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Extended Abstract

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Farrokhi Sistani's Linguistic Strategies in Praising the Patrons: An Analysis Based on Entman's Framing Theory and Van Dijk's Ideological Square

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Introduction

Farrokhi Sistani is among the court poets of the ruling elite whose artistry served to promote and publicize the affairs of the Ghaznavids in the 5th century AH—a period in which the media and social significance of poetry became particularly pronounced. By this time, poetry had moved beyond its formative stages, and centers of power, alongside their professed inclination toward praise, sought to employ this collective medium as a means of influencing the hearts and minds of the populace. Distinguishing features of Farrokhi's poetic craft include his meticulous attention to detail, precision in description, and profound responsiveness to his surrounding environment. Owing to this reflective capacity, one can discern both explicit and implicit points within his panegyric odes and thereby recognize the poet's strategies as a medium for affirming and consolidating the central authority, as well as for promoting and imposing the virtues of his patrons. The functions performed today by state-controlled media were, in earlier times, entrusted to court poets. During the Ghaznavid era, the adoption of religious policy was the principal approach of kings in legitimizing their actions; consequently, Farrokhi's odes are imbued with a distinctly religious tone, evident in the overt structures of many of

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his propagandistic and laudatory strategies. Yet, a deeper exploration of the underlying layers of his verse reveals the poet's primary motivation: the pursuit of material wealth and worldly prestige.

Research Method, Background, and Purpose

The present study analyzes the propagandistic and imposing frameworks employed by Farrokhi Sistani in 214 odes, along with the techniques applied in implementing these frameworks. After identifying his strategies and linguistic frameworks, they were categorized, and the poet's rhetorical and linguistic devices were examined for their role in more effectively articulating and materializing these strategies. Accordingly, this research adopts a descriptive–analytical method, utilizing library resources and document analysis, with the aim of determining the poet's strategies for framing laudatory poetry as a medium of court propaganda in Ghazna, exploring the ways in which these propagandistic frameworks were executed, and identifying the overarching strategy that underpins other strategies in his panegyric works.

This theoretical approach has been applied in a variety of studies. For example, Arab and colleagues (2021) found in their examination of the poetry of *Mohammad Zohari* that the underlying discursive system of his verse was largely based on highlighting one's own positive qualities while emphasizing the negative aspects of the other. Similarly, Zahra Hamedi Shirvan and Seyyed Mehdi Zarqani (2014), in their study of the story of *Rostam and Shaghad*, demonstrated how narrators of Shaghad's character accentuate the faults of the "other" while minimizing the transgressions of their own side. Despite the application of this theory in other scholarly works, it has not previously been examined in the odes of Farrokhi Sistani.

Discussion

Farrokhi employs the following linguistic strategies to impose his ideological perspective:

Presupposition: The central presupposition in Farrokhi's odes is the unquestioned acceptance of religious ideology as the basis for the Ghaznavid rulers' activities. The poet uses devices such as cautionary expressions and rhetorical questions to establish this premise.

Polarization: Notable contrasts in the deep structure of his poems include religious, political, and behavioral oppositions, which, in turn, give rise to contrasts between hemistiches, lines, couplets, and even individual words.

Empathy: To foster audience sympathy and broaden his base of supporters, Farrokhi draws upon supplicatory clauses, statements of desire, oaths, imperatives, and moral exhortations.

Counter-realistic Forms: This strategy is applied in two semantic domains: intimidating opponents and cursing or wishing ill upon them. In doing so, the poet employs sounds and verbless sentences, wild animals, and conceptual metaphors derived from agriculture.

Dramatization: By creating an atmosphere of dread and using insulting language and ideological labels, Farrokhi provokes the audience's sense of repulsion. Furthermore, upon the illness or death of his patron, he imposes a sorrowful mode of living upon all.

Exemplification: Through poetic reasoning and successive analogies, Farrokhi aims to enhance the persuasiveness of his discourse.

Distancing: By relegating other kings to the margins in comparison with his patron, Farrokhi constructs a dominant position for the latter, employing exclusive and exceptional particles, exclusive verbs, and comparative and superlative adjectives.

Synonymy: Arising from thematic constraints, frequent use of repetition, and the dominance of the Ghaznavid religious policy, synonymy is prominent in many of his verses.

Simile: This strategy is applied in conceptual domains such as magnifying the patron's grandeur and emphasizing his martial prowess.

Disclosure: Through narrative accounts and elaborate descriptions of how enemies were killed and cities were conquered, the poet seeks to affect the audience's mindset, using techniques such as juxtaposing and expansion (*laf-wa-nashr)* and enumerative or incremental modifiers.

Comparison: By contrasting the in-group with the out-group, Farrokhi diminishes the positive qualities of the "other," employing devices such as topic shifts and digressions from one subject to another based on nominal resemblances.

Denial: This strategy is deployed in two domains: the denigration of national and religious figures, and the disparagement of the holy month of Ramadan and the practice of fasting.

Exaggeration: In sanctifying the patron, as well as in praising his generosity and martial strength, Farrokhi employs exaggeration through techniques such as alignment of attributes (*tansīq al-ṣefāt*), comparative and superlative adjectives, personification of supernatural elements, and the use of pronouns, adverbs, and collective adjectives.

Conclusion

By integrating the three strategies of presupposition, exaggeration, and dramatization, Farrokhi Sistani also employs the strategies of empathy, distancing, polarization, denial, and counter-realistic forms. Assuming the religious ideology to be self-evident and attributing it—often in an exaggerated manner—to all the actions of the Ghaznavid rulers, the poet seeks to arouse the audience's emotions in order to preserve in-group cohesion and unity. Based on such a presupposition, opponents—due to their deviation from religion—are positioned, through the strategies of polarization and distancing, in direct opposition to the "self." According to the four sides of the ideological square, the poet amplifies the positive qualities of his patron in an exaggerated manner within three domains—piety, generosity, and martial prowess (first side)—while denying the patron's flawed policies and actions (third side) and rejecting the merits of eminent religious and national figures (second side). Conversely, through the strategy of counter-realistic forms, as well as threats and curses directed at the opposing pole, the poet

crafts an image of the enemy as irreligious, accursed, and treacherous (fourth side), thereby framing their destruction as a legitimate act by inciting the audience's sense of hatred. To actualize these strategies, Farrokhi draws upon a range of linguistic and rhetorical devices, including cautionary, emphatic, and confirmatory expressions; rhetorical questions; exclusive and exceptional particles; social deixis; the rhetorical device of opposition and contrast; *tansīq al-ṣefāt* (alignment of attributes); comparative and superlative adjectives; plural adjectives; sounds and verbless sentences; and infinitive-based metaphors.

Keywords: Framing, Linguistic Strategies, Farrokhi Sistani, Panegyric Odes, Ideological Square

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