Conceptualization of "Constitutional" in the Poetry of Two Poets of the Constitutional Period
(A Study of the Syntax and Discourse of Aref Qazvini and Mirzadeh Eshghi)

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Introduction

The Constitutional Revolution was the result of the general changes in the institutions of Iranian society, such as religion, culture, government, politics, and economics. The literature and poetry of this period, unlike other literary periods of the Persian language, which generally differed only in some aspects, is the result of a fundamental transformation. (Shafiei Kadkani, 1390: 37-27) Poetry is one of the important fields of each period to understand society and its politics and the changes that took place in the language and syntax of the poetry of the constitutional period, with different poets - and sometimes contradictory - requires

precision that can be seen in the syntax of poems that has not received much attention before; Recent cognitive research has shown that the study of syntax is one of the most important ways to reach the mental world and discourses of literary texts. The poets of the constitutional period have looked at the social and political issues of that period with different approaches, which have sometimes been in conflict with each other.

To understand some of the differences between the views of the poets of the constitutional period, we focus on the poetry of Aref Qazvini and Mirzadeh Eshghi; In this research, all the divans of these two poets have been considered.

Research method, background and purpose

First, the keywords related to "constitutional" were extracted and then studied by the method of explaining Langaker conceptualization and the chain of action that Stockholm classifies according to Langaker that includes agent, patient, instrument, experimenter, and mover, and finally Foucconier and Turner's conceptual blending.

Many studies have been done with cognitive approaches in subjects other than constitutional poetry, for example: two books; *how to compose and receive text in contemporary poet*ry (Nima, Sepehri and Babachahi), and *a cognitive approach to the system of grammatical directions in the Gilaki dialect* . The articles; "Study of the body of the Compulsory and Optional Complementary Foundation in Persian language based on Langaker's grammar", "Analysis of children's fiction texts with a cognitive poetic approach", and "Reading the poem" Anecdote "by Ahmad Shamloo with a cognitive poetic approach". but

apart from theories with cognitive approach, in other researches that have been done on constitutional poetry, several researches can be mentioned; *Saba to Nima, Volume 2 (Freedom-Modernity)*, *Periods of Persian poetry from constitutionalism to the fall of the monarchy*, and *death or modernity, a book on constitutional poetry and literature*, *political and social concepts in constitutional poetry*, *Recasting Persian Poetry: Scenarios of Poetic Modernity in Iran*, and *discourse Iranian political literature on the eve of two revolutions*. The purpose of our study is to answer the question of what syntax and grammatical arrangement Aref Qazvini and Mirzadeh Eshghi have used to express their views on the constitutional; What is the thought and attitude of the two poets towards the concept of constitutional and how did they conceptualize it grammatically and conceptually? What are the differences between their conceptual domains and their discourse?

Discussion

In Mirzadeh's poems, "constitutional" is placed in different grammatical posision, in which sometimes no action is performed conceptually, but in cases where there is an action, "it is sedition." "Constitutional" and "Constitutional" itself and in three cases "I" (pronoun referring to Maryam's father) are agent. Once "we" (Maryam's father and her sons) and once "Shah Muzaffar Din" remain experiencer (not agent).

In conceptual blendong, in one case, "constitutional" is law. (Law that does not apply), in other cases, "constitutional" is commandment, God, lover (sweet), child (under guardianship), living being, time, and in three cases, it is ideal and purpose.

To conceptualize "constitutional" he has used the conceptual domains of absolute monarchy, history, religion, time, love, Shirin and Farhad's story, sacrifice for ideals, fruit metaphor for child, court, responsibility, immortality and "backbreaking" metaphor to express grief and Failure. In the compounds and similarities of "constitutional", the compound "constitutionalist" has been used twice, in which the "constitutional" has the objective role, and once in "more constitutional" it is adjective. There is no action in sentences except for one case in which "constitutionalist people" is agent. Conceptual domains include city, people, party, honesty, religion, livelihood, marriage, politics, overthrow of the king, and aristocracy.

In Aref Qazvini's poems, like Mirzadeh Eshghi's poem, the "constitutional" has appeared in various grammatical roles, but in the chain of action, beloved (hidden) is agent three times, "constitutional" itself, and once a pronoun referring to Mohammad Ali Shah. Once the "patriots" are both agent and patient, and twice the "constitutional" is patient .

In conceptual blendong, "constitutional" is guilty or accused, living being, work, rule and government, lover, spring or gardener, will and desire, Joseph, and power of love.

Aref Qazvini for conceptualizing "constitutional" has used conceptual domains such as tyranny, rope, old vintner, bibulous, nation, whitewashing, disclosure, rosy wind, flower season, tribune, flower parliament, rights, bad circulation of heaven, sacrifice and killing, monarchy. Joseph and love, which is a combination of the elements of nature, love and politics, as well as the belief in destiny and a an operator outside of the human will.

Conclusion

In many cases, there is no action in the poetry of Aref and Eshghi, but in other cases, in Mirzadeh Eshghi's poems, "that sedition from Constitutional", "Constitutional" itself and in three cases "I" (pronoun referring to Maryam's father) And once the "constitutionalist people" are agents, and once "we" (Maryam's father and his sons) and once "Shah Muzaffar Din" are experiencers (not agent). But in the poetry of Aref Qazvini, in one case, beloved (hidden) and three times "constitutional" are agents, once Mohammad Ali Shah with the pronoun "you", once "patriots" who are both agents and patients, and "constitutional" is patient twice.

For the conceptual blending of "constitutional" Mirzadeh Eshghi has used love, law, command, God, lover (sweet), child (under guardianship), living being, time, ideals and purpose. But Aref Qazvini's conceptual blending for "constitutional" are the domains of the criminal or the accused, the living being, work, rule and government, the beloved, the spring or the gardener, the desire, Yusuf, and the power of love.

Aref Qazvini has used a wider range of concepts for conceptualization, which is a combination of concepts in the domains of romantic and socio-political poetry, but Mirzadeh Eshghi has described "constitutional" more realistically than Aref Qazvini, for which at least two reasons can be mentioned; One is that Mirzadeh Eshghi, unlike Aref Qazvini, has written articles criticizing the political and social situation. It has also influenced his poetic atmosphere. Secondly, Mirzadeh Eshghi's poetic mentality is more modern than Aref

Qazvini's, and he has less traditional metaphors and elements than Aref Qazvini,

Keywords

Constitutional Poetry, Conceptualization, Syntax, Aref Qazvini, Mirzadeh Eshghi, Langacker, Foucconier, Turner

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