# The Manifestation of Birds' Song
# as a Rhetorical and Poetic Element in Selected Persian
# Poetry Based on the Theory of Zaum

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## Introduction

From the very beginning, poetic imagery with birds has been very common in all types of Persian literature. Owing to the significance of birds in Iranian mythology; religious beliefs; and Quranic stories; poets have given special importance to birds and their imaginative representations, describing their movements, shapes, flights, and songs. The present study is an attempt to investigate the imagery of the birds' song, which is taken into consideration due to its various reflections in Persian literature.

The song of birds has been manifested in three forms in literary works. First: through putting clear words in the mouth of the bird, which is an example of personification. Second, through the feeling of happiness or sadness that the birds' song gives a poet or writer. And finally, through the reflection of the poet's perception of the birds' song in the form of

meaningless phrases that are recorded with letters and sounds in every language, such as the owl's cuckoo.

The third type can be investigated using Zaum's theory or formalism beyond the meaning since in this type, a meaningless expressions replace the words. Moreover, the idea of the economy of breathing in the airy imagination of Gaston Bachlar has been taken into consideration.

## Purpose and Method

Using library method and studying the written works, the current study examined this issue based on traditional and new rhetoric and then analyzed the songs of birds according to Zaum theory. It is obvious that applying the foundations of new rhetoric based on formalism opens new perspectives of rhetorical analysis to us.

## Review of Literature

Sima Dad (2021) explained the onomatopoeias in the Dictionary of literary Expressions, as well as Nikmanesh (2004) in The Representation of Onomatopoeias in Nima's Poetry; Fotouhi (2013) in Rhythm and Sound in Contemporary Poetry; and Biabani, Talibian, and Kordiani (2016) in investigation of the Functions of Onomatopoeias in Eight Books of Sepehri. However, except Ressurection of words, there are no notable works on the concept of Zaum in Persian language. Based on Shafi'i Kadkeni's words (2012), the best source is Victor Ehrlich's book (1980) named Russian Formalism. Heidari and Rahimi (2013) Explained Zaum in Ghazliat Shams and Nazari and Rahimi

(2021) did it in Public Literature based on Public literature Of Torbat-e- Jam. No study has been done on songs of birds with respect to Zaum.

**Discussion**

Three types of representation of bird songs, especially in Persian poetry, show the importance of birds among other living beings. The image of the song of each bird is affected by the emotional impact that its image, behavior, and sound reflect in the mind of the poet. For example, the crow has a dark and sad image in Persian literature due to its blackness and carrion-eating, and this feature has a direct effect on its phonetic representation. So, the crow's sound is considered a message unhappiness. In this sense, the birds'song representation is not affected by the mythological and traditional form.

First, when birds speak the words of human language, we are facing the literary device of personification. Attar is the best example in which the birds talk to each other during a long journey in search of the place of the Phoenix. Attar's ultimate phonetic art is an imitation of the sound of birds, which he illustrates with the phrase "Khah Khah", and its meaning is bravo.

Secondly, we use the term poetic that is the feeling a phenomenon induces in the poet, as if the poet understands the conceptual sense of the birds' song and its emotional meaning; it has the highest frequency in literary works. Empathizing with the song of the nightingale, Baba Taher considers it a sign of the heart-burning of the birds. Ferdowsi imagines the song of the nightingale as singing the songs of Meghan and telling stories in the Pahlavi language.

Thirdly, we use the rhetorical term of bird sounds, that is, where the phonetic interpretation of bird sounds has turned into a rhetorical element and directly enters the literature.

Based on Zaum in formalism theory, sometimes linguistically meaningless expressions can represent meaning and emotional feeling, the same as onomatopoeias such as buzzing and trill or as Kadkani says expressions like"Ethel Matel Tutoule", which induces a sense of happiness in the mind. The third type of representation of the birds 'song is a kind of Zaum or beyond the meaning because the audience must find out the concept, meaning, and sense of the poet from the syllables themselves and their phonetic arrangement; Therefore, this arrangement of words should have the expressive power to induce the intended sense and meaning to the audience.

The important point here is that Bachelor also talks about the element of air and the images of air from the economy of breathing, that is, there is a difference between the type of air pressure in the sound of the birds, for example, between the crow's croak and the pigeon's sound. This shows the difference in emotional feeling in the imagination of the poet towards these two types of birds and the difference between their existential value.

**Result**

In the Holy Quran, the power of understanding the message of birds' songs (the speech of birds) has been attributed to Prophet Solomon. This means that birds' songs are not meaningless sounds; rather, they carry a message and an emotional meaning that ordinary humans are unable to comprehend. Therefore, their songs include meaning and

significance that is specific to human speech. Poets also receive the hidden message of bird songs and recount it to their audience. The imagery of birds' songs is influenced by this imagination of sound and bird speech. Even in contemporary poetry, it is as if birds whisper something to human ears. This imaginative perception of the message of bird speech manifests itself in three forms: personification, poetic sensory perception of birds' songs, and rhetorical interpretation of their songs in Persian literature, becoming a source of literary imagery.

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