which overwhelms all other features in one's work. The stylist should be fond of his work that hidden feature shows itself in one moment and strikes a click in stylist's mind. In this way, all mysteries will be cleared and stylist would be able to prove his finding.

For example, Hafez's poem is based on ambiguity and scoffing and its structure is contradictory, as opposite concepts have been expressed by opposite phrases in his poems. Sometimes it seems that he is expressing a real meaning, while regarding metaphor and metonymy figures, a vice versa meaning is being expressed. For example in a poem like:

<div dir="rtl">

مگر زنجیر مویی گیردم دست   وگرنه سر به شیدایی برارم

</div>

magar zanjir-e muyi giradam dast   vagarna sar be šeydäyi baräram
(Hafiz 1373:161)
'If chain of hair takes my hand otherwise head to craziness I will take'

If he enamored with one's hair (love), he would be love–sick!

We may find this feature; contradiction and scoffing in other's work too, but the matter is that we should consider its frequency. We should find evidences which refer to oppositions, even in poet's life and character. In this way, first we may find that special central feature in the work and then search for evidences to prove it.

Therefore, if we consider ambiguity as the method of Hafez it is of importance when it is employed to create contradictory structures. The most important strategy of Hafez to express contradiction is to use ambiguity; ambiguity in lexemes, ambiguity in sentence, ambiguity in couples and ambiguity in the whole poem. These contradictory concepts lead to scoffing which is one of the features of his poems. To achieve individual style a matrix should be presented in which all features of a poet's work should be mentioned. In addition to linguistic features, philosophical and literary features can be helpful in defining the style of a poet. Stylistic features should be recursive.

Shamisa (1383:211) mentions that sometimes there could be no specific point in defining a poet's style unless we say the simple and sweet language is the main characteristic of the poem. For instance, Sadi uses literary figures in a moderate way. The surface structure is simple but the deep structure is complex. He is the greatest one amongst Khorasanian poets. The language of his poems is Khorasanian but the content is Iraqi. The content of Sadi's poem is love and sometimes mysticism, while the content of Hafi'z poem is political and historical. On the other hand, Molavi is the greatest poet in mysticism. His metaphors and similes are new. His poem is effective and echoic manifesting the truth. He uses symbolic language but his poem is epic in deep structure.

2.6. Safavi and his Approach in Stylistics of Persian Poetry

Safavi (1383:192) considers a prototype for style in each era. For instance, he considers Ferdowsi's individual style as the prototype of Khorasanian style or Nezami'z style as the prototype for the style in the sixh century. In this way, for each era a diagram could be drawn, in which the

closest style to the prototype should be considered at the peak of the diagram and the others on a hierarchy order and in comparison with the protype at the continuum.
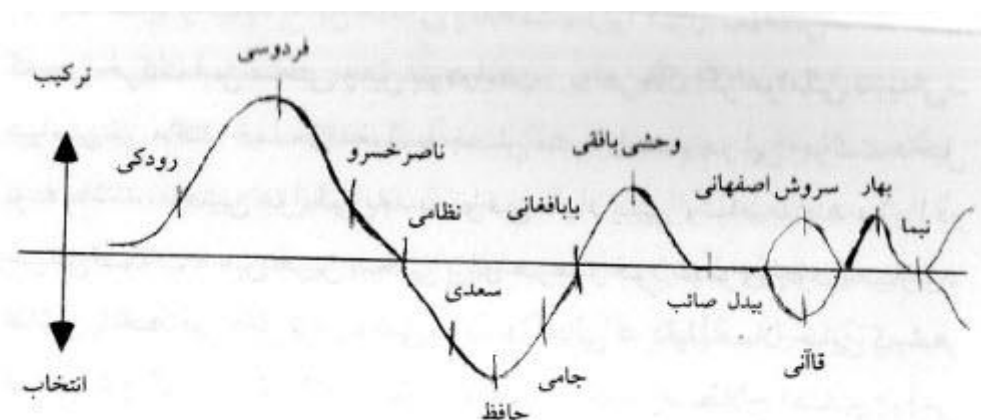
The diagram in horizontal axis shows the poets who had used combination or metonymy pole in their poems and the vertical axis shows the poets who tended to use selection or metaphor pole in their poems. In this way he shows that the changes have been gradual and somehow helps to improve stylistics from a completely traditional viewpoint towards a more contemporary stylistic approach.

2.7. Sojudi and the Stylistics of Persian Poetry

Sojudi's (1384:129) main concern about the poem is that in poems we can attribute   features to the signs which are not acceptable in automatic language. For instance, we attribute the feature of "+ plant" to a sign which has the feature of "-plant".   In   the   following   poem   "hand"   has   got   this   feature:

1)

دست هایم را در باغچه می کارم

سبز خواهم شد، می دانم، می دانم، می دانم

dasthäyam rä dar bäqce mikäram, sabz khähanm shod midänam,   midänam, midänam.

'I will plant my hands in the flowerbed, I will sprout, I know, I know, I know.'

"My hands" is the object and has accepted the feature of "+ plant".

Sometimes we attribute the feature of "liquid" to a sign which does not have this feature. For instance:

2)

چکیده تاریک ی علفهای روی که ام ستاره یک آلوده خواب شدبنم من

man šabname xäbalude yek setäre'am ke ruye alafhäye täriki cekide'am.

'I dew of sleepy of one star am that upon grass of darkness have dropped'

In this poem "I" has got the feature of "+ liquid".

And sometimes we attribute the feature of "+tangible" to a sign which has got the feature of "+abstract". For instance:

3)

ای شده هیچ شدبیه   چهره ات را به سردی خاک بسپار

šabihe hic šodeh'i cehre'at rä be sardiye xäk bespär.

'Similar to nothing you have been your face to coldness of soil you

leave'

"hic/ nothing" is an abstract concept, while "to/ you" is "tangible".

Citing some examples (Ibid:137), he proves that the signifier can go further than signified in the referential function of language and expands its domain of signification in language of poetry. In this way the poem is being created.

2.8. Summary

While reading theoretical viewpoints of Russian Formalists and contemporary structuralists, we expext more concrete analysis in what they have offered in their practical works. If we claim that we could distinguish between automatic language and literary language through analysis of components of a poem, we expect to have at least one new instrument to use in literary criticism apart from traditional ones. For instance, Jakobson (1973:420) in analysing of Baudelaire's poem refers to different kinds of parallelisim and symmetrical distribution of grammatical units like adjectives. All the techniques which act on the content of language including metaphor, simile, metonymy, etc. and the techniques which act on the surface and

form of language such as alliteration, rhythm and meter could be found in automatic language too. The only difference is the way we use them in literary language.

This chapter consists of two parts. In one part we have mentioned the works of contemporary structuralists and formalists on forgrounding and parallelism. By taking into granted the process of forgrounding, Leech distinguished two types of this process, i.e. deviation and parallelism. The models proposed by Jakobson (1960) and Leech (1969), considering forgrounding in literary language, are being investigated in this chapter. We cited some exmples of their work with comprehensive review and analysis. In other section, we have had a review on what Iranian scholers have presented in the field of stylistics and semiotics of Persian poetry. In both sections we have considered the defeciencies of their works and this thesis is a suggestion towards more detailed analysis from a new structural viewpoint.

Chapter 3: Theoretical Foundations

3.1. Structuralism

It is usually thought that structuralism is a method of studying language originated in Saussure's *Course in General Linguistics* (originally published in1916) that has been converted into American structuralism with the emerging notions of Bloomfield (1933), while structuralism in America refers to the viewpoint and opinions of Bloomfield and his followers who caused the emergence of "Post-Bloomfieldean school" dominant after World War II. Lyons (1977:230) calls European structuralism's viewpoint "Saussurean structuralism," including Post-Saussurean structuralism and believes that many principles of Post-Bloomfieldean structuralism are different from Saussurean structuralism.

Although it was Saussure who is considered the founder of Structural linguistics, with fertility of his principles in *Course in General Linguistics* (originally published in1916), his notions rooted in Post-Kantian German idealist philosophy and originated from the views of Herder, Humboldt, Leibniz (Lyons 1977:231) or even the Stoics in ancient Greece (Safavi 1373:22, 23).

Robins (1977:200) states that a number of ideas on language and the study of language correlated with those of Saussure had been expressed nearly a century ago by Humboldt, although the extent to which Saussure was directly influenced by him is uncertain.

Safavi (1383:23) believes that Saussure's notions of semiology in general and his viewpoint regarding signifier and signified in particular was influenced by his contemporary philosopher Taine and his book *Del'Intelligence* which was inspireded by Buddhist philosophy. This philosopher's viewpoint has been the origin of Derrida's views regarding the substitution of the signifier.

Jakobson (1973:15) believes Saussure has been under the influence of Korozhovsky's notions while propounding his views of semiology. Amongst these, it is only Culler (1973:83) who has insisted Saussure has been influenced by Taine's views.

The term structuralism refers to a particular movement of thought whose central principle is a special viewpoint about language. According to Lyons (1977:231, 232),

the main thesis of structuralism and lines of Saussure′s doctrine is "every language is a unique structure or system and those units which we identify or postulate as theoretical constructs, in analysing the essence of a particular language (sounds, words, meanings, etc.) derive both their essence and existence from their relationship with other units in the same language–system".

It means that we cannot consider different stages of analysing the units of language separately in the way that: in one stage we identify them, in another stage we recognise their interrelations. The units of language do not have independent existence. Language is a network or system of relations and its units are the points whose existence is interrelated.

Lyons (Ibid: 232) gives an example to prove this cardinal notion of Saussure. This notion is mostly manifested in the phonological system of a language. The word 'pit' whether in the written or the spoken form, consists of three segments. The pronunciation of every user of English language is different from the other. How then can we identify different forms as tokens of the same type? How is it different from other segments like 'bit', 'fit', etc?

Structuralists believe that a linguistic unit is a point in a relational structure and has its existence and essence through its relation with other units of language in a functional contrast. We say that there is a /p/ phoneme or /b/ phoneme, because there is a relationship of functional contrast between the pairs of forms like 'pit' and 'bit'. This is something which happens in all aspects of language like grammar, vocabulary and sentence structure.

Robins (1977:201) states that "any language must be investigated and described synchronically as a system of interrelated elements, lexical, grammatical, and phonological, and not as an aggregate of self–sufficient entities. Linguistic terms are to be defined relatively to each other not absolutely".

Language is a system or structure consisting of related units. There is no linguistic unit independent of each other. Lévi-Strauss (1963:31-51) also believes that we cannot consider each unit independently from other units, and this was the most important lesson of "phonological revolution".

According to Ahmadi (1382:18), Benveniste confirms Saussure′s notion and believes this matter that language is a system makes the structural analysis of it

inevitable. Every system consists of elements which influence each other. Every system is distinguished from any other system through its internal regulation of the units, a regulation which shapes its structure. Some combinations are rare and some combinations are frequent. Some are possible from the theoretical point of view, but they have not been actualised yet. Investigating a language or one part of a language like the phonological system or morphological system which can be defined as a structural phenomenon entails a structural viewpoint.

The fact is that structuralists have found only some of the axioms of linguistics, amongst various axioms and concepts, effective in their work and some of the notions have been important for them. The most dominant person has been Saussure, whose distinction between "langue" and "parole" made langue the subject of investigation in linguistics. This Saussure's viewpoint and his concentration on the underlying system of speech sounds became a pattern of study for the Prague Linguistic Circle, particularly Jakobson and Trubetzkoy.

Making a distinction between the study of actual speech sounds, (i.e. phonetics), and the study of functional aspects of sounds in a particular language, (i.e. phonology), Trubetzkoy insisted that phonology should distinguish which phonic differences cause differences of meaning. Culler (1975:7) states that the importance of phonology for structuralists was that systematic nature of the most familiar phenomena were shown and moreover; phonology could be distinguished between a system and its realisation. This has been done not through substantive characteristics of individual phenomenon but through abstract differential features which could be defined in terms of their relations with each other.

Hjelmslev and the Copenhagen school emphasised more the ruled based nature of linguistic systems. As Hjelmslev writes, "A priori it would seem to be a generally valid thesis that for every process there is a corresponding system, by which the process can be analysed and described by means of a limited number of premises". This thesis became one of the axioms of the structuralist method (quoted in Culler (1975:7).

Finally Chomsky whose generative grammar according to Culler (Ibid.) has no role in structuralism, considers Structural Linguistics as the study of linguistic

competence, while structuralists applied discovery procedures in order to analyse the language.

It should be known that structuralism is not confined to linguistics, and methods employing in linguistics can also be used in analysing other cultural and social phenomena too.

Barthes introduced structuralism as a method of analysis of cultural artifacts following the contemporary linguistic modes. He (Ibid: 4) writes: "I have been engaged in a series of structural analysis which all aim at defining a number of non linguistic "languages" and Lévi-Strauss says: "by following the linguist's example the anthropologist might reproduce in his own discipline the "phonological revolution".

Employing linguistic principles, which apply to the study of a special system that is language, to the study of symbolic systems originated from Saussure (originally published in 1916) propounding a field that he called semiology. Semiotics is the general knowledge of studying signs. If we consider rites and customs as a sign system, linguistics can be the source of illumination and a suitable device for an analyst who is searching for conventional principles of the phenomenon he is investigating. It will be clarified whether meaning of each sign is the result of conventions and agreements of a cultural system or not.

This assumption that linguistics can be effective in studying other cultural phenomena is based on two fundamental insights. The first is that social and cultural phenomena are not material objects; they have meaning. In other words, they can be considered as signs. The second point is that these events do not have essences and they are defined through a network of internal and external relations.

According to Culler (1975: 5, 6), Lévi-Strauss states "particular actions of individuals are never symbolic in themselves, they are elements out of which is constructed a symbolic system". He defined anthropology as "the bona-fide occupant of the domain of semiology".

We should note that semiotics first of all studies the conventional signs. The more we move towards natural signs, the more our interpretation of signs depends on our encyclopedic knowledge. Second, in the field of art we should pay attention to the point that we are confronting the play of signs. If in art we consider conventional signs, we cannot claim that art is being created on the basis of a deviation from

norms. In that case semiotics becomes one part of art not a scientific field which its aim is the study of signs.

For instance, Lévi-Strauss applied the principle of Saussurean structuralism in the study of phenomena such as myths, ceremonies, manners, relationships, habits, customs of eating, etc. He has considered these fields as signification systems and employed Saussurean linguistic pattern in studying them. It means that he did not pay attention to experimental or functional subjects, but he considered myth or custom as a set of relations and a structural system, structure in which meaning is the result of signifying components not the result of referring to outside world realities.

Linguistic function as a pattern for understanding those aspects of reality which have nonlinguistic basis was the spark for formulation of structuralism in the 1960. Structuralism appeared against positivist and empirical methods of analysing phenomena.

But why does Saussure consider linguistics as "general pattern" of semiology. Saussure (1916) postulated a science which deals with the investigation and study of sign's life within the society and called it semiology. He believed that linguistics constitutes only one part of it. To discover the real nature of language, we have to take into account the common aspects of language and other sign systems. From this viewpoint, since language is more complex and more universal than other signifying systems, it can be considered as "general pattern" for other branches of semiology. With the establishment of structuralist movement in its vast aspects, this notion of Saussure became applicable in other fields and scholars like Lévi-Strauss, Lacan, Barthes, etc, tried to manipulate linguistic study patterns of language in case of other semiotic systems and present an overview of structural and distinctive relations of other semiotic systems.

On the other hand, arbitrary nature of signs is another reason for being linguistics as a general pattern of semiology. Non-linguistic signs seem natural for their users and it is not difficult to clarify them. For example, the politeness or impoliteness aspect of a certain behaviour is not really its intrinsic and necessary characteristic, but it is only a conventional concept. If linguistics has been considered as the pattern of these kinds of studies, the analyst would inevitably take into consideration the conventional and arbitrary basis of the phenomenon under investigation.

Saussure (1983:68) states: "every means of expression used in society is based, in principle, on collective behaviour or–what amounts to the same thing–on convention…signs that are wholly arbitrary realise better than the others the ideal of the semiological process, that is why language the most complex and universal of all systems of expression, is also the most characteristic for all branches of language is only one particular semiological system".

The more powerful a culture is the more successful it is in taking its signs as natural signs. People emphasise that their behaviour is based on experimental foundations not conventional and symbolic. They eat the food they like, they wear clothes they are comfortable in, etc. This is the reason why semiotic analysis needs a pattern which emphasises the conventionality of signs, i.e. cultural foundation of signs. This pattern should be opposed to the viewpoint which considers signs as natural ones. In linguistics the arbitrary nature of signs gives the possibility of explaining a functional oppositional system which creates signs. In other cases also important oppositions, meaning bearing oppositions, will be taken into consideration. This is the condition in which we can ask for instance what differentiates polite greeting from impolite greeting or what differentiates in fashion cloth from the out of fashion one. In this case the signs will not be investigated indirectly, but the matter is a system of oppositions in which the meaning of its components will come from their relations with other units in a system.

The individuals of a culture are unconscious of that kind of meaning. So, the main aim is to make explicit the implication knowledge which makes possible the behaviours and understanding of those behaviours amongst people. A knowledge which defines which behaviour is polite and which is impolite. Whenever there is knowledge, inevitably there is a system. This is the fundamental principle which leads the application of linguistic methods to other disciplines (Culler 1976:107, 108, 111).

Other aspect of structuralism emerged on the basis of this notion of Saussure that language as a sign system should be investigated synchronically, in a separate time sections, not diachronically.
The diachronic aspect of language, language change during time has second position.

Saussure believed that linguistics should go further than diachronic study of language. The linguistics should go beyond the historical changes and it should consider language as a system which operates in a sole time levels, i.e. periods relatively well separated in time.

By synchronic analysis of language is meant the investigation of language as it is, or was, at a certain time. By the diachronic analysis of language is to be understood the study of changes in the language between two given points in time. Lyons (1977:243) mentions that in each language system, the language behaviour of people in a certain time should be studied independently of the other. What is the subject of diachronic study is the transformation of a language system into a later system.

3.1.1. Sign

According to Robins (1977), stoics for the first time brought up the distinction between signifier and signified and form and meaning. Their viewpoint was accepted by Saussure in the last years of his life. Signified based on Stoic viewpoint has a definition which in some respects is similar to Saussurean definition. Stoics believed that signified is something which is being created in the mind of hearer through his linguistic knowledge when he encounters a linguistic utterance.

It may be argued that the signifier and the signified are intralinguistics Phenomena. According to Lyons (1977:198), Frege propounded two signifiers which signify only one signified. He used two expressions, "morning star" and "evening star" which refer to the same planet; Venus.

Lyons (Ibid.) criticises the Frege's viewpoint when he brings forth the discussion of sense and referent. He believes two signifiers, morning star and evening star, have two different senses but only one referent. It means that referring to the same planet, they bear different senses. He gives two examples for his reasoning.

(1) The morning star is the evening star.

(2) The morning star is the morning star.

Sentence (1) is acceptable in language but sentence (2), due to tautology, is not acceptable. For this reason, he considers "sense" as an intralinguistic and "referent" as an extralinguistic phenomenon. Therefore, expressions may differ in the sense but have the same referent.

He gives another example of Husserl to prove this claim (Ibid: 199).

"The victor at Jena", "The looser at waterloo" in which both expressions refer to Napoleon.

Culler (1975:16-20) considers "form" equivalent to signifier and "meaning" equivalent to signified. Amongst various typologies of signs, he pays attention to three fundamental classes proposed by Peirce: icon, index and sign proper. He explains that every sign consists of a signifier and a signified but the relation between them is different in each kind of sign.

To give a brief explanation, icon is a sign in which the relation between signifier and signified is according to resemblance, like a portrait of a person. Index is a kind of sign in which the relation between signifier and signified is casual: smoke indicates fire. Fire is the cause of smoke. And finally when the sign is proper the relation between signifier and signified is arbitrary or conventional. This is the sign which has been taken into consideration by Saussure. Arbitrariness is the most important factor in defining the sign of language or any other system. The relation between the signifier and signified is not according to resemblance or casual connection but by virtue of a law.

Lyons (1977:99–109) also amongst ten different classes of sign and their subdivisions recognised by Peirce, considers only one of the dimentions of his classifications consisting of three kinds of signs: symbols, icons and indices. He believes Peirce′s definition of symbol is based on conventionality and this is the sign employed by Saussure while icon in Peirce′s term is non–arbitrary sign.

The establishment of linguistic sign on the part of Saussure created a new perspective in the study of meaning and made possible the introduction of a new knowledge, semiology. It was *Course in General Linguistics* (originally published in 1916) which initiated the movement now known as structural linguistics and it is from *Course* that much of the standard terminology of structurslism derives. According to Culler (1976:28), Saussure believes that language is a social institution which in respect of some characteristics is different from other institutions such as social, political, etc. Language is a system of signs. Sounds are meaningful only when they convey or express thoughts. This is the reason why they should be considered as part of conventional system which relates sounds to thoughts.

In Saussure's opinion (1983:67-70) every sign is based upon a convention. There is no reason why we use arbitrariness for the signs of language. In other words, there is no substantial relationship between signifier and signified. They have no relation except semiological relationship.

"Sign is the union of signifier and signified, both of which are forms rather than substances" (quoted in Culler (1975:18).

This combination is the union of form and meaning which rests upon the conventionality or arbitrariness of their relationship. Signifier is a form which has a meaning: "it is not phonic or graphic substance itself but those relational features functional in the system in question, by which it becomes a component of the sign"(Ibid.). According to Engler (1968:153), this union of form and meaning has arbitrary innate, this complex basic principle if properly perceived, is the basic of analysis and understanding of language, as there are so many variable and numerous realities behind the consequences of this fact.

Lyons (1977:100-102) believes that Saussure made what he called "arbitrariness of the linguistic sign", one of the most basic principles of his whole theory. He mentions that although most linguistics have followed Saussure on this point, they have not accepted his notion of linguistic sign, but they accept that most of the time, the relationship between a word and what it stands for is arbitrary. It means that every language has its own stock of forms and its own system of meanings and concepts. "Arbirtrariness" can be defined through an example. In Lyon's opinion (Ibid.) for a word like "tree", we have other expressions in other languages but we assume that all these words refer to the same signification and to the same class of objects accordingly. These expressions are quite different. None of them is representative of a tree. It means that there is no natural connection between a word and concepts they signify. In other words, there is no intrinsic reason or no reason in nature why the English lexeme "tree" should be associated with forms "tree" and "trees".

Sign in Saussure's viewpoint does not join an object to a name but it connects a concept to a sound image. Sign is a union generality which results from the connection of signifier and signified. He (1983:67) states: "I mean by sign the whole that results from association of the signifier with the signified".

Sign is a mental and abstract relationship between a sound image and the concept of that form. Saussure uses the term "signifier" for the sound image and "signified" for the concept resulting from the sound image, and linguistic sign means mental relationship between signifier and signified which is on the basis of conventionality and arbitrariness. In this respect, there is no natural reason for employing a sound image to a certain concept. A sign has two surfaces. Signifier without signified or signified without signifier is impossible. Signifier and signified are like recto and verso of a sheet of paper which can not be separated from each other. Saussure (Ibid: 113) writes: "language can be compared with a sheet of paper; thought is the front and sound the back, one can not cut the front without cutting the back at the same time". It suggests that for every signifier there is a particular concept hidden behind it. For each phonological sequence there is "definable concept attached to it, a meaning invisibly inscribed on it" (quoted in Culler (1975:18).

Saussure (Ibid: 12, 14, 15, 66) believes signifier and signified have psychological aspect not material aspect. They belong to an abstract and social system which is called "langue" by Saussure. Both of them are form not substance. Linguistic sign is not a relation between an object and a name, but it is a relation between a concept and a "sound image". This sound image is not sound, because sound is a material and physical entity. Sound image is the hearer's psychological impression of sound, as it is perceived by senses. In fact, sound image is mental impression of sound and this image is material only from one aspect. That is the representation of our senses perception. Therefore, sound image can be distinguished from other elements which exist in linguistic sign, this other element is generally more abstract and is called concept.

Then, Saussure distinguishes between "sound" and "sound image". He believes "sound" is a physical form of different pronunciation of phonemes which are physically different in any production compared to other pronunciations of the same phonemes.

As an example, our pronunciation of the word "river" is different from other's pronunciations and even it differs from our pronunciations in each time we pronounce it. But these differences are to the extent that we feel we have pronounced the same word "river" not "fiver", "rivet" or "giver". In this case, we deal with two

rivers. One is a chain of sounds which is physically different from latter and former pronunciation in each time of pronunciation. The other river is the one which belongs to language system and is opposed to other units of language. Saussure calls the latter as signifier and believes that it is the "sound image" of the first one. Therefore, signifier or sound image is a phenomenon which belongs to language system.

On the other hand, "river" in the world is flowing water. Every river in the real world is a referent of "river", because it is not stream, spring or fountain. There are a number of rivers which are considered referent of "river". Then, in language system we have a concept which is opposed to concepts of stream, spring or fountain. This concept is not exactly the same thing which exists in the real world as referent, but it is a mental phenomenon which belongs to language system. Saussure (1983:66) calls this mental phenomenon "signified" and the relationship between signifier and signified is "sign" which has an arbitrary nature in his opinion.

Every signified can have any signifier and every signifier also can signify any signified. For this reason the relationship between them is arbitrary. But it is the case before socialisation of signs. Speakers of language, for communication purpose and referring to that special signified, have to manipulate the signifier which have selected for that signified. This happens after the relation between signifier and signified has been persevered. Therefore, signifier is not sound and signified is not something which exists in a real world, but both of them are mental phenomena and belong to language system. Sign is the relationship between signifier and signified, since these two phenomena are mental, their relation is also mental. Linguistic signs compose the units of a system, as they are the units of system they have reciprocal relation with each other.

"Referent" has no place in Saussurean′s pattern. Signified is not equivalent to referent. It is a mental concept. In fact, signs signify concepts not objects.

In our given example, what is "river" in language system is river because it is not stream, fountain or spring. In fact it is our "concept image" of referent. This mental phenomenon is being considered as signified which belongs to language system.

The arbitrariness of sign is true only if we accept that language is not a storehouse of lexemes. If it was, if language was just a sum of names used for concepts, in this case concepts would not change during the historical change of

language. But the fact is that concepts change, a sequence of phonemes which is in connection to a special concept changes and it implies another concept. On the other hand, the domain of concepts in lexemes continuously changes and these concepts define the world in a different way from one era to another (Culler 1976:28-37).

Therefore, signs have a relational identity. By identity we mean the function of differentials in language system. Inside language system every thing is dependent on relations. There is no sign which has meaning independently from other signs. Saussure refers to "value" of a sign which is determined through its relation with other signs. Both signifier and signified are differentiated concepts based on their place and relations with other elements of the system .Saussure (1983:118, 121) writes: "A unit is a segment of the spoken chain that corresponds to a certain concept, both are by nature purely differential".

Therefore, from the Saussurean viewpoint, language is a system of functional oppositions and differentiates. Relational identity of signs inside a system is a fundamental principle of structuralist theory. In structural analysis emphasis is on structural relations. Saussure emphasises the oppositional and negative distinctions. His perception regarding meaning which is the result of a relational network inside a system is differential. He emphasises the differentiation of signs and states that "The value of word is therefore not fixed so long as one simply states that it can be "exchanged" for a given concept, i.e. that it has this or that signification: one must also compare it with similar values, with other words that stand in opposition to it" (Ibid: 112, 113, 115).

With this explanation, relational meaning of language is the result of a reciprocal function between a positive process and a negative process. Positive function of a sign, the signification of a signifier to a signified, creates a signifier from a sound image which implies a meaning and distinguishes it from non- linguistic and non-signifying sounds. Negative function of a sign makes the function of a sign possible inside the system. In other words, it makes possible the function of language system. It restricts the domain of signification inside a sign opposed to the domain of signification inside other signs and in this way through negation of other signs gains its positional value in the system. This duality could be considered as the strong point in Saussureʹs theory. Therefore, sign in a differential manner, restricts the domain of

its signification through negation of other signs and creates a system. On the other hand inside a domain which has been negatively defined, it holds its positive signification.

According to Culler (1976:38), the contradiction point in Saussure′stheory (1983:120) that "in language there are only differences" has been clarified.

We have so far discussed that sign lies upon a convention which causes an image in the mind in absence of that thing and makes communication possible. The aim of semiotics in literature on one hand is to find out the correlation between signifier and signified. The second aim on he other hand is the discovery of correlation between what the writer has presented and the recognition of those fundamental conventions, which gives any literary work the power to construct meaning.

Structuralism is an effort to enter "the world of signs in any literary work", to discover new codes and signs and to understand the internal relations of them. Construction of a literary text means the internal correlation of text's signs. To find out the meaning implication of signs in literary work is not a simple thing, but when the internal correlation of signs is being discovered, understanding deep meaning of literary work will be much simpler. Meaning key is the major allegory of literary work.

We, as speakers of language, in our discourse, manipulate a sum of signs and create our own personal style or "expression method" which is special for any speaker. We manipulate signs which according to pre-accepted conventions imply signifieds or images in the mind of the addressee. We, in our every day language, do not use signs beyond the possibilities which conventions make them possible. Our goal is to communicate and communication is based upon familiar conventions. Any literary work is not only a set of selected signs which create signifieds in the mind of the addressee, according to predetermined conventions, but also it is a sum of new conventions, new signs and new signifieds accordingly. Recognition of meaning is the result of interaction between literary work and the addressee.

Culler (1976:122) believes that the system of literature is a knowledge which should be learned beyond linguistic knowledge. Through this knowledge literary works can be discovered and interpreted. This system does not consist of explicit codes like traffic. Traffic signals do not change the codes of signals, but literary

works constantly change their codes and this is the reason why literature is always a tempting domain.

In literature like language and any other semiotic systems, the important thing is "identity". In literature we do not confront fixed signs, signs which their forms have only one meaning in any situation. On the contrary, literary works combine the signs and continually draw from them new meanings.

Any literary work creates its own special signs and its own meaning implication. So, it is an ambiguous reality and every signified, in the mind of the addressee, is "a case of interpretation". So, we confront different interpretations of any literary work.

3.1.2. Langue and Parole

Lyons (1977:239) defines the distinction between langue and parole in terms of language-system and language-behaviour. Langue is the language–system which underlies language behaviour and parole of a particular language community. He criticises this doctrine of Saussure and believes that there is no precise equivalences for Saussure's langue and parole. Saussure emphasised the social aspect of langue and on the other hand has insisted that langue has psychological validity, being stored in the brain of every member of language–community and this is the subject of controversy.

Robins (1977:200, 201) claiming that Saussure, much influenced by the sociological theory of Durkheim, exaggerated the supra personal reality of langue over and above the individuals, especially as he recognised that changes in langue proceed from changes made by individuals in their parole, while he yet declared that langue is not subject to the individuals power of changes.

Safavi (1373:26, 27) believes that this distinction made by Saussure is similar to the distinction between "code" and "message" by Martinet, competence and performance by Chomsky and even "inner and outer form" by Homboldt.

Saussure considers two levels for language. Language is the underlying system which provides function of language and parole is the actual manifestation of language as applying in daily life.

The emphasis of Saussure on langue as a signifying system was simultaneous with changes in formalist criticism. The impact of his thoughts and trainings on formalists'

followers in literature such as Barthes, Todorov, Greimas, Genette have been of great importance.

According to Harland (1987:12), while Saussure considered parole prior to writing, he believed that the whole of language is prior to the sum of the actual utterances in real world. This viewpoint was in contrast with the assumption of natural sciences that only definite material realities can be considered as considerable witnesses. In any way, Saussure has explicitly remarked that physical realities are not enough for justifying language in its linguistic sense as a signifying and data bearing system.

Sausuure (1983:13, 14) writes "if we could embrace the sum of word–images stored in the minds of all individuals, we could identify the social bond that constitutes language. It is storehouse filled by the members of a given community through their active use of speaking a grammatical system that has a potential existence in each brain, or, more specifically, in the brains of individuals. For language is not complete in any speaker, it exists perfectly only within a collectivity" (quoted in Culler (1976:39). Saussure (1983:14) states "It is the social side of speech, outside the individual who can never create nor modify it by himself, it exists only by virtue of a sort of contract signed by the members of a community".

Engler (1976:31) states "Language is a social product whose existence permits the individuals to exercise his linguistic talent". According to Saussure (1983:14) parole is practical aspect of language, "an individual act" which in Saussure′s opinion consists "the combinations by which the speaker of language uses the language code for expressing his own thought; and the psychological mechanism that allows him to exteriorize these combinations" (quoted in Culler (1976:39).

In speech, the speaker of language selects some units from language system and combines them in the form of phonemes and meanings and gives them tangible phonetic manifestation. If we separate speech from language, in fact we have separated what is social from what is individual and what is principle from what is accidental accordingly.

The distinction between speech and language is the logical and necessary consequence of arbitrary intrinsic of signs and the matter of identity in linguistics. If sign is based on a convention, it will have relational identity and if we are going to

define it, we should pay attention to system of relations and distinctions which create signs. Therefore, we should distinguish between different substances which signs are actualised in the form of them and real forms which create signs. In doing so, what will be distinguished is a system of forms which is the foundations of linguistic behaviour or manifestation.

Saussure clarifies his notion regarding langue and parole making an analogy with chess. At first glance, it seems that the movements of chessman in this play are the most important perceptible data to study it. But the truth is that every movement in this play has been chosen amongst a large collection of possible movements. This is a point essential in considering chess as a play. To study it perfectly, the synchronic system beyond determining principles of these movements should be investigated. This system is present in every moment beyond every movement, at least for this reason that the player should internalise it before starting the play. The system of language is prior to each utterance at least for the reason that the speaker of language should internalise it before starting language performance. The speaker who can produce only words can not apply language as signifying and data bearing system and his utterance will be like the sounds of birds. Therefore, for a true justification of language, we have to understand synchronic system of language correctly, a system which with no doubt is present in every moment beyond every word.

This is true not only in case of speaker of the language but also the hearer of language. Language should be common between the members of the whole society, as Saussure believes that langue is the social aspect of parole.

A member of society can avoid explicitly the knowledge which society teaches him, he also can abstain from the beliefs which society imposes on him, but he has already accepted the words and concepts which are the conveying channel of this knowledge and beliefs for him.

In Saussure′s opinion, the most important duty of linguistics is to take language into account. What should be investigated in analysing the language is not the act of speaking but determining of units and combination rules which creates language system. In studying language as a system of signs, we try to find out the fundamental characteristic of this kind of system.

While the study of language covers a sum of distinctions which cause signs and combinational rules, the study of speaking leads to an explanation of language manipulation and consist of relative repetitions which are manifested in application of forms or combination of forms in real speaking (Culler 1975:44,45).

Saussure (1983:15) states "In the study of language as a system of signs in which the only essential thing is the union of meanings and sound images" (quoted in Culler (1976:41). We try to recognise the fundamental characteristics of this kind of system: those elements which are essential in signification function of language or those elements which are applicable in a system in which signs are created through distinctions between them.

The study of signs leads us to language a suitable subject of linguistic studies. Selection and consideration of "language" as the subject of study is not optional as understandable from Saussure′s book, but it is the consequence of sign′s nature.

According to Culler (1976:43), the concept of language inevitably leads to a concept which is called "value" by Sausure. He differentiates between "value" and "signification". Linguistic units have value in language system, and their meaning is the result of their oppositions with other units in language. If language is a signifying system which depends on the selection of one linguistic unit amongst a collection of units, it means that it will be defined not through the special characteristic of what has been uttered, but through the formal distinction between what has been uttered and what has not been uttered. Harland (1987:40) offers an example regarding this concept. He explains that a sentence which has been uttered with a loud voice or which is nicely written compared to a sentence which has been uttered quietly (to the extent that it can be heard) or which illegible (to the extent that it is readable) has no extra information. In the signification process, preservation of identical structure of formal relations is important. What is important is that illegible "A" has the same relation with illegible "B" which nicely written "A" has with nicely written "B" and "A" which has been uttered quietly or loudly with "B" which has been uttered loudly or quietly. The equivalence between signs and different phonemes which can introduce "A", does not depend on a simple physical similarity but it depends on the equivalence of situation which these signs have in their systems.

According to (Culler 1976:43), Saussure believes that we have only one meaning and this is the meaning or relational value which is based on language system. The other meaning or signification is the meaning which consists manipulation of linguistic elements in real speaking situations; manipulation of contextual meaning. For instance if a French speaker says: "J,ai vu un mouton" and a speaker of English says: "I saw a sheep", their utterances have identical signification, but these two words "mouton" and "sheep" as the units of their linguistic system have not the same value. Since "sheep" in English is defined in opposition to "mouton" but "mouton" is used both for animal itself and also its meat. Saussure uses the expression of "system" instead of "structure" and for the same reason believed that systematic nature of language differentiates it from speech. This is the essence of language which differentiates what is social from what is individual.

It seems that literature as a semiotic system more than any other system is suitable for a structuralist insight. Because the material of literature is langue and literature is manifested in langue. Therefore, in structural literary criticism, the emphasis is on the conventional systems which make literature possible. The writer, historical conditions in creation of literary work, meaning and reference are not important. As langue is a signifying system in which the relations between units have great role, literature also is a set of systematic codes and rules which provides the opportunity of functioning as a semiotic system.

Structural theorists consider literary texts as parole, which are understandable in terms of underlying signifiying system of literature or language of literature. Therefore, structuralists are concerned with a knowledge called poetics. This knowledge investigates the language of literature or systematic rules and codes which create literature. In other words, in poetics the general knowledge of literature is being investigated. Therefore, for structuralists the individual literary works are the manifestation of general characteristics of literature. For them, these works are just specimens. According to Sojudi (1384:36), Jakobson believes that the subject of literature knowledge is not literature but is literariness' i.e. what causes a work to be considered as literary work.

The type of literary study which structuralism proposes is not interpretive. This type of studies does not offer a method where by applying it to literary works, new

and unexpected meaning is being produced. Instead of being a kind of literary criticism for discovering and assigning meaning, this kind of study is a kind of poetics which intends to define the condition of meaning. It attempts to specify how we make sense of texts, what are the interpretive operations on which literature is based upon. The followers of this viewpoint believe just as the speaker of a language has internalised a complex grammar which enables him to define a series of sounds or letters as a meaningful sentences, the reader of a literary work also, through implicit mastery of semiotics conventions is able to read a series of sentences as poems or novels when he encounters literary works. He also is able to assign form and meaning for the sentences. According to Culler (1975: viii), the study of literature is not the study of individual works, rather is an attempt to understand conventions which make literature possible.

If we consider literature as a structural system, it acts in two levels of langue and parole. Langue is the abstract system of literature and parole is the individual manifestation of literary creations.The raw material of literature is langue. As langue is a signifying system in which relations, rules and codes make it a semiotics system, literary texts are parole which can be understandable based on underlying signifying system or language of literature.

3.1.3. Synchronic and Diachronic Aspects

Safavi (1383:29) states that the distinction between two viewpoints of synchronic and diachronic aspects first established by de Courtenay. What Saussure has propounded is exactly the same thing proposed by de Courtenay.

What differentiates Suassure from others is his emphasis on the importance of synchronic study of language versus its diachronic study. Jameson (1972:5) believes that Saussure′s emphasis on synchronic study of language rely on this fact that language as a general system is complete in every moment. Any change even a change which happens a second before in language does not influence language which is considered a synchronic system.

Saussure (1983:101) defines synchronic investigation of language as analysing relations between the units in language system and states: "the aim of general linguistics is to set up the fundamental principles of any idiosynchronic system, the

constituents of any language–system" and diachronic study of language as continuous changes of language between points in time. He states (Ibid:140) "what diachronic linguistics studies is not relations between coexisting terms of a language– state but relations between successive terms that are substituted for each other in time". In other words, in synchronic investigation, the situation of language is being studied at a certain time, and in diachronic study, special elements of language is being studied at different points in time like the study of phonemic changes.

Therefore diachronic viewpoint without considering synchronic view point is not possible methodologically. We have to consider two synchronic points in language system in order to study the linguistic changes between these two points. If we claim that the meaning of a word has changed into another meaning, first of all we have to consider a point in which the so–called word has been used in its first meaning and then invoke second point in which the second meaning of word has been used. Any change between these two points is subject to study only synchronically. In other words, diachronic study of language is nothing except the sum of synchronic studies. Saussure (Ibid: 90), decisively remarked that the basic work in recognition of language system is synchronic study, "synchronic viewpoint predominates, for it is the true and only reality to the community of speakers". Saussure defines it as "language position", a position in which the attributions and correlations are important and not linguistic units. This axiom of Saussure is therefore a separation from historical linguistic trend in the nineteen century. In Saussure′s opinion, since the situation of any language at any point of time is a complete situation, "historical evolution" in language is meaningless.

Synchronic method is an effort to regularise language system from functional viewpoint, while diachronic study is an effort to understand historical evolution of linguistic units in different stages of evolution. The value and similarity of language units are differentiated through their position in language system and not their history.

According to Culler (1976:37), in Saussurean example, language compared to chess play. Past events of this play have formulated the present position of this play. But these events like chessman movements and different forms in order of elements are not important any longer. Now the possibilities of play are defined through

present correlation of chessman, discussion and debate about past movements for making decision at present time is no longer useful. There is no doubt that from an overall viewpoint, when we want to investigate the nature of chess rules, the way of mental function of two players, the history of play or the whole movements and matters like these will be important. But regarding the most important point that is the "recognition of the correct movements", the correlation between chessmen will be taken into account. The only manifestation of "history and rules of play" is these correlations.

Therefore, the only manifestation of linguistic rules is the present situation of linguistic units which is defined through synchronic study. Every usual speaker of language manipulates non historical language. If we are going to describe a language, there is no need to explain the point that how different parts of language has gained their present form after passing historical evolution process. In describing a language, first of all we must know what the attributes of language units are at present and how they formulate a system.

Unfortunately, the Post Saussurean linguists did not pay any attention to this subtle point and propounded "panchronic" studies. This point also was brought forth in era in which Saussure lived, since he has referred to it in his book (Ibid: 95).

Safavi (1383:30) believes that Saussure rejected panchronic study of language from the methodological point of view. As long as he believes in diachronic study of language as sum of synchronic studies and do not believe in any study out of language system, diachronic study is meaningless in its turn.

According to Culler (1976:45), the distinction between synchronic and diachronic study of language is the consequence of arbitrary nature of sign. If there was a natural relation between signifier and signified, the sign would also have a fundamental centre which was not influenced by time. This unchangeable innate could be considered as opposed to "accidental" characteristics which change from a time point to another. But the fact is that no aspect of sign does function out of time; every aspect of phoneme and meaning changes. The sign, due to its arbitrary nature, is being governed by the history. The union of signifier and signified in a special point at time is the result of historical process. Since language is a historical entity and

changes continuously, in defining its elements those relations will be taken into account which exists in synchronic position.

On the other hand, just for this reason that sign does not have a centre which should be protected, it must be treated as relational existence which is defined based on its relations with other signs. The reliable relations are those which exist in special point at time, synchronically. Saussure (1983:80) believes that "language is a system of pure values which are determined by nothing except the momentary arrangement of its items".

According to Culler (1976:49), Saussure refers to unreliability of historical or diachronic realities in the study of language by giving priority to synchronic study of language. He believes that diachronic information is invalid in language investigation. The historical changes of any word in any way, is not important in describing of new English, since that word in English language is subject to define regarding its relations with other elements and its function in a synchronic position accordingly. In his opinion, diachronic remarks result from synchronic studies.

For instance, according to Saussure (1983:182), the recognition of phonemic change of a phoneme like /a/ to another like /e/, is possible through the change of one form to another. We claim /a/ has converted into /e/ and /e/ at the end of word has been fallen, only through considering the relation between "mare" and "mer".

Culler (1976:49, 50) believes that change from one form to another does not cause any change in real meaning of that form. These two forms have identical synchronic identity in language system. In this case, diachronic identity depends on a set of synchronic identities.

Historical relationships are not only the consequence of identical synchronic identities, but also are realities of different rank.

Linguists who are opposed to a definite distinction between synchronic and diachronic methods try to present a combined method, panchronic study of language. They give evidences regarding the combination of synchronic and diachronic realities to support their method. Saussure sharply rejected this viewpoint and stated that the analysis of language is possible only through distinction of these two aspects, because these are different kinds of realities and the condition of their existence is also different.

According to Engler (1968:169), from Saussure's viewpoint, linguistic elements have their special historical change. This change is completely unknown. Since no signifier is prior to a signifier for a special signified, phoneme changes happens independent of the system of values.

A diachronic reality is an event which posses its special logic and synchronic results which come consequently are totally different from that diachronic event. Saussure (1983:87) writes "changes never affect the system as a whole but rather one or another of its elements they can be studied only out of the system. Each alteration doubtless has its counier effect on the system, but the initial fact affected only one point; there is no inner bond between the initial fact and the affect that it may subsequently produces on the whole system".

Saussure′s remark is complex in this respect. In his opinion, the manner of diachronic realities is different from synchronic realities, since historical changes happen out of language system. Historical changes results from linguistic performance, from parole not langue and what changes is the individual elements of language system. Historical changes at the end influence the system, it means that system harmonises itself with these changes and the system manipulates consequent results from historical changes, but it is not the system which causes these changes.

Saussure (Ibid: 84) disagrees with this premise that there is teleology for language and changes undertake a process which leads to an ultimate. What happens is "never is the system modified directly. In itself it is unchangeable; only certain elements are altered without regard for the solidarity that binds them to the whole".

Individual changes have general consequences for language system, because they change relational network of language system. This does not mean that a system creates another system, but it does mean that an element from the initial system has changed and it was enough to create another system.

Saussure (1983:85) states "neither was the whole replaced nor did one system engender another; one element in first system was changed, and this change was enough to give raise another system" (quoted in Culler (1976:52).

In fact, the diachronic reality is substitution of one form instead of another form. This substitution does not have any meaning and is not functional in language. This is of great importance as Saussure (1983:116) states "A value– so long as it is somehow

rooted in things and in their natural relations, as happens with economics (the value of a plot of ground, for instance, is related to its productivity) – can to some extent be traced in time if we remember that it depends at each moment upon a system of coexisting values" (quoted in Culler (1976:51).

Then, the relation or opposition between two contemporary forms, two forms which exist at the same time, is a synchronic reality. This relation in language has a meaning and only when linguistic change has consequences for language system are considered important realities. On the contrary, diachronic realities influence individual elements and not language system which can define those elements only as language units. What is necessary is not historical explanation, this kind of explanation deals with language elements and not with language itself. The explanation which linguist presents is based on structure: forms and rules of combination are defined through underlying relational system in a synchronic situation which define and create the elements of that synchronic system.

The last point to be mentioned is that in all discussions, Saussure (1983:141) has considered only phonemic changes. In his book, he has not referred to semantic changes; the diachronic changes of "signified". He only superficially states that going beyond phonemic domain, the matters of distinction between what is synchronic and what is diachronic will become more difficult.

What matters in this thesis is to consider the imporance of these two kinds of studies in literature. Literary studies in which poetics is its main part, consists of two kinds of synchronic and diachronic studies like linguistics. Synchronic description not only pays attention to literary production in each era, but also considers that part of literary tradition which has emerged or flourished in that era and remained vital.

Selection and renewed interpretation of classic works in a new way is the major task in synchronic studies of literature. This is what is being carried out in this thesis. Synchronic poetics like synchronic linguistics should not be confused with static studies.

In order to understand the distinction between static study and synchronic study, we should refer to Martinet's viewpoint (Ibid.). He, according to Saussure's notion, divides the synchronic study of language into two parts: static study and dynamic study. Static study does not concern to language change, while dynamic variant of

synchronic study deals with language change. In this way, synchronic study of poetics is of two sorts: static and dynamic. He calls dynamic synchronic study of poetics "synchronic poetics" and believes that in this kind of study, a part from the investigation of poetic function in verbal behaviour, factors involved in language change should also be examined.

3.1.4 Relations

Saussure states,"Language is a system of relations and oppositions whose elements must be defined in formal differential term" (quoted in Culler (1975:11). This theory expressed in Saussure′s term that "language is form not substance", is another dichotic differentiation made by Saussure. According to Robins (1977:201), each unit in language should be identified by their place in the whole system not by their actual substantial composition. In fact, relations between elements not the elements themselves are important.

Saussure′s emphasis on form as against substance is also the most important element in phonology. In phonology the terms are not defined as independent entities, rather as relational units whose existence are based on relations among terms. This is what Lévi-Strauss considers as the most important lessons of "phonological revolution". The identity of two utterances of a phoneme which is considered as a unique identity is due to the form not substance. "The units of a system are not positive entities, but they are the nodes of a series of differences" (quoted in Culler (1975:11). Therefore, the result of combination between phonetic form and thought is not a substance but a form.

According to Culler (1976:36, 37), Saussure believes that linguistic sign is form not substance, it is conventional and arbitrary not natural. He makes an anology between sign system of language and chess play. It is clear that the material of chessman and chessboard has no effect on the play itself. For example, two individuals in a face to face play can use any other object instead of lost chessman. That object can have the same function of lost chessman according to a convention between the players. The point is that the chess is an abstract play in which chessman and chessboard have formal characteristics and the material of them is not important.

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We have already discussed the linguistic signs are arbitrary and their meaning result from their relation in a network of relational system, not from referring to the world out of language. Saussure tries to present a perspective of this relational network and differential system of language offering a distinction between syntagmatic and paradigmatic axes. Saussure (1983:114) believes that "language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others". "In a language–state everything is based on relations". Two dimensions of these relationships are syntagmatic and associative (Ibid: 122).

Hawkes (1977: 26, 27) gives an interpretation regarding these relations. He claims that "The mode of language is fundamentally one of the sequential movement through time, can be explained through horizontal relation that each word have a leaner relation with the words that precede and succeed it, and its meaning derives from this pattern of positioning. In every sentence the meaning "unrolls" as each word comes in syntagmatic axes and it is not complete until the final word appears. The important point is that Hawkes believes this linear contiguity aspect of language can be thought as "diachronic" aspect because of its commitment to the passage of time.

According to Harland (1987: 14, 15), Saussure believes that the important components of a word are not the phonemes but phonemic distinctions which differentiated one word from the other. It is the same with the differentiation between signifieds. Signifieds are concepts. They are distinct not due to their positive sense reality, but according to their relation with other constituents of system and because of their negative sense. Their precise characteristic is what the others are not. As Harland (Ibid: 15) states that concepts are like holes in tulle, their boundaries make them distinguishable, they are empty by themselves.

Every system consists of units which are opposed to each other. It means that each unit has characteristics which are not found in other units and its value depends on the differential characteristics. This is what Saussure considers as form and substance in language. When we pronounce a word several times we simply understand that our pronunciation is different each time we pronounce it. It means that the substance is

different each time. In spite of differences the form is the same as the functions are identical.

    According to Culler (1976:37), Saussure gives an example to illustrate this point; 8.25 p.m Geneva – to – Paris train each day is the same, although the coaches, passengers and personnel may be different. This train is considered as form not substance. It is defined by its relation with other trains. The identity of the train is different from its substantial concerns and manifestations.

Having an example from writing system, we present an evidence for this influential principle of Saussure. A letter like "t" can be written in various ways, but its identity is kept and it is not confused by other letters like "f", "b", "k". The important point is that it can be kept distinct from other letters and can be distinguished, no matter in what manner it is written and regardless of its physical manifestation.

The concept of "relational identity" is of great importance in structural and semiotic analysis of all phenomena including cultural and social. When an analyst formulates the underlying rules of a system, he must be conscious of this point that on which units they are operating. In this condition, different manifestations of a single unit will be discovered. For instance, the important relations in the system of language are those which are functional. When an analyst constructs the underlying system of rules in the language, he does not pay attention to historical matters as they do not define the units as elements of language.

    Two words may have the same historical background but are considered as two different units. Then, the historical identity has no role in their present function. For example "nârenj" and "nârenji" are two different linguistic units in Persian. They are opposed to each other regarding form and meaning. However, their historical identity is the same. This historical identity has no function on their present identity in new language system.

    According to Culler (1975:12, 13), Saussure considers the construction of underlying system of language as a functional whole, in domain of synchronic study of language. This kind of study is an attempt to define a language system like English in different eras. On the other hand, a diachronic study of language is an attempt to clarify the historical changes of language units in various stages. Again an example given by Saussure cited in Culler (1976:37) will clarify the matter. The 8.25 Geneva

to–Paris train may be, at an earlier time 4.50 Berne–Geneva train. In the system of trains, the 8.25 train has the same place regardless of historical and substantial identity.

Language is a system of relations, a system of interrelated items. What is important in recognising the identity of items is their place in the system not their historical background.

Now, we consider an example of language system in order to explain these relations in language. The word "be" in its phonological structure is different from "bread", "bled", "bend", "abed", "deb. Its vowel should be distinguished from the vowel in other words such as "bad", "bud", "bid", "bade" and its consonants from those of "bet", "beg", "bell", "fed", "led", "red", "wed",etc. At another level it can be replaced by words like table, chair, floor, ground and it can be combined with words like the, a, soft, is, low, etc. Benveniste (Ibid.) believes that "the relations between elements of the same level are distributional, those between elements of different levels are integrative". According to integrative relation, phonemes are combined to create morphemes, morphemes are recognised by virtue of their ability to form the units of a higher level in language, and sentence which is the biggest unit of language system can be defined in terms of form and meaning. The form of a sentence is composed of its constituents and its meaning is the meaning of these constituents and their contribution in making the sentence.

We can use any phoneme like /b/, /i/, /t/, etc to construct a phonological unit. The phonemes like /b/, /i/, and /t/ have distributional relation with each other but when we use them to construct /bit/ they have integrative capacity to be combined with each other. In other words the relation of each phoneme with the unit /bit/ is integrative.

For Benveniste the unit of sentence is the biggest unit. The meaning of every sentence is the result of each unit's function in relation to syntagmatic and paradigmatic possibilities. This potential to create a unit larger than itself is called integrative capacity (Ibid.).

From reciprocal and nonreciprocal he means syntagmatic possibility. For example /old/ and /book/ has reciprocal relation but /book/ and /aged/ has non reciprocal relation.

Therefore, the units of a language, due to different identities and through relations in a system, are differentiated. Jakobson (1960:21) believes that proposing of these relations provides a description of generative aspect of language. According to Saussure a relation based on similarity is called associative and a relation based on combination is called syntagmatic or discursive. These two expressions amongst others have been commonly used, although their interpretations and their relations with each other have undergone a considerable alteration.

Saussure claimed that language is an interrelated system. It means that everything is inextricably related to everything else. Despite of the importance of this notion, it has always been questionable and dubitable. Hjelmslev admits that "the famous maxim, according to which everything in the system of language is related, has often been applied in too rigid, mechanical and absolute a fashion" (quoted in Culler (1975:13), and structuralists like Lévi-Strauss believes that a structural analysis reveals a system of "elements such that modification of any entails modification of all the others".

This principle notion of Saussure according to which the investigation of any unit should be based on the description of all units requires a methodology which is too rigid even in linguistics.

Culler (Ibid: 14) gives an example and believes that "relations are important for what they can explain: meaningful contrasts and permitted or forbidden combinations". If a word like mutton drops from English, the value of sheep will change because it can be used both to refer to a kind of animal and also its meat. The words like beef, pork, veal, omitting of one of their paradigms will be meaningless, but this change will not affect the units which are far from this domain.

This notion that the units of a certain level are defined according to their integrative capacity and this capacity determines their meaning, has direct influence in literary criticism. Therefore, in this case the meaning of one item has oppositional role in a whole. To understand integrative capacity of items, first of all its relation with other elements in the same level should be determined. According to Saussure (1983:122), these relations are of two sorts; syntagmatic and paradigmatic relations. Two units can have reciprocal or non – reciprocal implication, either they can combine or they can not be combined with each other. On the other hand, paradigmatic relation

provides the possibility of substitution for two units which are in the same level. These relations are important in analysing a system. These kinds of analysis require the analyst to specify paradigmatic relations, functional contrasts, syntagmatic relations and combinational possibilities.

In fact, in structural analysis the most important relations are the simplest. Binary oppositions are considered the simplest relations in structuralism. In every field of study, structuralists can find functional oppositions. Binary oppositions can methodologically describe any relation and lead to simplification of research framework and description of units. Structuralists followed this viewpoint and accepted binary oppositions as fundamental operation of mind in creation of meaning.

3.1.5. Syntagmatic and paradigmatic axes

Saussure (1983:122) presents two dimensions of sign′s relations as syntagmatic (or horizontal) and associative (or vertical) relations. This originates from his notion that all aspects of language are "based on relations".

According to Safavi (1380:97) Saussure has used the expression of "paradigmatic" in no where of his book. What is today called paradigmatic relation is quite different from his associative relation. In fact, Saussure postulated the associative relation, of which paradigmatic relation would form only one part. In other words, paradigmatic relation is one part of the concept he has developed in his mind as associative relation. What is perceived from these two concepts today is that syntagmatic relation is the relationship between the components in combination with each other to form a unit in another level. For example, /c/, /a/, /t/ are put in a presumptive syntagmatic axis and form the unit /cat/. /I/, /saw/, /him/ in combination with each other form the unit /I saw him/.

It has been pointed out by Hawkes (1977:26) that "the mode of language is fundamentally one of sequential movement through time". It means that each word has a linear or "horizontal" relationship with the words that precede and succeed it. In the example above, the meaning of sentence /I saw him/ is not complete till the final word comes into place. The meaning unrolls as each word follows its processor. So, every sentence consists of some limited linguistic units which are put in a linear

sequence. According to Saussure (1983:124), this principle of "linear nature of the signifier" specifies that the syntagmatic order of linguistic units defines the meaning of each utterance in language. As an example the sentence "Mayor has built this building", the meaning of "built" is defined only by virtue of its special position in the sentence. In other words, its meaning depends on the relationship of the verb with other words, grammatical principles and syntactic rules. In this case, the meaning of "built" in this segment is a special meaning which is different from other signifying meanings of the word "built". On the other hand, it is the structure of sentence which gives the possibility to substitute one unit with another one. The units of a sentence, apart from syntagmatic relations, have other kind of relation with other units which are not present in the sentence. The sentence "Tolstoj has written this book" can be substituted by the sentence "Mayor has built this building". Or in first example /called/ can be chosen instead of /saw/ and form the new unit/ I called him/. The units in new sentence have syntagmatic relations but with the words of first sentence are in paradigmatic relation. Therefore, each word also has relationships with other words in the language that do not occur at this point in time but are capable of doing so. Paradigmatic axis is the relationship between words of a language which can be chosen instead of each other and form a new unit in the same level. These other words are part of the inner store house that makes up the language of each speaker.

Lyons (1977:240-242) considers these relationships between units in language– system. The syntagmatic relation of a word is defined by virtue of its combination with other words in the same level. He gives the example of "the old man" and states that the lexeme "old" is syntagmatically related with the article "the" and the noun "man". In his opinion, although syntagmatic relations are manifested in language behaviour, they are part of language– system. In the example above "the old man" is grammatically correct. The combination possibility is a fact which relates to underlying language– system by which grammaticalness of it can be determined. Its grammatical structure is article + adjective + noun which is described as a "noun phrase". Even the semantically correctness of this noun phrase is associated with underlying language–system. On the other hand, the paradigmatic relation contracted by the relation between units which are substitutable in the same segment. For example "old" can be substituted by "young" or "tall" and creates "the young man",

"the tall man". It is possible also to substitute other units like "man" with "woman" or "dog" and create the units "the old woman" and "the old dog".

From semantic viewpoint it should be noted that according to the rules of the signaling–system, paradigmatically related units are not necessarily different in meaning, they may be synonymous, antonymous, etc by not being chosen, help to define the meaning of the word which has been chosen. So, we come to the notion of language as a self–contained structure that "absence" of certain words creates and refines the meaning of those that are present. According to Saussure (1983:122-127), these kinds of relationships, as vertical, constitute the word's associative aspect, and form part of it "synchronic" relationship with the whole structure of language as opposed to syntagmatic aspect which can be thought of as "diachronic" because of its commitment to the passage of time.

The discussion of Saussure regarding "absence" brings forth the distinction between paradigmatic and syntagmatic axes. This distinction has been of great importance in modern literary theories and also in structural analysis of poem. Postulating the syntagmatic and paradigmatic axes which are descriptively useful in all aspects of language, Sussure improved the traditional classification of language consisting syntax, phonology, morphology, etc. These two forms could define the form and meaning of each linguistic sign.

This kind of classification presents language as a system of "substitutions". It means that the value of any linguistic "item" is wholly and finally determined by its total environment. This notion that every unit should be investigated by its relation with the whole system of which it constitutes only one part, is the fundament of structuralism.

For instance Hawkes (1977:27) states that it is impossible to fix even the value of the word signifiying "sun" without first considering its surroundings. In some languages it is not possible to say "sit in the sun" (Saussure 1983:116). So, Hawkes (1977:27, 28) mentions that concepts a language expresses are defined and determined by their structure. As Saussure (1983:116, 117) states "they exist, not intrinsically, as themselves and not positively, by their actual content, but negatively, by their formal differentiating relations with the other terms in the structure". "Their most precise characteristic is in being what the others are not".

This notion of Saussure has been the source of illumination in domain of literature. Jakobson, who is one of the influential scholars of Russian formalists and Prague structuralists, presents a literary theory based on structural linguistics. Robins (1977:201) believes, these two fundamental dimensions of synchronic linguistic structure; syntagmatic, in line with the succession of utterance, and paradigmatic (associative), in systems of contrastive elements of categories, are Jakobson′s main illuminations in presenting his poetics theory. He (1960:358) states that "poetic function projects the principle of equivalence from the axis of selection into the axis of combination". The relationship between the words of a poem is distinctive and non linear. Therefore, Jakobson as a formalist presents an account of poetic function of language, but according to Hawkes (1977:76), he persuades it under a larger umbrella of a comprehensive linguistic theory, the notion of "polarities" and the notion of "equivalence". These two concepts are derived from Saussurean syntagmatic and paradigmatic axes, and also binary oppositions.

The bipolar oppositions between metaphor and metonymy are crucial to our understanding of Jakobson′s notion of language and literature as at once co-dependent and autonomous systems. . The distinction between poetry and non poetry is a linguistic matter. Therefore, it can be defined through knowledge of semiotics.

We have already discussed that while constructing a sentence,"the most basic organisational unit of language", we consider both the conventions of syntagmatic chain, grammatical rules, and conventions of paradigmatic axis. Now, we will discuss how the paradigmatic and syntagmatic relations are involved in what Jakobson describes as metaphor and metonymy in language. Consider the following sentence:

-His car moved along the road.

In the above mentioned example, the syntagmatic chain consists of a main verb moved along two nouns "car" and "road" and a pronoun and define articles, "his", "the". If we convey this message in any other form, we have to maintain the syntagmatic structure, but use other choices from paradigmatic axis like:

-The man′s motor vehicle progressed along the street.

If we indicate that the car is moving faster than we normally expect, we may use this sentence:

-His car flew along the road.

Bradford (1994:10) believes that Jakobson associates the paradigmatic pole with the construction of metaphor, a linguistic device that is generally classified as a literary, or more specifically a poetic figure.

In the above mentioned example, although we have maintained the regulations of syntagmatic chain, we have chosen unexpected words from paradigmatic axes. Cars do not fly but we have offered a similarity between the flight of birds and car in order to show the degree of speed.

Now we investigate the metonymy. Metonymy has usually been considered by conventional literary critics and theories to be an element of subdivision of metaphor, as synecdoche, the substitution of part for whole or vice versa. Jakobson (Ibid) believes that all sentences of a language rest upon an axis between metaphoric and metonymic poles. He does not define metonymy rather considers it as the "other half" of linguistic design, structure and construction. We clarify metonymy by giving an example. If we use wheels instead of car in our example we will have:

-His wheels moved along the road.

An element has been substituted for the whole;"wheels" instead of "car". We have deleted one element of semantic construct. According to Hawkes (1977:77), Bradford states that metaphor is based on a similarity or analogy between the literal subject and its metaphoric substitute, whereas metonymy is based on a sequential association between the literal subject and its "adjacent" replacement.

Bradford (1994:11) believes that Jakobson′s distinction between the metaphoric and metonymic poles is a heuristic device, a tool which enables the analyst to categorise the structural and functional element of language.

We have so far argued that syntagmatic or combinative process manifests itself in a linear order, one word being placed next to another and the selective or associative process manifests itself in similarity, one word or concept being "like" another.

According to Hawkes (1977:78), the mode of syntagmatic process is metonymic and the mode of paradigmatic process is metaphoric. Their opposition represents the opposition between the synchronic mode of language, its immediate, coexistent, vertical relationship, and its diachronic mode, its sequential, associative, linearly progressive relationship.

Jakobson in one of his famous articles (1966) investigates the metaphoric and metonymic poles which originates from Saussurean notion of syntagmatic and paradigmatic axes (1983). In his opinion metaphor is a process which places a sign from paradigmatic axis instead of another sign and metonymy is a process which operates on syntagmatic axis and places signs beside each other. The function on paradigmatic axis is based on "similarity", a unit is being chosen instead of another unit for the reason of similarity. On the other hand, function on syntagmatic axis is based on contiguity. The signs can be ordered in a sequential linear only if they have the possibility of contiguity. A speaker of language benefits from two processes. A speaker who is unable to use each of these processes has a kind of aphasia. If he is unable to select a word instead of another word, it means that he can not understand "similarity" and is unable to use metaphor pole and when the speaker of language is unable to put the signs in a sequential order, in fact he is unable to use metonymy pole.

In contiguity disorder, the function of syntagmatic axis fails and inability of combining units will be emerged in production of ungrammatical sentences; simple, one word and childish sentences. The parole of speaker is confined to syntagmatic axis, and has metaphoric nature. In similarity disorders on the other hand, syntagmatic chain operates correctly. Produced sentences are grammatically well–formed but the recognition of similarity and syntagmatic axis fails.

Jakobson gives an example for a person with similarity disorder " when he failed to recall the name for "black" he described it as "what you do for the "dead". As Bradford (1994:16) states:"such metonymies may be characterized as projections from the line of a habitual context into the line of substitution and selection: A sign (fork) which usually occurs together with another sign (knife) may be used instead of this sign".

Jakobson (1966:254) states "The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The metaphoric way would be the most appropriate term for the first case and metonymic way for the second, since they find their most condensed expression in metaphor and metonymy respectively. In aphasia

one or the other of these two processes is restricted or totally blocked–an effect which makes the study of aphasia particularly illuminating for the linguists".

This part of Jakobson′s article which can be considered as summary of it clarifies how two syntagmatic and paradigmatic axes and two processes, metonymy and metaphor, construct the structure of language and how the insufficient function of one of them causes disorders in speakers of language.

According to Bradford (1994:16-19), Jakobson′s investigation of aphasic disorders seems to correlate with the condition of the poet. What makes his thesis different is that the Jakobsonian poet is someone who deliberately and consciously creates imbalances between the syntagmatic and paradigmatic axes. Moreover; "The poet projects from the selective to the combinative axis, while the aphasic projects from the line of habitual context to the line of substitution and selection" (Ibid: 16). In comparison of both cases what happens is that the matching of two axes has failed.

Jakobson extended the distinction between two kinds of aphasia into the classification of incoding and decoding. Bradford (1994:16-19) tries to present a simple summary of Jakobson′s model which is complex and confusing. Encoder is speaker and decoder is listener. The difference between encoder and decoder, in aphasic and normal individuals, is the order in which they come across with syntagmatic and paradigmatic axes. For encoder, paradigmatic axis is the first antecedent (in Jakobson′s term) and the second is syntagmatic (consequent). It means that the encoder first selects the unit from paradigmatic axis and secondly combines them on syntagmatic axis. What happens for the decoder is quite different. The decoder first of all encounters syntagmatic axis; combined units in a sequential order which are selected from paradigmatic axis. For encoder, syntagmatic axis is antecedent and paradigmatic axis is consequent. So, the ultimate aim for the encoder is selection. Jakobson believes that in different types of aphasia consequent is impaired and antecedent is intact. Therefore, in decoding aphasia, combination, and in encoding aphasia selection is deficient.

Jakobson illuminates this pattern in making distinction between literary genres, lyric and poetry especially. In this way, in verbal behaviour we manipulate both syntagmatic and paradigmatic relations, but in a narrow investigation it becomes clearer that, one is preferred due to cultural pattern, verbal style and personality. In

manipulating these two kinds of selection and combination, an individual indicates his personal style and preferences. The interaction of these two elements is of great importance in verbal art. He gives examples of Biblical poetry, Finic, Fussian oral traditions in which compulsory parallelism between adjacent lines exists. Jakobson (1966:255) states "This provides an objective criterion of what in the given speech community acts as a correspondence. Since on any verbal level–morphemic, lexical, syntactic, and phraseological–either of these two relations (similarity and contiguity) can appear–and each in either of two aspects, an impressive range of possible configurations is created. Either of two gravitational poles may prevail. In Russian lyric songs, for example, metaphoric constructions predominate, while in the heroic epics the metonymic way is preponderant".

Safavi (1383: 98, 99) states that in Jakobson's opinion the manipulation of these two axes and tendency of using them in creation of literary and artistic styles is the subject of semiotic studies.

Bradford (1944:20) believes that in lyric poetry, the poet has the position of a speaker, while in epic the poet has the role of listener who is supposed to recount deeds by hearsay. So, we can conclude that according to his pattern, poet and especially lyric poet is encoder who deals with paradigmatic axis (metaphor). Of course any speaker of the language especially story writers are considered as encoders, but their difference with poets is that the centre of poet′s attention is on the code itself (vertical) axis and not the message or content (horizontal axis).

There are different motives which are determined factors for selecting of one pole. This preference of metaphor pole is acknowledged in literary schools like "romanticism" and "symbolism". On the other hand, metonymy is dominant in "realistic" trend, although Jakobson (1966:256, 258) believes that this point has not still sufficiently realised. "Realistic" school is opposed to both and belongs to an intermediate level; the decline of romanticism and the rise of symbolism. Offering an example in Anna Karenina′s suicide, in which Tolstoj as a realistic writer focuses on the handbag of heroine, he believes that realistic writer is willing to the details. He follows the contiguous relations and metonymically passes from the plot to the atmosphere and from character to the setting in space and time.

The domination of one of the poles is not confined to verbal art. It is evident in non linguistic sign systems too. The best example is a cubism style of painting which has metonymic orientation, while surrealist painters use metaphor in their work.

The structure of a language or any semiotic system as a bipolar system and the fixation of one pole in aphasia with respect to the domination of the same pole in certain styles and personal habits require comparative and systematic study. The precise analysis and comparative study of these phenomena along with the symptoms of aphasia is a joint research which should be taken by psychologists, linguistics, poetics, semiologists and psychopathologists. Jakobson (Ibid.) mentions that the nature of studies and researches in the field of metaphor is much more than metonymy. The relation between romanticism and manipulation of metaphor pole has been understood while the relationship between metonymy and realism school is remained unnoticed yet.

There are some reasons why metaphor has been taken into consideration more than metonymy. As the poem relies on signs but prose focuses upon referent, tropes and figures are considered as tools of poetic creations. Poetry is based on similarity. Phonic equivalences, rhyming words causes semantic similarity or contrast in poetry, while in prose contiguity is dominant. The most obvious characteristic in poetry is metaphor and in prose is metonymy. On the other hand, an observer finds metaphor more suitable than metonymy for interpretation of poetical tropes. Similarity in meaning links meta-language symbols to signifying symbols in language. Similarity links a metaphoric utterance to another utterance which has been substituted instead of it, while metonymy is based on a principle which is far from these interpretations.

Therefore, Jakobson (Ibid: 259) states that "The actual bipolarity has been artificially replaced in the studies by an amputed, unipolar scheme which, strikingly enough, coincides with one of the two aphasic, namely with contiguity disorder". In fact Jakobson blames those observers who mix these two poles and investigate them as one pole, satirising that these observers are unable to understand "contiguity" besides "similarity".

We have so far argued that operating on paradigmatic axis leads to metaphoric pole and operating on syntagmatic axis on the other hand, leads to metonymy pole named by Jakobson.

Safavi (1380:101) believes that manipulation of signs on syntagmatic axis on the basis of contiguity is the factor which approximates signified to referent and tendency to manipulate metaphoric signs, selection of signs on the basis of similarity, remotes signified from the referent. He uses the concept of "markedness" in semantics to clarify this notion. He classifies markedness into "semantic syntagmatic markedness" and "semantic paradigmatic markedness". Offering an example, he proves that the ultimate result of using contiguity on syntagmatic axis is to signify referent through "semantic syntagmatic markedness". For example, if we select the sign "mutten" instead of "sheep', in fact we have selected a marked signified instead of an unmarked signified. On the other hand, with the contiguity of "sheep" and "male" on syntagmatic axis, we produce the expression "male sheep" which is parallel to "mutten". Selection of "mutten" instead of "sheep" is a process called "semantic paradigmatic markedness" and if we continue the contiguity on syntagmatic axis by putting more words in a linear position with respect to markedness, we will approximate the referent, and this chain of markedness can be continued like:

(1)

آن قوچ سفید که شاخش شکسته و زیر آن درخت نشسته، متعلق به من است.

"A white mutten which its horn has broken and has sat under that tree, etc, belongs to me."

We give another example to show how we can approximate the signified to the referent through syntagmatic markedness. Consider "river" and "karoon" in the following example:

(2)

آن رود که از زردکوه سرچشمه می گیرد و به رودخانه اروند جاری می شود، نامش کارون است.

"That river, which sources from Yellow Mountain and flows into Arvand River is called "Karoon."

Therefore, contiguity or what Jakobson calls metonymy pole, approximates the signified from language system to referent which is a phenomenon exists out of language. This is the point which has to be brought forth in respect to realism style. Jakobson uses metonymy pole without considering it from the viewpoint of the relationship between signified and referent. On the other hand, manipulation of

paradigmatic axis, selection of a sign instead of another sign on the basis of similarity, what Jakobson calls metaphor pole, remotes signified from referent and this is what Jakobson has propounded in respect of style in romanticism and symbolism.

For example consider the word "river" in "Karoon River". If we use signs like "blood" or "sad" instead of "karoon" and put them in a linear order with the sign "river", what would be the meaning of "sad river" or "blood river"?

This is what happens in poetry. In fact, in poetry the process in which the signified remotes from referent is the cardinal principle.

While applying the referential function of language, the writer uses the "semantic syntagmatic markedness" and benefits from explanation through contiguity. In fact, he is trying to approximate the language signifieds to the referents out of language.

In a vice–versa process, the writer selects a sign instead of another sign, decreases the explanation and tries to remote the signified from the referent and creates a condition in which the addressee involves in playing of sign. In this case, the addressee is unable to achieve referents out of language and he is dealing with creation through literary language.

The process of conveying concepts is the same in both cases. Both of them select units from paradigmatic axis and put them in syntagmatic axis. Addressee in first step achieves the selections which are manipulated by the writer. The difference is that the addressee of the first writer achieves the desired selections of the writer, but the addressee of second writer does not achieve the selections of the writer. He selects his own selections and considers his own reading which is allocated to him. Like these examples:

-The climate of London is rainy today.

-I am rainy in my heart today.

This situation of signified and referent complies with translation too. The writer or speaker makes his selections from paradigmatic axis and puts them in syntagmatic axis and his tasks finalises after puting his selections on syntagmatic axis based on contiguity. The reader or hearer involves in a vice–versa activity. He encounters syntagmatic axis and then tries to reach the writer′s selections. The possibility of

achieving the writer′s selections depends on the extent to which the signified is near to referent.

If the signified is too removed from referent, the translator will choose his own selections instead of the writer′s and will put them on the syntagmatic axis of target language. In this situation, the reader of his translation also will choose his own selections.

Therefore, the kind of manipulation of axes is an individual and personal matter. This difference makes the translator a writer, a writer who achieves a new creation and his translation is a new work which results from his own selections and combinations.

3.2. The History of Semiotics

There is a general knowledge called semiotics. According to Safavi (1379:34), this knowledge is the study of meaning perception of which semantics, the study of linguistic meaning by means of language, would form only one part.

Language is one of the sign systems. Human beings communicate with each other by means of other tools as well as spoken and written language like body gestures, food and wearing systems. Semiotics is the science of recognition of these communicative systems. Saussure, in his book, *Course in General Linguistics* (1983:16) writes:

"Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc. But it is the most important of all these systems. A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology; I shall call it semiology. Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist no one can say what it would be; but it has a right to existence, a place staked out in advance. Linguistics is only a part of the general science of semiology; the laws discovered by Semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts".

By proposing Saussure′s notions regarding the signifier and the signified, signification, arbitrariness of linguistic signs, language system, differentiation of

meaning in language system, synchronic characteristic of language etc, the fundament of semiology was laid. Linguistic tradition of Saussure continued by scholars like Jakobson, Barthes, Hjelmslev, Kristeva and Budrillard, etc.

Peirce was a logician who worked simultaneously along with Saussure. The origin of this expression; semiotics, originates from John Locke's book "*Essay Concerning Human Understanding* in 1690. Peirce states (Eco 1976:15) "I am, as far as I know a pioneer, or rather a backwoodsman, in the work of clearing and opening up what I call semiotics, that is the doctorine of the essential nature and fundamental varieties of possible semiosis ". According to Ayer (1968:130), Peirce believed that "every sign is a relation between interpretant and object…all mental concepts are sign or representamen and his expression of this definition is that a REPRESENTAMEN is a subject of a triadic relation to a second, called its OBJECT, for a third, called its INTERPRETANT, this triadic relation being such that the REPRESENTAMEN determines its interpretant to stand in the same triadic relation to the same object for some interpretant ". He writes somewhere else:

"A sign, or representamen, is something which stands to somebody in some respect or capacity. It addresses somebody, that is, created in the mind of that person an equivalent sign or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object. It stands for that, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of the representamen "(Ibid.).

In this pattern what exists in the real world which is not necessarily materialistic is called "representamen". This "representamen" refers to an "object" and what connects the "representamen" to an "object" is called "interpretant". For example "traffic light" has a "representamen" in our mind. Maybe there are many different kinds of traffic light but we all call it "traffic light". The "object" in this example is "stop". This object also may have different manifestations; it can be slow, fast, etc but the "object" of all is the same as "stop". What makes us stop is something which relates to our "interpretent", since we know that the "object" of this "representamen" is "stop".

Postulating of "interpretant" on the part of Peirce is very practical in deconstruction and modern hermeneutics. The "interpretant" presented by Peirce is

much clearer than "signified" proposed by Saussure. Peirce like Saussure believed that both linguistic signs and non–linguistic signs are the subject of semiotics. Furthermore; he, like Saussure believed that signified is a mental concept. In Saussure′s opinion, sign is the combination of signifier and signified. Both of them are form not substance. Signified is not phonemic or graphic substance, but that is the sum of relational characteristics which are functional in language system. But in Peirce′s opinion, "sign for somebody, states something instead of something else", so sign is based on "absence". He is the only person who has referred to incomplete aspect of sign due to "meaning absence". He believes that every sign has this incomplete aspect, for the reason that every sign should be accompanied by an explanation or reasoning in order to be applicable. According to Peirce (1931:136, 137, Culler 1975:20), a sign with its explanation compose another sign and since this explanation also becomes a new sign, it will require another explanation . This notion of Peirce is applicable in literature in this way that complete meaning could not be achieved there is only differentiation and distance. The signified is perceivable only if it is interpreted, this interpretation differentiates the signified from other signifieds, but it is also being recognised through these differentiations. Smoke indicates fire, the trace of an animal on the soil indicates that the animal has passed this place in a near time. But the place where the fire is lighted or the time that animal has passed is not clear. Therefore, some part of meaning is absent.

Despite various classifications presented for various kinds of signs, Peirce′s divisions of sign are a three–fold form, i.e. icons, indices and symbols. This categorization has been the most famous and widely accepted by others. First category, icon, is said to be "a sign which refers to the object that it denotes merely by virtue of characters of its own, and which it posses just the same, whether any such object actually exists or not" (quoted in (Ayer 1968:149).

For an Icon in order to function as a sign, existence of object is necessary. So, "anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far as it is like that thing and used as a sign of it" (Ibid.). Therefore, the relation between signifier and signified is based on similarity. The painting of a person, according to its similarity with the person is considered as "Icon".

An index is defined as "a sign which refers to the object that it denotes by virtue of being really affected by that object" (Ibid.).

In this case, the relation between signifier and signified is based on a cause and effect relationship. Smoke is the result of "fire", that is fire which causes smoke. What makes it a sign is not its resemblance to its object but its casual dependence on it.

Finally, a symbol is said to be "a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object" (Ibid: 150).

Sign in its special concept, "symbol" results from a conventional relationship between signifier and signified and this is the kind of sign postulated by Saussure. The chief consequence of this categorisation is that only the real sign is the main subject of semiotics, and others have secondary importance. The study of how a painting of a horse can represent a horse may be considered as part of semiotics, but it is more concerned to a philosophical theory. Semiotics introduces icons but the study of icons is not suitable to stand in the centre of semiotic investigations.

Peirce′s way was continued by Morris, Richards, Agden and Sebeok. Eco (1973:3) also was a scholar who worked in this field and considered a design for a general semiotics:

a) A theory of codes

b) A theory of sign productio

The latter takes into account a large range of phenomena such as the common use of languages, the evolution of codes, aesthetic communication, different types of international communicative behaviour, use of signs in order to mention things or states of the world and so on. Eco believes in semiotics of signification as semiotics of communication and states that "in principle, a semiotics of signification entails a theory of codes, while a semiotics of communication entails a theory of sign production" (Ibid: 4).

It may be noted that "signification" relates to syntactical principles and finally leads to the concept of "langue" in its general sense, while "communication" relates to practical aspect of "langue" which is called "parole". But Eco did not accept this distinction and believed in his theory of signification, many aspects of practical usage of language pragmatics, have also been propounded. Eco states that "A sign is

everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands in for it" (Ibid: 7).

Eco in an review of Saussure′s views regarding signs states that Saussure′s notion of sign as a two-fold entity has covered all definitions of sign-function and his semiology would be a rigorous semiotics of signification, although he has not defined the signified too clearly, leaving it half way between a mental image, a concept and a psychological reality, he clearly stressed that the signified is something which has to do with the mental activity of anybody receiving a signifier. So, he concludes that both a theory of signification and communication rely basically on his notions. On the other hand, proposing "interpretant" on the part of Peirce was criticised by Eco. He believes that Peirce has introduced sign as "anthromorphic phenomenon", when he stated that "By semiosis I mean an action, an influence, which is, or involves, a cooperation of three subjects, such as a sign, its object and its interpretant, this tri-relative influence not being in any way resolvable into actions between pairs" (Ibid: 14, 15).

Peirce has considered three abstract semiotic entities, as subjects of his studies not human subjects.

"Interpretant" is applicable in Peircean semiotic categorisation. He used the expression of "non-conventional signs" instead of "Icons". An Icon defines the object according to the quality of object itself and beyond any convention. Therefore, Peirce (1931:247, 281, 391, 544) expands iconic signs to "mental model" and believes that a complete and pure icon is similar to the form of that iconic sign and nothing else.

In a theoretical discussion, he uses form and meaning instead of signifier and signified. By form he means the internal correlation of a construction. A picture of a tree and the tree itself are identical for the reason that their features are correlated. The perception of this similarity also results from a kind of "interpretation". Here also we should mention "interpretant" is defined as "mental effect produced by the sign". Peirce believes that the correlation between icon and object depends on the addresse interpretation. In this kind of sign the similarity between form and meaning is perceivable not through form but through interpretation.

In Lyon's opinion (1977:102), "recognition of resemblance between a sign and its object is based on our knowledge of certain cultural conventions of interpretation". It may be pointed out that although iconicity basically rests on formal resemblance between sign and object, but just for the same reason of interpretative function of this correlation, cultural criteria become important.

For instance, surrealist paintings in which there is no resemblance between form and meaning is not considered as iconic signs. The portrait of a young and innocent woman painted by a painter in Renaissance is iconic only by virtue of its implication to that person, but when it is considered as a portrait which signifies Holy Mary does not have the same function.

Lyons (1977:103-105) refers to primary and secondary iconicity and explains secondary iconicity through "metaphor". Offering an example he clarifies this point. Suppose that there is an onomatopoeic word in English which resembles the cry of owl as pronounced. If the word meant "owl" it would be a case of primary iconicity and if the word no longer meant "owl" but "wise" or "wisdom", then it would be a case of secondary iconicity relying upon the generally accepted association of owls with wisdom.

Both of these associations in primary and secondary iconicity are considered natural rather than conventional in the past. Lyons mentions that speech figures like metaphor, metonymy, synecdoche, etc employed by Stoics are the natural extension of meaning from an original sense to a secondary related sense. But the important point is that culturally recognised relationships between owls and wisdom may or may not be based on anything in nature. Within the culture which is supported by convention, the relationship is certainly not arbitrary. So there is no sharp distinction between what is biologically and what is culturally determined between nature and nurture (Ibid). In "icon" the correlation between elements and constituents of an object may be repeated while in "metaphor" the distance between iconic signs and object is considerable. So, icons logically can be produced even its object is not present. Peirce (1931:278) believes that the only way in a direct connection with an idea is to use icons and even he believes that interpretation is possible only through converting a sign into an icon.

According to Culler (1975:19), Mounin believes that semioticians should restrict their investigations to examples in which signifiers have clear concepts. He differentiates interpretating and decoding and claims that indices should be interpreted, while conventional signs should be decoded. The ideal case of a communicational code is traffic signs. One can looks up a signifier in the book and discovers the signified. But this approach is not suitable for complex sign systems like literature; code, encoding, and decoding do not function. This approach of Mounin is the background of what Derrida calls "metaphysics of presence"; a moment of original plenitude when form and meaning were simultaneously present to consciousness and not to be distinguished. But, if this approach functions properly in parole, it will be ill- suited in literature, writing and poetry where signifieds are not to be presented and their empty space will be filled in various ways.

Peirce's tradition in semiotics was continued by Morris, American pragmatics and philosophers. Morris's main work (1971:278), concentrates on semantics and signification in linguistics. In every communicative event, signs have one of these aspects:

1- Determinant   like: "I" and "now".

2- Designator   like: "white", "material", "larger".

3- Explanator   like: "beautiful", "rough".

4- Imperative   like: "come", "see".

5- Formulator/logical   like: "or", "no".

Morris (Ibid.) believes interpretant does not cause an immediate and conditional reaction. Therefore, the interpretation of every sign depends on interpreter's thought and prior experiences. This notion of Morris is useful in new literary theory. The language of a literary text is the interpretation of the realities which the reader should discover them.

Therefore, the recognition of forces which influences our perception power to discover meaning or interpretation is as important as the recognition of correlation between text features and real object. The text along with influential forces composes meaning. Morris believed that these forces can be defined in metaphor and began his work by a linguistic study of texts. In his "meaning theory" instead of classic concept of "meaning", he used two different terms: "interpretant" and "semantic

signification". He (1971:226), like Peirce, emphasised the"interpretant" and believed that a sign is a sign only for this reason that the interpreter regards it as the indicator of another sign.

Morris (1939:415) uses icons to analyse the aesthetic aspect of speech and states that an art work is a special aesthetic sign, an icon with its special values. Morris considered three aspects for semiotics including semantics, syntactic and pragmatics. Semantic aspect investigates the relation between meaning and sign. Pragmatic aspect alluded to the relationship between signs and interpreter or addressee, and syntactic aspect deals with the correlation between signs.

Carnap (1942:9) presented three new practical aspects regarding Morris's categorisation. If the focus of attention is on the addresser, we deal with pragmatic aspect. If we concentrate on the relation between meaning and expression, we deal with semantic aspect and finally if we pay attention to different forms in expressing a meaning, then we confront with syntactic aspect. He has called this aspect "logical aspect".

3.3. Language Functions

Most linguists have taken into consideration different functions of language, while investigating it as a social fundament. Amongst them the views of Martinet (1960), Halliday (1973) and Jakobson (1960) can be considered as representative, but Jakobson's work in this respect is often quoted. His principal objective was to provide a methodological framework within which the intrinsic properties of poetic and non poetic texts can be discussed. But before discussing the poetic function in his famous article "Linguistics and Poetics" (1960), he tries to give a picture of various functions of language and state the position of poetic function amongst them.

Jakobson (1960:353) presents a general diagram of speech event and states that in any verbal communication there are constitutive factors which are involved in defining language functions. Therefore, to present an outline of language functions, these factors should precisely be investigated.

According to him what happens in a verbal communication is as follows:

Addresser sends a message to addressee. This message is effective if only it consists of content. In other words, this message should refer to a context. The message

should be conveyed through a code known to the addresser and addressee, i.e. encoder and decoder of the message. And finally there should be a contact, a physical channel between the addresser and addressee in order to enter and stay in the domain of communication. These six factors shown in the following diagram determine the functions of language.

CONTEXT

MESSAGE

ADDRESSER …………………………………………….. ADDRESSEE
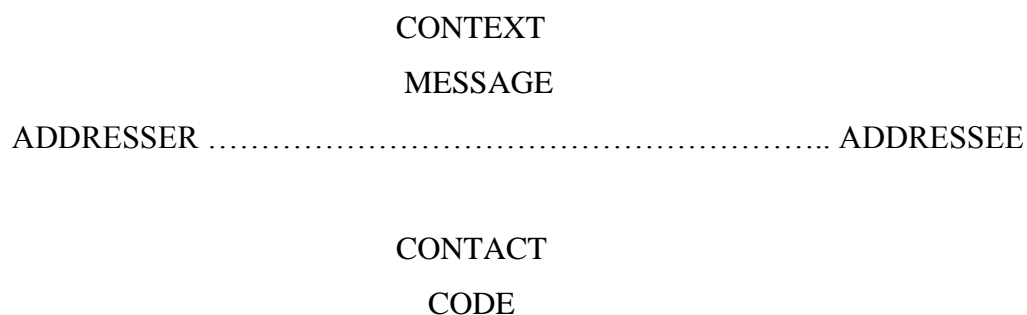
CONTACT

CODE

Addresser conveys a message to addressee through a contact and a code, referring to a context. Code can be a language like English and contact can be the air through which addressee receives the phones forwarded by the addresser. In a communication event through phone, the wire can also be a contact which connects two persons involved in communication. If the addresser is a writer not speaker, the paper and pen in its traditional form are considered contact in this kind of communicative event.

In fact, Jakobson illuminated Bűhler′s viewpoint (1934) which embodies three functions of language; emotive, conative and referential. Jakobson expanded it to six functions. In each of these six functions, an orientation of message is towards one of the factors involved in communication event. Suppose that a sentence produced by addresser is important for him, in this condition we say the orientation of message is towards the addresser. So, the expression of "orientation" shows the tendency of the addresser′s message towards one of the constituent factors of communication event.

3.3.1. Emotive Function

In Jakobson′s opinion (1960:354), in emotive function, the orientation of message is towards the addresser. A message of this kind tends to produce an impression of a certain emotion, whether true or feigned. Expressions like "Tut Tut"

and "Alas" have emotive function. We produce an utterance which is important just for ourselves.

For the first time, this function was presented by Martinet according to Safavi (1380:54), and Bűhler, according to Lyons (1977:52). Bűhler has proposed it as one of the language functions and has called it "expressive function". According to Safavi (1380:54), Martinet has expanded it to "emotional expression".

The interjections are different from referential language in respect of their sound and pattern. They have special sound pattern and syntactic role and they are equal to sentences.

3.3.2. Conative Function

According to Jakobson (1960:355), in this function the orientation of message is towards the addressee. Mostly perceivable in vocative and imperative structures which are not liable to a truth test. The addresser conveys a message to the addressee which causes a reflection on the part of addressee or hearer. Jakobson brings an example. When Nano, in O′neill′s play *The Fountain*, says "Drink", as it is imperative it is not subject to false or true test. While in constructs like "one will drink" or "one would drink", the question "is it true or not"? could be easily asked. Moreover; we can convert imperative sentences into interrogative sentences: "did one drink", "will one drink" or "would one drink"?

In fact, according to Safavi (1380:54), what Martine advocates as "emotional expression" is a mixture of emotive function of language and some of the vocative constructions in conative function. Constructions like "Alas" or "o God" can be categorised as "emotional expressions". But in Jakobson′s opinion "o God" can be considered as emotive function and should be classified among constructions which relate to conative function of language.

We should pay attention to this point that in many cases, declarative sentences can also have conative function. Consider the situation in which one does not use an imperative sentence like "go and bring a glass of water for me", and instead uses the sentence "I am very thirsty". This sentence will lead to the same reaction on the part of hearer, and the hearer will bring a glass of water for the speaker.

3.3.3. Referential Function

In this function of language, the orientation of message is towards context. It is better to say, towards predicate which exists in the speaker′s utterance. All declarative sentences can be classified in domain of this function of language. This is the reason why the sentences which have referential function are subject to a true or false test. A sentence like "Ali has gone to the university" or "The weather is rainy today" can be tested through environment as true or false sentences. Lyons (1977: 50, 52, 53) calls this function "descriptive" and Bühler (Ibid.) calls it "representational" function.

It should be noted that Jakobson′s work is on the basis of traditional model of language elucidated by Bühler. According to Safavi (1380:270), Bühler′s model was confined to the three functions noted above; emotive, conative and referential. His model was formulated according to three factors; the "first person" or addresser, the "second person" or the addressee, and the "third person" who is someone or something which is being addressed. First person deals with "ausdruck" function, second person with "appell function" and third person with "darstellung" function.

Jakobson has expanded Buhler′s model and considered three more factors effective in verbal communication event: "message", "contact" and "code" and he has methodologically completed and modified his scheme.

Jakobson′s modification consists in substituition of "conative" for "vocative", "referential" for "representational" and "emotive" for "expressive" function (Jakobson 1960:355).

3.3.4. Metalinguistic function

In this function the orientation of message is towards code. A distinction has been made between two levels of language; "object- language" speaking of objects and "meta-language" speaking of language. According to Jakobson (1960:356), meta -language is not only a tool for logicians, it has important role in our every day language. In fact that level of language which talks about internal relations of language elements is called meta-language. It has been utilised in descriptive dictionaries.

Safavi (1380:271) states that new logic differentiates object language from meta-language. Object-language is a language which refers to subjects existing out of

language and meta-language, on the other hand is a level of language which talks about internal subjects of language. This distinction originates from Carnap′s and Tarsky′s views (Ibid.).

In metalinguistic function of language, addresser and addressee would like to make sure that the code they are using is common between them. In other words, they want to check out whether they use the same code. In a conversation when we say: "I do not follow you, what do you mean"? or when we ask the addressee: "Do you know what I mean"?, we are checking the code.

Lyons (1977: 10, 11) claims that the terms object-language and meta-language are correlative, in this respect that one depends upon the other. We use language to talk about language or describe it. Sometimes even we use a language to describe another language instead of describing itself. In this case language being described is object–language and the language which is used to describe another language is meta-language. In this example: The French word "home" is a noun, French is object-language and English is meta-language and this statement is a meta-linguistic statement.

From another point of view, meta-language in a restricted sense contains terms to refer and identify the elements of object–language including sounds, words and letters. For example "man" is the name of a particular word and "home" is the name of a particular French word. Examples like "uncle means brother of father" or Ali is "subject" in the sentence "Ali is a student", are specimens of meta-linguistic function of language.

3.3.5. Phatic Function

According to Jakobson (1960:355), in this function of language the orientation of message is towards the contact. The aim is to establish, prolong or discontinue the communication. Sometimes we want to make sure that the channel of communication works. So, we use sentences like: "Hello, do you hear me?", "Are you listening?". We use them in order to attract the attention of hearer or to confirm that he pays attention.

3.3.6. Poetic function

In this function of language, the orientation of the message is towards the message itself. In this condition, the centre of attention is the message itself. In Jakobson's opinion, research on this function of language without bringing into consideration the whole characteristics of language, will be useless. On the other hand, investigation of language entails investigation of poetic function (Ibid: 356).

In fact, poetics is the study of literature and poetic function is the literary function of language. The language we use for communication purpose is called automatic language in which we try to convey the content without highlighting the form. In this condition addresser does not pay attention to the form and for the addressee also form is not important. In literary language we change the rules of automatic language. The addressee confronts utterances which are defamiliarised and form becomes important.

We should pay attention to this point that there is no precise distinction between "automatic language"; every day language and "foregrounded language"; language dominated by poetic function. It frequently happens that a "foregrounded structure" converts into an "automatic one" and becomes a part of automatic language. Manipulation of poetry, metaphors and metonymies are evidences for applying poetic function of language in automatic language. This is the reason why Jakobson rightfully believes that comprehensive study of language entails precise analysis of its poetic function. He insists upon this point that the poetic function of language is not confined to poetry. For this reason we use the term "literary function". According to Safavi (1380:56), this function is called "aesthetic function" by Martinet.

In fact poetics from the Jakobson's viewpoint is an internalised part of linguistics. He defines poetics as "The linguistic study of poetic function in context of verbal message in general and in poetry in particular" (quoted in Culler (1975:56).

In addition to poetic function which is the dominant function, other functions are also influential in creation of poetry. In epic poetry the orientation of message is towards third person. The poet remains out of epic and describes the event. The poetry of Ferdowsi and Homer are good examples of epic. Therefore, epic poetry has referential function besides poetic function. In lyric poetry, on the other hand, the orientation of message is towards first person and indicates emotive function and a poetry in which the orientation of message is towards second person, conative

function will participate along with poetic function. So, there is no precise boundary between poetic function and other functions of language, as linguistics and poetics are interrelated.

The sixth function of language, poetic function, manifests itself in form of the utterances of language and not merely in "meaning" or "content". As Hawkes (1977:75) states"the interest in form implied by poetic function enabled the Prague linguists to salvage the healthy elements of the OPOYAZ doctrines and to promote formalism in terms of what Erlich calls "the close cooperation of linguistics and poetics".

We have mentioned so far that the poetic function of language is defined as the orientation of message towards the message itself. According to Culler (1975:56), what Jakobson means by "message" is not propositional content of a sentence, as it confines to referential function of language. "Message" is an utterance which is produced as a linguistic form. Jakobson states that " The function of poetic function consists in the maximum of forgrounding of the utterance…It is not used in the services of communication, but in order to place in the forground the act of expression, the act of speech itself" (quoted in Hawkes (1977:75).

Foregrounding happens in different ways and even it composes the manipulation of ungrammatical sentences. But foregrounding for Jakobson is a "technique" which leads the manipulation of a completely patterned language. His famous definition of poetic function is "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (Jakobson 1960:358). "Equivalence is promoted to the constitutive device of sequence". In other words, application of poetic function of language entails putting constitutes in verbal chain which are grammatically or phonetically relevant. These patterns which are formulated by means of repetition of similar vocabulary items are considerable in poetry more than any other language variants.

Principle of equivalence means the equivalence of two linguistic units from semantic or phonological viewpoint. Achieving forgrounding, we utilise the equivalent units being chosen from paradigmatic axis and combined in syntagmatic axis. The units can be equal regarding form or meaning. In other words, unit A can be equal to unit B if there is a similarity between them regarding form or meaning. For

example "javän" (young) is equivalent to "bornä" (young) in respect of meaning and equivalent to "ravän" (streaming) regarding form. In this condition, semantic relation between similar phonetic units can be explained in rhymed units like:

(1)

<div dir="rtl">

از جدایی ها شکایت می کند   بشنو از نی چون حکایت می کند

</div>

bešno az ney cun hekäyat mikonad

'Listen from reed how it complains'

az jodäyihâ šekäyat mikonad

'from separation it complains'

(Molavi 1372:51)

"šekäyat" (complain) may be the same as "hekäyat"(a tale) which is going to be expressed.

 Here is anoher example:

(2)

<div dir="rtl">

تا بگویم شرح درد اشتیاق   سینه خواهم شرحه شرحه از فراق

</div>

sine xäham šarhe šarhe az faräq
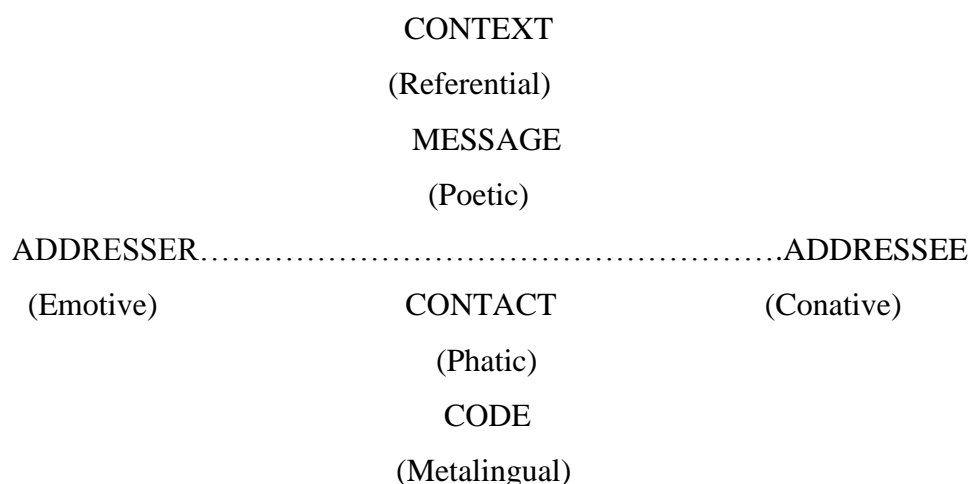
'A bosom I want torn from separation'

tä beguyam šarh-e dard-e eštiyäq

'Till I unfold the story of pain of love-desire'

(Molavi 1372:51)

"faräq" (separation) and "eštiyäq"(love-desire) are opposed to each other in respect of semantic consideration.

According to Bradford (1994:84), Jakobson presents a diagram in which constituent elements of communication event and six functions of language in a combined form are shown.

CONTEXT

(Referential)

MESSAGE

(Poetic)

ADDRESSER………………………………………….ADDRESSEE

  (Emotive)   CONTACT   (Conative)

(Phatic)

CODE

(Metalingual)

This diagram shows that the orientation of message towards any of six factors involved in a communication event creates one of the functions of the language. We should be aware of this point that in many sentences we do not encounter only one function of language. In a sentence like "How is your family?", although the dominant function is phatic, the addresser forces addressee to answer the question. So, in this sentence we will have conative function respectively. On the other hand, we can not consider a definite boundary between the functions of language. For example, what is the boundary between poetic and emotive function of language in creation of poetry? How is it possible to distinguish "metalingual" function from referential function? Therefore, it will be more logical if we imagine these six functions of language interrelated.

Jakobson believes that each of these six factors have determining role in functions of language. Although we make distinction between six fundamental aspects of language, to find a verbal message in the framework, only one of these functions is a difficult task. He (1960:353) states "The diversity lies not in a monopoly of someone of these several functions but in a different hierarchical order of functions. The verbal structure of a message depends primarily on the predominant function".

What Jakobson raises here is of great importance in investigation of his views. He does not confine a verbal message to only one of the functions rather he believes that each message can have different functions. However, one of the functions will be dominant. In this condition, one function of language has priority to other functions.

If a message is investigable in domain of poetic function, it means that in that message poetic function is more important than other functions.

Giving some examples, we will clarify this matter.

(1)

<div dir="rtl">

فلک را سقف بشکافیم و طرحی نو دراندازیم   بیا تا گل برافشانیم و می در ساغر اندازیم

</div>

biyä tä gol barafšänimo gol dar säqar andäzim

'Come till flower spreed and flower in bowl throw'

falak rä saqf beškäfimo tarhi no darandäzim

'Sky roof break and design new create'

(Hafiz 1373:186)

(2) Go and bring some water. I am very thirsty.

(3) If you do not bring a glass of water for me, I will die of thirst.

In example (1), three functions including poetic, emotive and conative are recognisable.

Example (2) has referential and conative functions and example (3) has conative and emotive functions beside referential function.

Therefore, in example (1) poetic function, in example (2) and example (3) conative function are dominant. All examples have conative function. This function in examples (2) and (3) is prior to other functions, while in example (1) it has secondary importance.

Now the question is what is the characteristic of poetic function of language? To answer this question Jakobson pays attention to two aspects of poetry manipulated in verbal behavior, i.e. selection and combination. According to Jakobson (1960:358), "selection is produced on the basis of equivalence, similarity and dissimilarity, synonymy and antonymy, while the combination the built up of the sequence, is based on contiguity".

Equivalent element which exists in selection axis becomes the constituent parts of combination. This equivalence has different aspects stated by Jakobson as follows:

"One syllable is equalized with any other syllable of the same sequence. Word stress is assumed to equal word stress, an unstress equals unstress, prosodic long is matched

with long, and short with short, word boundary equals word boundary no boundary equals no boundary, syntactic pause equals syntactic pause, no pause equals no pause…"(Ibid.).

We have already noted that the sequence is an important factor in poetry and Jakobson believes its measurement has no function out of poetic language. It happens that only in poetry, due to reiteration of equivalent units, we feel the time flow as it happens in music which is also a semiotic system.

Experience has proved that nature of verse is based on reiteration. This is the reason why structures which are verse based can remain in memory for a longer time like a multiplication chart in Persian.

Regarding the relation between linguistics and poetics, Jakobson (1960: 350, 352) believes that poetics deals with the matters of verbal structure just as painting which deals with pictorial structure. Linguistics is general study of verbal structure of which poetry would form integrated part of it. He puts poetics in first position, since the main subject of poetics is to determine distinctive aspect of verbal art from other kinds of art and other variants of verbal behaviour. Poetics deals with this question that "what makes a verbal message a work of art?". The expression of poetics does not investigate only "poetry" amongst other literary variants such as verse and prose. In fact it is the study of poetic function of language and not "poetry" exclusively. It is the linguistic study of processes which convert automatic language into foregrounded language.

3.3.6.1. Rule addition

Despite of deviation, rule addition is not deviation from the rules of norm language. It is applying extra rules on rules of norm language, and it is naturally different from deviation. Safavi (1383:36, 37) believes that rule addition is based on parallelism and happens in three fields of phonology, morphology and syntax. Rule addition functions on substance of language not on its content and has no effect on meaning. For this reason, the result of rule addition is highlighting the musical aspect of poem. So, what in literary studies is called alliteration cannot be considered as a technique in versification, like:

(1)

يار مرا غار مرا عشق جگرخوار مرا   يار تويي غار تويي خواجه نگهدار مرا

 yär marä qâr marä ešq-e jegarxär marä

'Friend for me voice for me passionate love for me'

 yär toyi qär toyi xäje negahdär marä

'Friend you are voice you are my Lord keep me'

 (Molavi 1386:92)

(2)

سرو جمال من چرا ميل چمن نمی کند   همدم گل نمی شود ياد سمن نمی کند

 sarv-e camän-e man cerä meyl-e caman nemikonad

'Green cypress of me why desire of grass does not have'

 hamdam-e gol nemišavad, yäd-e saman nemikonad

'Companion of flower does not become remind of jasmine does not make

 (Hafiz 1373:99)

The frequency of /r/ in first couplet is more than the frequency of /c/ in the second couplet, but it does not convey any meaning. While many experts believe that /c/ is a mimic of nightingale's sound and since it conveys a secondary meaning can be considered as a device of versification.

What we can say about automatic language and foregrounded language is that these two kinds of language variant should be considered as prototype. Every unit, according to the result of selection and combination functioning on syntagmatic and paradigmatic axes, can be classified in a continuum between these two prototypes. For example, consider the following examples:

   1- For a while I thought about her.

   2- For moments I was deep in her.

If we accept that first example is the result of the most unmarked function of selection and combination, we can claim that it can be considered as prototype of automatic language. Then, perhaps we can claim that according to the function of selection and combination example 2 is the most marked and has tendency towards

foregrounded language. According to this claim, it can be said that the most unmarked form of language manifests in referential function of language. In this function, the orientation of message is towards the subject of message and these kinds of sentences are subject to true and false trial. In other words, the referents of outside world can determine these sentences as true or false. Then, the more the signified is near to the referent, the more clear will be the referential function of language. On the other hand, the more the signified is far from the referent, the more clear will be the poetic function of language. For this reason, we can claim that the text of a physic book has referential function, since signifiers signify signifieds which are very near to referents of outside world and exactly for the same reason they are subject to false and true trial. For example, signified of "100 times" in physics has exactly the same referent in outside world, while in a sentence like "I told you one hundred times do not do that" is not the case. Maybe for the same reason, we can say that a signified which does not have any referent or is not going to have a referent, is special for literary language. In poetry referent is not considered. Like:

خیال خال تو با خود به خاک خواهم برد.

xiyäl-e xäl-e to bä xod be xäk xäham bord.

'Dream of spot of you with me to soil I will take'

(Hafez 1373:135)

In this way perhaps we can emphasise the point that if functioning of selection and combination creates a signified, which is closer to referent in outside world, then this functioning will be unmarked and will have tendency towards referential function of language. On the other hand, if the signified goes far from referent, then the function of selection and combination will be marked and the orientation of message will be towards the message itself. In this case, the poetic function would be highlighted.

3.3.6.2 Rule Omission

Safavi (1383:37) uses the expression of rule omission instead of "deviation" and considers it as a device of poetic creation. According to Haghshenas (Ibid.), poetry functions on the content of language. The substance of poetry is deviation from

norms of automatic language and depends on the content of language, while the substance of verse depends on the form of language. The written form of automatic language is prose which through rule omission changes into poetry and through rule addition changes into verse. If background remains prose and devices of poetry creation are being applied on it then, we will have literary prose. Then literary prose is distinguishable from prose through stylistic deviations. In this condition devices for creation of literary prose are rule addition and rule omission.

3.3.6.3. Deviation from Rules and Norms of Language

In order to clarify the meaning of rule omission, first of all we should know what versification rule is. In other words, what are the rules of automatic language and how do they function that we can deviate from them? We start our discussion with Saussure's examples. Saussure (1983:37) uses two examples of the 8.45 am Paris- Geneva train and chess play when he wants to explain form versus to substance. Form is equivalent to "function" in his viewpoint. Saussure refers to this point that the material and the appearance of chessmen have no effect on the play itself. If we loose a chessman, we can use another object instead of it, provided that this object performs the function of the lost chessman.

Now we return to our discussion of rule omission. If "knight" does the movement of "elephant" or if instead of 64 rooms we use 128 rooms in this play, then the system of play will not be chess any longer. But, suppose that instead of "knight" we use a "rose" in order to convey our partner that we love her. Or, if we use a "ring" instead of "knight" we are going to tell her that we are willing to marry her. In this way, the play is the same but an additional meaning is being conveyed. In this condition, that "rose" will remain with the same function as "knight" and it will have the meaning of love too. This is how the elements are functioning on the content.

The same is true regarding automatic language and literary language. We have choices. Either we should accept we remain in language system and literary language is one part of this system, or we should believe that the system of literature is a semiotic system independent of the semiotic system of automatic language. The second belief has methodologically two deficiencies. First, some of literary variants like "simple literary prose" or "verse" do not remain in the framework of this new

semiotic system. Secondly, the elements of new semiotic system would have opposite relations and will perform a special function. For example, "narcissus" will be used instead of "eye". Then, if one day "window" is being used instead of "eye", a new semiotic system would be proposed and these systems will be continued forever and According to Safavi (1383:78), we will not understand what we are reading and in which semiotic system. In this way, methodologically, we have to accept that literary creation happens within the semiotic system of automatic language.

Now we return to our example. From what has been said about chess play, a conclusion could be drawn. If we use a "salt cellar" instead of "knight", that object will have only the function of "knight" but when we use "rose" instead of "knight", an extra meaning is being conveyed in addition to the meaning of "knight". In other words "rose" has marked function while "salt cellar" is unmarked.

Now, we investigate the matter from the viewpoint of signified and referent. By substituding "salt cellar" for "knight", the function of "salt cellar" changes into the function of "knight". Although "rose" can have the function of "knight", it is not the only function of it. According to "selection" from the axis of paradigmatic, it will have characteristics which could not be found in "knight". It means that "rose" will have a function beyond "knight". On the other hand, this "rose" is different from all roses which could be found in florist's shops. It has gone far from referent and signifies a signified which can not be found in other roses. It is neither like other roses nor like other chessmen. This is exactly what happens in the units of language when foregrounding happens; a marked application of what is not being used in automatic language or is used as an unmarked unit of language.

3.4. Schools of Stylistics

3.4.1. Linguistic Stylistics

The Russian Formalists in their movement (1916-1928) believed in the priority of form over content in literature, but later they changed their viewpoint and believed content was closely linked to its form. In their opinion, it is the concept of defamiliarisation which changes ordinary language to poetic one. They concentrated on the formal aspect of literary

texts, while paying attention to the literariness aspect. They made language central to their definition of literature and this overindulgence stopped them to extend a theory of language to other dimesions of literary object.

3.4.2. Genetic Stylistics

It pays attention to the factors which create style. In addition to semantic and linguistic analysis, psychological, historical and social reasons which cause a literary work to be created should be considered. Also some factors result from the spirit of the writer. Spitzer (1887– 1960) is the founder of this method. He was influenced by Karl Vossler (1932) who believed there was a kind of art and creativity in language, and we should search beauty and style in language. Language changes from one generation to another, since new social and political matters cause new emotional excitements. The language of a poet is special for himself, because he internalises common experiences of happiness, sorrow, etc. Analysing the language, we can find out the mental and psychological structure of a poet. According to Spitzer (1948:27), Stylistics is the result of talent, experience and faith. To achieve inward life-centre or creative principle of text we should:

1- Analyse the superficial features before analysing thoughts and psyche of the poet.

2- Classify them and try to find a relationship between them and the psyche of the poet. Every word is the manifestation of an emotion and feeling.

3- Take a glance into features in order to prove our claim and find out whether that creative principle can explain those features or not.

In this way, in first step we should be familiar with the work till one feature strikes in our mind, and then we should relate it to the spirit of the poet and finally we will find evidences to prove our theory. For example, in the novel of *Marcel Proust* ambiguity and long sentences result from the ambiguous viewpoint of its writer towards the world.

Therefore, the stylist should use his talent, experience and intuition in order to be successful, since the nature of individual style is something mysterious. That click, that sentence or word which is the initial mechanism

may never be found. Spitzer's method seems logical and practical. We should read a work again and again till one or more features become clear. These features have high frequency and should be gathered and analysed. However, there is no guarantee to explain one's style correctly.

3.4.3. Affective Stylistics

Propounded by Fish (1973: 148-151) who argues that the message of a work depends on the reaction and understanding of the reader. First of all, we should consider words, sentences and their function, not their meaning. Functions are determined according to the reaction of the reader. What have words and sentences done with the reader and what kind of relation has been created between the text and reader is important. Meaning is being formulated in the mind of reader. Important matter is the reading process of text not the text itself. Validity of every reading for any reader depends on the hypothesis and strategy of reading which that reader is shared with interpretive communities.

Then, this approach considers an active role for the reader in the process of sign signification. Fish's reader is a dynamic one who aims to know the poem. Meaning is produced during the act of reading. The formal features of a text which affect the reader's process of reading are important. Fish (1980:14-16) mentions that the meaning of the text is determined not by the text itself, but by the reading norms of the community. Readers in different communities read the texts in different ways. How a community imposes its authority in reading literary texts rooted in cultural ethos is a matter considered by Fish.

3.4.4. Meta Stylistics

Riffaterre is the follower of the reader–response theory. Literary work is not merely a text, the reaction of reader towards text is also important. The role of reader is not less than the writer. Text determines the relationship between the reader and text. The term meta-stylistics was used first by Riffaterre. He (1959:154) distinguishes his approach from the earlier

structural and functional approaches and the later reader oriented theory of Fish. According to Riffaterre (1966:213), in this approach, reader is in a close relationship with literature as a sign system. It is the reader who recognises significations in the text. So, amongst poetic structures, those elements which evoke a reader's response are important.

Riffaterre's viewpoint towards poem can be found in his book *Semiotics of Poetry* (1978: 23) where he states "understanding of a poem demands reader's linguistic competence but interpretation of a poem demands reader's literary competence."

It means that the analysis of ungrammatical sentences and deviations needs literary information. This analysis leads to a matrix; a core which may not exist in the poem itself but justifies all couplets, and hypograms which are sentences and phrases related to the matrix. Every poem has a subject matter which is called matrix and hypograms are expanded themes which are expressed in deviations. In reading a poem, first of all we should read it to understand its usual meaning. Then, we should find ungrammatical elements which prevent from interpretation. In the next step, we should discover the hypograms and from hypograms we will find out the matrix which can be a word or a sentence which creates a text and hypograms. Then, the study of meaning is still considered as a study of reading, and a semiotics of poetry is in essence an account of the way readers process or make sense of a text. From this viewpoint, style is viewed as linguistic regularity which creates expectations in the reader and the task of stylists is to indicate the points in the text where the language creates an effect of surprise

3.4.5. Functional and Structural Stylistics

It is based on the notions of scholars like Saussure (1916) and Jakobson (1960). In structural linguistics there is an arbitrary or conventional relationship between signifier and signified. Domain of studies is sign and structuralists are trying to find universal rules for language. In analysis of literature, structuralism pays attention to structural patterns and does not evaluate individual texts. The argument of meaning is based on the fact that

every unit is to be considered in relation to other units and single unit does not have meaning. In other words, the elements of a text should not be analysed individually and independently. For example, in analysing a poem we shouldn't consider the rhyme independent of the music of poem which is a general system. There is a relationship between the music and message of the poem. Structuralists want to show that different components are involved in constructing the whole system of a literary work. They do not ruin the whole system to show the components. A literary work can be analysed in three levels: Phonological, lexical and syntactic levels. In a phonological investigation, rhyme, meter is applied in relation to music and meaning of a poem; whether that rhyme is suitable for the message of a text or not. Formalists pay attention to all components; lexemes, phonemes, sentences, rhyme and meter. They consider form more important than content and paying attention to the content results from paying attention to the form.

In lexical analysis, the selection of lexemes in respect of syntagmatic and paradigmatic axes is taken into consideration. In syntactic level, the relation of lexemes with each other is important. After these three stages, we should determine the relation between these elements. How the system of lexemes, phonemes and syntax have created style which is precisely in relation to the message of work and suitable with its meaning. In process of communication, encoder sends a message to decoder. Message has a code and a form. In conveying the message there are deviations. Decoder tries to discover the message. Every language has unlimited possibilities which is the potential aspect of it and every writer uses limited possibilities which is its actual aspect. Therefore, we can not ignore any small structural matter without concerning it to the whole work. Even some stylists try to find a relationship between one work of a poet and his other works. Structural stylistics is a method which depends on the ability of stylist. Structural stylistics is the complete form of functional stylistics which emphasises literary figures and deviations. Therefore, in analysing a poem we do not ruin the magnificent structure of the poem to show the bricks. The goal is to

show how different components are combined to each other to create that magnificent structure.

3.5. Summary

This thesis is based on functional and structural stylistics based on which language has two aspects, i.e. function and structure. This is the basis of structural and functional stylistics. In spite of Russian formalists, *Prague School of Linguistics,* concentrated their approach on content and structure rather than form. Their theory had the main principles of Saussure's structuralism. Considering literary text as a set of Saussurean signs, they believe signifiers and signifieds are governed by a system of relationships, as they are the elements of a structure. Literaure as a semiotic system is exposed more than other fields to structural analysis. The focus is on the system of conventions that has made a work to be considered a literary work. Considering communicational functions of language in the centre of studies, Jakobson (1960) used the communication theory and Barthes (1967) propounded the relation between style and writing. What functional stylistics studies is the role of communication theory in linguistics and stylistics, i.e. the function of language and style, the relation between form and function in literature, the relation between style and writing and the linguistic and literary effects of a work. It treats the text as a functional structure.

This chapter captured structuralism, language functions and schools of stylistics in which we have considered the main principles of structuralism as a comprehensive movement in literary studies. We intended to describe how we could distinguish between automatic language and literary language through introducing functions of language proposed by Jakobson (1960). Moreover; we explained how structuralism was formed based on the notion of Saussure (1983) that language is a system of signs and must be primarily investigated synchronically.

Chapter 4: Anlysis of Data and the Proposal of the Thesis

4.1. Analysis of the Selected 40 Poems

Based on what has been discussed above, an analysis of the selected 40 Persian poems chosen randomly from different historical periods will be presented in order to evaluate the validity of our theory in achieving the semantic pyramid of any poem.

1)

وین عمر بخوشدلی گذارم یا نه   تا کی غم آن خورم که دارم یا نه

کاین دم که فرو برم بر آرم یا نه   پر کن قدح باده که معلومم نیست

tä key qam-e än xoram ke däram yä na   in omr be xošdeli gozäram yä na

'Till when feel sad that I possess or not this life happily I spend or not'

por kon qadah-e bäde ke malumam nist   in dam ke foru baram baräram yä na

'Fill up the bowl of wine that it is not certain this moment that I breathe in I will breathe out or not'

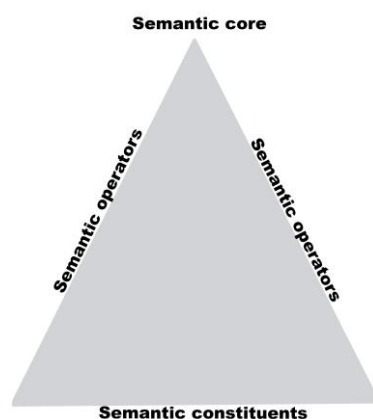Were it not folly, spider–like to spin

The Thread of present life away to win

What? For ourselves, who know not if we

Shall Breathe out the very Breath we now breathe in.

(Khayyam)

(Fitzjerald 1386:126)

Semantic core

Semantic operators

Semantic operators

Semantic constituents

Semantic constituents:

  dåštan, nadåštan/ having, not having

  xoši, qam/ happiness, sorrow

  foru bordan-e dam, barävardan-e dam/ breathe in, breathe out

  qadahe bade/ bowl of wine

In this poem phonetic parallelism has been achieved through rhyme and phonetic reiteration. They contribute to the echotic aspect or form of the poem like:

däram yä na/ baräram yä na / gozäram yä na.

Semantic oppositions contribute to the interpretation of poem as follows:

dåštan/ nadåštan , Having/ not having

qam/ xošdeli, sorrow/ happiness

"We should never feel sad for what we have or what we do not have in this world."

Semantic operators: growth and security

The poet has got the new insight regarding the way of life that we should not care about what we have and what we do not have. He needs to achieve security through enjoying the present time.
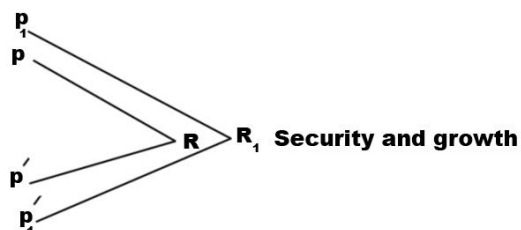
Logical Paraphrase:

 We should not care about what we have and what we do not have. Semantic operator→growth

Being free from all worldly matters and appreciating the present moment, he achieves security. Semantic operator→security

Semantic core:

Do not feel sad about what you have and what you do not have. Do not think about the 'how' of life. Do not think about this matter that you will be alive a moment later or not. Be happy and drink wine. Be free from all those things which cause the imprisonment of mind and soul.

2)

از جدایی ها شکایت می کند	بشنو از نی چون حکایت می کند
از نفیرم مرد و زن نالیده اند	کز نیستان تا مرا ببریده اند
تا بگویم شرح درد اشتیاق	سینه خواهم شرحه شرحه از فراق
باز جوید روزگار وصل خویش	هر کسی کو دور ماند از اصل خویش
جفت بدحالان و خوش حالان شدم	من به هر جمعیتی نالان شدم
از درون من نجست اسرار من	هر کسی از ظن خود شد یار من
لیک چشم و گوش را آن نور نیست	سر من از ناله من دور نیست
لیک کس را دید جان دستور نیست	لیک تن ز جان و جان ز تن مستور نیست
هر که این آتش ندارد نیست باد	آتش است این بانگ نای و نیست باد
جوشش عشق است کاندر می فتاد	آتش عشق است کاندر نی فتاد
پرده هایش پرده های ما درید	نی حریف هر که از یاری برید
همچو نی دمساز و مشتاقی که دید	همچو نی زهری و تریاقی که دید
قصه های عشق مجنون می کند	نی حدیث راه پرخون می کند
مر زبان را مشتری جز گوش نیست	محرم این هوش جز بی هوش نیست
روزها با سوزها همراه شد	در غم ما روزها بی گاه شد
تو بمان ای آن که چون تو پاک نیست	روزها گر رفت، گو رو باک نیست
هر که بی روزی است روزش دیر شد	هر که جز ماهی ز آبش سیر شد
پس سخن کوتاه باید والسلام	در نیابد حال پخته هیچ خام
چند باشی بند سیم و بند زر	بند بگسل آزاد باش ای پسر
چند گنجد قسمت یک روزه ای	گر بریزی بحر را در کوزه ای
تا صدف قانع نشد پر در نشد	کوزه ی چشم حریصان پر نشد
او ز حرص و جمله عیبی پاک شد	هر که را جامه ز ه عشقی چاک شد
ای طبیب جمله علت های ما	شاد باش ای عشق خوش سودای ما
ای تو افلاطون و جالینوس ما	ای دوای نخوت و ناموس ما
کوه در رقص آمد و چالاک شد	جسم خاک از عشق بر افلاک شد

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عشق جان طور آمد عاشقا طور، مست و موسی صاعقا

با لب دم ساز خود گر جفتمی همچو نی من گفتنی ها گفتمی

هر که او از همزبانی شد جدا بی زبان شد گرچه دارد صد نگاه

چون که گل رفت و گلستان در گذشت نشنوی زآن پس ز بلبل سرگذشت

جمله معشوق است و عاشق پرده ای زنده معشوق است و عاشق مرده ای

چون نباشد عشق را پروای او او چو مرغی ماند بی پر وای او

من چگونه هوش دارم پیش و پس چون نباشد او زیارم پیش و پس

عشق خواهد کین سخن بیرون بود آینه غماز نبود چون بود

آینه ات دانی چرا غماز نیست زآن که زنگار از رخش ممتاز نیست

bešno az ney cun hekäyat mikonad   az jodäyihä šekäyat mikonad

'Listen from the reed how story tells from separations complains'

kaz neyestän tä marä bebride'and   az nafiram mard o zan nalide'and

'From the time reed-bed till me parted from my lament man and woman has moaned'

sine xäham šarhe šarhe az faräq   ta beguyam šarh-e dard-e eštiyäq

'Heart I want torn from separation till I tell explanation of pain of desire'

har kasi ku dur mänd az asl-e xiš   bäz juyad ruzegär-e vasl-e xiš

'Everyone who away remains from origion of him again seeks days of joining of him'

man be har jamiyati nälän šodam   joft-e xošhälän o badhälän šodam

'I to every company crying I became pair of happy and unhappy I became'

har kasi az zann-e xod šod yär-e man   az darun-e man najost asrär-e man

'Everyone from opinion of him became friend of mine from inside of me did not seek secrets of me'

serr-e man az näle-ye man dur nist   leyk cašm o guš rä än nur nist

'Secret of me from plaint of mine away is not but eye and ear that light does not exist'

tan ze jän o jän ze tan mastur nist   leyk kas rä did-e jän dastur nist

'Body from soul and soul from body hidden is not but nobody vision of soul command has'

ätaš ast in bang-e näy o nist bäd   har ke in ätaš nadärad nist bäd

'Fire is this sound of reed and it is not wind everybody who this fire does not have exist may not'

ätaš-e ešq ast kandar ney fetäd   jušeš-e ešq ast kandar mey fetäd

'Fire of love is that in reed fell fever of love is that in wine fell'

ney harif-e har ke az yäri borid   pardehäyaš pardehä-ye mä darid

'Reed comrade of everybody who from friend parted its strains strains of our pierced'

hamco ney zahriy o teryaqi ke did?   hamco ney damsäz o moštäqi ke did?

'Like reed poison and antidote who saw like reed sympathizer and longing lover who saw'

ney hadis-e räh por xun mikonad   qesseha-ye ešq majnun mikonad

'Reed story of way full of blood makes tales of love Majnun makes'

mahram-e in huš joz bi huš nist   mar zabän rä moštari joz guš nist

'Confide of this conscious except unconsciouss is not for tongue customer except ear does not exist'

dar qam-e mä ruzhä bigäh šod   ruzhä bä suzhä hamräh šod

'In sorrow of our days untime became days with griefs hand in hand became'

ruzhä raft gu ro bäk nist   to bemän ey änke con to päk nist

'Days went tell go fear there is not you stay who like you pure thereis not'

har ke joz mähi ze äbaš sir šod   har ke bi ruzist ruzaš dir šod

'Every one except fish from its water full became everyone who is without daily breas his day late became'

dar nayäbad hal-e poxte hic xäm   pas soxan kutäh bäyad vassaläm

'Does not understand state of ripe any raw then word make short must farewell'

band begsal äzäd bäš ey pesar   cand bäši asir-e sim o zar

'Chain burst free be Oh son how much you be bondsman of silver and gold'

gar berizi bahr rä dar kuze'i   cand gonjad qesmat-e yek ruze'i

'If you pour sea in pitcher how much holds store of one day'

kuze-ye cašm-e harisan por našod   tä sadaf qäne našod por dor našod

'Pitcher of eye of convetous man did not became full till oyster-shell did not content did not became full pearls'

har ke ra jame ze ešqi cäk šod   u ze hers o jomle eybi päk šod

'Everyone whose garment from love is rent he from conventousness and defect is purged'

šäd bäš ey ešq-e xoš soda-ye mä   ey tabib-e jomle ellathä-ye mä

'Be happy O love of sweet thoughted O physician of all ills of us'

ey davä-ye nexvat o nämuse mä   ey to aflätun o jalinus-e mä

'O remedy of pride and rainglory of us O you Plato and Glenus of us'

jesm-e xäk az ešq bar afläk šod   kuh dar raqs ämad o cäläk šod

'Body of earhy from love on skies soared mountain in dance began and nimble became'

ešq jän-e tur ämad äšeqä   tur, mast o xarra musä sä'egä

'Love soul of Tur (Sinai mountain) inspired O lover Tur (Sinai mountain) drunken and swoon Moses thunderstorm'

ba lab-e damsäz-e xod gar joftami   hamco ney man goftanihä goftami

'With lip of accompany of mine if in accordance like reed I all that may be told I tell'

har ke u az hamzabäni šod jodä   bi zabän šod garce därad sad navä

'Every one who from those who speak the same language became parted dumb he became although he has one hundred songs'

con ke gol raft o golestän dar gozašt   našnavi zän pas ze bolbol sargozašt

'When flower went and garden faded you do not hear from then from nightingale story'

jomle mašuq ast o äšeq parde'i   zende mašuq ast o äšeq morde'i

'All beloved is and love a veil alive beloved is and love a dead'

con nabäšad ešq rä parvä-ye u   u co morqi mänd bi par väy-e u

'As there is for love no fear of you you like a bird left without wing alas for him'

man cegune huš däram pišo pas   con nabäšad nur-e yäram pišo pas

'I how consciousness have before and behind when thre is no light of my beloved before and behind'

ešq xähad kin soxan birun bovad   äyene qammaz nabovad cun bovad

'Love wills this word out to be mirror reflective is not how it should be'

äyene'at däni cerä qammäz nist   zän ke zengär az roxaš momtäz nist

'The mirror you know why reflective is not because the rust from its face separate is not'

<div align="center">Song of the Reed</div>

Listen to this reed how it complains

It is telling a tale of separation.

Saying , Ever since I was parted from the reed–bed,

Man and woman have moaned in (unison with) my lament.

I want a bosom torn by severance,

That I may unfold (to such a one) the pain of love–desire.

Every one who is left far from his source,

Wishes back the time when he was united with it.

In every company I uttered my waitful notes,

I consorted with the unhappy and with them that rejoice.

Every one became my friend from his own opinion,

None sought out my secrets from within me.

My secret is not far from my plaint,

But ear and eye lack the light (whereby it should be apprehended).

Body is not veiled from soul, nor soul from body,

Yet none is permitted to see the soul.

This noise of reed is fire, it is not wind:

Whoso hath not this fire, may he be naught.

Tis the fire of love that is in the reed,

'Tis the fevour of love that is in the wine.

The reed is the comrade of every one who has been parted from a friend:

Its strains pierced our hearts.

Whoever saw a poison and antidote like the reed?

Whoever saw a sympathizer and a longing lover like the reed?

The reed tells of the way full of blood

And recounts stories of the passion of Majnun.

Only to the senseless is this sense confided:

The tongue hath no customer save the ear.

In our woe the days (of life) have become untimely:

Our days travel hand in hand with burning griefs.

If our days are gone, let them go! this no matter,

Do Thou remain, for none is holy as Thou art!

Except the fish, every one becomes sated with water:

Whoever is without daily bread finds the day long.

None that is raw understands the state of the ripe:

Therefore my words must be brief. Farewell!

O son, burst thy chains and be free!

How long wilt thou be a bondsman to silver and gold?

If thou pour the see into a pitcher,

How much will it hold? One day's store.

The pitcher, the eye of the covetous , never becomes full:

The oyster – shell is not filled with pearls until it contented.

He (alone) whose garment is rent by a (mighty) love

Is purged entirely of convetousness and defect.

Hail, our sweet – thoughted love

Thou that art the physician of all our ills.

The remedy of our pride and rainglory,

Our Plato and Galen!

Through love the earthly body soared to the skies:

The mountain began to dance and became nimble.

Love inspired Mount Sinai, o lover,

(So that) Sina (was made) drunken "and Mosses fell in a swoon".

Were I joined to the lip of one in accord with me,

I too, like the reed, would tell all that may be told.

(But) whoever is parted from one who speaks his language

Becomes dumb, though he has a hundred songs.

When the rose is gone and the garden faded,

Thou wit hear no more the nightingale's story.

The beloved is all and the lover (but) a veil:

The beloved is living and the lover a dead thing.

When love hath no care for him,

He is left as a bird without wings. Alas for him then!

How should I have consciousness (of ought) before or behind

When the light of my beloved is before me and behind?

Love wills that this word should be shown forth:

If the mirror does not reflect, how is that?

Dost thou know why the mirror (of my soul) reflects nothing?

Because the rust is not cleared from its face.

O my friends, hearken to this tale:

In truth it is the very marrow of our inward state.

(Molavi)

(Imami 1372:51)

Semantic constituents:

ney/ reed

neyestän/ canebrake

 jodäyihä/ separations

ešq/ love

 zahr/ poison

 teryäq/ antidote

 mähi/ fish

äb/ water

 morde/ dead

 zende/ alive

 äšeq/ lover

mašuq/ beloved

gol/ flower

golestän/ garden

bolbol/ nightingle

aflätun/ Plato

jalinus/ Galenus

parde/ veil

Semantic deviaions in this poem are more frequent than other kinds of deviation and they contribute to the interpretation of poem as follows:

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1-Metaphor:

ney/ 'reed': "It is the perfect human who has the breath of god and is free from worldly matters."

neyestän/ 'reed–bed': "It is the spiritual world where the man has lived before the material world."

Mähi, äb/ fish, water / love, lover: "The life of lover is love and without it he can not live like the fish which can not live without water."

2-Equivoque:

nist bäd, nist bäd/ 'It is not wind, be naught': "The sound of flute is the word of God not sensual desires. If someone does not have it, he must be naughted."

parvä-ye u/care for him , bi par vä-ye u/ without wing.

3-Metonymy:

aflätun, Plato/ 'jälinus, Galenus': " Plato is spiritual medicine and Galenus is physical medicine; Love is the medicine of all physical and spiritual pains."

Parde, äšeq/ 'veil, lover': "Worldly existence of lover creates a distance between him and God."

4- Co-occurrence

äšeq o mašuq/ lover and beloved, gol o bäq/ flower and garden, sim o zar/ gold and silver.

Semantic oppositions in this poem contribute to the interpretation of poem as follows:

zahr, teryäq/ 'poison, antidote': "Poison is separation and antidote is joining."

qäne, haaris/ 'contented, greedy': "Those who are in the prison of world can not understand the truth."

zende, morde/ 'alive, dead': " The lover is dead and the beloved is alive."

Parallelism has been achieved through rhythm and rhyme. They contribute to the echotic aspect or form of the poem like:

hekäyat mikonad/ šekäyat mikonad

bebride'and/ nälide'and

faräq/ eštiyäq

asle xiš/ vasle xiš

Semantic operators: growth and security

The best thing is to achieve God and truth. Loving God releases man from greed and anxiety and sets him free from all worldly matters. It is the medicine of all pains. All the life of a lover is his love and this love reflects the internal secrets of him; all the states of lover are shown in the mirror of love.
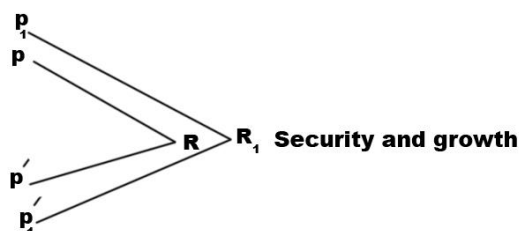
Logical paraphrase:

He has the knowledge that his sorrow is the result of separation from the real origin.
Semantic operator→growth

To love God is the origin of peace. Semantic operator→security

Semantic core:

The poet complains about separation from his real origin. He expresses the sorrow of soul from the time he has come to this world. He believes nobody can understand the internal secrets of a perfect human. People who are in the prison of body can not understand the soul. Only the perfect human can understand the truth and the meaning of life is achieving the truth.

He expresses the sorrow of separation through the song of flute which is the word of God not the sensual desires. Worldly matters have caused distance between god and human being. For this song he can not find a person to be trusted; a person who is free from greed .Therefore, he has nothing to say like a nightingale which does not sing while it is far from the flower and garden. He considers himself as a lover who loves nobody except God.

3)

بس که بعد از تو خزانی و بهاری بوده است   شام و صبح آید و لیلی و نهاری بوده است

دل نگه دار که بر شاهد دنیا ننهی   کین نه یاری است که او را غم یاری بوده است

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<div dir="rtl">

مونس گور تو ننگ است که ماری بوده است   تو که امروز چو کژدم همه را نیش زنی

ورنه آزار دل خلق چه کاری بوده است   یک دل سوخته بنواز که کاریست عظیم

تو چه دانی که در این گرد سواری بوده است   خاکساران جهان را به حقارت منگر

</div>

bas ke bad az to xazäniy o bahäri bäšad

'Many after from you autumn and spring has been'

šäm o sobh äyad o lailiy o nahäri bäšad

'Night and morning comes and night and morning has been'

del nagah där ke bar šähed-e donyä nanehi

'Heart keep that witness of world do not depend'

kin na yärist ke u rä qam-e yäri bäšad

'That not the friend that he sorrow of the friend has'

to ke emruz co kajdom hame rä niš zani

'You that today like scorpion all bite you'

munes-e gur-e to nang ast ke märi bäšad

'Companion of grave of you shame that snake be'

yek del-e suxte benväz ke kärist azim

One heart of burnt care that job is great

'varna äzär-e del-e xalq ce käri bäšad'

Otherwise annoying of heart of people what job is

xäksärän-e jahän rä be heqärat manegar

'People of world humulating do not look at'

to ce däni ke dar in gard saväri bäšad

'You what know that in dust knight is'

Many a Spring shall Autumn follow when thou'rt passed away:

Many an evening, many a morning, many a night and day.

To the World thy heart incline not, though it seemeth fair;

Deem it not a faithful friend who for its friends doth care.

Thou to-day who like a scorpion everyone dost sting,

Snakes shall be thy tomb's companions, shame to thee shall bring.

Comfort some afflicted spirit; that is worth thy while;

Else to vex thy follows' spirits easy is and vile.

Look not on earth's humble dwellers with a glance so proud:

Knowing not what Knight is hidden midst the dusty cloud.

 (Awhadi of Maragha)

(Browne 1969:145)

Semantic constituents:

kajdom/ scorpion

del-e suxte/ afflicted

äzordan/ vex

 xäksärän-e jahän/ humble dwellers

Semantic deviations consist of the following deviations which contribute to the interpretaaion of poem as follows:

1- Metaphor:

 donyä, dust-e vafädär/ 'world, faithful friend': "The world is not like a faithful friend."

to, kajdom/ 'Thee (human being), scorpion': "You are like a scorpion which annoys people.

2-Metonymy:

Humble dwellers / 'xäksärän-e jahän': "It refers to human being. The poet says do not look humulatingly at human being."

Parallelism comes through the alliteration of the following words as rhythm and rhyme. They contribute to the echotic aspect or form of the poem like:

bahäri bäšad

nahäri bäšad

yäri bäšad

märi bäšad

käri bäšad

saväri bäšad

Semantic operators: growth and security

The poet has achieved this point that this world is not faithful. What remains from human being is what they have done for caring people and not for harming them.
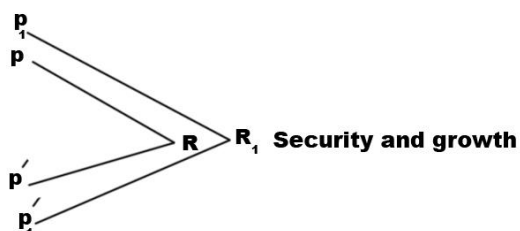
Logical paraphrase:

Do not incline your heart to this world. Semantic operator→growth

Care about human dwellers. Semantic operator→security

Semantic core:

There has been life before us and after us. Do not depend on this world which is not faithful. Do not be proud as you do not know the destiny and do not vex the friend's hearth like the scorpion which stings. Comfort afflicted spirits.

4)

<div dir="rtl">

بدان امید دهم جان که خاک کوی تو باشم   در آن نفس که بمیرم در آرزوی تو باشم

به آرزوی تو خیزم به جستجوی تو باشم   به وقت صبح قیامت چو سر از خاک برآرم

به سوی حور نپویم در آرزوی تو باشم   حدیث روضه نگویم گل بهشت نبوئیم

</div>

dar än nafas ke bemiram dar ärezu-ye to bäšam

'In that moment that I die in dream of you am'

bedän omid daham jän ke xäk-e kuy-e to bäšam

'In that hope I give soul that dust of land of you am'

be vaqt-e sobh-e qiyämat co sar az xäb baräram

'In time of morning of resurrection as head from soil bring out'

be ärezu-ye to xizam be josteju-ye to bäšam

'With dream of you I wake up to seek of you am'

hadis-e roze naguyam gol-e behešt nabuyam,

'Story of day I do not tell flower of heaven I do not smell'

be suy-e hur napuyam dar ärezu-ye to bäšam

'Towards angels I do not go in dream of you I am'

On the day of life's surrender I shall die desiring Thee:

I shall yield my Spirit craving of thy street the dust to be.

On the Resurrection Morning, when I raise my head from sleep,

I shall rise desiring Thee, and forth to seek for Thee shall creep.

I will smell not blooms of Eden, nor of Heavenly Gardens speak,

Nor, desiring Thee alone, shall I Celestial Houris seek.

(Humamud-din-I Tabrizi)

(Browne 1969:153)

Semantic constituents:

ärezu-ye to/ desiring thee

xäk-e ku-ye to /thy street the dust to be

josteju-ye to/ seek for thee

Parallelism comes through the alliteration of words as rhythm and rhyme. They contribute to the echotic aspect or form of the poem like:

dar ärezu-ye to bäšam

xäk-e ku-ye to bäšam

be josteju-ye to bäšam

Semantic operators: growth and security

The poet has achieved this point that he has an ultimate beloved; a unique one who can be desired and loved by him everywhere and at any time. He achieves a kind of security through having such a kind of willingness and passion.

Logical paraphrase:

Having someone in anywhere and anytime is releif. Semantic operators→growth and security

Semantic core:

My desire for you is so wild. I am with you everywhere and in all conditions; when I am going to die, when I am rising in resurrection day and when I am in heaven, I am seeking for you.

5)

<div dir="rtl">

کی رفته ای ز دل که تمنا کنم تو را   کی بوده ای نهفته که پیدا کنم تورا

غیبت نکرده ای که شوم طالب حضور   پنهان نگشته ای که هویدا کنم تورا

با صد هزار جلوه برون آمدی که من   با صد هزار دیده تماشا کنم تورا

</div>

key rafte-i ze del ke tamannä konam to rä

'When you gone from heart that I crave for you'

key bude-i nahofte ke peydä konma to rä

'When have been you hidden that find you'

qeybat nakarde-i ke šavam täleb-e hozur

'Absent did not you that become seeker of presence'

penhän nagašte-i ke hoveydä konam to rä

'Hidden are not you that make apparent you'

bä sad hezär jelve borun ämadi ke man

'With hundred thousand manifestations out come you that I'

bä sad hezär dide tamäšä konam to rä

'With hundred thousand eyes watch you'

When didst thou depart from the heart that I should crave for Thee?

When wert thou hidden that I should find Thee?

Thou hast not disappeared that I should seek Thy presence:

Thou have not become hidden that I should make Thee apparent.

Thou hast come forth with a hundred thousand effulgennces

Th may contemplate Thee with a hundred thousand eyes.

(Forughi)

(Browne 1969:336,337)

Semantic constituents:

 tamannä/ crave

 nahofte, penhän/ hidden

peydä/ find

 disappeared/ absent

hozur/ presence

hoveydä/ apparent

 tamäšä/ contemplate

 jelve/ effulgennces

Semnantic oppositions contribute to the interpretation of poem as follows:

 nahofte, peydä/ 'hidden, apparent': "You are always apparent, you are not hidden."

qeybat, hozur/ 'disappearing, presence': "You are always present not disappeared."

 hoveydä, penhän/ 'apparent, hidden': " You are always apparent not hidden."

Parallelism comes through the alliteration of following words as rhythm and rhyme. They contribute to the echotic aspect and form of the poem like:
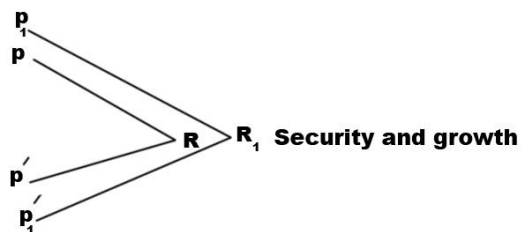
tamannä konam to rä

peydä konam to rä

hoveydä konam to rä

tamäšä konam to rä

Semantic operators: growth and security

The poet has achieved this point that he can see and feel his beloved every where and at any time, as he has been so over influenced by the love. This mtter gives him security.

Logical paraphrase:

He is able to see and understand hundred thousand effulgences of the beloved everywhere. Semantic operator→growth

Existance of beloved gives him peace. Semantic operator→ security

Semantic core:

The poet's beloved has been with him everywhere at any time. The beloved has never been departed from the heart and has never been hidden. He has been appeared with hundred thousand effulgences, and the poet contemplates with hundred thousand eyes.

6)

یاد باد آن روزگاران یاد باد   روز وصل دوستداران یاد باد

بانگ نوش شاد خواران یاد باد   کامم از تلخی غم چون زهر گشت

از من ایشان را هزاران یاد باد   گر چه یاران فارغند از یاد من

کوشش آن حق گذاران یاد باد   مبتلا گشتم در این بند و بلا

زنده رود باغ کاران یاد باد   گر چه صد رود است در چشمم مدام

راز حافظ بعد از این ناگفته ماند

ای دریغا رازداران یاد باد

ruz-e vasl-e dustdärän yäd bäd   yäd bäd än ruzegärän yäd bäd

'Day of joining friends recall recall that days recall'

kämam az talxi-ye qam con zahr gašt   bang-e nuš-e šädxärän yäd bäd

'My palate from bitterness of sorrow like poison became sound of cheers of drinkers recall'

garce yärän färeqand az yäd-e man   az man išän rä hezärän yäd bäd

'Although friends are free from recalling me from me they thousand recall'

mobtalä gaštam dar in band o balä   kušeš-e än haq gozärän yäd bäd

'Fettered in chain of misfortune efforts of that gratefull people recall'

garce sad rud ast dar cešmam modäm   zende rud-e bäg kärän yäd bäd

'Although hundred rivers are in my eyes continuously alive river of gardeners recall'

räz-e häfez bad az in nägofte mänd

'Secret of hafez after from this untold remained'

ey dariqä räzdärän yäd bäd

144

'Alas secret keepers recall'

That day of friendship when we met Recall;

Recall those days of fond regret, Recall.

As bitter poison grief my palate sours:

The sound: "Be it sweet!" at fears of ours Recall.

My friends, it may be, have forgotten long;

But I a thousands times that throng Recall;

And now, while fettered by misfortune's chain,

All those who grateful sought my gain Recall.

Though thousands rivers from my eyes descend,

I Zindarud, where garde'ners tend, Recall;

And crashed by sorrow that find no relief,

Those who brought solace to my grief Recall.

  No more from HAFIZ' lips

Shall secrets pass:

I, alas! Recall.

(Hafiz)

(1875:151)

Semantic constituents:

 vasl-e dustdärän/ joining friends

yärän/ friends

 talxi-ye qam/ bitter grief

 yäd bäd/ recall

Semantic deviation consists of the following deviation. It contributes to the interpretation of poem as follows:
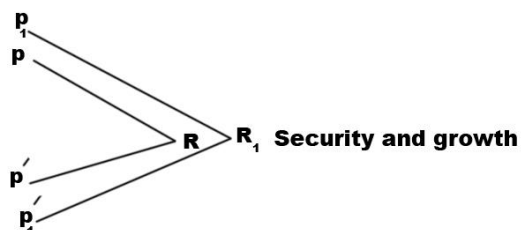
Metaphor:

qam, zahr/ 'sorrow, poison': " Sorrow is like bitter poison."

Parallelism has been achieved through alliteration of words like. It contributes to the echotic aspect and form of the poem like:

yäd bäd

Semantic operators: growth and security

The poet achieves growth and security through recalling friends.

Logical paraphrase:

The poet has gained this knowledge that recalling friends and joining them is a relief for the pain of separation. Semantic operators→ growth

His will is joining friends and in this way he achieves security. Semantic operator→ security

Semantic core:

The poet complains about separation from his friends. However, he has great wishes for them. His will is joining friends.

7)

<div dir="rtl">

سفر به خیر

"به کجا چنین شتابان"
گون از نسیم پرسید،
"دل من گرفته زین جا،
هوس سفر نداری
ز غبار این بیابان؟"
همه آرزویم اما
چه کنم که بسته پایم...
" به کجا چنین شتابان؟"

</div>

" به هر آن کجا که باشد به جز این سرا سرایم..."

" سفرت به خیر اما، تو و دوستی خدا را

چو از این کویر وحشت به سلامتی گذشتی

به شکوفه ها به باران برسان سلام ما را."

<div align="center">

safar be xeyr

'Have a safe triP'

</div>

"be kojä cenin šetäbän"

'To where like rushing'

 gavan az nasim porsid,

'Goat's thorn from breeze asked'

del-e man gerefte zin jä,''

'Heart of me gloomy is from here'

havas-e safar nadäri

'Willingness of trip do not have'

 ze qobäre in biyäbän?"

'From dust of this desert?'

hame ärezuyam amä

'All desire am but'

 ce konam ke baste päyam…"

'What do I that closed is my feet'

"be kojä cenin šetäbän?"

'To where like rushing'

"be har än kojä ke bäšad be joz in sarä saräyam…"

'To every that where that is except this land my land'

"safarat be xeyr amä, to vo dusti xodä rä

'Have safe trip but, you and friendship god's sake'

co az in kavir-e vahšat be salämati gozašti,

'As from this desert of fear safe went you'

 be šokufehä be bärän beresän saläme märä".

'To blossoms to rain send regards of mine'

Have a safe trip

"Where are you rushing to?"
Asked the goat's thorn of the breeze
Don't you want to take a trip away
From the dust of this wilderness?
"I am all desire, but,
No hope, since I am shackled here".

"Where are you rushing to?"
"To any better home than this home …"
"Have a safe trip, but, for the sake of our friendship,
And for God's sake,
When you have safely passed this fearsome desert,
Give the blossoms, give the rain,
Our regrets…".
(Shafiei Kadkani)
(Qlicxäni 1386:321)

Semantic constituents:
gavan/ goat's – thorn
 baste pä/ shackles
 nasim/ breeze
šetäbän/ rushing
 safar/ trip
pä-ye baste/ closed feet
qobär-e biyäbän/ Dust of fearsome desert
 ärezu/ desire
biyäbän/ wilderness

Senmantic oppositions contribute to the interpretation of the poem as follows:

nasim, gavan/ 'breeze, goat's thorn': "The breeze is moving while goat's thorn is stable. Breeze is free and goes away, while goat's thorn is prisoned."

šetäbän budane nasim, baste pä budan-e nasim/ 'rushing of breeze, closed feet of goat's thorn': "The breeze is rushing, while the goat's thorn is closed feet."

gobär-e biyäbän, šokufehä va bärän/ 'dust of wilderness, rain and blossoms': "The breeze could get rid of dust of wilderness and goes to a place full of rain and blossoms, while goat's thorn could not."

Parallelism has been achieved through rhythm and rhyme. They contribute to the echotic aspect and form of the poem by means of rhythm and rhym as follows:

šetäbän, biyäbän

päyam, saräyam

khodä rä, märä

Semantic operators: growth and security

The breeze has achieved this point that he should go everywhere except the place he resides now. It is only in this way that he will gain security. On the other hand, the goat's-thorn has the same desire and has reached the same decision. However, he knows that departure is impossible for him and there is nothing to be done. He just sends his regards to freedom.
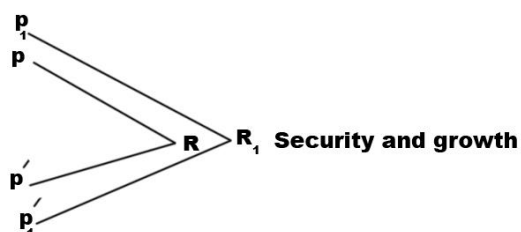
Logical paraphrase:

The poet has achieved this point that he has to gain freedom. The trip of breeze and desire of goat's-thorn for departure from wilderness is an effort for gaining freedom.

Semantic operators→ growth and security

Semantic core:

The breeze is leaving his hometown, while being tired of wilderness and present situation. He encourages the goat's thorn to accompany him. The goat's- thorn would like to go but the closed feet prevents. He wishes a safe trip for the breeze, hoping for the freedom.

8)

<div dir="rtl">

واحه ای در لحظه

به سراغ من اگر می آیید،

پشت هیچستانم.

پشت هیچستان جایی ست.

پشت هیچستان رگ های هوا، پر قاصدهایی ست

که خبر می آرند، از گل واشده ی دورترین بوته ی خاک.

روی شن ها هم، نقش های سم اسبان سواران ظریفی ست که صبح

به سر تپه ی معراج شقایق رفتند.

پشت هیچستان، چتر خواهش باز است:

تا نسیم عطشی در بن برگی بدود

زنگ باران به صدا می آید.

آدم این جا تنهاست.

و در این تنهایی، سایه ی نارونی تا ابدیت جاری ست.

به سراغ من اگر می آیید،

نرم و آهسته بیایید، مبادا که ترک بردارد

چینی نازک تنهایی من!

</div>

Vahe'i dar lahze

Oasis in moment

be soräq-e man agar mi'äyid,

'To me if you are coming'

pošt-e hicestänam.

'Behind of oblivion I am'

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pošt-e hicestän jäyist.

'Behind of oblivion a place is'

pošt-e hicestän raghäy-e havä, por-e gäsedhäyist ke xabar mi-ävarand, az gol-
e väšode-ye durtarin bute-ye xäk.

 'Behind of oblivion veins of air full of dandelions are who news they bring, from
flower of blooming from the most faraway'

ruy-e šenhä ham, naqšhä-ye som-e asban-e zarifist ke sobh

'Upon sand too design of footprints of horses of delicate that morning'

bar sar-e tappe-ye meraj-e šaqäyeq raftand.

'Upon head of hill of mounting of poppies they went'

pošt-e hicestän, catr-e xäheš bäz ast

'Behind oblivion umberella of desire open is'

tä nasim ataši dar bon-e bargi bedavad,

'Till breeze the fire in root of a leaf runs'

zang-e bärän be sedä mi-äyad.

'Ring of rain to sound comes'

adam injä tanhäst

'Human here alone is'

va dar in tanhäyi, saye-ye närvani tä abadiyyat järist.

'And in this loneliness shadow of an elm till eternity exists'

be soräge man agar mi'äyid,

'To me if you are coming'

narm o äheste bi'yä'id, mabädä ke tarak bardärad

'Gently and softly come that lest cracks'

cini-ye näzok-e tanhä'i-ye man.

'China of fragile of loneliness of me'

<center>Oasis in a Moment</center>

If you are coming to me

I am beyond oblivion.

Beyond oblivion is a place

<center>151</center>

Where dandelions run into the veins of air,

Bringing news of a faraway blooming bush:

The sands bear the footprints of delicate horsemen

Mounting the hilltop of poppies …

Beyond oblivion, the umbrella of desire is open.

As soon as thirst blows onto the root of a leaf

Rain sings songs of freshness.

One is lonely here.

Where an elm's shadow streams into eternity.

If you are coming to me

Approach gently, softly lest you crack

The fragile china of my solitude.

(Sepehri 1385:78,79)

Semantis constituents:

hicestän/ oblivion

 raghäye havä/ veins of air

 qäsedak/ dandelion

 asb/ horse

 meräje šaqäyeq/ mouning of poppies

 nasim/ breeze

 ataš/ thirst

 bärän/ rain

 xäheš/ desire

 abadiyyat/ eternity

 tanhä/ alone

 cini-ye näzok-e tanhäyi/ fragile china of solitute

Semantic and lexical deviations contribute to the interpretation of poem as follows:

1-Metaphor:

raghä-ye havä/ 'veins of air': " The poet considers semantic feature of +animate for'air' which has got veins. He believes that in oblivion the air is full of good news brought by dandelions."

catr-e xäheš/ 'umbrella of desire': " In oblivion one is free to make any desire."

zang-e bärän/ 'ring of rain': "In oblivion rain is ready anytime."

cini-ye näzok-e tanhäyi/ fragile china of salitude': "loneliness is like china which is very fragile."

davidan-e ataš/ 'blowing of thirst': " The poet considers the semantic feature of '+tangible' for ' thirst' which is '-tangible'. In oblivion when the plants are thirsy, rain is ready."

2-Metonymy:

meräje šaqäyeq/ 'mounting of poppies': " In oblivion one can join God (this symbolic expression is being used for people who die for the sake of God)."

3-Lexical deviation

Oblivion/ hicestän: "The affix 'estän' is being added to 'hic' and has made a new word."

Semantic Operators: growth and security

The poet has achieved this point that solitude is the best thing and oblivion is the best place. In this way he will have security.
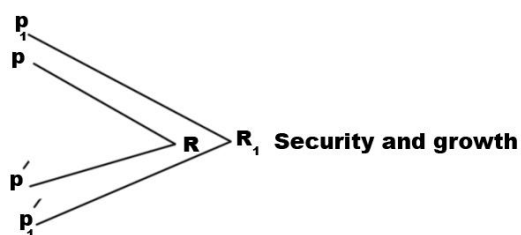
Logical paraphrase:

The poet is interested in solitude and oblivion, having knowledge that everybody can find everything in solitude and oblivion. Semantic operators→growth

He wants to achieve tranquility through loneliness. Semantic operator→ security

Semantic core:

The poet believes that oblivion is the ideal place, where he is alone and everything is ready and beautiful; dandelions with good news from blossomed flowers, horses which go to the hilltop of poppies, rain when it is needed and permanent shade of trees. So, he says do not disturb my solitude when you are coming to me. Come smoothly and gently.

9)

دریا

آه، ای دل! تو ژرف دریایی
کس چه داند درون دریا چیست
بس شگفتی که در نهان تو هست
وز برون تو هیچ پیدا نیست.

تیغ خورشید – با برندگیش –
دل دریای تیره را نشکافت
موج مهتاب – آن غبار سفید –
اندرین راز سبز، راه نیافت.

روی دریا دوید بوسه ی باد
چلچراغ ستارگان در او
شب شکست و سحر به جای نماند.

آه، ای دل! تو ژرف دریایی
هیچ کس در نیافت راز تو را
کس ز ناز نگاه، باده نریخت
ساغر دلکش نیاز تو را.

سوختی... سوختی ز گرمی عشق
همچو یخ فسرده ات گفتند
هر تپش از تو جان سختی داشت
خلق، خاموش و مرده ات گفتند!

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<div dir="rtl">

با همه تیرگی که در دریاست

بس کسان رخت سوی او بردند

باز دریا هزار مونس داشت

گر چه نگشوده راز وی، مردند.

خون شد این دل ز درد تنهایی

کس چرا سوی او نمی آید؟

آه! دریاست دل، چرا در او

کس پی جست و جو نمی آید؟...

</div>

daryä

'Sea'

äh, ey del! to žarf daryäyi

'Ah, heart you deep sea are'

kas ce dänad darun-e daryä cist

'One what knows inside of sea what is'

bas šegefti ke dar nahän-e to hast

'Many wonders that in inside of you exist'

vaz borun-e to hic peydä nist,

'And outside of you anything apparent is not'

tiq-e xoršid - bä borandegiyaš

'Blade of sun with its sharpness'

del-e daryä-ye tire rä naškäft

'Heart of sea of dark did not cut'

moj-e mahtäb – än qobär-e sefid

'Wave of moon that dust of white'

andar in raz-e sabz, räh nayäft.

'In this secret of green did not way make'

ruy-e daryä david buse-ye bäd

'On top of sea ran kiss of wind'

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leyk az vey asar be jäy namänd

'But from it trace place did not remain'

celceräq-e setäregän dar u

'Candelabrum of stars in you'

šab šekast o sahar be jäy namänd.

'Night broke and day place did not remain'

äh, ey del! to žarf daryäyi

'Ah, heart! You deep sea are'

hic kas darnayäft räz-e to rä

'Nobody could find secret of you'

kas ze näz-e negäh, bäde narixt

'One from graceful look wine did not pour

säqar-e delkaš-e niyäz-e to rä.

'Bowl of delightful of desire of you'

suxti..suxti ze garmi-ye ešq

'You were burnt…burnt from the passion of love'

hame con yax fesorde'at goftand

'All like ice depressed you were told'

har tapeš az to jän-e saxti däšt

'Every heart beat from you soul of hard had'

xalq, xämuš o morde'at goftand!

'People, wordless and dead you were told'

ba hame tiregi ke dar daryäst

'With all darkness that in sea exists'

bas kasän raxt suy-e u bordand

'Many people cloth towards it took'

bäz daryä hezär munes däšt

'Anyhow sea thousand companions had'

garce nagšude räz-e vey, mordand.

'Although did not reveal secret of it, died'

xun šod in del ze dard-e tanhäyi
'Blood became this heart from pain of loneliness'
kas cerä suy-e u nemi'äyad?
'One why towards of you does not come'
äh! daryäst del, cerä dar to
'Ah! Sea is heart, why in you'
kas pey-e josteju nemi'äyad?...
'One for search does not come'

The Sea
Oh heart! You are a deep sea
No one knows what's inside the sea
You harbour many a secret
Your outward is a mystery to everyone

The blade of the sun – though sharp it is –
Failed to slash open the heart of the sea
The wave of the moon – that white dust –
Failed to penetrate the green mystery

The wind kissed the face of the sea
Yet, it left no mark
With the candelabrum of the stars therein
The night shattered and no dawn cracked

Oh heart! You are a deep sea
No one could fathom your secret
Out of graceful look, no one poured
Wine into the delightful goblet of your desire

You burned.you burned in passionate love

Like thawing ice, everyone said

Every heartbeat of yours was hard to kill

People called you mute and dead!

With the darkness in the sea

Many a people made for it

The sea had a thousandfold friends

Who died without fathoming its secret

The heart bled in agony of solitude

Why does no one go to it?

Oh! The heart is a sea, why does no one

(Behbahani 1386:34-37)

Semantic constituents:

Heart/ del

Deep sea/ žarf daryä

Inside/ darun, penhän

Outward / borun, peydä

Blade of sun/ tiq-e xoršid

Heart of sea/ del-e daryä

Wave of moon / moj-e mahtäb

Green mystery / räz-e sabz

Kiss of wind / buse-ye bäd

Candelabrum of stars / celceräq-e setäregän

Night / šab

Dawn / sahar

Wine / bäde

Graceful look / näz-e negäh

Delightful goblet of desire / säqar-e delkaš-e niyäz

Burning in passionate love / suxtan az garmiye ešq

Thawing ice / yax-e fesorde

 tapeš/ heart beat

xämuš o morde/ mute and dead

 tiregi/ darkness

hezärän munes/ thousand fold friends

nagšude räz/ fathoming secret

dared-e tanhäyi/ agony of solitude

xun šod/ bled

josteju/ seek

Semantic deviations consist of the following deviation which contribute to the interpretation of poem as follows:

Metaphor:

del, daryä/ ' heart, sea': "The heart is like a deep sea."

celceräq-e setäregän/ 'candelabrum of the stars': " many stars broke the darkness of the sea, but the brightness did not last long."

tiq-e xoršid/ 'blade of sun': "The sun with all brightness couldn't capture the dark heart of the sea."

 moj-e mahtäb/ 'wave of moon': "The moon with plenty of brightness couldn't capture the dark heart of the sea."

buse-ye bäd/ 'kiss of wind': "The wind with many blowings couldn't capture the heart of the sea."

 säqar-e niyäz/ 'goblet of desire': "No body could understand the real need of poet's heart."

Semantic oppositions contribute to the interpretation of the poem as follows:

 darun-e daryä,inside the sea/ borune daryä ,outward the sea

 peydä, nahän/ apparent, hidden

 šab, sahar/ night, dawn

 Passionate love, thawing ice/ garmi-ye ešg, yax-e fesorde

 tapeš, morde/ heartbeat, dead

Parallelism comes through alliteration of phrases. They contribute to the echotic aspect or form of the poem like:

äh, ey del! to žarf daryäyi/ oh heart, you are a deep sea

Semantic operators: growth and security

The poet has achieved the point that she considers her heart like a deep sea which has so many wonders.The poet would like people come to her heart and discover it and release her from the pain of loneliness.
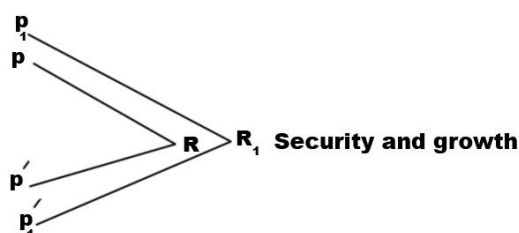
Logical paraphrase:

The poet is willing to be released from loneliness. Semantic operator→ security
Considering heart as a deep sea, the poet believes it is full of mysteries. Semantic operator→ growth

Semantic core:

The poet says her heart is like a deep sea that nobody could discover its secret, its wonders, its passionate love and its desires. Nobody paid attention to the needs of her heart. It is like that so many people became the friend of sea inspite of its darkness and they went to the sea and died without discovering its secret. Even sun, moon, wind and stars couldn't discover its secrets. Nobody could discover the poet's heart which is like a sea and bleds in agony of solitude.

11)

جادوی سکوت

من سکوت خویش را گم کرده ام.
لاجرم در این هیاهو گم شده ام.
من که خود افسانه می پرداختم،
عاقبت افسانه مردم شدم!

<div dir="rtl">

ای سکوت! ای مادر فریادها!

ساز جانم از تو پر آوازه بود.

تا در آغوش تو راهی داشتم،

چون شراب کهنه شعرم تازه بود.

در پناهت برگ و بار من شکفت،

تو مرا بردی به شهر یادها،

من ندیدم خوش تر از جادوی تو،

ای سکوت! ای مادر فریادها!

گم شدم در این هیاهو گم شدم،

تو کجایی تا بگیری داد من؟

گر سکوت خویش را می داشتم،

زندگی پر بود از فریاد من!

</div>

jädu-ye sokut

'Magic of silence'

man sokut-e xiš gom karde'am.

'I silence of me have lost'

lajaram dar in hayähu gom šodam.

'No way in this din have been lost'

man ke xod afsäne mipardäxtam,

'I that me legend told'

äqebat afsäne-ye mardom šodam!

'Finally legend of people I became'

ey sokut! ey mädar-e faryädhä!

'O silence! You mother of cries'

säz-e jänam az to poräväze bud,

'Melody of my soul from you famous was'

tä dar äquš-e to rähi däštam,

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'Till in hug of you way I had'
con šaräb-e kohne šeram täze bud.
'Like wine of old my poem new was'

dar panähat barg o bar-e man šekoft,
'In your shelter my leaves blossomed'
to marä bordi be šahr-e yädhä,
'You took me to city of memories'
man nadidam xoštar az jädu-ye to,
'I did not sea happier than magic of you'
ey sokut! ey mädar-e faryädhä!
'O silence! You mother of cries!'

gom šodam dar in hayähu gom šodam,
'I was lost in this din I was lost'
to kojäyi tä begiri däd-e man?
'You where are you till you take my pain'
gar sokut-e xiš rä midaštam,
'If silence of mine I had'
zendegi por bud az faryäd-e man!
'Life full was from cry of me'

The Magic of Silence

I have lost my silence.
In this din, I was eventually lost.
Being a legend – maker myself,
I became the legend of people.

O silence! O mother of cries!
From you, the flute of my soul found its tune.
As long as I had recourse to your arms,
My poetry was as fresh as old wine.

In shelter of you, my leaves blossomed
You cried me to the realm of memories
No magic have I seen sweeter than yours.
O silence! O mother of Cries!

I was lost in this din. I was lost in this din.
Where are you to take my revenge?
Should I have my silence,
Life would overflow with my cries.
 (Mushiri1386:34, 35)

Semantic constituents:
 sokut/ silence
 hayähu/ din
 faryädhä/ cries
afsäne/ legend
säz-e jän/ flute of soul
 däd/ revenge
 jädu/ magic
 mädar-e faryädhä/ mother of cries

Semantis deviations consist of the following deviations which contribute to the
interpretation of poem as follows:
-Metaphor
 afsäne, man/ 'legend, I': "The poet likens himself to a legend."
 šaräbe kohne, šer/ 'old wine, poem': "The poet likens his poem to old wine."
 sokut, mädar-e faryädh/ 'silence, mother of cries': "Silence is like the mother of
cries. Everything could be expressed in silence."
 säz-e jän/ 'flute of soul': "The poet considers his soul like a music instrument whoes
melody was full of silence."

aquš-e sokut/ 'arms of silence': "The poet considers the semantic feature of '+animate' for silence which has got arms in this poem. He believes that he was completelylost in silence."

barg o bär-e man/ 'my leaves': "The poet considers himself like a plant which has grown up. He has achieved maturity through silence."

Semantic oppositions contribute to the interpretation of the poem as follows:

sokut, faryäd/ silence, cry

sokut, hayähu/ silence, din

kohne, täze/ 'old, new': " old wine and new poem."

Alliteration in words and phrases act on echotic aspect or form of the poem like:

ey sokut, ey mädar-e faryädhä/ Oh silence! Oh mother of cries

gom šodan dar in hayähu gom šodam/ I was lost in this din

Semantic operators: growth and need to security

The poet has achieved the point that with silence he can gain everything, he can express everything and he achieves tranquility.
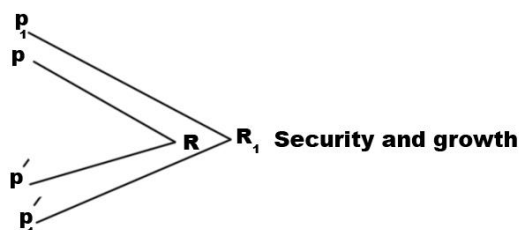
Logical paraphrase:

Everything is in silence. Semantic operators→ growth

He achieves tranquility by silence. Semantic operator →security

Semantic core:

Silence is everything for the poet. He used to tell the legends in silence and now he has become a tale himself. As long as he had silence, he could compose poems, he could remind memories, he could express his feelings and he was happy. Loosing

silence, he has been lost in din, and now he would like silence to take his revenge. If he had silence, he could express everything.

12)

<div dir="rtl">

تولدی دیگر

همه ی هستی من آیه ی تاریکی ست

که تو را در خود تکرار کنان

به سحرگاه شکفتن ها و رستن های ابدی خواهد برد

من در این آیه تو را آه کشیدم، آه!

من در این آیه تو را

به درخت و آب و آتش پیوند زدم

زندگی شاید یک خیابان دراز است که هر روز زنی با زنبیلی از آن می گذرد

زندگی شاید

ریسمانی است که مردی با آن خود را از شاخه می آویزد

زندگی شاید طفلی که از مدرسه بر می گردد

زندگی شاید افروختن سیگاری باشد، در فاصله ی رخوتناک دو هم آغوشی

یا عبور گیج رهگذری باشد

که کلاه از سر بر می دارد

و به یک رهگذر دیگر با لبخندی بی معنی می گوید:"صبح بخیر"

زندگی شاید آن لحظه ی مسدودی ست

که نگاه من، در نی نی چشمان تو خود را ویران می سازد

و در این حسی ست

که من آن را با ادراک ماه و با دریافت ظلمت خواهم آمیخت

در اتاقی که به اندازه ی یک تنهایی ست

دل من

که به اندازه ی یک عشق ست

</div>

به بهانه های ساده ی خوشبختی خود می نگرد

به زوال زیبای گل ها در گلدان
به نهالی که تو در باغچه ی خانه مان کاشته ای
و به آواز قناری ها
که به اندازه ی یک پنجره می خوانند

آه
سهم من اینست
سهم من اینست
سهم من
آسمانی ست که آویختن پرده ای آن را از من می گیرد
سهم من پائین رفتن از یک پله متروکست
و به چیزی در پوسیدگی و غربت واصل گشتن
سهم من گردش حزن آلودی در باغ خاطره هاست
و در اندوه صدایی جان دادن که به من می گوید:
"دست هایت را
دوست می دارم"

دست هایم را در باغچه می کارم
سبز خواهم شد، می دانم، می دانم، می دانم
و پرستوها در گودی انگشتان جوهری ام
تخم خواهند گذاشت

گوشواری به دو گوش می آویزم
از دو گیلاس سرخ همزاد
و به ناخن هایم برگ گل کوکب می چسبانم
کوچه ای هست که در آنجا
پسرانی که به من عاشق بودند، هنوز
با همان موهای درهم و گردن های باریک و پاهای لاغر
به تبسم های معصوم دخترکی می اندیشند که یک شب او را
باد با خود برد

کوچه ای هست که آن را قلب من

از محله های کودکی ام دزدیده ست

سفر حجمی در خط زمان

و به حجمی خط خشک زمان را آبستن کردن

حجمی از تصویری آگاه

که ز مهمانی یک آینه بر می گردد

و بدین سانست

که کسی می میرد

و کسی می ماند

هیچ صیادی در جوی حقیری که به گودالی می ریزد

مرواریدی صید نخواهد کرد

من

پری کوچک غمگینی را

می شناسم که در اقیانوسی مسکن دارد

و دلش را در یک نی لبک چوبین

می نوازد آرام، آرام

پری کوچک غمگینی

که شب از یک بوسه می میرد

و سحرگاه از یک بوسه به دنیا خواهد آمد

tavalodi digar

'Another birth'

hame-ye hasti-ye man äye-ye tärikist

'Entire of existence of me verse of darkness is'

ke to rä dar xod tekrärkonän

'That you in itself reiterating'

be sahargäh-e šekoftanhä va rostanhä-ye abadi xähad bord

'To dawn of blossomings and burstings of eternal they will take'

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man dar in äye to rä äh kešidam ,äh!

'I in verse you I sighed, sighed'

man dar in äye to rä

'I in this verse you'

be deraxt o äb o ätaš peyvand zadam

'To tree and water and fire I grafted'

zendegi šäyad

'Life perhaps'

yek xiyäbän-e deräzast ke har ruz zani bä zanbili az än migozarad

 'Street of long is that every day a woman with a basket from it passes'

zendegi šäyad

'Life perhaps'

rismänist ke mardi bä än xod rä az šäxe mi-ävizad

'A rope that a man with that himself from branch hangs'

zendegi šayad teflist ke az madrese barmigardad

'Life perhaps a child is who from school comes back'

zendegi šäyad afruxtan-e sigäri bäšad, dar fäsele-ye rexvatnäk-e do hamäquši

'Life perhaps lighting of a cigarette is in intervals of two lovemakings'

yä obur-e rahgozari bäšad

'Or passing of a passerbye is'

ke koläh az sar barmidärad

'Who hat from head takes'

va be yek rahgozar-e digar bä labxandi bi mani miguyad: "sob be xeyr"

'And to one passerbye of another with a smile without meaning says: "Good morning"'

zendegi šäyad än lahze-ye masdudist

'Life perhaps that moment blocked is'

ke negäh-e man, dar ni ni-ye cašmän-e to xod rä virän misäzad

'That look of me in pupils eyes of you herself destroys'

va dar in hesist

'And in that a feeling there is'

ke man än rä bä edräk-e mäh va bä daryäft-e zolmat xäham ämixt
'That I that to perception of moon and to perception of darkness will mingle'

dar otäqi ke be andäze-ye yek tanhäyist
'In a room that to the size of one solitude is'
del-e man
'My heart'
ke be andäze-ye yek ešqast
'That to the size of one love is'
be bahanehä-ye säde-ye xošbaxti-ye xod minegarad
'To the pretexts of simple of happiness of herself looks'

be zaväl-e zibäy-e golhä dar goldän
'To withering of pretty flowers in flowerpot'
be nahäli ke to dar baqce-ye xänemän käšte'i
'To a sapling that you in flowerbed of our home plantted'
va be äväz-e qanärihä
'And to songs of canaries'
ke be andäze-ye yek panjare mixänand
'That to the size of one window sings'

äh
sahm-e man inast
'Lot of me this is'
sahm-e man inast
'Lot of me this is'
sahm-e man
'Lot of me'
äsemänist ke ävixtan-e parde'i än rä az man migirad
'A sky is that dropping of a curtain that from me takes'
sahm-e man päyin raftan az yek pele-ye matrukast
'Lot of me going down from one stairway of abandoned is'

va be cizi dar pusidegi va qorbat väsel gaštan

'And to something in decay and nostalgia joining is'

sahm-e man gardeš-e hoznäludi dar bäq-e xäterehäst

'Lot of me walk of cheerless in garden of memories is'

va dar anduh-e sedäyi jän dädan ke be man miguyad:

'And in sorrow of a sound dying that to me tells:'

"dasthäyat rä

'Your hands'

"dust midäram"

'I love'

dasthäyam rä dar bäqce mikäram

'My hands in flowerbed I plant'

sabz xäham šod, midänam, midänam, midänam

'Green I will be I know I know I know'

va parastuhä dar godi-ye angoštän-e johariyam

'And sparrows in hollows of fingers of my inky'

toxm xähand gozäšt

'Eggs will lay'

qušväri be do guš mi-ävizam

'A pair of earings to two ears I hang'

az do giläs-e sorx-e hamzäd

'From two cherries of red of twin'

va be näxonhäyam barg-e gol-e kokab micasbänam

'And to my nails leaf of flower of dahlia I stick'

kuce'i hast ke dar änjä

'An alley there is that in that place'

pesaräni ke be man äšeq budand, hanuz

'The boys who to me in love were still'

bä hamän muhä-ye darham o gardanhä-ye bärik o pähä-ye läqar

'With the same hair of disheveled and necks of thin and legs of gaunt'

be tabasomhä-ye masum-e doxtaraki mi'andišand ke yek šab u rä

'To smiles of innocent of girls who they are thinking of that one night she'

bäd bä xod bord

'Wind with itself blown away'

kuce'i hast ke galb-e man än rä

'An alley there is that heart of me that'

az mahalehä-ye kudakiyam dozdide'ast

'From places of my childhood has stolen'

safari hajmi dar xat-e zamän

'A journey volume in line of time'

va be hajmi xat-e xošk-e zamän rä äbestan kardan

'And to a volume line of dry of time impregnating'

hajmi az tasviri ägäh

'A volume from an image conscious'

ke ze mehmäni-ye yek äyene barmigardad

'That from the feast of one mirror returning'

va bedin sänast ke kasi mimirad

'And in this way is that one dies'

va kasi mimänad

'And one remains'

hic sayyädi dar ju-ye haqiri ke be godäli mirizad

'No fisherman in stream of small that into a ditch flowing'

morväridi seyd naxähad kard

'A pearl catch will not'

man

'I'

pariy-e kucak-e qamgini rä

'Mermaid of little of sad'

mišenäsam ke dar oqyänusi maskan därad

'I know that in an ocean dwelling'

va delaš rä dar yek ney labak-e cubin

'And her heart in a flute wooden'

minaväzad äräm äräm

'Plays softly gently'

pariy-e kucak-e qamgini

'Mermaid of little of a sad'

ke šab az yek buse mimirad

'Who night from one kiss dies'

va sahargäh az yek buse be donyä xähad ämad

'And dawn from one kiss to world will come'

Another Birth

My entire soul is a murky verse

Reiterating you within itself

Carrying you to the dawn of eternal burstings and blossomings

In this verse, I sighed you, AH!

In this verse,

I grafted you to trees, water and fire

Perhaps life is

A long street along which a woman

    with a basket passes every day

Perhaps life

Is a rope with which a man hangs himself from a branch

Perhaps life is a child returning home from school

Perhaps life is the lighting of a cigarette

    Between the lethargic intervals of two love makings

Or the puzzled passage of a passerby

Tipping his hat

Saying good morning to another passerby with a vacant smile

Perhaps life is that blocked moment

When my look destroys itself in the pupils of your eyes

And in this there is a sense

Which I will mingle with the perception of the moon

      And the reception of darkness

In a room the size of one solitude

My heart

The size of one love

Looks at the simple pretexts of its own happiness,

At the pretty withering of flowers in the flower pots

At the sapling you planted in our flowerbed

At the songs of the canaries

Who sing the size of one window

Ah

This is my lot

This is my lot

My lot

Is a sky, which the dropping of a curtain seizes from me

My lot is going down an abandoned stairway

And joining with something in decay and nostalgia

My lot is a cheerless walk in the garden of memories

And dying in the sorrow of a voice that tells me:

"I love

Your hands"

I will plant, my hands in the flower bed

I will sprout, I know, I know, I know

And the sparrows will lay eggs

In the hollows of my inky fingers

I will hang a pair of earrings of red twin cherries

Round my ears

I will put dahlia on my nails

There is an alley

Where the boys who were once in love with me,

With those disheveled hairs, thin necks and gaunt legs

Still think of the innocent smiles of a little girl

Who was one night blown away by the wind

There is an alley which my heart

Has stolen from places of childhood

The journey of a volume along the line of time

And impregnating the barren line of time with a volume

A volume conscious of an image

Returning from the feast of mirror

This is the way

Someone dies

And someone remains

No fisherman will catch pearls

From a little stream flowing into a ditch

I

Know a sad little mermaid

Dwelling in the ocean

Softly, gently blowing

Her heart into a wooden flute

A sad little mermaid

Who dies with a kiss at night

And is born again with another kiss at dawn

(Farroxzäd1386:88-93)

Semantic constituents:

äye-ye täriki/ murkey verse

rostanhä-ye abadi/ eternl burstings

tanhäyi/ solitude

zaväl/ withering

pele-ye matruk/ abandoned stairway

pusidegi/ decay

qorbat/ nostalgia

hoznälud/ cheerless

käštan-e dasthä/ planting hands

sabz šodan/ sprout

safar dar zamän/ journey in time

morvärid/ pearl

pari daryäyi/ mermaid

Semantic deviations which contribute to the interpretation of poem are as follows:

1-Metaphor:

lahze-ye masdud/ 'blocked moment': " life is like a short moment in which my look cross your look's path and destroys itself in your pupils."

käštane dasthä/ 'planting hands': "I will plant my hands like seeds and I will sprout".

Garden of memories / bäq-e xäterät/ 'garden of memories': "Memories are like gardens. I can have a journey in time to the past memories."

äbestan kardane xate zamän/ 'impregnating the line of time': "I can merge in time and have a journey in past and future."

mehmäni-ye äyene/ 'feast of mirror': "I can have a journey in time and get back with all truth inside me. I can reflex the truth like a mirror."

tasvir-e ägäh/ 'conscious image': "I can be like an image which is aware of the truth and manifests the truth."

xäne'i be andäze-ye yek tanhäyi/ 'a room the size of one solitude': "I think about the pretexts of my happiness in my solitute."

qalbe man be andäze-ye yek ešq/ 'my heart the size of one love': "bearing love in it, my heart is thinking about the pretexts of happiness."

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äväze qanäri be andäze-ye yek panjare / 'song of canaries is the size of one window':
"The song of canaries is short like the size of one window."

obur-e gij/ 'puzzled passage': "Life is like the puzzled passing of a passerbye."

2-Metonymy:

käštan-e dasthä / 'planting hands' " I will have eternal life".

godi-ye angoštän/ 'hollow of fingers': " I will be alive and birds will ley eggs in my hands."

šekoftanhä va rostanhä-ye abadi/ 'eternal burstings and blossomings': " I will have eternal life."

deraxt, äb, ätaš/ 'tree, water, flower': " I will be alive in elements of nature."

3-Semantic oppositions:

täriki, sahar/ murky, dawn

äb, ätaš/ water, fire

zaväl-e zibä-ye golha/ Pretty withering of flowers

Alliterations of words and phrases contribute to the echotic aspect or form of the poem like:
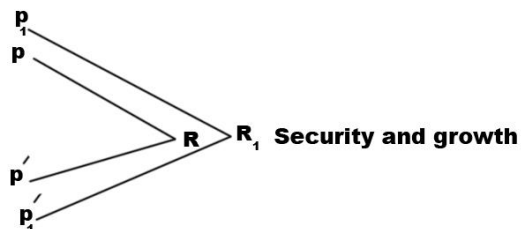
äh/ alas

äye/ verse

zendegi/ life

sahme man in ast/ this is my lot

Semantic operators: growth and security

The poet believes that life is simple and she will have eternity and be alive after death. This hope gives her security.

Logical paraphrase:

She has got the knowledge that life is as simple as the daily affairs. Semantic operator→ growth

She believes in eternal burstings and continuing life in another world. Semantic operator→ security.

Semantic core:

The poet believes life is eternal, when she says my whole life is the alas of loosing someone who will have eternity in another life and will be manifested in tree, water, and fire. I will plant my hands and they will grow. I will be a cherry tree and the sparrows will lay eggs in my fingers. I will be dahlia flower in the alley of my childhood. I will return to those days with a journey in time.

 This is the way that I will remain .This is the great result of my planting. Like a fisherman who catches pearls from an ocean not from a small stream. Perhaps I will be a little mermaid who tells her story in the song of her flute.

On the other hand, she believes Life is as simple as a long street in which a passenger walks, a rope for a man to commit suicide, lighting of a cigarette after love making, greetings of passengers or the coincidence of one's look which is being destroyed in another look. And finally, simple pretexts of her happiness are beautiful withering of flowers, the planted sapling in flowerbed and songs of canaries.

13)

<div dir="rtl">

زمستان

سلامت را نمی خواهند پاسخ گفت،

سرها در گریبان ست.

کسی سر برنیارد کرد پاسخ گفتن و دیدار یاران را.

نگه جز پیش پا را دید، نتواند،

که ره تاریک و لغزان ست.

وگر دست محبت سوی کس یازی،

به اکراه آورد دست از بغل بیرون؛

که سرما سخت سوزان ست.

</div>

نفس، کز گرمگاه سینه می آید برون، ابری شود تاریک.

چو دیوار ایستد در پیش چشمانت.

نفس کاینست، پس دیگر چه داری چشم

ز چشم دوستان دور یا نزدیک؟

مسیحای جوانمرد من! ای ترسای پیر پیرهن چرکین!

هوا بس ناجوانمردانه سرد ست...آی...

دمت گرم و سرت خوش باد!

سلامم را تو پاسخ گوی، در بگشای!

منم من، میهمان هر شبت، لولی وش مغموم.

منم من، سنگ تیپا خورده ی رنجور

منم، دشنام پست آفرینش، نغمه ی ناجور.

نه از رومم، نه از زنگم، همان بیرنگ بیرنگم.

بیا بگشای در، بگشای، دلتنگم.

حریفا! میزبانا! میهمان سال و ماهت پشت در چون موج

می لرزد.

تگرگی نیست، مرگی نیست،

صدایی گر شنیدی، صحبت سرما و دندان ست.

من امشب آمدستم وام بگذارم.

حسابت را کنار جام بگذارم.

چه می گویی که بی گه شد، سحر شد، بامداد آمد؟

فریبت می دهد، بر آسمان این سرخی بعد از سحرگه نیست.

حریفا! گوش سرما برده ست این، یادگار سیلی سرد

زمستان ست.

قندیل سپهر تنگ میدان، مرده یا زنده،

به تابوت ستبر ظلمت نه توی مرگ اندود، پنهان ست.

حریفا! رو چراغ باده را بفروز، شب با روز یکسان ست.

سلامت را نمی خواهند پاسخ گفت.

هوا دلگیر، درها بسته، سرها در گریبان، دستها پنهان،

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<div dir="rtl">

نفس ها ابر، دل ها خسته و غمگین،

درختان اسکلت های بلورآجین،

زمین دل مرده، سقف آسمان کوتاه،

غبار آلود مهر و ماه،

زمستان ست.

</div>

zemestän

'Winter'

salämat rä nemixähand päsox goft,

'Your greeting do not want answer said'

sarhä dar garibän ast.

'Heads in collars are'

kesi sar barnayärd kard päsox goftan o didär-e yärän.

'One head do not take answer said and visiting of friends'

negäh joz piš-e pä rä did, natvänad,

'Look except in front of feet see can not'

ke räh tärik o laqzän ast.

'That the way dark and slick is'

vagar dast-e mohabbat su-ye kas yäzi,

'If hand of friendshiptowards one take out'

be ekräh ävarad dast az baqal birun;

'Not willingly he takes hand from his side out'

ke sarmä saxt suzän ast.

'That winter bitter burning is'

nafas, kaz garmgäh-e sine mi'äyad borun, abri šavad tärik.

'Breath that from warm chest comes out cloud turns dark'

co divär istad dar piš-e cašmänat.

'Like wall stands in front of your eyes'

nafas kinast, pas digar ce däri cašm,

'Breath which is like that then what do you have eye'

ze cašm-e dustän-e dur yä nazdik?

'From eyes of friends of distant or close'

masihä-ye javänmard-e man! ey tarsä-ye pir-e pirhan cerkin!

'Messiah of young of mine oh monk of old of dress dirty'

havä bas näjavänmardän-e sard ast … äy…

'Weather very ungently cold is'

damat garm o sarat xoš bäd!

'Your moment warm and your head happy be'

salamam rä to päsox guy, dar bogšäy!

'My greeting you answer tell door open'

manam man, mihmän-e har šabat, luli vaš-e maqmum.

'It is me me guest of ever night of you drunk like defeated'

manam man, sang-e tipä xorde-ye ranjur

'It is me me stone of kicked up of suffering'

manam man, došnäm-e past-e äfarineš, naqme-ye näjur.

'It is me insult of low of creation melody of untuned'

na az rumam, na az zangam, hamän birang-e birangam.

'Neither from white people I am nor from black people the same colorless of colorless I am'

biya bogšäy dar, bogšäy, deltangam.

'Come open the door open cheerless I am'

harifä! mizbänä! mihmän-e säl o mähat pošt-e dar con moj milarzad .

'Partner host guest of year and your month behind of the door like wave shivers'

tagargi nist, margi nist

 'Hail there is not death there is not'

sedäyi gar šenidi, sohbat-e sarmä va dandän ast.

'Sound if you hear talking of cold and teeth is'

man emšab ämadastam väm bogzäram.

'I tonight have come loan put'

hesäbat rä kenär-e jäm bogzäram.

'Your bill beside of bowl I put'

ce miguyi ke bigäh šod, sahar šod, bämdäd ämad?
'What you say that late became morning became dawn became'
faribat midahad, bar äsemän in sorxi-ye bäd az sahargäh nist .
'Deceive you give on sky this redness of wind from dawn is not'
harifä! guš-e sarmä borde ast in, yädegär-e sili-ye sard-e zemestän ast.
'Partner ear of cold taken is this reminder of slap of cold of winter is'
va qandil-e sepehr-e tang meydän, morde yä zende,
'And column of sky of narrow place of war alive or dead'
be täbut-e setabr-e zolmat-e noh tuy-e marg andud, penhän ast
'With coffin of firm of darkness of nine sections deadly hidden is'
harifä! ro ceräq-e bäde rä befruz, ke šab bä ruz yeksän ast.
'Partner go light of wine make that night with morning identical is'

salamat rä nemixähand päsox goft. havä delgir, darhä baste, sarhä dar
'Your greeting do not want answer tell weather gloomy doors closed heads in'
garibän, dasthä penhän.
'collar hands hidden'

 nafashä abr, delhä xaste vo qamgin,
'Breaths cloud hearts tired and sad'
deraxtän eskelethä-ye bolur äjin,
'Trees skeletones of crystallized'
zamin morde, saqf-e äsemän kutäh,
'Earth dead roof of sky short'
qobär alude mehr o mäh,
'Dusty sun and moon'
zemestän ast.
'It is winter'

Winter

They are not going to answer your greeting

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Their hands are in their collars

Nobody is going to raise his head

To answer a question or to see a friend

The eyes can not see beyond the feet

The road is dark and slick

If you stretch a friendly hand towards anybody

He hardly brings his head out of his pocket

For the cold is so bitter

The breath coming out of your chest

Turns into a dark cloud

And stands like a wall in front of your eyes

While your own breath is like this

What do you expect from your distant or close friends?

My gentle Messiah, o, dirty dress monk

The weather is so ungently cold

You be warm and happy

You answer my greeting and open the door

It is me, your nightly guest, an unhappy gypsy;

It is me, a kicked up, affilicted stone

It is me, a low insult of creation, an untuned melody.

I am neither white nor black

I am colorless

Come and open the door, see how cheerless I am

O, my dear host, your nightly guest is shivering outside

There is no hail outside, no death;

If you hear any sound, it is the sound of cold and teeth.

What are you saying, that

It is too late, it is dawn, it is day?

What you see on the sky

Is not the redness after dawn

It is the result of the winter's slap

On the sky cheeks

O, partner go and get the wine ready

Days and nights are the same

They are not going to answer your greeting

The air is gloomy, doors are closed,

The heads are in collars, the hands are hidden,

The breaths are clouds, the people are tired and sad,

The trees are crystallized skeletons, the earth is low–spirited

The sun and moon are hazy

It is winter.

(Axavän Sales)

 (Mohit 1386:91-94)

Semantic constituents:

 sarhä dar garibän/ heads in collar

 dast-e dusti deräz kardan/ raise friendly hand

 farätar az piš-e pä ra nadidan/ eye can not see beyond the feet

sarmä/ cold

 saxt/ bitter

 massih/ Messiah

 tarsä/ monk

 rum/ white

zang/ black

 birang/ colorless

 jäm/ bowl

 lulivaš-e maqmum/ unhappy gypsy

sang-e tipäxorde-ye ranjur/ kicked up afflictes stone

 došnäm-e past-e äfatineš/ low insult of creation

 naqme-ye näjur/ untuned melody

mizbän/ host

sili-ye zemestän/ winter's slap

qandil-e sepehr-e tang meydän

täbut-e setabr-e zolmat-e nohtu-ye margandud/ firm coffin of deadly dark sky

ceräq-e bade/ light of wine

eskelethä-ye boluräjin/ crystallized skeletons

delgir/ gloomy

penhän/ hidden

xaste/ tired

qamgin/ sad

delmorde/ low-spirited

qobärälude/ hazy

Semantic deviations contribute to the interpretation of poem as follows:

1-Metaphor:

dast-e mohabat / 'hand of friendship': " People are not interested in having friendly relations."

sili-ye zemestän / 'winter's slap': "The strangulation is so strong in the society."

täbut-e zolmat / 'coffin of darkness': "Ignorance causes death in the society."

ceräq-e bäde / 'light of wine': " Wine is the symbol of rescue for society."

zamin delmorde / 'earth is low-spirited': " The earth is like a low-spirited person who is disappointed nd hopeless."

nafashä abr / 'breaths are like clouds': "The breath of people is like cloud. They are frozen and are not motivated."

nafas abri tärik, divar / ' breath like dark cloud or wall': " People are frozen without hope and motivation."

deraxtän eskelethä-ye bolur äjin / 'trees are crystallized skeletons': " Trees are like crystallized skeletons . Even the nature is frozen in this society."

man: sang-e tipäxorde-ye ranjur / 'I: kicked up, afflicted stone': " I am like an afflicted stone which is kicked up."

man: došman-e paste äfarineš / 'I: low insult of creation' : "I am like low insult of creation who has no value. I am the worthless creature."

man: naqme-ye näjur / 'I: untuned melody' : "I am like an unturned melody. I can not tolerate and mix with this society."

2-Metonymy:

zemestän/ 'winter': "Winter indicates strangulation dominant in the society'"

qandil-e sepehr-e tang meydän/ sun

täbut-e bastar-e zolmat-e nohtu-ye margandud/ night

bäde/ 'wine': " Wine indicates rescuer'"

3-Amphyboly:

Two phonologicaly equivalent words have two different meanings like:

cašm, cašm / expect , eye

4- Deviation of historical period:

Some forms of Old Persian are being used in the new era like:

sar barnayävard kard, istead of sar bar nemi-ävarad

ämadastam, instead of ämade-am

dast-e mohabbat yäzi, instead of dast-e mohabbat deräz koni

bigäh šod, instead of dir šod

5-Syntactic deviation:

nemixähand päsox goft, instead of nemixahand päsox dahand

did natvänad, instead of nemitavänad bebinad

6- Deviation of register:

sarat qarm o delat xoš bäd / 'be happy and warm': " This structure normaly is used in spoken language not written language."

Applying adjectives of human for non human beings like:

"näjavän mardän-e" for weather/ ungently

Applying two or more adjectives for one noun like:

 pir-e pirhan cerkin for monk/ old dirty dressed

 sang-e tipäxorde-ye ranjur/ kicked up afflicated stone

 xaste va qamgin/ tired and sad

luli vaš-e maqmum/ unhappy gypsy

 tärik o laqzän/ dark and slick

Parallelism happens through rhythm and rhymethe. They contribute to the echotic aspect or form of a poem like:

tärik o laqzän ast/suzän ast

väm bogzäram / jäm bogzäram

xaste vo qamgin / bolur äjin

kutäh / mäh

ranjur/näjur

birangam/ deltangam

Alliteration of following words:

salämat / päsox / sar / sarmä / nafas / sahar / äsemän / zemestän / dasthä / nafashä / bogšäy / harifä

Alliteration of sentences:

salämat rä nemixähand päsox goft/ they are not going to answer your greeting

Semantic operator: growth and security

The poet has gained a viewpoint about the world around in this way that the relationship between people is as cold as winter. Srangulation dominates society and the only shelter in this cold world is the warm wine. He wants to be free from the gloomy condition through wine and achieving security.
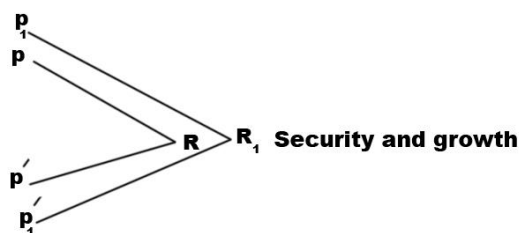
Logical paraphrase:

He has gained a new viewpoint towards people, world around and society. The relationship between people is as cold as winter. The earth is sorrowful, weather is gloomy, sun and moon are dusty, the roof of sky is short and the society dominated by strangulation. He considers himself as unhappy gypsy, kicked up afflictes stone, low insult of creation who cannot do anything for this society.   Semantic operator→growth

He seeks for a rescuer. Semantic operator→security

Semantic core:

No one cares about human beings, every body is busy with himself. There is no real friend. Strangulation dominates society. The weather is gloomy, the earth is sorrowful, the roof of sky is low, sun and moon are dusty and he is nostalgic. He seeks for a rescuer and still hopes to find one when he says: I am the coquettish miserable creature of this world.I am free of deceit. Do not reject me. Do not tell that it is late and dawn is near. Still sun is hidden in the darkness of night.

14)

غزل برای درخت

تو قامت بلند تمنایی ای درخت.

همواره خفته ست در آغوشت آسمان
بالایی ای درخت
دستت پر از ستاره و جانت پر از بهار
زیبایی ای درخت.

وقتی که بادها
در برگ های درهم تو لانه می کنند
وقتی که بادها
گیسوی سبز فام تو را شانه می کنند
غوغایی ای درخت.
وقتی که چنگ وحشی باران گشوده ست
در بزم سرد او
خنیاگر غمین خوش آوایی ای درخت.

در زیر پای تو
اینجا شب است و شب زدگانی که چشمشان
صبحی ندیده ست

تو روز را کجا؟

خورشید را کجا؟

در دشت دیده غرق تماشایی ای درخت؟

چون با هزار رشته تو با جان خاکیان

پیوند می کنی

پروا مکن ز رعد

پروا مکن ز برق که بر جایی ای درخت.

سر برکش ای رمیده که همچون امید ما

با مایی ای یگانه و تنهایی ای درخت.

<div align="center">

qazal barä-ye deraxt

'Ode for the tree'
</div>

to qämat-e boland-e tamannäyi ey deraxt.

'You statue of tall of desire oh tree'

hamväre xofte ast dar äqušat äsemän

'Always slept has in your bosom sky'

bäläyi ey deraxt

'Magnificent you are oh tree'

dastat por az setäre vojänat por az bahär

'Your hand full of star your existence full of spring'

zibäyi ey deraxt.

'You are beautiful oh tree'

vaqti ke bädhä

'When winds'

dar barghä-ye darham-e to läne mikonand

'In leaves of intertwined of you nestle make'

vaqti ke bädhä gisu-ye sabzfäm-e to rä šäne mikonand

'When that winds hair of green of you comb make'

qoqäyi ey deraxt.

'Magnificent you are oh tree'

vaqti ke cang-e vahši-ye bärän gošude ast

'When that harp of wild of rain opened has'

dar bazm-e sard-e u

'In ceremony of cold of it'

xonyägar-e qamin-e xoš äväyi ey deraxt.

'Singer of sad of melancholic you are oh tree'

dar zir-e päy-e to

'In under of feet of you'

injä šab ast o šabzendegäni ke cešmešän

'Here night is and night strickens that their eyes'

sobhi nadide ast

'Morning not seen has'

to ruz rä kojä?

'You morning where is'

xoršid rä kojä?

'Sun where is'

dar dašt-e dide qarq-e tamäšäyi ey deraxt?

'In greenery of eye absorbed watching you are oh tree'

con bä hezär rešte to bä jän-e xäkiyän

'As with thousand bands you with soul of people of soil'

peyvand mikoni

'Connected you make'

parvä makon ze ra'd

'Do not be afraid of lightening'

parvä makon ze barq ke bar jäyi ey deraxt.

'Do not be afraid of thunder that on place you are oh tree'

sar barkeš ey ramide ke hamcon omid-e mä

'Stand proud oh that like hope of us'

bä mäyi ey yegäne vo tanhäyi ey deraxt.

'With us you are oh unique and alone you are oh tree'

Ode to the Tree

Oh tree! The tall statue of desire!

The sky is ever sleeping in your bosom

Oh tree! you are soaring

Your hands are full of stars and your soul full of spring

Oh tree! you are beautiful!

When the winds

Nestle in your intertwined leaves

When the winds

Comb your green tresses

You are magnificent

When the wild harp of rain

Begins playing

In its cold orchestra

You are the melancholic singer!

Under your feet

Here is night and the night-stricken people whose eyes

Have never seen a sunrise.

Where is the day

Where is the sun

That you are so absorbed watching, in the greenery of your eyes?

Since you are connected

-With so many bands – to our soul

Don't fear the thunder

Don't fear the lightening, you are strong.

Stand proud! you are like our hopes:

With us and alone!

(Siyavsh kasrayyi)

(Mohit1386:105-108)

Semantic constituents:
qämat-e boland-e tamannä / tall statue of desire
gisu-ye sabzfäm / green tresses
bazm-e sard-e bärän / cold harp of rain
cang-e vahši-ye bärän / wild orchestra
 xonyägar-e qamin-e xošävä/ melancholic singer
xäkiyän / our soul
omid / hope
ramide / strong
yegäne / alone

In all the following metaphors, the poet likens the tree to human being and uses personification to attribute one of the characteristics of human being to it. Semantic deviations contribute to the interpretation of poem as follows:
-Metaphor:
qämat-e boland-e tamannä / 'tall statue of desire': " The tree is like human being and has all desires in it."
äquš-e to / 'your bossom': " The sky is in its bossom."
dastat / 'your hand: "Its hand is full of stars."
jänat / 'your soul': " its soul is ready for springing."
pa-ye to / 'your feet': " In its feet there are night-stricken people who are waiting for dawn and have never seen the sunrise.
dašt-e dide / 'greenery of your eyes': "The tree is so absorbed in watching the days and nights."
qarq-e tamäšä / 'so absorbed watching': "The tree is so absorbed watching days and nights."
peyvand bä jän-e xäkiyän / 'connected to our soul of human being': "The tree is connected to the soul of human beings."
parvä makon/ 'do not fear': "The verb 'to fear' is being used for the tree.
bädhä läne mikonand / 'winds nestle the wind combs the leaves.'

gisu-ye sabzfäm-e to / 'your green tresses' : "The wind combs the green tresses of tree."

bädhä šäne mikonand / 'winds comb'

cang-e vahši-ye bärän / 'wild harp of rain': "The sound of heavy rain is like wild harp."

xonyägar-e qamin-e xošävä / ' melancholic singer': "when rain is coming, the tree is like melancholic singer."

Parallelism contributes to the echotic aspec or form of the poem. It comes through the alliteration of following words:

bäläyi/ you are soaring

zibäyi / you are beautiful

bämäyi / you are with us

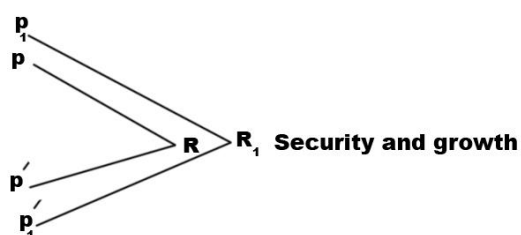tanhäyi / you are alone

qoqäyi / you are magnificent

qarq-e tamäšäyi / absorbed watching

r'ad / thunder

barq / lightening

Semantic operators: growth and security

The poet believes that "hope" is like the tree which always stands proud and is alone and strong under any condition and this gives him security.

Logical paraphrase:

Being hopefull, alone and strong and being aware that we never loose hope is the new knowledge of poet. Semantic operators→growth

The poet achieves security through being hopeful. Semantic operator→security

Semantic core:

There is no fear of thunder and lightening for a tree when it stands alone, proud and strong. The tree is connected to our soul and hope is like a tree which always is beautiful, alone, proud and never is being lost.

15)

بوسه

گفتمش:

"شیرین ترین آواز چیست؟"

چشم غمگینش به رویم خیره ماند.

قطره قطره اشکش از مژگان چکید.

لرزه افتادش به گیسوی بلند.

زیر لب غمناک خواند:

"ناله ی زنجیرها بر دست من"

گفتمش:

"آنگه که از هم بگسلند؟"

خنده ی تلخی به لب آورد و گفت:

"آرزویی دلکش است، اما دریغ

بخت شومم ره بر این امید بست.

و آن طلایی زورق خورشید را

صخره های ساحل مغرب شکست."

من به خود لرزیدم از دردی که تلخ

در دل من با دل او می گریست.

گفتمش:

"بنگر در این دریای کور

چشم هر اختر چراغ زورقی ست."

سر به سوی آسمان برداشت، گفت:
"چشم هر اختر چراغ زورقی ست
لیکن این شب نیز دریایی ست ژرف.
ای دریغا شب روان کز نیمه راه
می کشد افسون شب در خوابشان!"
گفتمش:
"فانوس ماه
می دهد از چشم بیداری نشان."

گفت:
"اما در شبی این گونه گنگ
هیچ آوایی نمی آید به گوش"
گفتمش:
"اما دل من می تپد
گوش کن، اینک، صدای پای دوست!"

گفت:
"ای افسوس! در این دام مرگ
باز صید تازه ای را می برند
این صدای پای اوست!"
گریه ای افتاد در من بی امان.
در میان اشک ها پرسیدمش :
"خوش ترین لبخند چیست؟"
شعله ای در چشم تاریکش شکفت.
جوش خون در گونه اش آتش فشاند.

گفت:
"لبخندی که عشق سربلند
وقت مردن بر لب مردان نشاند!"
من ز جا برخاستم،
بوسیدمش.

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buse
                        'The kiss'

goftamaš:
'I told him'
"širintarin äväz cist?"
'The seewtest song what is?'
cašm-e qamginaš be ruyam xire mänd.
'Eye of sad his to my face staring remained'
qatre qatre aškaš az mojgän cekid.
'Drop drop his tear from eyelashes dropped'
larze oftädaš be gisu-ye boland.
'Shiver fell him to tresses of long'

zir-e lab qamnäk xänd:
'Under of lip sadly sang'
"näle-ye zanjirhä bar dast-e man"
'Groaning of chains upon hand of me'
goftamaš:
'I told him'
"ängäh ke az ham bogsaland?"
'When that from each other they separate'

xande-ye talxi be lab ävard o goft:
'Smile of bitter on lip brought and told'
"ärezuyi delkaš ast, ammä dariq
'A dream fascinating is but alas'
baxt-e šumam rah bar in omid bast.
'Destiny of my bleak way on this hope closed'
va än taläyi zoraq-e xoršid rä
'And that golden boat of sun'
saxrehä-ye sähel-e maqreb šekast."

'Rocks of beach of west broke'

man be xod larzidam az dardi ke talx
'I to myself shievered from a pain that bitter'
dar del-e man bä del-e u migerist.
'In heat of me with heart of him was crying'
goftamaš:
'I told him'
"bengar dar in daryä-ye kur
'Look at this sea of blind'
cašm-e har axtar ceräq-e zoraqist."
'Eye of every star light of a boat is'

sar be su-ye äsemän bardäšt, goft:
'Head towards sky took told'
"cašm-e har axtar ceräq-e zoraqist
'Eye of every star light of a boat is'
leykan in šab niz daryäyist žarf.
'But this night too a sea deep'
ey dariqä šabrovän kaz nime räh
'Alas night travellers that from half way'
mikešad afsun-e šab dar xäbešän!"
'Pulls enchantment of night in their sleep'
goftamaš:
'I told him'
"fänus-e mäh
'Lantern of moon'
midahad az cešm-e bidäri nešän."
'Gives from eye of waked up sign'

goft:
'Told'

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"ammä dar šabi ingune gong
'But in a night like mute'
Hic äväyi nemi'äyad be guš"
'No sound does come to ear'
goftamaš:
'I told him'
"ammä del-e man mitapad
'But heart of me beats'
guš kon ' inak ' sedä-ye pä-ye dust!"
'Listen now sound of foot of friend'

goft:
'Told'
"ey afsus! dar in däm-e marg
'Alas in this trap of death'
bäz seyd-e täze'i rä mibarand
'Again prey of new they take'
in sedä-ye pä-ye ust! "
'This sound of foot of him is'
gerye'i oftäd dar man bi amän.
'A cry fell in me without stop'
dar miyän-e aškhä porsidamaš:
'In within of tears I asked him'
"xoštarin labxand cist?"
'The sweetest smile what is'

šole'i dar cašm-e tärikaš šekoft.
'A flame in eye of his dark blossomed'
juš-e xun dar gune'aš ätaš fešänd.
'Boiling of blood in his cheeks fire made'

goft:

'Told'

"labxandi ke az ešq-e sarboland

'A smile that from love of proud'

vaqt-e mordan bar lab-e mardän nešänd! "

'Time of dying on lip of men remained'

man ze jä barxästam,

'I from place stood up'

busidamaš.

'Kissed him'

The Kiss

I asked her:

"Which is the sweetest of all songs?"

Her sad eyes stared at me,

Tears dropped from her eyelashes

A tremble passed through her tresses.

She whispered in a remorseful voice:

"The groaning of chains on my hands"

I asked her:

"What if the chains are untied?"

With a bitter smile on her face she answered:

"What a wonderful wish, but alas!

My bleak fortune has blocked the way to this hope

And the rocks from the Western coast have broken

The golden skiff of the sun."

I was shaken by the pain

Weeping in her heart with mine.

I toled her:

"look ! Each star's eye in this blind sea is the light of a boat."

She looked up at the sky and said:

"Each star's eye is the light of a boat

But this night is a deep sea as well

And alas! The night's enchantment

Puts many travellers to sleep midway! "

I told her

"The moon's lantern is the sign of a wakeful eye."

-But in a night as mute as this one

She said:

-No song can be heard.

-Look, my heart is beating

I answered:

-Listen, it is the footsteps of a friend!

-What a sorrow!

She replied:

-" In this death trap

They are taking another prey;

These are his footsteps!"

I was suddenly overcome by weeping;

I asked her, in the midst of the trees, lamenting;

-" What is the sweetest of the smiles? "

A flame blossomed in her dark eyes,

Boiling blood brought fire to her face.

She said:

-" The smile that the proud love

Plants on the lips of the men; at the moment of death! "

I stood up,

       I kissed her.

(Hushange Ebtehaj)

(Mohit 1386:129-132)

Semantic constituents:

näle-ye zanjirhä/ groaning of chains

baxt-e šur/ bleak fortune

daryä-ye kur/ blind sea

 afsun-e šab/ night's enchantment

 däm-e marg/ death trap

dard/ pain

 gerye/ crying

seyd-e täze/ another prey

vaqt-e mordan/ at the moment of death

 labxand-e ešq-e sarboland/ smile of proud love

Semantic deviations which contribute to the interpretation of poem are as follows:

1-Metaphor:

näle-ye zanjrhä / 'groaning of chains': "The poet likens the sound of chains to groaning and considers it as the sweetest of all songs."

daryä-ye kur / 'blind sea': "The poet likens the sea to a blind person."

cašm-e axtar / 'star's eye': "In this blind sea every star is like an eye."

dardi ke migerist / 'pain weeping: "The poet likens the pain to a person who is crying."

taläyi zoraq-e xoršid / 'golden skiff of sun': "The poet likens sun to a golden skiff."

saxrehä-ye sähel-e maqreb / 'rocks of western coast': "The poet likens the west to a sea which has rocks."

cašm-e axtar, ceräq-e zoraq / 'star's eye , light of boat': "Every star is like an eye for each boat."

daryä-ye kur, äsemän / 'blind sea, sky': "The poet likens sky to a blind sea."

daryäyi žarf, šab / 'deep sea, night': "The poet likens the nigh to a deep sea."

fänus-e mäh / 'moon's lantern': "The poet likens the moon to a lantern."

šab-e gong / 'mute night' "The poet likens the night to a mute person."

däm-e marg, seyd / 'death trap, prey': "The poet likens death to a trap which haunts the prey."

juš-e xun ätaš fešänd / 'boiling blood brought fire to her face': "The poet likens the blood to the fire."

2-Synaesthesia:

širintarin äväz / 'the sweetest of all songs': "Attributing sweet taste to song."

talx migerist / 'weeping bitterly': Attributing bitter taste to weeping."

xande-ye talx / 'bitter smile': "Attributing bitter taste to smile."

Semantic operators: growth and security

He is happy at the moment of death because of proud love. He considers it as the best and sweetest kind of death.
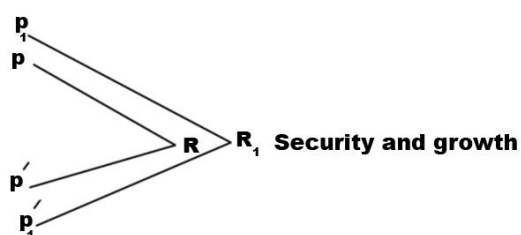
Logical paraphrase:

The poet has achieved the point that death for love is the best and in this way he will achieve security.

 Semantic operators→ growth and security

Semantic core:

The poet complains about being prisoned, and is completely disappointed of gainig freedom. In this dark night, even moon, stars, footsteps of a friend could not be helpful. However, he believes that the death for proud love is the best and the smile at the moment of such a kind of death is the sweetest.

16)

مهتاب

می تراود مهتاب
می درخشد شبتاب،

نیست یک دم شکند خواب به چشم کس و لیک
غم این خفته ی چند
خواب در چشم ترم می شکند.

نگران با من استاده سحر
صبح می خواهد از من
کز مبارک دم او آورم این قوم به جان باخته را بلکه خبر
در جگر لیکن خاری
از ره این سفرم می شکند.

نازک آرای تن ساق گلی
که با جانش کشتم
و به جان دادمش آب
ای دریغا! به برم می شکند.

دستها می سایم
تا دری بگشاید
بر عبث می پایم
که به در کس آید
در و دیوار بهم ریخته شان
بر سرم می شکند.

می تراود مهتاب
می درخشد شبتاب،
مانده پای آبله از راه دراز
بر در دهکده مردی تنها

202

کوله بارش بر دوش

دست او بر در، می‌گوید با خود:

غم این خفته چند

خواب در چشم ترم می‌شکند.

<div align="center">

mahtäb

'The moonlight'

</div>

mitarävad mahtäb

'Dribbles moonlight'

mideraxšad šabtäb,

'Shines glow-worm'

nist yek dam šekand xäb be cašm-e kas o leyk

'There is not a moment breaks sleep to the eye of one but'

qam-e in xofte-ye cand xäb dar cašm-e taram mišekanad.

'Sorrow of this sleeping of several the sleeping in eye of my wet breaks'

negarän bä man estäde sahar

'Worried with me has stood dawn'

sobh mixähad az man

'Morning wants from me'

kaz mobärak dam-e u ävaram in qom-e be jän bäxte rä balke xabar

'That from blessed moment of him I bring this crowd of lost soul perhaps news'

dar jegar leykan xäri

'In heart though thorn'

az rah-e in safaram mišekanad.

'From way of this my trip breaks'

näzok äräy tan-e säq-e goli

'Delicate body of stem of a flower'

ke be jän keštam

'That to soul I planted'

va be jän dädamaš äb

'And to soul I gave it water'

ey dariqä! be baram mišekanad.

'Alas to my side it is breaking'

dastha misayam

'Hands I scratch'

tä dari bogšäyam

'Till the door I open'

bar abas mipäyam

'In vain I keep an eye'

ta be dar kas äyad

'Till to the door one comes'

dar o divär-e be ham rixtešän

'The door and wall of their mess'

bar saram mišekanad.

'Over my head breaks'

mitarävad mahtäb

'Dribbles moonlight'

mideraxšad šabtäb;

'Shines glow-worm'

mande pä-ye äbele az räh-e deräz

'Remains foot of blisters from way of long'

bar dar-e dehkade mardi tanhä

'next to the door of village a man alone'

kulebäraš bar duš

'His knapsack on back'

dast-e u bar dar, miguyad bä xod:

'Hand of him on the door, says with himself'

qam-e in xofte-ye cand

'Sorrow of this sleeping of several'
xäb dar cašm-e taram mišekanad.
'Sleep in eye of my wet breaks'

Moonlight

Dribbles moonlight
Shines glow-worm,
Not a moment do they break the sleep in my eyes, but
Worrying for these sleeping few
Breaks the sleep in my wet eyes.

The dawn is standing with me, anxious
The morning wants me
To bring the news of its blessed breath to this crowd of lost souls
In my heart but breaks
A thorn of this journey's road.

The delicate body of a flower stem
I planted with my life
And watered with my life
Alas! is breaking next to me.

I constantly scratch with my hands
For a door to open
I watch in vain for someone to appear at the door
Their mixed up door and walls
Break over my head.

Dribbles moonlight
Shines the glow-worm;
With blisters of the long road on his foot

A man is standing at the entrance of the village

His knapsack on his back

Worrying for these sleeping few

Breaks the sleep in my wet eyes.

  (Nima Yushij)

  (Mohit 1386:59-62)

Semantic constituents:

 mitarävad/ dribbles

mahtäb/ moon light

 šabtäb/ glow-worm

 mideraxšad/ shines

 xofte-ye cand/ sleeping few

xäb rä mišekanad/ breaks sleep

negarän/ worriying

 sahar/ dawn

 mobärak dam/ blessed breath

 qom-e be jän bäxte/ crowd of lost souls

näzokaräy/ delicate

säq-e goli/ stem of flower

 be baram miŠekanad/ breaks next to me

 dasthä misayam/ scratch the hands

mardi tanha/ a lonely man

 xabar/ news

xär/ thorn

 abas/ in vain

Semantic deviations contribute to the interpretation of poem as follows:

1-Metaphor:

mitarävad mahtäb/ 'dribbles moonlight': "The poet likens moonlight to the cley jar.

Dribbling normally is being used for the jar made up of cley. While the water remains

inside it for a while, it starts dribbling. Here, it has been used to describe the continuous beauty of moonlight."

2-Metonymy:

xäb dar cešm šekastan/ 'to break the sleep in the eyes': "Something which disturbs sleep. Here, worrying about lost people breaks the sleep in the poet's eyes."

xär dar jegar šekastan/ ' to break a thorn in the heart': "To bear deep sorrow."

dar o divär bar sar šekastan/ 'to break the door and walls over the head': "There is no hope to rescue lost souls".

xofte-ye cand/ 'sleeping few': " lost people".

qom-e be jän bäxte/ 'crowd of lost souls': " People who are permanently misled and are away from the truth".

xär/ 'thorn': "Symbolises dissapointment."

näzok äräy tan-e säq-e goli/ 'delicate body of a flower': "It symbolises hope to rescue the misled people."

be baram mishakanad/ 'is breaking next to me': "Breaking delicate body of flower symbolises losing hope to rescue misled people."

sahar/ 'dawn': "It symbolizes hope to rescue the misled people."

3-Style deviation:

qom-e be jän bäxte / lost soul: "Using 'be' before adjective is the feature of Tabari dialect.

4-Deviation of historical period:

estäde sahar instead of istäde sahar / dawn standing with me:" The verb 'estäde' used to be the characteristic of old Persian."

5-Lexical deviation:

näzok äräy / 'delicately decoratd': "The adjective "näzok" plus the verb "äräy" creates a new word."

Parallelism comes through the alliteration of words and phrases. They contribute to the echotic aspect or form of the poem like:

mišekanad/ breaks; the last line of all five stanzas has the same rhyme.

xäb dar cašm-e taram mišekanad/ breaks the sleep in my wet eyes

az rah-e in safaram mišekanad / breaks of this journey's road

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ey dariqä be baram mišekanad / Alas! is breaking next to me

bar saram mišekanad / break over my head

xäb dar cašm-e taram mišekanad / breaks the sleep in my wet eyes

Alliteration of pharases:

mitarävad mahtäb / dribbles moonlight

mideraxšad šabtäb / shines the glow-worm

Alliteration of syllables:

mahtäb, šabtäb / moonlight, glow-worm

misäyam, bogšäyam, mipäyam / search, open, watch

äyad,bogšayad/ comes, opens

Semantic operators: growth and security

The poet's need for security demands awakening lost souls, but he believes people are so deceived that there is no hope to awake them and he is not able to do his mission for their rescue.
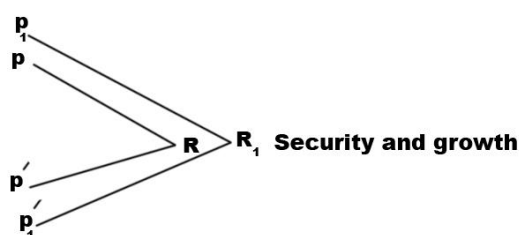
Logical paraphrase:

The poet breaks the sleep for the crowd who has lost their souls, having desire to rescue them. Semantic operator→security

He is aware that people have lost their soul and they need someone to rescue them, although there is no hope to awaken them. Semantic operators→ growth

Semantic core:

All people are sleeping, but the sorrow of these people does not let the poet sleep in this dark night. The moonlight and glow-worm are awake and along with the poet are against the sleeping people. The dawn is waiting for the poet to give news to the people, but he is disappointed from the lost souls and can not do his mission. The flower of hope which has been planted and watered with poet's life breaks. He is

seeking for a man who opens the door and gives response, but the deep disappointment breaks the door and walls over his head. Again he finds himself alone in the dark night. He achieves no result out of this journey, worrying for the lost people with his hand on the door without gaining any response.

17)

<div dir="rtl">

پندارها

وقتی که تب بیاید تو بازگشته ای

من راز این نخواندن را می دانم
و این سکوت سنگین
جنس حضور مرا دارد
در ساعتی که رفتی
سرد است... اما
وقتی تو بازگردی تب می آید
و آستانه در تلاطم دامانت
گر می گیرد

من راز این شکستن را می دانم
این مرگ خشک جنس حضور مرا دارد
در لحظه ای که ایوان
به شیشه ی شکسته ی عطری مانست
(جشن شکسته – مطرب رفته)
و کفش ها وانهاده ی تو
مثل دو بال کوچک تو
کتف مرا تا پروازی به اعماق
خواند
من راز این نشستن را می دانم
وقتی که تب بیاید تو بازگشته ای
وقتی تو بازگردی تب آمده ست.

</div>

<center>

pendärhä

'Imaginations'

</center>

vaqti ke tab biyäyad to bäzgašte'i

'When the fever arrives you have returned'

man räz-e in naxändan rä midänam

'I the secret of this un-reading know'

va in sokut-e sangin

'And this heavy of silence'

jens-e hozur-e marä därad

'Nature of presence of me has'

dar sä'ati ke rafti

'At that time that you left'

sardast …ammä

'It is cold but'

vaqti to bäzgardi tab mi'äyad

'When you return fever comes'

va ästäne dar talätom-e dämänat

'And the enterance in wave of your skirt'

gor migirad

'Sets on fire'

man räz-e in šekastan rä midänam

'I secret of this burning know'

in marg-e xošk jens-e hozur-e marä därad

'This death of dry nature of presence of me has'

dar laze'i ke eyvän

'In a moment that veranda'

be šiše-ye šekaste-ye atri mänest

'To bottle of broken of a perfume it looks'

(jašn-e šekaste –motreb-e rafte)

(The broken merriment- the entertainer is gone)

<center>

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</center>

va kafš-e vänahäde-ye to
'And shoes of abandoned of you'
mesle do bäl-e kucak-e morde
'Like two wings of small of dead'
ketf-e marä be parväzi tä amäq
'Shoulder of me to a flight till depths'
xänd
'Called'
man räz-e in nešastan rä midänam
'I secret of this sitting know'
vaqti tab biyayad to bäz gašte'i
'When fever comes you have returned'
vaqti to bäzgardi tab ämade ast.
'When you return fever has come'

Imagination

When the fever arrives you will have returned

I know the secret of this un-reading
And this heavy silence
Is of the nature of my presence
At the moment you left

It is cold…but
When you return the fever will come
At the entrance will be set on fire by the wave of your skirt

I know the secret of this breaking
This dry death is of the same nature as my presence
At the moment the veranda
Looks like a broken perfume bottle

(the broken merriment – the entertainer is gone)

And your abandoned shoes

- Like two small dead wings–

Called my shoulders to

- A flight to the depths

- I know the secret of this sitting

- When the fever comes, you will have returned

- When you return, the fever will have come.

(Manucehr-e ätaši)

(Mohit 1386:171,172)

Semantic constituents:

tab/ fever

sokut-e sangin/ heavy silence

jens-e hozur/ nature of presence

talätom-e dämän/ wave of your skirt

kafš-e vänahäd-e/ abandoned shoes

bal-e morde/ dead wing

ketf/ shoulder

parväz/ flight

naxändan/ unreading

šiše-ye šekaste-ye atr/ broken perfume bottle

šekastan/ breaking

gor migirad/ set on fire

Semantic deviations contribute to the interpretation of poem as follows:

1-Deviation of historical period:

ästäne/ 'enterance': '''ästäne' was used in old Persian.''

2-Metaphor:

sokut-e sangin, jens-e hozur-e man / 'heavy silence, nature of my presence': "The
poet likens the heavy silence to the nature of his presence."

marg-e xošk, jens-e hozur-e man / 'dry death, nature of my presence': "The poet attributes the adjective of "dry" to death."

Parallelism comes through the alliteration of phrases. They contribute to the echotic aspect or form of the poem:
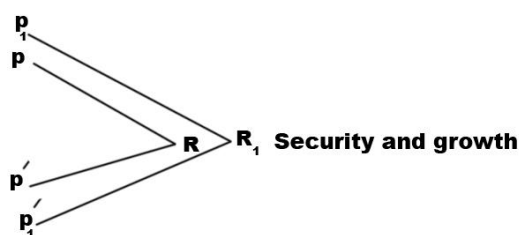
man räz-e in naxändan rä midänsm / I know the secret of this unreading

man räz-e in šekastan rä midanam / I know the secret of this breaking

man raze in nešastan rä midänam / I know the secret of this sitting

Semantic operators: growth and security

The poet is aware that the beloved has gone, however he believes that finally the beloved will be back.

Logical paraphrase:

He is aware of loosing somebody by evidences such as heavy silence, abandoned shoes, dead wings, breaking, etc. Semantic operator →growth

He is hopeful for returning and joining by evidences such as fire, fever, wave of skirt, etc. In this way he achieves security. Semantic operator→ security

Semantic core:

The poet talks about separation; heavy silence, dry death,unreading , breaking , abandoned shoes, dead wings and broken perfume bottle all are the manifestations of this separation. However, he hopes he will achieve beloved; fever, fire and wave of skirt are the manifestation of this achievement.

18)

دنیا باید همیشه زیبا باشد

پوست از مروارید برداشتم.

نطفه‌ی ماه در آن می‌طپید.

به اندرون گوی شبنمی شدم

چکیده، آفتاب در آن می‌تابید.

آب دریاها را ورق زدم،

ابریشم آواز ماهیان در آن می‌گذشت.

رخشه‌ای از خورشید

می‌لیسید نیمه رخسار اناری خفته را.

گفتم:

جهان از هم اینک آغاز شد!

نسیمی که از مشرق موسیقی می‌وزید

نشان تو می‌گرفت.

گفتمش:

کوبه بر دروازه‌ی دریاها فرود آر!

یا، در تالار بی‌رنگ باران

ببوی حسرت رهگذری را!

یا، دوشیزه‌ی سپید اناری را

آوازی رسیده بخوان!

باشد تا تو را باز گویند!

گفت:

عشق، از هم اینک آغاز شد!

از تابش خاطره‌ی تو

آبی می‌شود دلم.

از جلوه‌ات بر دروازه‌ی بامگاه

شفاف می‌شود مروارید زمین!

تا بر آستان تو ره یابم

دامان دریاها را می‌گیرم

زیرا؛

دنیا همیشه باید تر باشد!

تا به میهمانی تو درآیم

سر می‌دهم دورترین نغمه را

زیرا؛

<div dir="rtl">

دنیا همیشه باید زمزمه باشد!

چنین ست آنچه هست

هنگام که تو در آن می نگری

تا زیبایش کنی.

</div>

donyä hamiše bäyad zibä bäšad

'The world always should beautiful be'

pust az morvärid bardäštam.

'Skin from pearl I took'

notfe-ye mäh dar än mitapid.

' Sperm of moon in it was palpilating'

be andarun-e gu-ye šabnami šodam

'To inside of globe of dew I became'

cekide, äftäb dar än mitäbid.

'Dripping sun in that was shining'

äb-e daryähä rä varaq zadam,

'Water of oceans I turned over'

abrišam-e äväz-e mähiyän dar än migozašt.

'Silk of song of fishes in it was passing'

raxše'i az xoršid

'A ray of sunshin'

milisid nime-ye roxsär-e änäri xofte rä.

'Leaked half of face of pomegranate sleepy'

goftam:

'I said'

-jahän az haminak äqäz šod!

'The world from now began'

nasimi ke az mašreq-e musiqi mivazid

'The breeze that from east of music was blowing'

nešän-e to migereft.

'A sign of you asked for'

goftamaš:

'I told him'
   kube bar darväze-ye daryähä forud är!
  'Knock at entrance of oceans'
   yä, dar tälär-e birang-e bärän
   'Or, on hall of colorless of rain'
           bebuy hasrat-e rahgozari rä!
          'Smell of passerby's regret'

yä, dušize-ye sepid-e anäri rä
'Or white virgin of pomogranate'
äväzi reside bexän!
 'Song ripe sing'
    -bäšad tä to rä bäz guyand!
     'Maybe you they recall'

goft:
'Said'
-ešq az haminak äqäz šod!
'Love from now began'
az täbeš-e xätere-ye to
 'From radiance of memory of you'
    Äbi mišavad delam.
'Blue becomes my heart'
az jelve'at bar darväze-ye bämgäh
'From your glory on gate of dawn'
Šafäf mišavad morvärid-e zamin!
'Transparent becomes pearl of earth'
tä bar ästän-e to rah yäbam
'Till on doorstep of you way I find'
däman-e daryähä rä migiram
'Skirt of sea I appeal'
zirä;

'Because'

      -donyä hamiše bäyad tar bäšad!

       'The world always should wet to be'

tä be mihmäni-ye to daräyam sar midaham durtarin naqme rä

'Till to banquet of you I come I sing the farthest song'

zirä;

'Because'

      -donyä hamiše bäyad zamzame bäšad!

       'The world always should whisper to be'

cenin ast änce hast

'In this way is what there is'

hengäm ke to dar än minegari

'When you into it look'

        -tä zibäyaš koni!

        'Till it beautiful you make'

The World, Should Always be Beautiful

I skinned the pearl,

The moon's sperm palpitated inside.

I entered the dew's globe

Dripping, The sun was shining in it.

I run over the waters of the oceans,

The silky song of the fish was passing through

A ray of sunshine

Leaked the sleepy pomegranate's cheek;

I said:

 -The world was born at this moment!

The breeze blowing from the eastern horizon of music

  Was asking of your whereabouts

I said:

  Knock at the enterance of the oceans

Or, smell a passer-by's regret

In the colourless hall of the rain

Or, sing a ripe song

For the white virgin of a pomegranate!

-And they may repeat you!

She said:

-Love started at this instant!

Of the radiance of your memory

My heart turns blue.

Of your glory at the gate of the height

The earth's pearl turns transparent!

To reach your doorstep

I appeal to the oceans

Since;

-The world should always be wet through

To come to your banquet

I sing the farthest song

Since;

-The world should always be a whisper

So, this is how it is

When you look at it

-To make it beautiful!

(Mirza Aqa Asgari)

(Mohit1386:235-238)

Semantic constituents:

morvärid/ pearl

gu-ye šabnam/ dew's globe

daryä/ sea

äftäb/ sun

ešq/ love

naqme/song

Semantic deviations contribute to the interpretation of poem as follows:

1-Metaphor:

notfe-ye mäh/ 'moon's sperm': " Pearl was bright like moon."

gu-ye šabnam/ 'dew's globe': "Dew was like a globe in which the sun was shinning."

abrišam-e äväz-e mähiyän/ 'silky song of fish': "Song of fish was as silky as the water of oceans."

guneye anär-e xofte/ 'sleepy pomegranat'es cheek': "Pomegranate is like a sleepy face and the sun is leaking in its cheek".

darväze-ye daryähä/ 'entrance of oceans': " The sea was like a place that I knocked the enterance of it to find you."

tälär-e bärän/ 'hall of rain': "The rain was like a hall that you passed through it."

bebuy hasrat rä/ 'smell regret': "The poet has attributed the characteristic of 'smell' to 'regret'."

dušize-ye sepid-e anär/ 'white virgin of pomegranate': "the pomegranate is like a virgin and when it is ripe you are back."

täbeš-e xätere/ 'radiance of memory': " Your memory is like the radiance which brightens my heart."

morvärid-e zamin/ 'earth's pearl': "The earth is shining like a pearl from your glory."

äbi mišavad delam/ 'my heart turns blue': "My heart turns transparent like blue water from your memory."

äb rä varaq zadam/ 'run over the water': "The ocean is like a book that I turn over the pages till you come back."

2-Lexical deviations:

New words are being made:

bämgäh / height: " The suffix "gäh" is being used to create a new word "bämgäh".

raxše'i az xoršid /a ray of sunshine. "A new word is being created from the word 'äzaraxš'."

3-Deviation of historical period:

The following phrases were used in Old Persian.

be andarun-e gu-ye šabnami šodam / I entered the dew's globe

kube forud är / knock at the entrance of oceans

bäšad tä to rä bäz guyand / they may recall you

haminak / at this moment
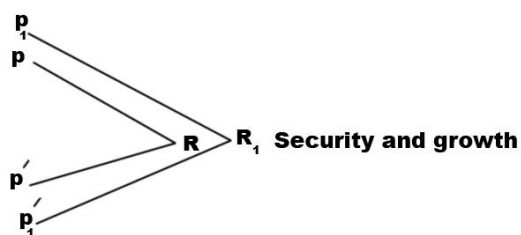
tä bar ästän-e to rah yäbam / to reach your doorstep

tä be mehmäni-ye to daräyam / to come to your banquet

sar midaham naqme rä / I sing

hengäm ke / when

Semantic operators: growth and security

With love you see the world beautiful, and you see the world in a way you want it to be.

Logical paraphrase:

The poet is aware of the beauties of world; dew's globe, silky song of fish, white virgin of pomegranate, etc.Everything is beautiful with love. Semantic operators→growth

He achieves tranquility by being a true lover. Semantic operator →security

Semantic core:

The beauty is everywhere in this world. Inside the pearl there is the moon trace, inside the dew's globe there is the ray of sun, and inside the sea there are songs of fish. Love has begun from you. Every thing is beautiful as long as I have you.

19)

بدین گونه که تابستان و بهار می روند و خزان و زمستان باز می رسند

بدین گونه که شبنم

پاورچین پاورچین

به پچ پچ برگی گوش می دهد

و به سنگی می میرد.

ما

به جهانی دیگر گوش می دهیم –

و صدای باران را

بر بام های دور و بیشه های خسته می شنویم

صدای مه گرفته ی رفت و آمدها، خیال چاک چاک پرندگان

سفال های خزه بسته، مدرسه های مدفون در برف

انگشتان چهل ساله ای که پرنده ی بی نشان را

در حرارت کاموا می بافند.

و برف

و سکوت

و فرود سنگی به دریاچه ی گودی

همچون سقوط ما به جهانی دیگر

که صدای باران را

دیگر هیچ گاه

بر سنگ سرد و فانوس خسته

نخواهیم شنید.

bedingune ke täbestän o bahär miravand va xazän o zemestän bäz miresand

'In this way that summer and spring go and autumn and winter again come'

bedingune ke šabnam

'In this way that dew'

pävarcin pävarcin

'slowly slowly'

be pec pec-e bargi guš midahad

'to whispers of a leaf ear gives'

> va be sangi mimirad.
> 'And to a stone dies'

mä

'We'

be jahäni digar guš midahim –

'To a world another we are listening'

va sedä-ye bärän rä

'And sound of rain'

bar bämhä-ye dur va bišehä-ye xaste mišenavim

'Upon roofs of faraway bushes of tired we hear'

sedä-ye mahgerefte-ye raft o ämadhä, xiyal-e cäk cäk-e parandegän

'Sound of foggy of goings and comings imagination of torn out birds'

sofälhä-ye xaze baste, madresehä-ye madfun dar barf

'Ceramics of moss covered schools buried in snow'

angoštän-e cehelsale'i ke parande-ye binešän rä

'Fingers of forty years old that birds of anonymous'

<div style="text-align:right">

dar harärat-e kämvä mibäfand

'In movement of yarns knitting'

</div>

va barf

'And snow'

va sokut

'And silence'

va forud-e sangi be daryäce-ye godi

'And falling of a stone to the sea of deap'

hamcon soqut-e mä be jahäni digar

'Like falling of us into a world another'

ke sedä-ye bärän rä

'That sound of rain'

digar hicgäh

' Anylonger never'

bar sang-e sard o fänus-e xaste

'Upon stone of cold and tired lantern'

naxähim šenid.

'We will not hear'

This way that summer and spring go and fall and winter comes

This way that the dew

    Slowly, slowly

        Listens to the whispers of a leaf

          And dies on a stone.

We

Are listening to another world –

And hear the sound of the rain

Over the distant roofs and tired plains

The foggy sound of comings and goings,

          The torn out imagination of the birds

Moss covered ceramics, the schools buried under snow

The forty year old fingers knitting

          The anonymous bird in the warmth of the yarn

And snow

And silence

And falling of a stone into a deep lake

Like us falling into another world

Where we will no longer

Hear the sound of the rain

On the cold stone and the tired lantern

(Shames Langrudi)

(Mohit 1386:290,298)

Semantic constituents:

 jahäni digar/ another world

bišehä-ye xaste/ tired plains

 madresehä-ye madfun/ buried schools

 sofälhä-ye xaze baste/ mos covered ceramics

fänus-e xaste/ tired lantern

sang-e sard/ cold stone

 sedä-ye bäran/ sound of rain

Semantic deviations contribute to the interpretation of poems as follows:

1- Metonymy:

jahäni digar → sedä-ye jahäni digar/ another world → sound of another world

angoštän-e cehel sale →angoštän-e zan-e cehel sale / forty years old fingers →
fingers of forty years old woman

2- Metaphor:

šabnam guš midahad / 'dew listens': "the poet likens 'the dew'to human being and
attributes the characteristic of 'listening' to it."

šabnam mimirad / 'the dew dies': "The poet likens 'the dew' to human being and
attributes the characteristic of 'death' to it."

bišehä-ye xaste / 'tired plains': "tired" as an adjective is normally being used for
"human being."

sedä-ye mahgerefte-ye rafto ämadhä / 'foggy sound of comings and goings': "foggy"
as an adjective normaly is not being used for "sound."

xiyäl-e cäk cäk-e parandegän / 'torn out imagination of the birds': "torn out" as an
adjective is not being used for "imagination".

fänus-e xaste / 'tired lantern': "tired" as an adjective is not being used for "lantern".

forud-e sang, soqut-e mä / 'falling of a stone, falling humans into another world':
"the poet likens falling of stone into a deep sea to falling of human being into another
world."

3- Graphological deviation:

In this poem, either a sentence has been written in three parts with intervals or one
word has been written in one line.

Semantic operators: growth and security

We will be in a world away from all manifestations of this world.

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Logical paraphrase:

We are aware of the existence of another world. Semantic operator→ growth

We should be away from all worldly matters when we will be no longer in this world. Semantic operators→ security

Semantic core:

We realize that time is passing. Seasons are coming and going. In the passage of time, life is going on and we become nearer to another world. We listen to the sound of another world through the manifestations of this material world. We fall into another world like a stone which falls into the water .We will no longer hear the sound of rain on the cold stone and tired lantern in another world.

20)

کار شعر

شاعر
پیک بیداری ست
ولی از واقعیتی سخن می گوید
که فقط در خواب
ظاهر می شود

کاغذ سفید
دوست من است
حرف خود را به او می گویم
و جواب خود را
از او می شنوم

حرفی دارم
که آن را تا کنون
ننوشته ام
زیرا سفیدتر
از کاغذ است

kär-e šer

'Work of poem'

šä'er

'The poet'

peyk-e bidärist

'Messenger of awareness is'

vali az väqe'iyyati soxan miguyad

'But of reality speaks'

ke faqat dar xäb

'That only in dream'

zäher mišavad

'Apparent becomes'

käqaz-e sefi

'Paper of white'

dust-e man ast

'Friend of mine is'

harf-e xod rä be u miguyam

'Speech of myself to you I tell'

va javäb-e xod rä

'And answer of mine'

az u mišenavam

'From it I hear'

harfi däram

'The speech I have'

ke än rä täkonun

'That till now'

nanevešte'am

'I did not write'

zirä sefidtar

'Because more white'

az käqaz ast

'Than paper is'

ceqadr bäyad šä'er

'How much should poet'

bud

'Be'

tä goli rä betavän did

'Till the flower could see'

tä goli rä betavän

'Till the flower could'

goft

'Tell'

Poem's Work

The poet

Is the herald of awakening

But speaks of a reality

That appears

Only in dreams

The blank paper

Is my friend

I convey my words to it

And receive my answers

From it

I have a word
That I have not
Yet written
Since it is more white
Than paper is

How much a poet should one be
To see
A flower
The flower
 (Bijan Jalali)
(Mohit1386:195,196)

Semantic constituents:
 ša'er/ poet
 peyk-e bidäri/ herald of awakening
 käqaz-e sefid/ white paper
 betavänad did/ could see
betavänad goft/ could tell

Semantic deviations contribute to the interpretation of poem as follows:
1-Metaphor:
peyk-e bidäri, šä'er / 'herald of awakening , poet': " the poet has the responsibility of
awakening people."
kaqaz, dust / 'paper, friend': "the paper is like a friend to whom the poet could tell
everything."
2-Graphological deviation:
The poet brings just one word in one line like:

šä'er / 'the poet': " this word has come at the beginning of the poem in order to emphasise the poet's role which is writing the truth. For this reason, the word 'goft/ to write' has come at the end of the poem to show the same function."

Semantic oppositions contribute to the interpretation of poem as follows:
xäb, bidäri / 'dream, awakening': " the poet believes awakening people is just a dream."

Semantic operators: growth and security
The poet has achieved this point that you have to be able to see the beauties in order to be a writer. He needs to reach security through telling the truth.
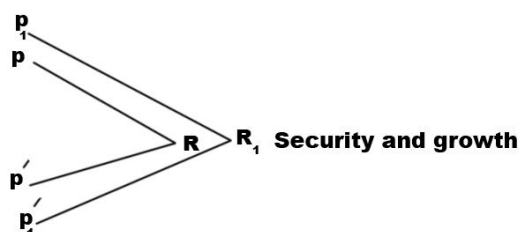
Logical paraphrase:
Being a poet as herald of awakening, you must be able to see the truth and write the truth. Semantic operator→ growth
The poet achieves tranquility through telling the truth. Semantic operator→ security.

Semantic core:
The poet talks about reality but he believes that the reality does not happen in the real world, it exists only in dream. There is a mutual interaction between the paper and the poet. The poet has a word that has not been told yet. He believes, one has to be so poetic both to understand a flower and to write about the beauty of a flower.

Now we will analyse 20 poems of Khayyam in order to prove the validity of our theory in defining the style of him.

1)

| در پرده ی اسرار فنا خواهی رفت | دریاب که از روح جدا خواهی رفت |
| خوش باش ندانی به کجا خواهی رفت | می نوش ندانی ز کجا آمده ای |

daryäb ke az ruh jodä xähi raft   dar parde-ye asrär fanä xähi raft
'Find out that from soul apart you will go in hidden of secrets annihilation you will go'
mey nuš nadäni ze kojä ämade'i   xoš bäš nadäni be kojä xähi raft
'Wine drink do not know from where come you happy be do not know to where you will go'

 Yesterday This Day's Madness did prepare
To-morrow's silence, Triumph, or Despair:
Drink! For you not know whence you came, nor why;
Drink! For you know not why you go, nor where.
(Khayyam)
(Fitzjerald 1386:70)

Semantic constituents:
 parde-ye asrär/ secret veil
mey nuš/ drink
fanä/ mortal
ruh/ soul

Semantic deviation contributes to the interpretation of poem as follows:
Metaphor:
parde-ye asrär/ 'secret veil': "The poet consides the creation and annihilation of human being as a secret whose nature is unknown for us."

Parallelism comes through the alliteration of following words as rhythm and rhyme:
xähi raft / xähi raft / xähi raft

Semantic operators: growth and security
He is aware of the fact that he knows nothing about this creation. The beliefs of different philosophers and nations could not satisfy him. Why do we come, where do we go, when has the world begun and what is the reason and the result of this

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creation? These are questions for which he doesn't find the answer. He wants to achieve security through living at the present moment.
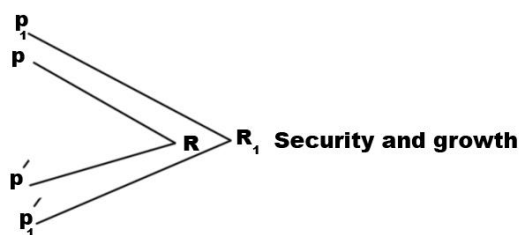
Logical paraphrase:

He has got the knowledge about himself; being ignorant of the secret of creation.

Semantic operator→ growth

We have to be happy by living in the moment and enjoying at the present time.

Semantic operator→ security

Semantic core:

The poet wants to tell that we, as the creatures of this world, will be annihilated and the secret of our creation will not be revealed for us. Then, be happy at the moment as you do not know where you came from and why, where you will go and why.

2)

<div dir="rtl">

یا این ره دراز را رسیدن بودی   ای کاش جای آرمیدن بودی

چون سبزه امید بر درمیدن بودی   کاش از پی صد هزار سال دراز

</div>

ey käš jä-ye äramidan budi   yä in rah-e deräz rä residan budi

'I wish place of sleeping were or this way of long arriving were'

käš az pey-e sad hezär säl az del-e xäk   con sabze omid-e bardamidan budi

'I wish from after one hundred thousands year from heart of soil like grass hope of growing were'

Would but the Desert of the Fountain yield

One glimpse-if dimly, yet indeed, reveal'd,

Toward which the fainting Traveler might spring,

As springs the trampled herbage of the field!

(Khayyam)

(Fitzjerald1386:50)

Semantic constituents:

jäy-e äramidan/ fainting traveller

sabze/ tramples herbage

bar damidan/ springs

Semantic deviation contributes to the interpretation of poem as follows:

Simile:

sabze, bardamidan, jä-ye äramidan / 'herbage, to spring, fainting traveler': " The poet likens human being to herbage and wishes he could spring like that after death."

Parallelism comes through alliteration of infinitivesand functions as rhythm and rhyme:

Using infinitives as rhyme:

äramidan/ residan/bardamidan

Alliteration of words as rhyme:

budi/ budi/budi

Semantic operators: growth and security

There is no beginning and no end for this world. If there is a reason for this creation and if there is a creator, we can not understand the nature of it. Death is definite, but the life after death is doubtful. So, death causes him to think about creation; all things will be annihilated and our desires could not affect the decision of the creator. All creatures are just like toys.
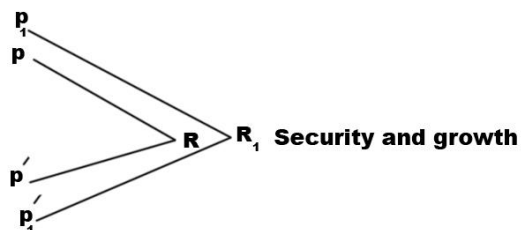
Logical paraphrase:

Having knowledge about this matter that we do not understand the secret of creation, life and death, he wishes human being could spring like herbage and could reveal a glimps of life philosophy.

Semantic core:

Wandering in the creation of the world and its secret, not finding rational reason for the beginning and end of the world, he goes towards this thought that the world has been and will be for ever. What has been created and vanished is the creature and substance of the world. So, he does not find any sign for the fact that there will be another life and resurrection. Therefore, he wishes creatures could have life after death and also he wishes he could find signs to answer the question towards life after death.

3)

وین یک دم عمر را غنیمت شمریم   ای دوست بیا تا غم فردا نخوریم

با هفت هزار سالگان سر به سریم   فردا که از این دیر کهن در گذریم

ey dust biyä tä qam-e fardä naxorim   vin yek dam-e omr rä qanimat šemorim

'Friend come till sorrow of tomorrow do not have this one moment of life appreciate count'

fardä ke az in deyr-e kohan dargozarim   bä hafthezärsälegän sar be sarim

'Tomorrow that from this land of old we go with seven thousand years old head to head be'

Oh, my beloved, fill the cup that clears

To-day or past regrets and future Fears-

Tomorrow? Why, Tomorrow I may be

Myself with Yesterday's Seven Thousand Years.

(Khayyam)

(Fitzjerald 1386:26)

Semantic constituents:

deyr-e fanä/ land of mortality

qam-e farad/ regret of tomorrow

 dam-e omr/ moment of life

haft hezär sälegän/ seven thousand years old

 qanimat šemodran/ fill the cup

Semantic deviations contribute to the interpretation of poem as follows:

-Metonymy:

 deyr-e fanä/ 'land of annihilation': "It refers to the world which is not permanent."

yek dam-e omr/ 'One moment of life': " We have a short life"

 haft hezärsälegän/ 'seven thousand years': "We will be the companion of people who have died many years ago."

Parallelism comes through the following words as rhythm and rhyme and functions through alliteration:

naxorim/ šemorim/ dargozarim/ sar be sarim

Semantic operators: growth and security

He understands the reality of life which is too short. He is patient instead of being sad. Instead of suffering from incompatibility of fortune, he makes life tolerable and pleasant.
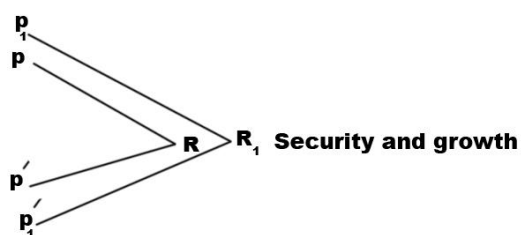
Logical paraphrase:

Having knowledge that we should not regret tomorrow, we have to care for every moment of life in this land of morality.

Semantic core:

The poet wants to tell that we shouldn't regret the past and tomorrow. We should appreciate the present time.

4)

<div dir="rtl">

هر سبزه که بر کنار جوئی رسته ست   گویی ز لب فرشته خویی رسته ست

پا بر سر سبزه تا به خواری ننهی   کان سبزه ز خاک لاله رویی رسته ست

</div>

har sabze ke bar kenär-e juyi roste ast   guyi ze lab-e ferešte xuyi roste ast

'Every grass that on beside of stream has grown asif from lip of angel temper has grown'

pä bar sar-e sabze tä be xäri nanehi   kän sabze ze xäk-e läle ruyi roste ast

'Foot on head of grass till ignorance do not put that grass from soil of tulip face has grown'

And this delightful Herb whose tender Green

Fledges the River's Lip on which we lean-

Ah, lean upon it lightly! For who knows

From what once lovely lip it springs unseen-

(Khayyam)

(Fitzjerald 1986:158)

Semantic constituents:

sabze/ grass

 roste/ springs
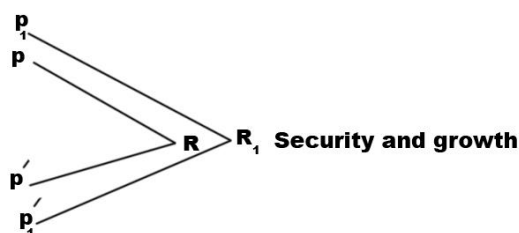
 lab-e ferešte xu/ lovely lip

Parallelism comes through alliteration of words as rhythm and rhyme as follows:

roste ast/ roste ast/ roste ast

Semantic operators: growth and security

Continuous change of nature awakes the thought of annihilation in his mind. Then, he has achieved this point that life is not permanent. He knows that he will die and the elements of his body will be greenery of another spring.

P₁
P
R ▷ R₁ **Security and growth**
P′
P₁′

Logical paraphrase:

He is aware of this fact that every herb (creature) springs of the soil of a lovely creature, so we are not permanent and we should appreciate all creatures.

Semantic core:

Do not contempt the grass as it is composed of the body elements of a lovely creature. Appreciate the creatures even tiny ones.

5)

<div dir="rtl">

از روی حقیقتی نه از روی مجاز   ما لعبتگانیم و فلک لعبت باز

افتیم به صندوق عدم یک یک باز   بازیچه همی شویم بر نطع وجود

</div>

mä lobategänim o falak lobatbäz   az ruy-e haqiqati na az ruy-e majäz

'We pieces of games are and destiny player from upon truth not from upon not truth'

bäzice hami šavim bar not'e vojud   oftim be sanduq-e adam yek yek bäz

'Being played are we nature of life fall we to cave of nothing one by one again'

But helpless pieces of the Game he plays

Upon this chequer-board of Nights and Days;

Hither and thiter moves, and checks, and slays,

And one by one back in the close lays.

(Khayyam)

(Fitzjerald 1386:258)

Semantic constituents:

lobategän/ pieces of game

lobatbäz/ player

not'e vojud/ chequer-board

 bäzice/ hitcher and thiter moves

 sanduq-e adam/ close lays

haqiqat/ truth

majäz/ imagination

Semantic deviations contribute to the interpretation of poem as follows:

-Metaphor:

falak, lobatbäz/ 'destiny, player': "The poet believes that destiny is like a player."

mä, lobategänim/ 'we, pieces of game': "The poet believes that destiny is like a player and human beings are like pieces of game."

sanduq-e adam / 'close lays': " the poet likens another world to close lays."

-Semantic oppositions contribute to the interpretation of poem as follows:

haqiqat, majäz / 'truth, imagination': " It is pure truth not imagination that we are like pieces of game in the hand of destiny."

Parallelism comes through the alliteration of following words as rhythm and rhyme:

lobatbäz, majäz, bäz

Semantic operators: growth and security.

He finds his mind and thought unable to know about the origin and end of the world. All things will be annihilated and have been considered as pieces of game and all efforts of life would be worthless.
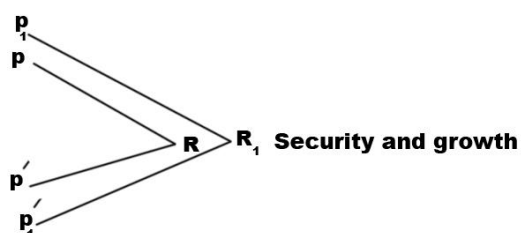
Logical paraphrase:

He has got the knowledge that every creature is a piece of game in the hand of fortune. It plays the creatures as a hitcher and thiter and finally they will be back to the close lays. He seeks security and meaning for life.

Semantic core:

Creatures are like chess elements and player of fortune moves them. If creation exists, it should be based on rationality. As he has not found the rational and wise philosophy of life while he hopes for, he considers the fortune as the player of to be and not to be.

6)

<div dir="rtl">

مهتاب به نور دامن شب بشکافت   می نوش دمی بهتر از این نتوان یافت

خوش باشد و میندیش که مهتاب بسی   اندر سر خاک یک به یک خواهد تافت

</div>

mahtäb be nur däman-e šab bešekäft   mey nuš dami behtar az in natavän yäft

'Moon to light skirt of night cut wine drink moment better from this can not find'

xoš bäš o mayandiš ke mahtäb basi   andar sar-e xäk yek be yek xähad täft

'Happy be and do not think that moon very inside head of soil one by one will shine'

Ah, Moon of my Delight who know'st no Wane,

The moon of Heave'n is rising once again:

How oft hereafter rising shall she look

Through this same Cardon after me-in Vain!

(Khayyam)

(Fitzjerald 1386:82)

Semantic constituents:

mahtäb/ moon

 xoš bäš/ be happy

mey nuš/ drink wine

Semantic deviation contributes to the interpretation of poem as follows:

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1-Metaphor:

dämän-e šab, mahtäb / 'skirt of night,moon': " Moon is like a sharp device which splits night's skirt."

2-Metonymy:

Mey nuš / 'drink wine': "Do not think, just be happy at this beautiful moment."

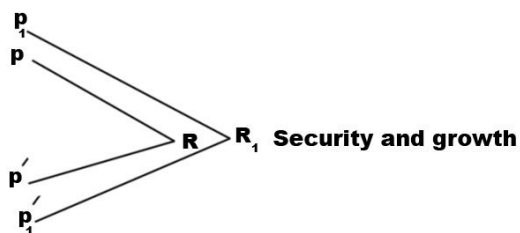Parallelism comes through rhythm and rhyme and functions through alliteration:

Alliteration of syllables:

bešekäft/ yäft/ täft

Semantic operators: growth and security

Thinking about the past and tomorrow causes anxiety and ruins the present moment. Philosophical thought of poet towards life is enjoy the present time, life is temporary.

Logical paraphrase:

He is aware that we are not permanent. We should be happy and be pleased of the present beauties of life. In this way he achieves security.

Semantic core:

Do not loose the opportunity of using beautiful moments in your life. Watch the moon at this moment, as after death it will rise on the graves one by one.

7)

با ماهرخی اگر نشستی خوش باش   خیام اگر ز باده مستی خوش باش

پندار که نیستی چو هستی خوش باش   چون عاقبت کار جهان نیستی ست

xayyäm agar ze bade masti xoš bäš   bä mäh roxi agar nešasti xoš bäš

'Khayyam if from wine drunk you are happy be with beautiful if you sit happy be'

con äqebat-e kär-e jahän nisti ast   pendär ke nisti con hasti xoš bäš

'As end of work of world nothing is think that you do not exist as you exist happy be'

And if the wine you drink, the lip you press
End, in the Nothing all things end in-Yes-
Then fancy while Thou art, Thou art but what
Thou shalt be-Nothing-Thou shalt not be less.
(Khayyam)
(Fitzjerald 1386:94)

Semantic constituents:
 bäde/ wine
 mährox/ beautiful companion
 xoš bäš/ be happy
 nisti/ nothing
 hasti/ to be

Semantic deviation contributes to the interpretation of poem as follows:
Semantic opposition:
nisti, hasti/ 'nothing, to be': "The end of this world is nothing, now that you exist be happy."

Parallelism comes through the alliteration of words as rhyme and rhythm:
Alliteration of words:
xoš bäš/ xoš bäš/ xoš bäš

Semantic operators: growth and security
The only wise fact is that a creature like human being has been created in this world based on a phenomenon called "life". This is the opportunity between two nonexistences which we must appreciate. In this way we could calm down the upset soul.
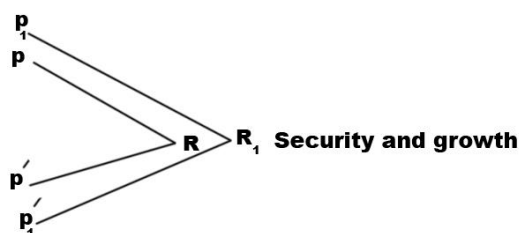
Logical paraphrase:

He is aware of the fact that the end point of life is annihilation. So, we have to be pleased of the world pleasures; wine, beautiful companion, etc. As there will be nothing after death, be happy now that you are alive.In this way he achieves security.

Semantic core:

If you have the opportunity to use the beauties of life appreciate it, as the end of this world is annihilation. Now that you are alive be happy.

8)

<div dir="rtl">

این قافله عمر عجب می گذرد   دریاب دمی که با طرب می گذرد

ساقی غم فردای حریفان چه خوری   پیش آر پیاله را که شب می گذرد

</div>

in qäfele-ye omr ajab migozarad   daryäb dami ke bä tarab migozarad
'This caravan of life alas goes understand moment that with happiness goes'
säqi qam-e fardä-ye harifän ce xori   piš är piyäle rä ke šab migozarad
'Saqi sorrow of tomorrow of enemies why you have bring bowl that night goes'

One moment in Annihilation;s Waste,
One moment, of the Well of life to taste-
The stars are setting and the Caravan
Starts for the Dawn of Nothing-oh, make hastel
(Khayyam)
(Fitzjerald 1386:46)

Semantic constituents:
 qäfele-ye omr/ life caravän

241

dam/ moment

qam-e farad/ sorrow of tomorrow

piyäle/ bowl of wine

tarab/ well of life

Semantic deviation contributes to the interpretation of poem as follows:

Metaphor:

qäfele-ye omr/ 'life caravän': " The poet likens the life to a carävn which passes and believes that life is short."

Parallelism comes through the alliteration of following words as rhyme and rhythm:

migozarad/ migozarad/ migozarad

Semantic operators: growth and security

The main principle is that life is not eternal. We come because we should go. We are created as we have to be annihilated. He has achieved this fact that the present moment is ours, neither yesterday nor tomorrow.
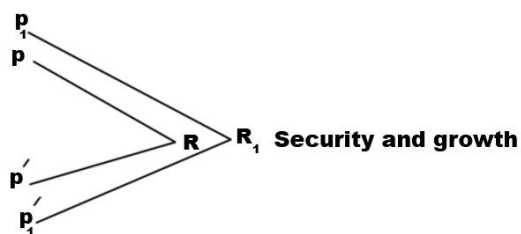
Logical paraphrase:

Being aware that the life passes quickly, we should not fear tomorrow. Just have the bowl of wine and enjoy the well of life at the moment.

Semantic core:

Life is passing very fast. Understand the moment which you could be happy in. Do not fear tomorrow and be happy at the moment.

9)

<div dir="rtl">

ساقی گل و سبزه بس طربناک شده ست   دریاب که هفته دگر خاک شده ست

</div>

می نوش و گلی بچین که تا درنگری گل خاک شده ست و سبزه خاشاک شده ست

säqi gol o sabze bas tarabnäk šode ast   daryäb ke hafte-ye degar xäk šode ast
'Saqi flower and grass very pleasing become understand that week of next soil has become'

mey nuš o goli becin ke tä darnegari   gol xäk šode ast o sabze xäšäk šode ast
'Wine drink and flower take that till you look flower soil has become and grass dust has become'

Saki, The roses and foliage have become most pleasing
Make use of them. For a week's Time They will be dust
Drink wine and pick the rose for as thou art looking on.
The rose will have become dust and the verdure will have become dust. (Khayyam)
(Fitzjerald 1386:80)

Semantic constituents:
 gol o sabze/ rose and foliage
 xäk o xäšäk/ dust
 mey nuš/ drink wine

Semantic deviation contributes to the interpretation of poem as follows:
-Co occurrence:
gol o sabze, xäk o xäšäk/ 'rose, foliage, dust': "The poet believes that roses and foliages will be dust after a while, so we should enjoy the beauties of life at the present moment."

Parallelism comes through alliteration of syllables and words as rhyme and rhythm:
tarabnäk šode ast, xäk šode ast, xäšäk šode ast

Semantic operators: growth and security
He has achieved this viewpoint that we should see the beauties of life. The scary thought of death should be forgotten through drinking wine and living at present. In this way he reaches security.

Logical paraphrase:

He has got the knowledge that beauties of life are temporary. So we should enjoy them at presnt time and be happy.

Semantic core:

The opportunity of being alive should be appreciated since the life is too short. Enjoy the roses and foliage as long as they exist, since they will be dust in a twinkling of an eye.

10)

چون آب به جویبار و چون باد به دشت   این یک دو سه روز نوبت عمر گذشت

روزی که نیامدست و روزی که گذشت   هرگز غم دو روز مرا یاد نگشت

in yek do se ruz nobat-e omr gozašt   con äb be juybär o ĉon bäd be dašt
'This one two three days turn of life went as water to stream and as wind to desert'
hargez qam-e do ruz marä yäd nagašt   ruzi ke nayämade ast o ruzi ke gozašt
'Never sorrow of two days we didn't remember the day that has not come and the day that has gone'

Into this universe, and why not knowing,
Nor whence, like water willy-nilly flowing:
And out of it, as Wind along the Waste,
I know not whither, willy-nilly blowing.
(Khayyam)
(Fitzjerald 1386:34)

Semantic constituents:
omr/ life

äb/ water

bäd/ wind

qam/ sorrow

Semantic deviation contributes to the interpretation of poem as follows:

-Simile:

omr ,äb o bäd / 'life, water and wind': "Our life is passing like water and wind."
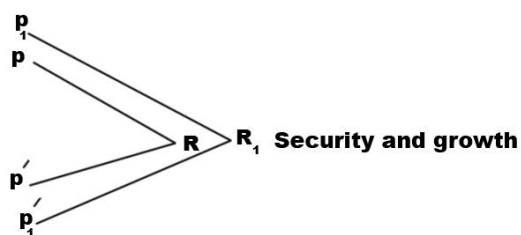
Parallelism comes through following alliterations as rhythm and rhyme.

Alliteration of syllables and words:

gozašt, dašt, nagašt, gozašt

Semantic operators: growth and security.

Do not care about past and tomorrow, as life is too short. Understand it.

Logical paraphrase:

Do not feel sad for the future and the past, because life is passing like water and wind.

Semantic core:

Life is passing like the water in stream and the wind in the desert. We have never think about two things; the day which has not come and the day which has passed.

11)

<div dir="rtl">
از دی که گذشت هیچ از او یاد مکن   فردا که نیامدست فریاد مکن

بر نامده و گذشته بنیاد مکن   حالی خوش باش و عمر بر باد مکن
</div>

az di ke gozašt hic az u yäd makon   fardä ke nayämade ast faryäd makon

'From yesterday that went nothing from that remind do not tomorrow that has not come scream do not'

bar nämade vo gozašte bonyäd makon   hali xoš bäš o omr bar bäd makon

'For what has not come and has past do not rely now happy be and life do not waste'

Ah, fill the Cup:-what boots it repeat

How Time is slipping underneath our feet:

Unborn tomorrow, and dead yesterday

Why fret about them if To-day be sweet!

(Khayyam)

(Fitzjerald 1386:48)

Semantic constituents:

di/ yesterday

 farad/ tomorrow

 xoš bäš/ be happy

Parallelism comes through the following alliterations as rhythm and rhyme.

Alliteration of syllables and words:

yäd makon/ faryäd makon/ bonyäd makon/ bar bäd makon

Semantic operators: growth and security

Do not think about the past and tomorrow. Just be happy at the moment and use the opportunity of living.
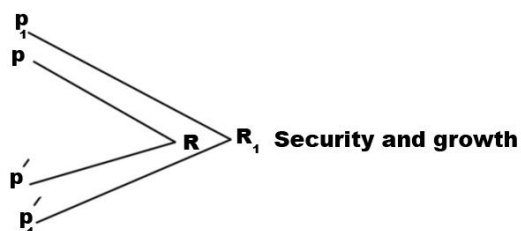
Logical paraphrase:

The poet has gained this knowledge that we should not feel sad for yesterday and tomorrow. Semantic operator→ growth

He seeks tranquility by being happy at the present time. Semantic operator→ security

Semantic core:

Yesterday has past, so do not remind it. Tomorrow has not come, so do not talk about it. Do not rely on what has passed and what has not come. Just be happy at this moment and do not waste your time.

12)

این کوزه چو من عاشق زاری بودست   در بند سر زلف نگاری بودست

این دسته که بر گردن او می بینی   دستی است که بر گردن یاری بودست

in kuze co man äšeq-e zäri bude ast   dar band-e sar-e zolf-e negäri bude ast

'This vessel like me lover of passionate has been in thought of hair of beloved has been'

in daste ke bar garden-e u mibini   dastist ke bar garden-e yäri bude ast

'This hand that upon neck of him you see hand is that upon neck of beloved has been'

I think the vessel, that with fugitive

Articulation answer'd, once did live,

And merry-made; and the cold lip I kiss'd

How many kisses might it take-and give!

(Khayyam)

(Fitzjerald 1386:24)

Semantic constituents:

 kuze/ vessel

 zolf-e negär/ hair of beloved

 garden-e yär/ neck of beloved

Semantic deviation contributes to the interpretation of poem as follows:
-Simile:

kuze, äšeq-e zär/ 'vessel, love sick': "The poet likens the vessel to himself and syas this vessel has been a lover one day like me."
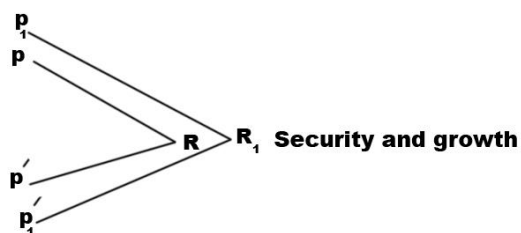
Parallelism comes through the following alliteration as rhythm and rhyme.

Alliteration of syllables and words:

zäri bude ast/ negäri bude ast/ yäri bude ast.

Semantic operators: growth and security

After death we will be decomposed to the elements from which we have been created; water, fire, dust and air. Enjoy yourself when you are alive.

Logical paraphrase:

The poet has got this knowledge that every thing in this world is made up of the composed elements of other creatures. He understands that life is temporary.

Semantic operator→ growth

He achieves tranquility by enjoying himself at the time of living. Semantic operator→security

Semantic core:

One day, the vessel has been alive just like me and maybe its holder has been a hand around the neck of a beloved. All creatures are temporary.

13)

بنشین و دمی به شادمانی گذران   برخیز و مخور غم جهان گذاران

نوبت به تو خود نیامدی از دگران   در طبع جهان اگر وفایی بودی

barxiz o maxor qam-e jahän-e gozarän   benšin o dami be šädemäni gozarän

'Be aware and do not have sorrow of world of temporary sit and one moment spend in happiness'

dar tab'e jahän agar vafäyi budi   nobat be to xod nayämadi az degarän

'In nature of world if faithfulness is turn to you itself wouldn't come from others'

Get up and forget the cares of the ephemeral world

Enjoy yourself and spend your brief moment in fun

For if the world were faithful by nature

Your turn would not come before others.

 (Khayyam)

(Fitzjerald 1386:72)

Semantic constituents:

 qam maxor/ do not feel sad

 jahän-e gozarän/ ephemeral world

vafä/ faithful

šädemäni/ be happy

dam/ moment

Parallelism comes through the following alliterations as rhythm and rhyme:

Alliteration of syllables and words:

gozarän/ gozarän/ degarän

Semantic operators: growth and security.

The poet has accepted the viewpoint that this universe is ephemeral and is not faithful. So we just be happy in our short life and do not care about the mortal world.
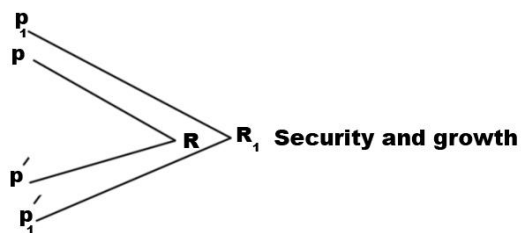
Logical paraphrase:

The poet is aware of the fact that we should not care for the ephemeral world, as it is not faithful. Semantic operator→growth

 He seeks for tranquility by being happy at the moment. Semantic operator→ security

Semantic core:

Do not feel sad for the mortal world. Spend a moment in happiness. There is not faithfulness in the nature of world.

14)

<div dir="rtl">
وین یک دم عمر غنیمت شمریم   ای دوست بیا تا غم فردا نخوریم

پس ما غم آینده ز بهر چه خوریم   بی حکمش نیست هر گناهی که مراست
</div>

ey dust biyä tä qam-e fardä naxorim   vin yek dam-e omr qanimat šemorim

'Friend come till sorrow of tomorrow we do not have and this one moment of life appreciate count'

bi hokmaš nist har gonähi ke maräst pas mä qam-e äyande ze bahr-e ce xorim

'Without his command is not every sin that for us then we sorrow of future from benefit of what we have'

Ah, my Beloved, fill the cup that clears

Today of past Regrets and future Feras,

Tomorrow ? – why tomorrow I may be

Myself with yesterday's sev'n thousand years.

(Khayyam)

(Fitzjerald 1386:26)

Semantic constituents:

 qam-e farad/ sorrow of tomorrow

 dam-e omr/ moment of life

hokm/ destiny

 qanimat šemordan-e dam/ to make the most of the moment

Parallelism comes through the following alliterations as rhythm and rhyme:

Alliteration of syllables:

naxorim / šemorim / xorim

Semantic operators: growth and security

Do not feel sad about tomorrow and make the most of life, as our destiny is in the hand of God.

We should live at present not in the past or future. We can not do any thing without the decision of god and destiny.

R₁ Security and growth
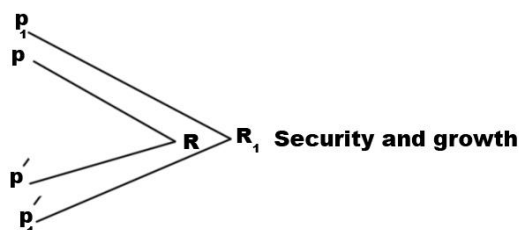
Logical paraphrase:

The poet has achieved this knowledge that we should live at present not in the past or future. Semantic operator→ growth

He wants to reach security through the fact that we could not do any thing without the decision of god and our destiny. Semantic operator→s security

Semantic core:

Do not think about the past and future. Just be happy at present and make the most of your opportunities, since everything is in the hand of God and destiny.

15)

<div dir="rtl">

بر پاره گلی لگد همی زد بسیار   دی کوزه گری بدیدم اندر بازار

من همچو تو بودم مرا نیکو می دار   وان گل به زبان حال با او می گفت

</div>

di kuzegari bedidam andar bäzär   bar päre geli lagad hami zad besyär

'Yesterday potter I saw in market upon piece of clay thumping many'

vän gol be zabän-e häl bä u migoft   man hamco to bude'am marä niku midär

'And that flower in language of present with him was saying I like you was I good keep'

For in the market-place, one dusk of Day,

I watch'd the potter thumping his wet clay:

And with its all abliterated Tongue

It murmur'd-"Gently, Brother, gently, pray!"

 (Khayyam)

(Fitzjerald 1386:56)

Semantic constituents:

päre gel/ wet clay

 kuzegar/ potter

 lagad zadan/ thumping

Parallelism comes through the following alliterations as rhythm and rhyme.

Alliteration of syllables:

bäzär, besyär, där

Semantic operators: growth and security

After death we will be returned to the nature. Dust is one of our body elements, so we should care about it. Life is not permanent and we will not be alive after death. Appreciate all creatures and enjoy the life when you have the opportunity to live.
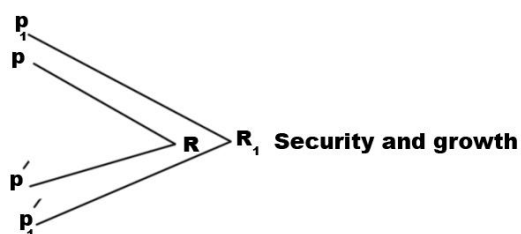
Logical paraphrase:

The poet has got the knowledge that all dead things, like the wet clay which the potter is thumping, have been alived one day. Semntic operator→growth

Appreciate all creatures and enjoy the life at the time of living. Semantic→ operator security

Semantic core:

The clay talks to the potter thumping it that one day I have been a human being like you. So life is not permanent, appreciate all creatures.

16)

<div dir="rtl">

از دست اجل بسی جگرها خون شد   افسوس که سرمایه ز کف بیرون شد

که احوال مسافران عالم چون شد   کس نامد از آن جهان که پرسم از وی

</div>

afsus ke sarmäye ze kaf birun šod   vaz dast-e ajal basi jegarhä xun šod

'Alas that investment from hand out became and from hand of death many hearts blood became'

kas nämad az än jahän ke porsam az vey   kahväl-e mosäferän-e älam cun šod

'No one came from that world that I ask from him that situation of passangers of world how became'

Strange, is it not? That of the myriads who

Before us pass'd the door of Darkness through,

Not one returns to tell us of the Road,

Which to discover we must travel too.

 (Khayyam)

(Fitzjerald 1386:62)

Semantic constituents:

 ajal/ death

mosäferän-e älam/ Passengers of world

än jahän / another world

Semantic deviations contribute to the interpretation of poem as follows:

1-Metaphor:

 mosäferän-e älam/ 'passenger of world': " Human beings are like passengers who will stay in this world just for a short period of time."

2-Metonymy:

jegar xun šod/ 'heart blood became': " Death made people to feel sad".
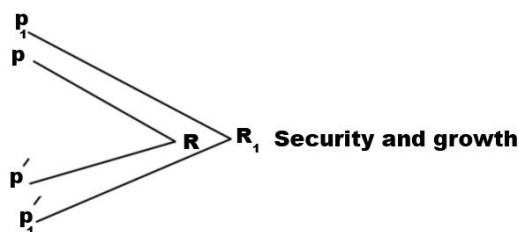

Parallelism comes through the following alliterations as rhythm and rhyme.

Alliteration of syllables and words:

birun šod/ xun šod/ cun šod

Semantic operators: growth and security

The ambiguity of another life is confusing. By death all investment of life would be lost and we do not know what will happen after death. Enjoy the life when you are alive.

Logical paraphrase:

He has got the knowledge that no passenger of this world would give us information of the world after death. Semantic operator→ growth

Enjoy the life when you are alive. In his way he achieves tranquility.Semantic operator→ security

Semantic core:

Life is not permanent and everybody is offended by death. Nobody has come from another world to explain to us about the passengers of that world. Appreciate life as long as you are alive, as we do not know what will happen after death.

17)

گردنده فلک نیز به کاری بودست   پیش از من و تو لیل و نهاری بودست

آن مردمک چشم نگاری بودست   هر جا که قدم نهی تو بر روی زمین

piš az man o to ley o nahäri bude ast   gardane falak niz be käri bude ast

'Before from me and you night and day has been revolving sky too to a job has been'

har jä ke qadam nahi to bar ruy-e zamin   än mardomak-e cešm-e negäri bude ast

'Every where that step put you upon of earth that pupil of eye of beloved has been'

Before you and me there have been nights and days
And the revolving sphere has also been. Active
Be aware, tread gently on the dust

For it may have been the pupil of the eye of a beloved

(Khayyam)

(Fitzjerald 1386:78)

Semantic constituents:

 mardomak-e cešm/ pupil of eye

 gardande falak/ revolving sephere

 šab o ruz/ night and day

Semntic deviation contributes to the interpretation of poem as follows:

-Metonymy:

gardande falak/ 'revolving sepehr': " The world of being has always been eternal."

mardomak-e cešm/ 'pupil of eye': "Creatures are in constant change."

Parallelism comes through the following alliterations as rhythm and rhyme.

Alliteration of syllables and words:

nahäri bude ast, käri bude ast, negäri bude ast

Semantic operators: growth and security

There is no beginning and end for this world. Continues change of creatures is the sign to tell us that our life is not permanent. So, we should appreciate life.
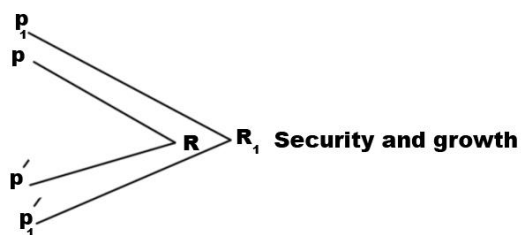
Logical paraphrase:

He has got the knowledge that revolving sephere has been eternal, but creatures are temporary. Semantic operator→ growth

He seeks tranquility by ppreciating life. Semantic operator→ security

Semantic core:

Before us there has been life. Every component of this world is the element of past creatures. So we should appreciate life, as it will not last long.

18)

بشکسته و در رهگذر انداخته اند   این کاسه که بس نکوش پرداخته اند

کین کاسه ز کاسه های سر ساخته اند   زنهار بر او قدم به خاری ننهی

in käse ke bas nekuš pardäxte'and   beškaste vo dar rahgozar andäxte'and

'This bowl that much good they have made broken and on way thrown away be aware'

zenhär bar u qadam be xäri nanehi   kin käse ze käsehä-ye sar säxte'and

'Upon it step humiliating do not put that this bowl from bowls of head they have made'

This bowl that ona was so beautifully fashioned

Has been broken, and its fragments thrown upon the highway

       Before you tread not on it wantonly

For this bowl has been made from the bowls of human

(Khayyam)

(Fitzjerald 1386:110)

Semantic constituents:

 käse/ bowl

be xäri/ wantonly

 käsehä-ye sar/ bowls of human

Semantic deviation contributes to the interpretation of poem as follows:

-Metonymy:

bar u qadam be xäri nanehi / 'do not tread on it wantonly': "Appreciate the creatures, because they have been made up of human body's elements."
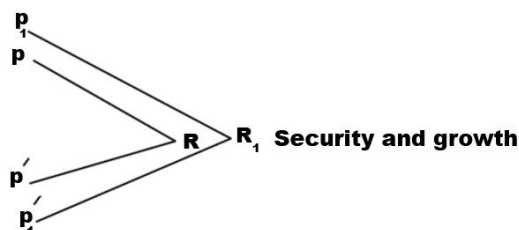
Parallelism comes through the following alliterations as rhythm.

Alliteration of syllables:

pardäxte'and/ andäxte'and/ säxte'and

Semantic operators: growth and security.

Continuous change of nature raises the thought of annihilation. We will be decomposed to our elements after death .So, appreciate the creatures.

Logical paraphrase:

He has got the knowledge that we should not treat objects wantonly even a broken bowl, as it might be made of human's head bowls. Semantic operator → growth

He wants to reach security by appreciating the creatures and every component of world. Semantic operator→ security

Semantic core:

Be aware, this bowl that has been broken and thrown away has been made of the elements of human body. Then, we should appreciate the components of this world.

19)

در جمع علوم شمع اصحاب شدند	آنان که محیط فضل و آداب شدند
گفتند فسانه ای و در خواب شدند	ره زین شب تاریک نبردند برون

änän ke mohit-e fazl o ädäb šodand   dar jam-e olum šam-e ashab šodand
'Those who dominant knowledge and customs became in the whole sciences candle of people became'
rah zin šab-e tärik nabordand borun   goftand fesäne'iy o dar xäb šodand
'Way from night of dark did not take out said legends and in sleep they became'

Then to the rolling Heaven itself I cried,
Asking "what lamp had Destiny to guide

Her little children stumbling in the Dark?"

And "A blind understanding " Heav,n replied.

(Khayyam)

(Fitzjerald1386:66)

Semantic constituents:

 fazl/ knowlegde

šab-e tärik / dark night

fesäne/ legend

šam'e ashäb/ candle of people

Semantic deviation contributes to the interpretation of poem as follows:

- Metaphor:

šam'e ashäb/ 'candle of people': "The poet likens knowledgable people to candle".

šab-e tärik/ 'dark night': "The poet likens ignorance to dark night."

Parallelism comes through the rhythm and rhyme and functions through alliteration.

Alliteration of syllables and words:

ädäb šodand/ ashäb šodand/ xäb šodand

Semantic operators: growth and security

The fact is that even the men of knowledge do not know the secret of the world and what they have said is not more than a legend.
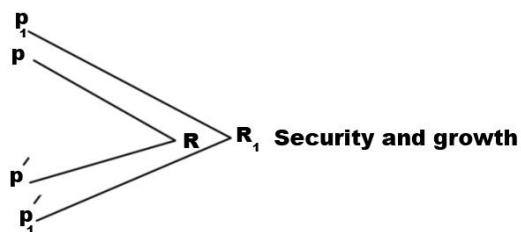
Logical paraphrase:

The poet needs to gain knowledge about the essence of the world. Semanic operator →growth

He needs to get tranquillity by knowing the nature of world. Semantic operator→security

Semantic core:

The poet believes that even wise men could not discover the truth of the world.

20)

<div dir="rtl">
فانوس خیال از او مثالی دانیم   این چرخ فلک که ما در او حیرانیم

ما چون صوریم که اندر او حیرانیم   خورشید چراغدان و عالم فانوس
</div>

in carx-e falak ke mä dar u heyränim   fänus-e xiyäl az u mesäli dänim

'This weel of sky that we in it are astonished light of imagination from it an example we know'

xoršid ceräqdän o älam fänus   mä con sovarim ke andar u heyränim

'Sun is the source of light and the world is lantern we like shadows are that in it wondering'

For in and out, above, about, below

'Tis nothing but a magic shadow–show

Playe'd in a box whose candle is the sun,

Round which we phantom Figures come and go.

(Khayyam)

(Fitzjerald 1386:54)

Semantic constituents:

carx-e falak/ the world of being

sovar/ phantom figures

xiyäl/ imagination

fänus/ lantern

ceräqdän, xoršid

Semantic deviations contribute to the interpretation of poem as follows:

1- Metaphor:

sovar, mä/ 'figures, we': "Creatures are like figures."

fänus, älam / 'lantern, world': "The world is like lantern."

ceräqdän, xoršid / 'candle, sun': "The sun is like the candle of universe."

 2-Metonymy:

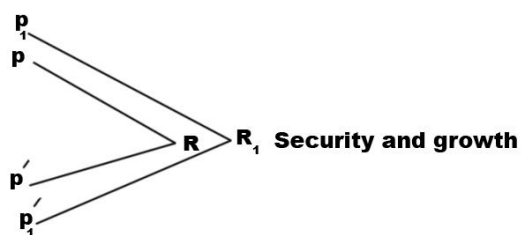carx-e falak/ 'wheel of sky': "We are wondering in the world of being."

Parallelism comes through the following alliteration as rhythm.

Alliteration of syllables:

heyränim/ dänim

Semantic operators: growth and security

We are not real creatures but like phantom figures in the world of being. We do not know the essence of the world.

Logical paraphrase:

 The poet has achieved this point that he has no precise knowledge about this world and he needs to know more about the nature of the world. In this way he will feel relief. Semanttic operator→ growth and security

Semantic core:

Our imagination from the world is not real but figurative. Life is nothing except the change of forms. Creations are souls which appear on the screen and disappear. They are being created in a way that we do not know the nature of.

4.1.1. Discussion

  Khayyam's Robaiyyat is the reflection of his thoughts. He thinks about the mystery of creation and world, and seeks the ultimate goal of creation. Concept of annihilation in his thought is an undeniable fact, but he does not

understand the process of creation and annihilation in the world. The moon shines and makes him happy, but he reminds that the moon has been shining thousands years before him and will be shining thousands years after him. The potter kicks the clay and this sparks a point in his mind. This clay which is contemptible under the feet of the potter might have been the head of the kings in the past. When he watches a ruined place, he reminds the magnificent palaces of kings which have been made up of the artist's and worker's power and now they are the nest of foxes and ringdoves. All knowledge and growth he has acquired regarding life, death and creation acts as sematic operator in his poems.

The spring flourishes from the body elements of dead human beings. Then, he understands that he will die and the composed elements of his body will refresh another spring. He drinks a bowl of wine to console himself. Human beings are alive but they do not live at present they think about future, the future which nobody knows will come or not. They regret the past; the regret of past and the anxiety of tomorrow ruin their present. Human being knows that he will die and he will not leave anything except a name in historical legends, but he builds a palace from his imaginations and delusions and builds up an imaginative world. Khayyam achieves security through appreciating the present time which operates as the semantic operators in his poems. We can say Khayyam's thought rounds around two axes; why do we die without our decision? And what is the beginning and the end of this world? His thought does not find the answer to these questions and states "rah zin šab-e tärik nabordand borun" (way from this night of dark didn't take out of). This knowledge he has achieved is the main semantic operaor in his poems. The human being is made of elements and is continuously being decomposed and annihilated. It is impossible the decomposed elements to be returned to their original form. The dust of king's head does not vanish, but it changes into a bowl which can be filled by wine. Then, all matters which engage his mind, loose their worth and just one fact remains; "unreturned life". We understand this fact as we are alive. Then, what belongs to us is the moment we are living in; we smell the flower, we breathe the fresh air and

we watch the sun rising. His main thought is this matter: "the puzzle of death and life".

Khayyam does not pay attention to literary figures. The main characteristic of his poems is simplicity. He expresses a logical subject in a simple word. His semantic constituents show his viewpoint towards constant change of nature. The vessel is being made of human being and the grass awakes the annihilation thought in his mind. So, we shouldn't loose the opportunity of life.

The expressions like "sabze" (grass)," "qadah-e bäde" (bowl of wine),

"qam" (sorrow), "dam-e omr" (moment of life) "carkh-e falak''(created world), "kuzeh'' (clay), "kuzegar'' (potter), "fazl'' (knowledge) are interrelated by the subject of death and life, and contain the main semantic constituents in his poems. These semantic constituents lead to semantic core in his poems; life is not permanent and we should not regret the past, just we should live in the moment. We confront with disappointed viewpoints, and we do not find the passion of other poets in his word. Wine is a device which unawares him, and he thinks less about the death and life. The creation of world is a closed mystery for human being, and the philosophers do not believe in coincidence. The validity of Khayyam's work is his viewpoints which are beyond the public opinions. His dignity is valuable because of his doubt and his knowledge about this matter that ''he knows he doesn't know''. Why human beings are annihilated and reproduced again? What is the goal of this construction and deconstruction? In his opinion, the creation of human beings does not have any ultimate and special goal. And if there is any we are unable to understand. Death is truth and returning to life is doubtful. We come as we must go and we are created as we must be annihilated.

4.2. Proposals of the Thesis

4.2.1. Introduction

One of the most controvertial subjects in linguistics is the formulation of meaning and its understanding in a foregrounded domain of language application which is being created according to deviation of norms dominant in automatic language.

In 20th century, most attention has been paid to syntax analysis and meaning study of language due to its complexity is confined to meaning categories, meaning relation, etc in semantics and pragmatics books. In other words, we confront with synopses which introduce semantics without defining the applicability of them. So many examples have been presented, which are cliche ones and are repeated in most books. Apart from the educational atmosphere, there is no kind of meaning study in its applied form in defining the style. For instance, specialists like French structuralists who claim they apply linguistics and especially semantic instruments in literary studies have expressed the notions of traditional study of literature in a more complex format. For instance, what Greimas (Culler 1975) has introduced as semantics of literary text and it was a pattern of Propp's (1968) evaluation regarding the structure of folk tales could not be considered as a primary pattern for more analysis and research in this domain.

What we are going to present here is an attempt to answer this question that how does meaning formulate in literary text. We should reply this question explicitly, so that we have the possibility to evaluate its correctness.

On the other hand, what we are going to say in this part regarding the meaning in literature is a hint towards finding a response to this question that how can we define the style through meaning which is being conveyed through the signs of language. Therefore, we are going to prove that this method is applicable for every kind of poem. We choose some poems randomly from different poets and just prove that we can find the semiotic pyramid of any poem. Achieving this, we should find out the base, sides and peak of the pyramid. It is obvious that every poem has its own special pyramid. If we are going to find the style of a poet, we should find the

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pyramid of all his poems and extract the common characteristics of these pyramids and by comparing them with each other we will know the style.

Therefore, we will consider two layers for every poem. External layer consists of the lexical, phonetic, syntactic deviations and parallelisms of poem. In internal layer semantic core which is the peak of pyramid, signs or semantic constituents which are being used to achieve this peak, and semantic operators involved in this procedure will be taken into consideration.

4.2.2. Premises

If the meaning analysis of literary text is possible within the framework of semiotics and in the field of language study, we should define the assumptions which are the basis of this kind of analysis.

4.2.2.1. View point: a Factor Involved in Creation of Style

Style results from poet's special viewpoint towards internal and external world which manifests itself in a special way of expression. In other words, every special viewpoint is expressed in a special language, and for conveying new mental concepts we have to use new forms using metaphor, metonymy and so on. Language and mind are two sides of one coin and are interrelated. The words of a poet who has pessimistic viewpoint carry dust of sorrow and disappointment. Style of any work reflects the writer's character and viewpoint towards the world and reality.

A writer writes as he thinks. If his thoughts are traditional, his language is traditional and natural. If his thoughts are ambiguous, his writing is ambiguous. The passionate life of Molavi mixing with Sama dance and his adventures with Shams, have created his dynamic language. Mysterious poem of Hafez shows that his life has been full of disturbance and his thoughts have been hidden in literary figures like ambiguity. Sohrab Sepehri has had very soft moments in his life, when he says "If you are coming to me, approach gently, softly, lest you crack the fragile china of my solitude" (Sepehri 1385:78).

Stylist should find a relationship between recursive features, recurrent stylistic traits of a work and the philosophy of the writer. This is what Spitzer (1948:27) has presented in his method called "philological Circle". In this method, stylist should read a work again and again and be involved in the work till he finds recurrent stylistic idiosyncrasies. In second stage he should find a relationship between these features and the spirit of writer. In third and last stage, he should find some evidences to prove his theory.

Style is the result of choosing lexemes and phrases. Different writers use different lexeems to express a unique concept, and this creates different styles. Each of these expressions is different from the other regarding expressiveness. From a linguist's viewpoint, a writer is free to make his selection from the paradigmatic axis. Language is unlimited possibilities and speech is the limited use of every language user from that unlimited store. When a sentence is being created, we are confronting with parole. Parole is the external manifestation of thought. Thinking is an internal process while speech is an external process. Thinking is our internal conversation while external conversation is our thinking sound. Every selection defines a goal and a specific style. In works of poets, we are confronting with the most effective and suitable selections which have artistic and stylistic aspect. In literary language, words have both musical relationship and meaningful relationship and the poet preserves these relations in his selections and sometimes it is conscious like:

منظر چشم مرا ابروی جانان طاق بود   پیش از این کین سقف سبز و طاق مینا برکشند

piš az in kin saqf-e sabz o täq-e minä barkešand

'Before from this that roof of green and dome of sky create'

manzar-e cešm-e marä abru-ye jänän täq bud

'Perspective of my eye, eyebrow of beloved sky was'

(Hafez 1373:106)

The metaphor used in this poem is the conscious selection of "dome of sky" and "eyebrow".

Ullmann (1966: 132) believes that unconscious selections are more expressive and show the social and psychological aspects while conscious selections are more impressive.

Therefore, if we compare the writings which have common meanings, we will find their differences in metaphors and expressiveness. On the other hand, sometimes the selections are the same and the difference results from syntax or syntagmatic axis. Therefore, when writers use different language to express a unique subject, there will be differences in their style.

By the way, the selection is interrelated with expressiveness and aesthetic aspect. In this way, stylist goes beyond linguistics and enters the realm of literary criticism and may judge which selection is more expressive and more beautiful.

4.2.2.2. Foregrounding: a Factor Involved in Creation of Style

''Foregrounding'' as a literary creation is rooted in the heart of the language. We, as the followers of Russian formalists, consider foregrounding based on the function of two kinds of rule, i.e. "rule addition" and "rule omission" (Safavi 1383:36, 37, Leech 1969:56-69). For this reason, we consider literary creation as an open collection which formulates according to the act of two closed collections.

Style is the result of deviation from norm, and stylistics is the study of forgrounded elements in language. High frequency of foregrounding is one characteristic of literary work. Foregrounding in literature is important when it causes a pause and attracts the attention. It is true that literary language correlated with foregrounding, but finding foregrounded elements are important when they are oriented to define a theory and gain a result. On the other hand, all literary matters are not based on foregrounding. In literary language the language itself is important. In literature, foregrounding is being considered in compare to standard language and it should be comparable to the norms of literary language too. The poet uses metaphors which are different from the metaphors used by ancient poets. So, his language has deviation from norms of literary language and has invention in using new metaphors.

Then, special mental behavior leads to special linguistic behavior which demands special selections and deviations from norm. Style is a matter of language and mind; a kind of integration which differentiates a work from others. Special mental matters manifest themselves in a special language. A subject matter has not style by itself. When it is expanded and a theme is achieved we can talk about style. Different poets may choose common subject but the difference is in the theme. A poet confronts a subject with his viewpoint and in his own way. In a literary work if deviation is to some extent that attracts the reader's attention, it can be considered as stylistic feature.

Normal language is automatised and conventionalised. According to Leech (1969:56), in literature we de-automatise the language through foregrounding. Therefore, the function of literary language in *Prague School* is foregrounding and de-automatization. Odd lexemes and phrases decrease the fluency which is specialized for automatic language. These words and phrases cause pauses in reading and the result is artistic aspect of literary work. Therefore, deviation from norms makes a work different from normal language. The instruments in every literary work which cause pause is different from one work to another.

However, there are literary works which have no kind of deviations but have stylistics value and there are works with high deviations which have not stylistics value.

Riffaterre (1966:36) believes we shouldn't consider the standards out of text. We should extract this standard from the text itself and whatever which has not harmony with the text can be considered as stylistics features. Defeated expectancy has stylistics motivation. When we read a poem like:

(1)

در چراگاه نصیحت گاوی دیدم سیر!

dar carägäh-e nasihat gävi didam seer
'In pasture of advice a cow I saw full'

I saw a cow surfeited with advice (Sepehri 1385:24, 25).

Or

(2)

<div dir="rtl">من قطاری دیدم که سیاست می برد و چه خالی می رفت</div>

man qatäri didam ke siyäsat mibord o ce xäli miraft.

'I a train saw that politics was carrying and how empty it was going'

I saw a train carrying politics and how empty it was. (Ibid: 26, 27)

The reader does not expect "advice "after " pasture ". This word in its syntagmatic axis in normal language is unusual. The "pasture" is a place in which a cow is feeding and normaly we give advice to human being not animals. In this poem there is a metaphor based on which the "pasture" is a place full of "advice". In the second example a train carries people not politics. In this poem also the contiguity of "politics" and "train" is a deviation from automatic language. Therefore, in this kind of poems we confront with stylistic phenomenon.

4.2.2.3. Understanding is Based on Conventions

Understanding is based on conventions. These conventions are in the form of terms like p → q. We have a perception from what exists in the world. This perception has been gained through our senses and has been recorded in our memory. Every perception is called p and this p has been connected to the information which is called q. The relation between p and q can be demonstrated as p→q. This relation is based on convention. Then, all information which we have in our mind is recorded based on conventions in the form of p→q. Our new information can affect our old information and change the recorded p→q(s). Therefore, our knowledge is based on p→q. One part of this knowledge has social aspect and is called linguistic knowledge which is common between the members of society, and some part of our knowledge is based on our individual experiences. This knowledge can create a language which is special for individual.

Then, our understanding of signs is based on conventions which are synchronically absolute. This assumption means that in a special time and

space, human has no understanding of "relativity" and the relativity either in physics or language study is the result of comparing two absolute conventions. When we start from "A" point towards "B" point and "C" point is in our right side, our understanding of "C" point is absolute. This understanding is based on convention which defines our right side of our body to "C" point as ''right'' side. When we start from "B" point towards "A" and "C" point is in the left side, it is because of this fact that "C" point is close to that side of body which is conventionally called "left" side. The premise that we, according to relativity hypothesis, claim the facts in the world outside are classified in different forms in natural languages is merely possible through comparing conventions which dominate natural languages. This hypothesis may not be acceptable by the majority of readers however its rejection is a reason to its correctness. For a simple reason that the reader finds it different from his approved conventions!

This assumption might be practical in literature. According to Jakobson (1960:253), every literary creation is based on selection and combination. Our perception from the world around is based on collected p→q(s) in our mind and our creation is limited to these p→q(s). We create a literary work according to our knowledge and this knowledge is confined to our understanding which is based on p→q. In creation of literary work we use linguistic signs and every literary sign is based on p→q.

4.2.2.4. The Unit of Meaning Understanding is Sign

If according to above mentioned hypothesis we accept that every convention is following p→q, we should accept that understanding of meaning is possible through sign accordingly. In other words, the unit of meaning understanding is linguistic sign. In this condition, ''meaning'' is the product of brain reaction against an imagination which is recorded in our memory through segments of phonemes. This hypothesis is based on Saussure's notion regarding signifier and signified (1983:67). The difference is that Saussure considers the nature of linguistic sign arbitrary, while in our opinion this arbitrariness is based on convention. In other words,

arbitrariness in language is understandable according to predetermined conventions.

4.2.2.5. Semiotic System of Literature is the extended Semiotic System of Automatic Language

Considering poetic function for language as one of six functions, Jakobson (1960:356) presents basic equipment to literary analysis which is acceptable. According to this assumption, literature is not an independent semiotic system of semiotic system of automatic language. This viewpoint is logical, since in some literary texts especially in poem as if the reader confronts a semiotic system except from language system while it is not the case. The fact is that if these two systems were independent of each other, there would be a definite boundary between automatic language and literary language, and at least we could find a technique in literary semiotic system which is not applicable in automatic language. According to this premise, we can define the characteristic of literature based on the characteristic of auomatic language.

4.2.2.6. The Reader has a Reading Apart from the Creator of a Literary Work

The last premise relates to the kind of text reading. We do not accept that the reader of a text can achieve all characteristics of literary creation and the same reading which is being considered by the creator of literary work. Safavi (1379:41) believes that is due to the difference between encyclopedic knowledge of language speakers.

We interpret a literary work according to our individual experiences. This point is the reason why the interpretation of every speaker is special for him. On the other hand, individual interpretation can not be the only criteria for text interpretation. The matter that we are allowed to achieve any interpretation of every text is not practical in meaning analysis of text. Any reader always deals with information which is involved in markedness of the text. Only in this condition we can claim that social reading of a text is

practical in meaning analysis of the text, and this kind of reading is formulated through common characteristic of individual readings.

4.3. The Methods of Stylistic Analysis

As we are going to discuss the construction of a literary work and its structure regarding internal relationship of its constituents, we should investigate it using two levels, i.e. linguistic and literary.

Therefore, analysis of word selection, literary figures, kind of words and sentences, situation of paragraphs and every linguistic aspect are being considered as important factors. Then, stylistic features may consist of phonological, syntactical and lexical aspects.

One important point is that amongst the numerous characteristics of a text, which results from linguistic analysis of a text, only some are functional in the stylistic analysis of a text. The stylist should define which characteristics have frequency and are foregrounded, which characteristics exist in the special text which does not exist in other texts. Otherwise, finding the literary figures of a text is not something new. Every literary text has ambiguity, metonymy, metaphor, etc. What is important is that stylist should use them as raw materials in order to justify the style. Therefore, we should consider those characteristics which are functional and meaningful. In other words, we should find a relationship between them and our theory, and this depends on the ability of stylist.

The style of a text is interrelated with the subject of it. If a poet is describing the spring, in analysis of his style we should know how he has used a suitable language to define that subject. First of all, we should find the subject and then we will see how the poet uses the linguistic possibilities to convey his feeling. The ability in discussing the style of a text depends on the ability in discussing the writer's language. This matter that how the language of text has created the suitable feeling depends on how much we have identified the subject.

4.3.1. Linguistic Level

The linguistic level consists of phonological, lexical and syntactic levels. This level has been considered as the external layer of a poem.

4.3.1.1. Phonological Level

In phonostylistics we analyse the musical aspect of text. External level like rhyme, metere and music result from alliteration, pun, homophony, riming prose, etc.

4.3.1.2. Lexical Level

Sometimes the frequency of some words attracts our attention, and is useful in defining the individual style. On the other hand, sometimes the poet has special mental behaviour with some words and carries a special feeling or meaning such as "div-e sepid/ white devil", "tahamtan/ hero", "ävardgäh/ place of battle" in

Ferdowsi's Shahnameh, "rend/ clever" and "pir-e mogän/ knowlegable man" in

Hafez's work. Therefore, some words are recursive in the work of a poet like the name of flowers or birds in Manuchehri's poetry, name of body members like head, eye, hand and heart in Sadi's poems.

4.3.1.3. Syntactic Level

Analysis of the sentences in syntagmatic level in which the stylist will consider the syntactical deviations is important. For example, sentences are long or short like Jalal-e al-e Ahmad's work in which short sentences are being used, using or omitting of some propositions like using "ra" after object in Buf-e Kur, and even using redundant pronouns in works of Molavi or Hedayat. We should mention that we can not consider all above–mentioned characteristics in a text. Every literary work demands special attention. In a novel we do not search old words, or in an old literary work we do not seek new words. When stylist involves in the text, he will find his

way. A poet may insist on using special lexemes or syntax. Therefore, stylist should seek the points which lead to a stylistics result.

4.3.2. Literary Level

This level has been considered as internal layer of a poem and consists of semantic operators, semantic core and semantic constituents. Since literature is nothing except language and since structuralism and poetics is based on linguistics, a linguist can analyse a poem in case of phonology, syntax and semantics. The second duty is the analysis of these aspects in respect of their function in a poem, and this is what we do in literary level. This is the reason why structuralists and Russian formalists consider linguistics as the core of literary studies. Application of poetic function of language implies choosing the items which are syntactically, semantically or grammatically related to each other. This repetition formulates a pattern which is more reputable in poem rather than other language varieties. Besides, we should try to achieve a kind of semantic relation between grammatical or phonological equivalents. Then, what is important is not to discover the grammatical and phonological equivalents, but how the reader of a literary text understands and organizes the elements of a text. In other words, how a literary text imposes its reading to the reader. Analysis of literary level helps us to find out how those elements convey the meaning to the reader.

In this level we Pay attention to the frequency of words which have been used in their second meaning. Literary figures like metaphor, metonymy, ambiguity and every literary deviation are considered in this level. How they contribute to the interpretation of poem and achieving the semantic pyramid of it would be taken into consideration.

Formalists emphasise the literariness, i.e. the way of expression and presentation of a subject matter in its literary form. In this level, the text itself leads stylist to search the right characteristics. For example, in a contemporary literary story, literary figures are not so important. Every stylist pays attention to special matters. All characteristics have not stylistic value and just help us to understand the structure. Stylistic characteristics are those ones which are recursive and unique to attract the attention of reader, or those ones which are hidden in the components of literary

work. Stylist can feel them and discover them. Then, stylistics is a domain in which we can not just use a special method to reach the style, but we should use the intuition too. The stylist should consider frequencies, essential characteristics and hidden lexemes which can be analysed in literary and linguistic levels.

The analysis of poems in the above mentioned levels would be done considering parallelism and all kinds of deviations explained fully in chapter two.

4.3.2.1. Semantic Operators

Based on their needs, human beings show a behaviour which is a kind of achieving process from a "to be" to a "to become''. This process functions within the domain of subsistence characteristics of humans. Taking a glance into literary texts and human creations in field of literature, we can find out every creation is a description of human limited needs in diagram (1):

Not having tranquility [=to be] → trying to achieve tranquility → achieving tranquility [=to become].

Every "becoming" can change into a new "to be'' and become the start point in the diagram (1). According to Malinowsky (1944:66-67), whole needs of human can be fallen into three major categories:

2-1 Need to tranquility and security

2-2 Need to superiority and growth

2-3 Need to sexual reproduction

2-1 Need to tranquility and security

It consists of whole needs of human being to protect individual and social confidence. Need to metabolism, feeding, breathing, need to prevention and treatment of diseases, need to protection against natural events, human and non human creations and in general whole needs to preserve life.

2-2 Need to superiority and growth

It consists of whole needs to be superior of homogeneous and non–homogeneous creations. Any kind of training is done to achieve this superiority.

2-3 Need to sexual reproduction

It consists of whole needs of human being to sexual tranquility and reproduction and whole needs to continue generation.

Every process which according to diagram (1) complies with needs 2-1, 2-2 and 2-3 is being considered as semantic operator. Every semantic operator according to person, space, time is being marked. The factor of person I [± human, ±singular], you [±human, ±singular] and he [±human, ± singular], can be functional in markedness of semantic operators. The factor of "tense" is understandable at present time. What has been considered as "past" or "future" is a convention based on "present" time. This factor defines the time in which the factor of "person" is present. The factor of "space" also is understandable in space where the factor of "person" is present.

A poem may consist of one or more semantic operators. Every semantic operator follows a logical proposition which can be shown as diagram (2):
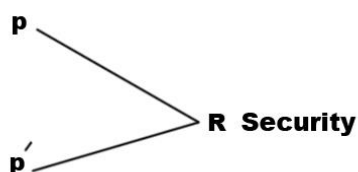
This logical proposition can be considered as the motivation to achieve another logical proposition which is the result of operation of the first one and can be shown as diagram (3):
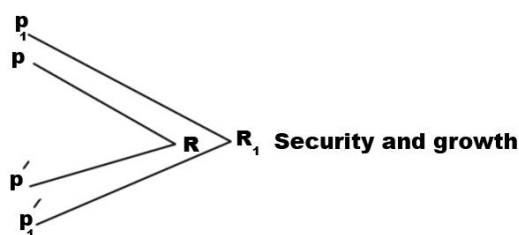

For example, if a poem consists of two semantic operators as security and growth, achieving security is a motivation to achieve growth and has preiority to growth. The poems which are based on two logical propositions may not declare the two operators clearly, but focusing on traces between the operators and finding out the relationship between them can lead to "what is the meaning of the poem".

4.3.2.2. Semantic Core

Every literary text consists of a semantic core. This semantic core or subject of the text is composed of a selection of one or more semantic operators. Every semantic operator can function as a semantic core after markedness through three factors, i.e. "person", "tense" and "space". This happens in a condition that semantic core of a text is composed of only one semantic operator. Otherwise, combination of some semantic operators will establish the semantic core of the poem. The shortest description of the content and subject of a text is the semantic core of the text. Every semantic operator depends on other semantic operators. For this reason, semantic core of a text consists of a segment of operators which are indispensable. Every reader may present his own understanding and interpretation of the poem as the semantic core of a poem which is based on his linguistic knowledge, encyclopedic knowledge and literary competence. As Riffaterre (1978:23) states "understanding of a poem demands reader's linguistic competence but interpretation of a poem demands reader's literary competence".

Formulation of meaning in poem is based on A: -A oppositions. Every p→q could be considered A and functional in core meaning of the poem when it is in contrast with − A. In this case, we should accept that formulation of A depends upon the selection of semantic operators of the text and meaning signification of semantic constituents depends upon understanding of A as the opposite characteristic of − A.

Therefore, if we consider a pyramid which its sides are semantic operators, its head will be the semantic core and its base will be a system of linguistic units which are functional in creation of a poem.

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Semantic core

Semantic operators

Semantic operators

Semantic constituents
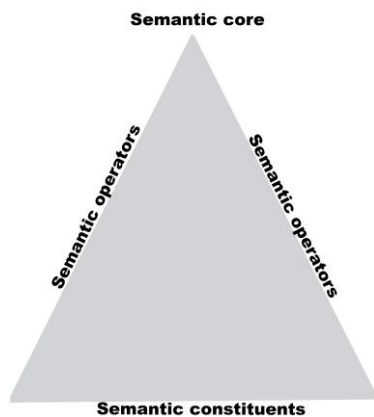
4.3.2.3. Semantic Constituents

Semantic constituents are units which are chosen from the language system, which convey the semantic core of the text to the reader according to semantic operators. In other words, lexical units which are chosen amongst language signs on the paradigmatic axis and have created literary text on the syntagmatic axis are semantic constituents. These constituents are in service of the semantic operators of a text.

According to this perspective, we can claim that only in respect of base's features of semantic pyramid where the semantic constituents are, the kind of literary text and its constituent features are determinable. The kind of selections and combinations of semantic constituents inside the text is different from one text to another, however it is not unlimited. Taking a glance into literary creations, we can find out that literary creation is confined to the kind of language function. Language in its speech form manifests itself in time aspect and in its written form manifests itself in space dimension. Therefore, if we consider written form of language as the instrument for literary creations there will be two possibilities:

1- Text in its unmarked form on space dimension.

2- Text in its marked form on this dimension. Markedness of the text influences the interpretation of the reader. For example, we consider marked and unmarked form of a text on the space dimension.

1- The cold weather in Tehran closed the schools.

2- The cold weather

 in Tehran

 closed

 the schools.

Sentence 1 has referential function and it is in unmarked form.

Sentence 2 is marked form and provides different interpretation for the reader. In this condition, cold weather can be interpreted as "strangulation" even "a meaningless and boring lecture". Therefore, our interpretation for sentence 2 is different from sentence 1 which is a sentence in referential function. This kind of writing changes our viewpoint and our expectation towards the text. We try to achieve something more than what has been said in sentence 2. Although there are no formal patterns such as phonological or metric patterns, we change our kind of reading. It seems that there are some conventions which dominate a literary text and these conventions are different from those in referential texts. They affect our reading and even impose a kind of reading which is special for literary text.

What is important here is not the kind of reader's interpretation but the process of interpretation. The reader can only interpret any semantic constituent in respect of the presence of other semantic constituents in base of pyramid. This interpretation is possible according to the sides of pyramid and achieving to the head of pyramid. This is the limited conditions which the readers confront while interpreting the text. The semantic constituents of a text are selected and combined on the basis of semantic operators and semantic core of the text.

4.4. Semantic reading

Every literary text has two kinds of reading; formal and content reading. The reader of literary text, according to this kind of pre knowledge he has of this kind of texts and even before decoding of text, is ready to enter the text. For example, every reader who is familiar with

the kind of written literary texts, confronting with cursive text or discontinued writing even changes the way of his reading. By the way, literary text even before decoding according to reader's encyclopedic knowledge has characteristics which are important in defining the variety of literary text.

Decoding of a text or its semantic reading starts when the reader reads the verbal segment according to graphological system of rules. The reader with respect to semantic constituents on syntagmatic axis tries to achieve the selections of literary work's creator. These selections are classified in three levels; phonetic, lexical and syntactic. Every selection from these three levels which are functional in semantic reading of the text can influence the semantic reading of the text. As reader confronts with semantic constituents, semantic reading of text will be confined to this condition. In other words, every selection of signs in literary work is interpretable both according to linguistic knowledge and encyclopedic knowledge of the reader.

Semantic reading of text is according to conditional structure of p→q. Interpretation and understanding of the text depends upon this convention. Every reader is familiar with this convention according to his linguistic and encyclopedic knowledge. Every reader is familiar with this convention either from before or achieves a new convention through pre –recognised conventions. Therefore, when the convention of p→q orients towards zero, the semantic interpretation of text will be stopped and there will be no interpretation.

If we accept that linguistic knowledge of readers has social nature, we can come to the conclusion that the difference in semantic reading of text is based on encyclopedic knowledge of the reader. This is the reason why this kind of knowledge has individual nature. In a simple word, if a selection from phonetic, lexical and syntactic level is functional in semantic reading of the text and the readers have no common understanding of it, the difference will be due to the difference in encyclopedic knowledge of readers.

4.5. Meaning Formulation

The meaning which formulates in literary text is not understandable outside meaning in authomatic language. In a simple word, no meaning is understandable in literary work unless it can be interpreted in authomatic language. Therefore, in our belief every p→q as a meaning unit from literary language can be interpreted according to a p→q as a meaning unit in authomatic language based on conditional structure of p→q. We have mentioned before that every literary text has two kinds of reading; formal and content. Meaning constituents of text formulate a net of meanings which are understandable either from external leyer of constituents, or internal leyer of constituents. For example, different kinds of alliterations like phonetic, lexical or syntactic are classified within the framework of formal reading of text, while techniques such as metaphor are understandable within the content reading of text.

According to Safavi (1383:8-14), in this example, semantic reading is understandable through symmetry in the text, like:

(6)

<div dir="rtl">

باد خنک از جانب مشرق وزان است   خیزید و خز آرید که هنگام خزان است

</div>

 xizid o xaz ärid ke hengäm-e xazän ast

'Stand up and bring rustle that the time of autumn is'

 bäde xonak az jänebe mašreq vazän ast (Manuchehri 1370:153)

'Wind cool from east is blowing'

If the alliteration of consonants like "x" and "z" conveys the meaning of autumn leave's rustles, it is only for this reason that there is symmetry in text for this formal reading of autumn.

Safavi (1383:11, 12) believes that every formal reading which is done without symmetry in text is based on linguistic knowledge of readers. For example, when we consider a metaphor as a dead one and we do its content reading without symmetry in text, it is for the reason that reading of this kind of metaphor is based on our linguistic knowledge. This means that understanding of a dead metaphor is based on our

linguistic knowledge, and it is not related to any other semiotic system beside this knowledge.

4.6. Meaning and Interpretation in Classical and Modern Poetry

According to what has been said till now, we have accumulated $p{\to}q(s)$ of literature dealing with literary texts from childhood. Some part of this knowledge is related to the form of language like rhyme and metre, and some part to the content like literary figures. The reader of literary text increases his knowledge of literature during reading different literary texts. For example, he knows some lexemes are specialised for this kind of text. But, the question is that how do we employ this kind of knowledge in interpreting the poem?

Achieving meaning is somehow complex in classic poetry due to the existence of complex literary figures. In this kind of poems, the addresee achieves a meaning which is in accordance to the horizon of his mind and he finds the answer to the question "what is the meaning of this poem"?, when he can find the true signified. In this way, we are confronting a text which is odd comparing to automatic language and understanding of the poem is confined to an experimental movement which presents a meaning which is being achieved whether with an obstacle or without the obstacle through the following diagram based on two possibilities of a single sign:

1: sign1 $\to$ sign2

2: signifier $\to$ signified

It is natural that a meaning which is being achieved through the rule 1 is more ambigious and it happens when there is simile, metonymy, metaphor and other literay figures in the poem. In classic poem, the poet has considered a predetermined meaning for the poem and consciously has hidden it behind literary figures. However, there are evidences for the reader to lead him towards meaning even with delay.

On the other hand, what happens in new poetry is that the reader can not achieve meaning through the rules mentioned above. The background of the poem and the way of expression is in the way that the reader can not achieve

an experience correlated with the horizon of his mind and his expectations from signifids. Moreover, there are not evidences in the poem itself to lead him towards possible signifieds. Therefore, the reader considers different possibilities for the signification of signifieds and tries to select the one which is more correlated with the background of the poem. In old poetry, most of the literary figures are being known for the professional reader, while modern poetry is somehow unknown in this respect. In most cases, the reader achieves a new interpretation based on his $p \rightarrow q(s)$.

It is natural that this reader is an active reader and his mind activity has an important role in the discovery of meaning. This process can be considered as the interpretation of the poem. The reason why we do not achieve meaning easily in this kind of poem is that in spite of classic poems, the meaning which is going to be expressed in this kind of poem is not a predetermined meaning, or if it is predetermined it has been expressed in different strategies which are unfamiliar to us. This kind of poem is the result of motivation of the poet to play with the signs and eventually to create a poem which has the potential to have different meanings. In this way, reader's interpretation is being marked under the spiritual, time and space conditions. This is the reason why each interpretation is unique interpretation and every literary work is valuable when it has the potential to activate the hidden meanings in the mind of reader. Therefore, when there is odd meaning which is not predetermined we can not achieve a definite meaning which is considered by the poet himself. Then, we as the reader achieve something which we have not been aware of it before. The pleasure of this achievement is more than achieving a predetermined meaning. When the process of meaning discovery is through this activity, we should not expect that what different readers in different situations discover would be identical. Different minds, different expectations from the text can lead to different selections of signs and as the result different meanings from the poetry would be revealed. It is natural that these meanings are not the meanings which the poet himself has achieved. In the process of writing and the process of selection and combination, meanings from the unconscious comes

to the conscious and in this movement a special work is being created that the poet himself becomes one of the readers who can achieve a new meaning. Now, the question is that what is the best interpretation and which criteria are involved in validity of the interpretations? If we claim that the poem is a kind of speech which the reader considers it as a poem and the meaning of the poem is the meaning which the reader considers it as the meaning of the poem, we have neglected all criteria to judge about the poem, the poet and interpretation.

The poet creates his poem according to the p→q(s) which he has in his mind. These p→q(s) are the result of living in a special society, culture and history. The reader as the member of that society has some common knowledge with the poet and other members of the society. The other element is the poem itself in the process of interpretation. The reader is not the only element to discover the hidden meaning of the poem however, the poem itself helps him to activate the potential and talent of the reader. This reciprocal activity has a unique result which is related to both the reader and the poem. Then, we can just expect to find out the most likely interpretation of the poet. Therefore, every interpretation which corresponds to the general background of the literary work and its structural possibilities can be considered as valuable as the interpretation which is expected to be considered by the poet himself. Basically, there is no definite meaning in the literary text. Creation of meaning is up to the reader and the reader creates this meaning not for the writer but for himself. The whole possible meanings of the readers create the horizon of meaning of the poem. Therefore, we can claim that every reader, according to his experiences can achieve an interpretation which can be individual. Of course this reading is special for the present time and it can change when the same poem is being read in another time (death of author). The interpretation is based on our linguistic knowledge, encyclopedic knowledge and literary competence. Every literary text can have different interpretations which are different from the author's interpretation and reader's interpretations. The important point is that these interpretations act in domain of litearay signs and these signs confine our

interpretation. For instance, we can choose "narges" instead of "eye" of the beloved, but we can not choose "hole" to refer to it. So, the substitutions of signs should be in domain of reader's p→q(s). Apart from the factor of similarity in playing signs, collective consciousne is involed which is different from one society to another.

Then, an interpretation is valuable as far as it is in accordance with the structural requirements of a text. It is not one way relationship which the reader exposes to the text, but the result of a mutual activity between the reader and the text. What a text imposes on the reader is an interpretation which the reader is able to achieve and the text is able to accept it!

In the process of creation of a literary work, the selection of every sign has important role in the selection of other signs. The creation of every couplet restricts the creation of another couplet and even the whole poem. This is the limited condition of creation and interpretation of literary work which is imposed on the reader and the writer on the part of linguistic signs. The selection and combination of signs is based on rules which dominate what we call a literary work.

4.7. Summary

In this chapter, we explained the main proposal of the thesis. We proved that we could consider a semantic pyramid (see Figure 1) for analysing any kind of poem. Based on three aspects, i.e. semantic core, semantic operators and semantic constituents, the common features of all poems of a poet could be determined. These common features are quite reliable for defining the style of a poem. The construction and theoretical justification for this pyramid explained in this chapter.

Figure 1
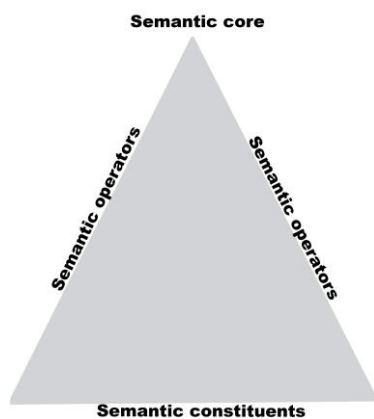
Considering the correlation between external layer of a poem, i.e. lexical, phonological and syntactical levels and internal level, i.e. semanic constituents, semantic core and semantic operators, we could achieve a semantic pyramid for every kind of poem. Our study was focused on the discovery and determination of style of Persian poetry through a semantic pyramid by involving deviation and parallelism under thr broad area of forgrounding. We explained that how forgrounding could contribute to the interpretation of any kind poem to achieve the semantic pyramid of poems and consequently the style of Persian poetry.

Chapter 5: Conclusion

The human beings' literary creation is confined to their understanding. We can perceptualize our world based on our $p{\rightarrow}q$(s), and we achieve the creation through their selection and combination. The reader understands and interprets our literary work based on his or her linguistic knowledge and literary competence. It might be possible that the analysis of a literary work's style, utilizing semantic triangle, can present a discovery procedure which its descriptive adequacy can be determined by literary competence of language users. If I choose "sarv'' (a kind of tree which is the symbol of beauty in Persian literature) to describe my beloved and someone else in other parts of the world uses another expression to describe his or her beloved, this is based on the information we have accumulated in our mind. In literature we have two kinds of knowledge; individual and social. The matter that we use ''sarv'', to describe our beloved relates to our social knowledge in literature, while the matter that we distinguish a text as a literary one is based on our literary intuition which is common amongst the speakers of all languages.

Every literary work embodies three needs which convert a "to be" into a "to become". We choose a subject and based on three kinds of needs, we create a possible world. What causes us to understand the playing of signs is the information we have accumulated through reading literary works. The playing of signs is confined to reader's understanding. The writer can not choose any sign instead of another sign and expects the reader to achieve the writer's selections. As our understanding of language depends on our command of phonological, syntactic and semantic of language system, our understanding of literature depends on our experience and our command of literary system; the conventions which dominate literature. As literature is a semiotic system based on language system, we really do not know from which point our understanding depends on our complementary knowledge in field of literature. We have to gain remarkable experience regarding conventions which rule literature; the conventions which we have acquired and internalized through reading literature. Our litearary creation should be based on conditions which lead reader and writer to achieve meaning based on literature's conventions. Our linguistic and our

individual knowledge is not enough to make us an adequate reader to understand literary texts, we have to achieve that kind of knowledge through reading different kinds of text. The matter that what reader should know in order to react appropriately is important. In fact, the possibilities of reading and interpreations are important. In linguistics the intuition of readers allows them to distinguish wellformed and illformed sentences, however, in literature it is the literary competence that makes interpretation possible. The reader should find a correlation between her or his literary knowledge and the meaning he or she attributes to the poem. The meanings of a poem are those ones which are acceptable to the language users. In other words, what readers should have as undelying knowledge in order to react appropriately, is important. Structural analysis tries to discover and define the conventions which are important in production of meaning. Structural analysis does not intend to discover the hidden meaning of the text, rather intends to define the function of conventional systems which lead to meaning. How we achieve meaning and what are those conventions which literature depends on them are important.

As our reading is individual, semantic core is different from one person to another. There are some common aspects between semantic cores identified by different readers. If we analyse all readings and extract the common aspect of different readings, we will achieve semantic core. Semantic core is based on some semantic operators and semantic constituents are in service of semantic operators in order to express semantic core. Common aspects of readers and writer's $p{\rightarrow}qs$ are related to linguistic knowledge, and different aspects of them relate to individual knowledge which leads to different interpretations. It might be possible that two writers have unique semantic core and unique semantic operators, but they will have different creation based on different selections and combination of semantic constituents.

Although what has been said in this thesis is confined to meaning formulation in literature, it seems that it can be applied as a systematic method to define all kinds of human's creations to evaluate cultural characteristics of societies. The fact that how a member of society formulates and understands meaning and puts it in contrast to meanings perceived by other members of society is valuable not only in linguistics but also in psychology, sociology, anthropology, etc. Human in his understanding

domain is confined to his life limitations. On the other hand, human understanding is confined to his biological plans, and more than that is confined to his limited perception domains. Every field of social conventions creates understanding limitations for human and could be evaluated from different perspectives.

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