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Extended Abstract

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Discursive Functions of Dialectal Foregrounding in the Contemporary Poetry of North Khorasan Based on a Semio-Semantic Approach: A Case Study of Two Poetry Collection *Dochenar* and *Leylāneh-hā* by Hassan Roshan

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Introduction

From the perspective of semiotics, language is not merely a tool for conveying messages; rather, it is a dynamic system that produces meaning under the influence of the speaker's sensory-perceptual, emotional, and cognitive flows from the inner and outer worlds (Sha'iri, 2016: 50). These functions, in interaction with each other, strengthen discursive articulation—which is the semantic and formal connection of discourse elements—and lead to the dynamization of discourse, i.e., the creation of meaning in the moment and within a specific context. Within this framework, the use of local and dialectal vocabulary not only acts as a linguistic foregrounding device but also possesses significant potential for influencing various dimensions of discourse.

In the regional poetry of North Khorasan, there are frequent references to geographical landscapes, customs, games, proverbs, food, clothing, etc. This phenomenon naturally leads to an increased frequency of dialectal and local vocabulary in the poetry, resulting in the "dialectal foregrounding" of the poetic language. Accordingly, the present research examines the discursive functions of dialectal foregrounding in contemporary North Khorasan poetry from a semiotic perspective. In fact, the primary objective of the research is to explain how dialectal foregrounding influences various dimensions of discourse and to understand the resulting discursive functions.

Method, Review of Literature, and Purpose

The main question of this research is: How does dialectal foregrounding in the poetry of Hassan Roshan activate emotional and cognitive functions and affect the poet's "discursive articulation" with his homeland and cultural identity? Furthermore, how does the use of dialectal vocabulary in the studied works lead to the formation of sensory-perceptual discourse and contribute to the "making-present of the absent" and the deepening of the discourse's "tensive space?"

For this purpose, the poetry collection *Dochenar* (2017) and the ghazal collection *Leylāneh-hā* (2022) by Hassan Roshan have been examined and analyzed. *Dochenar*, due to its narrative and historical nature, provides a rich ground for analyzing cognitive and sensory-perceptual functions.

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Leylāneh-hā, with its themes of love and separation, offers an opportunity to explore the emotional and aesthetic functions of dialectal foregrounding. This combination allows for a comprehensive and multifaceted examination of all discursive functions (emotional, cognitive, tensive, sensory-perceptual, and aesthetic) within a semiotic analytical framework.

Given the discursive characteristic of local and dialectal vocabulary in the regional poetry of North Khorasan, this research, for the first time, investigates how these dialectal terms influence discursive dimensions and the resulting discursive processes and aspects, focusing on Roshan's poetry.

Discussion

Dialectal and local vocabulary in the two collections *Dochenar* and *Leylāneh-hā* primarily revolve around names of people, places, rivers, food, clothing, and musical instruments. A total of 195 dialectal words were extracted from *Dochenar* and 133 from *Leylāneh-hā.*

3.1. In the cognitive dimension of discourse, local names of natural, historical, and urban locations cause the poet to break away from daily routine and the modern world. By recalling significant historical, ethnic, and cultural events associated with these places, a deep connection with the past and cultural identity is established.

3.2. The use of dialectal vocabulary in the sensory-perceptual system of Roshan's poetry affects all five senses of the uttering subject. Thus, mentioning various games (such as Tūre-bāzi, Asb-chūbi, Lang-bāzi, Ley-Ley, Tasmé-bāzi, etc.), foods (such as Sam-sam, Zire-tū, Mastūve, Ghātleme, Nān-e Chūzme, Ghārme), clothing (Qontūz and Shilvār), and places (Bāgh-e Nārenj, Besh-Qārdāsh, Āyine-Khāne, Golshan-e Ali-Ābād, Kolāh Farangi, Emārat-e Khūni, Howz-Khāne) undergoes a process of visual, auditory, olfactory, gustatory, and tactile sensation, transforming into an internal feeling. In the subjective and abstract world of the subject, these objects become indices of culture, identity, and authenticity. This tangible and detailed representation contributes to the "making-present of the absent" and, by enriching the lived experience, deepens the tensive space of discourse through creating a tension between reality and imagination, and between standard language and dialect.

3.3. From an emotional perspective, the role and function of dialectal words like "Lā-Lā! Hu alā! Haw alā", "Leylāneh-hā", "Allah-Mazār", "Māl-e Āvā", etc., by influencing factors involved in the emotional process such as intonation, rhythm, scene-setting, and landscape, aid in the emotional arousal of the enunciator and propel him towards an escape from modernity. This situation leads to the surge of his emotional feelings and evokes a sense of profound connection with culture, history, and ethnic identity.

3.4. In the aesthetic system of discourse, the poet's break from the objective world and the "present" is facilitated by the use of dialectal words like "Rīzhāv", "Olang", "Hīvā", "Sālūk", and "Qarhūd", ushering in the time of aesthetic presence. In other words, these words are the gateway for the poet to enter qualitative time, which leads to the creation of poetic imagery and new meanings. By foregrounding dialectal vocabulary and utilizing linguistic potentials, the uttering subject contributes to the formation of emotional, cognitive, sensory-perceptual, and aesthetic discourses. Through this, he has been able to index feelings of identity, belonging, steadfastness, pride, grandeur, vitality, and the pure, tribal loves within the discourse.

Conclusion

The use of dialectal vocabulary in the two poetry collections *Dochenar* and *Leylāneh-hā* plays a special role in the cognitive, emotional, sensory-perceptual, and aesthetic dimensions of discourse. Foregrounding local names of historical places in Hassan Roshan's poetry, from the perspective of the cognitive dimension of discourse, reinforces a mythic cognition. The poet/uttering subject's mental world, in interaction with the subject of the utterance, presents a non-actantial cognition of place. In many of Roshan's poems, by using the foregrounding of dialectal vocabulary, he influences the sensory-perceptual dimension of discourse through various sensory processes: tactile, olfactory, gustatory, visual, and auditory. Roshan's poems are rich in the emotional dimension, and all elements involved in the emotional system of discourse play an active role in his poetry. By staging scenes of historical, natural, and urban locations from his homeland, he achieves feelings of pride, vitality, and joy. From the perspective of the aesthetic dimension of discourse, the foregrounding of dialectal vocabulary in Roshan's poetry first causes a break for the enunciator from the ordinary, everyday world. This

establishes a new relationship with the world for the enunciator, leading to the invention of different and distinctive indices in his poetry, which has influenced the aesthetic system of his work.

Key Words: Dialect Foregrounding, the semantics of discourse, Laylaneha, Do Chanar, Roshan

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