Extended Abstract

Rhetorical Analysis of Persian Poetry Based on a Cognitive Reading of the Temporality of the Language

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Introduction

Undoubtedly, to achieve a deeper understanding of the concept of rhetoric and to do a better rhetorical analysis of Persian poetry, one of the best ways is to take advantage of modern literary theories and novel linguistic thoughts, provided that this is done properly and accurately. The ideas of Ferdinand de Saussure, especially his concept of the linearity or "temporality" of language, can serve as a cornerstone for such a new and useful perspective in analyzing rhetorical and stylistic issues in Persian poetry.

The Saussure an concept of the linearity focuses on the important point that in language, "auditory forms only flow along the dimension of time; that is, their elements appear one after another, forming a kind of chain [or line]." The linearity of language is more often manifested and applied at the syntactic level.

The important point is that in the syntax of any language, there exists a degree of freedom for changing the arrangement of the components of speech; therefore, the speakers can produce a specific sentence with the same components in various forms and arrangements without violating grammatical rules. It seems that in Persian language, there is a noticeably greater freedom to change the positions in the language chain. In fact, the arrangements and positions of their components are the keys to many of the secrets of eloquence and the subtleties of literary speech.

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Methodology and Review of Literature

The main question of this article is how the intelligent selection of syntactic elements in the linear chain has created the rhetorical structures and literary devices in Persian poetry? Additionally, how can this perspective be applied in the reading and interpreting poetry? And finally, can a new method of rhetorical analysis be proposed based on this perspective?

To investigate these questions, we will use primarily a linguistic approach to analyze rhetorical structures in syntax; and we will use the principles of cognitive poetics to examine the various effects of rhetorical structures on the audience. This methodological combination can be theoretically justified because structural linguistics and the understanding of poetry are closely linked, as both concern a linguistic matter. In recent studies of Persian poetry, no research based on this Saussure an idea or its cognitive reading has been conducted. But in French sources, interesting research has been conducted regarding the concept of the Saussure an nature of language operating in real time, particularly in two areas of linguistics, namely syntax and semantics. The studies related to "chronosyntax" (or "on-line syntax" in English) are more closely related to the main foundations of our research. The term chronosyntax is coined by the linguist Yves Macchi (2000) who considers a sentence to be a time-bound phenomenon because each sentence requires a specific duration to complete, and each word appears in its own turn and specific time within the sentence.

Discussion

If Poetry is perceived within the context of time, then the principle of temporality must also be taken into account when analyzing poetry. Perhaps the most suitable framework for considering the element of time in poetry analysis is the cognitive poetics approach, which allows us to imagine the moment-to-moment impact of the chain of words in a poem on the audience's mind.

Cognitive poetics, due to its linguistic orientation, pays significant attention to the "text" which serves as a link between the poet and the audience. In this new perspective, various linguistic tools used in the text to guide and shape the "focus of the reader's attention" are examined in detail because there is no doubt that both poets and readers can reflect their mental inclinations in poetry only based on the perceptual models and the use of linguistic strategies related to them.

Some of these linguistic devices have been identified as traditional literary techniques and figures of speech. Some others are referred to as "technique, device, or proceed" by formalists. In the present article, these devices are examined in the poetry of Hafez. In fact, by bringing plenty of examples, we have shown from both traditional and modern perspectives, that any linguistic change, whether small or subtle, causes a slight but important alteration in the form, meaning, beauty or impact of Hafez' poetry. It is evident that many of these devices are created by changing the place of syntactic elements in poetry. Cognitive poetics essentially seeks to examine the potential impact of these often small and subtle changes on the mind of the reader.

After examining various poems of Hafez from this perspective, based on the integration of temporal syntax and cognitive poetics, we have reached the clear and practical principles for the rhetorical analysis of Persian poetry, which are as follows:

1. The possibility of segmenting all elements and components of poetry, such as phonemes, syllables, words, phrases, sentences or verses, and stanzas, all of which are parts of a progressive chain that gradually unfolds like a scroll.

2. The theoretical nature of poetry segmentation. It is evident that this moment-to-moment and temporal perception of poetry, such as considering a verse as a collection of separate segments, is only possible during detailed and technical analysis in the realm of theory and imagination, not in reality; therefore, in normal circumstances, when reading written poetry or hearing spoken poetry, such precise segmentation is not feasible due to the speed of perception and the audience's immersion in the poetic atmosphere.

3. Segmentation of omitted or repeated elements. In the segmentation of the poetry chain, not only the "presence" of existing elements, but also the "omission" of one or more elements or conversely their excessive presence or "repetition" in the speech chain is significant.

4. Cognitive segmentation. Sometimes the structure of poetry is such that the reader's mind is forced to return to previous and read some parts again, creating a cycle and loop in reading the poem, which often leads the audience to repeat it in their mind. Perhaps this is why people have a desire to listen to poems and songs repeatedly or to memorize them for continued enjoyment.

Conclusion

The examples of various poems that have been analyzed and explained clearly show that by appropriately linking the linear nature of language with the theory of cognitive poetics, and by mental and aesthetic readiness, poetry analysts can effectively reveal many literary and rhetorical points in a substantiated and differentiated manner in each cycle of reading, analyzing, and interpreting poems. They can show how a poem unfolds gradually like a scroll at different levels and impacts the audience with rhetorical and artistic points at each moment.

Keywords: Chronosyntaxe, Hafez's poetry, language, linguistics, rhetorical analysis, Saussure

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