



Stylistic Analysis of a Poetic Text: A Case from Persian

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ABSTRACT

Poetic analysis involves the explication of a poem by focusing on the process of semiosis in it. Through semiosis linguistic meaning is transformed into stylistic meaning. An examination of semiosis brings us to look at the hypersemanticized poetic structures which are none other than the style features of a poem. Since style functions in a literary text by conveying meanings other than literal ones, any poetic analysis necessarily centers on the examination and function of the style features. The poetic analysis in this paper involves the study of the style features along with their functions at the levels of the 'sentence symbol', 'symbols in art', and 'art/aesthetic symbol' Gargesh (1990). While the study at the first two levels implies a textual analysis, the study at the level of the aesthetic symbol involves viewing the aesthetic concretions in the mind of the readers.

Key words: Stylistics, Semiosis, Poetic analysis, Persian rhythm.

1. Introduction

At the core of the present study lies the fact that the semiolinguistic approach to the study of language and literature accepts verbal communication as a social contract of the order 'I-You' rather than 'I-It' in its orientation. Included in this approach are the three dimensions of communication, namely linguistic, paralinguistic and non-linguistic. Further it accepts man as a sign-creating animal and emphasizes the fact that language serves as a primary modeling system for all kinds of cognition and communication.

Following Gargesh (1990), the writer of the present article believes in the possibility of merging

the lingua-aesthetic approach for the study of literary works into the semiotic perspective so as to give a more functional account of a semiolinguistic framework for the analysis of literary styles. As a scientific discipline for such an analysis, which arises from viewing a literary artifact a composite-whole, the three-tiered study of a poetic work- the level of the Sentence Symbol (L1), the level of the Symbols in Art (L2) and the level of the Art Symbol (L3), suggests the possibility of reconciling a long-lasting clash between linguistic description and the literary interpretation of a literary work. The stylistic analysis envisaged here only takes into account the linguistic-based analysis showing how one level of

analysis merges into another. It therefore leaves the harmonization of this level of analysis with the readers' responses for further studies.

2. Approach to Poetic Analysis

It is commonly assumed, among the men of literature, that a literary piece should be analyzed literally, because the linguistic means are supposed to be deficient for such a purpose. Such a view looks at linguistics in a very narrow view. However, linguistics has outgrown such narrow presumptions in the last forty years or so. Linguistics today as a discipline deals not only with the description and classification of features, but it also views language as a functional entity. This means that language as a medium of communication is a sign system. This sign system is a structural entity, for it starts in such a way that it is capable of expressing even new facts and sensibility. The novelty of experience is expressed somehow through the dynamism of structure and variation. Language as a creative entity exploits the dynamism of structure and variation. For example in Persian we have question forms:

/mi:še'emru:z be man komak koni: ?/

(can you help me today?)

This question, if taken literally, needs an answer 'yes' or 'no'. But as English, or in any other language, this grammatical form in Persian too is used to express politeness. For example:

/mi:še čera:qo xa:mu:š koni: ./

(can you switch off the light.)

The above has the form of an interrogative, but it represents a polite request. In the same way through linguistic structures and variant forms the body of meaning can be shaped. Linguistics today is sensitive to such forms and functions of language as well.

The French structuralists, in viewing language as a socio-cultural sign, drew upon the basic remarks of Ferdinand de Saussure (1974), where he had proposed that linguistics is a part of a larger science of signs called semiology. But Ronald Barthes (1967) went on to invert this proposition. He was of the view that language is the primary modeling

system for the structure of all science. Therefore, it is semiology that is part of linguistics. The French structuralists did view language, like Saussure, in terms of the process of signification. Theoretically, they viewed the linguistic sign as a system of the signifier (form) and the signified (content). This two-sided genus like entity underlines signification in actual communication. It is the context of communication that provides additional or new significances to a linguistic sign. This kind of process is referred to as "commutability" of the sign by C. S. Peirce (1931:121). Scholars like Derrida (1976: 83) perceive of this process as 'deferral'. Peirce, of course, unlike Saussure, views the linguistic sign in terms of a 'triadic' model.

Literary language too exploits the sign function of language. Literary language creates a context for itself and, as a play, a novel, etc, its contexts of situation are not historically real. The contexts created are analogous to life. Since literary language is mediated by the aesthetic sensibility, scholars like Mukarovsky (1970) and Jakobson (1960) talk about aesthetic function of language. According to Roman Jakobson there are six factors in human language-addresser, addressee, context, contact, code and message, and corresponding by, there are six functions- emotive, conative, referential, phatic, metalingual and poetic functions. According to Jakobson these functions are not exclusive, but can be found together, though one of the functions may predominate. The dominant function is determined by the 'einstellung' that is 'the set towards'. Thus, depending upon the focus on any function will let that particular function dominate. If the focus is on the message, no matter what the language, then the function is poetic or aesthetic. According to Jakobson: "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (1960: 68).

This implies that equivalences are established at the level of linguistic form. This further means that equivalences are established at the phonological, lexical, syntactic and pragmatic dimensions. These equivalences we know (Culler 1971, Riffaterre

1974, Werth 1976) became meaningful only when mediated by an active reader. In order to study a literary text, Gargesh 1990, Sharma 1987 and Srivastava 1981 have developed a three tiered model for poetic analysis. They view a literary text in terms of three different but inter-related levels: the levels of the sentence symbol, symbols in art and the art symbol.

The analysis of a text begins by studying it in terms of the sentence symbol. At the level of the sentence symbol, we study the linguistic / stylistic configurations and such a study involves a grammatical / linguistic competence, and the optimal unit of analysis is sentence. At this level, significant linguistic equivalences are identified. Next the text is viewed in terms of symbols in art, and this level requires a communicative function, and the units of analysis are the configured equivalences and even the poetic figures and images. While the first level had involved the discursive function of language, this second level involves the connotative function. At the third level of analysis, i.e., at the level of the art symbol, the whole text is studied from a qualitatively different angle. The equivalences and significances arrived at are seen in terms of an integrated network. The whole text is the unit of analysis and the study involves an artistic competence and the function of language is also artistic. The text can also be studied as an aesthetic symbol, which is a counterpart of the art symbol. The unit of analysis is the full text and the competence involved is aesthetic. And the function of study is 'sentience'.

In the light of the above-given discussion, the present paper attempts to study stylistically the Persian poem /vaheyi dar lahze/ (an oasis in a moment) by Sohrab Sepehri (1978). It may be mentioned that like other literatures, Persian poetry too foregrounds in poems the literary language in contrast to the ordinary language.

Sohrab Sepehri, a distinguished Iranian poet and painter is among the most enlightened figures of the Iranian contemporary art. He stepped to the world of fame as a modernist painter in 1351/ 1972. His

paintings are inspired by nature, but not in the sense of picturing a real natural scene with all its details. Rather he preferred to create a scene of his own interest. This appraisal of nature by Sohrab is seemingly that of the Western Romanticism (i.e. from Russo to Andre zid), but it is, in fact, rooted in some deeper soils, i.e., the Eastern mysticism. This would therefore be safe to claim that his mystical interest is more inclined towards the Far East mystic views than any other prevailing discipline.

Here is the poem and its word-for-word translation that follows. This text-based translation is meant to preserve the peculiarity of the elegant collocations used, which further signifies the individual feature of Sepehri's noble language.

1. /be sora:qe man agar miya:yi:d/

v v - - v v - - - -

3. /pošte hi:česta:nam/

v v - - - -

5. /pošte hi:česta:n ja:yi:st/

v v - - - - -

7. /pošte hi:česta:n ragha:ye hava: pore
qa:sedha:yi:st/

v v - - - - - v v - v v - - - -

8. /ke xabar mi:ya:rand 'az gole va: šodeye du:rtari:n
bu:taye xa:k/

v v - - - - v v - - v v - -v v - -
v v -

9. /ru:ye šenha: ham, naqšha:ye some 'asba:ne
sava:ra:ne zari:fi:st ke sobh/

v v - - - - - v v - - - v v - - v
v - -v v -

10. /be sare tappeye me'ra:je šaqa:yeq raftand/

v v - - v v - - v v - - - -

13. /pošte hi:česta:n čatre xa:heš ba:z ast/

v v - - - - - - - -

14. /ta: nasi:me'ataši: dar bone bargi: bedavad/

v v - - v v - - v v - - v v -

15. /zange ba:ra:n be seda: mi:ya:yad/

v v - - v v - - - -

16. /'a:dam i:nja: tanha:st/

v v - - - -

17. /va dar i:n tanha:yi: sa:yeye na:rvani: ta:

'abadi:yat ja:ri:st/

v v - - - - v v - v v - - v v - -
- -

18. /be sora:qe man agar mi:ya:yi:d/

v v - - v v - - - -

19. /narmo 'a:heste biya:yi:d/

v v - - v v - - v

20. /maba:da: ke tarak barda:rad/

v - - v v - - - -

22. /či:niye na:zoke tanha:yiye man/

v v - - v v - - v v -

(Sepehri 1978)

Gloss

1. If you come to see me,
2. I am behind Nowhere.
3. Behind Nowhere, there is a place.
4. Behind Nowhere, there is a place where the veins of weather are full of dandelions,
5. Who caster the news of a flower opened on the farthest shrub of the soil.
6. Also upon the sand, there are traces of the hooves of the horses of some delicate riders who, in the morning,
7. Rode to the peak of the hill where 'cornpopy' ascends to Heaven.
8. Behind Nowhere, the canopy of appeal is open.
9. As soon as the breeze of thirst blows into the soul of a leaf,

10. The bell of rain rings.

11. Man is alone here,

12. And in such a loneliness, the shadow of an elm tree is spread out to the (extreme) endlessness.

13. If you come to see me,

14. Come gently and smoothly

15. As not to crack

16. The delicate chinaware of my loneliness.

2.1. Analysis at the level of the sentence symbol (L1)

At the level of the 'sentence symbol' the poem reveals some significant linguistic structures, i.e., the linguistic patterns within and across sentences to be identified. The study of the linguistic patterns is done from the perspective of phonology, lexicon and syntax. Reference is also made to the semantics which is purely denotative, but the loaded non-denotative structures can also be identified.

2.1.1. The phonological level

The study of the patterns of poetic rhythm and rhyme forms the analysis at this level. While the study of rhythm involves the analysis of the metrical structure of the poem, the study of rhyme involves the study of the external and internal rhyme schemes in the poem. To start with the analysis of the metrical structure of the poem, it is necessary to note that Persian verse is quantitative (Jhaveri 1922, Farzad 1942, Khanlari 1958, Elwell- Sutton 1976, Hayes 1979, et al). Generally speaking, the pattern underlying a Persian metrical poem has been viewed as a repeated sequence of lines consisting of heavy (-) and light (v) syllables arranged in a fixed number of feet. The famous meter 'motaqāreb mothamman mahzuf' for example, is represented as follows:

v--v--v--v-

v--v--v--v-

v--v--v--v-

v--v--v--v-

Breaking the monopoly of the long-lasting classical framework, the introduction of the modern poetry brought about some empirical changes both in subject matter as well as in rhythmic structure. The

poetic line was no longer fixed in length and rhyming not considered being an intrinsic value of a poem anymore. Therefore, it was made possible for the modern poet, in the early stages of this evolution (Nima Yushij 1950) to lengthen 'sa:lem' [perfect] meters (those made by the repetition of one 'rokn' [foot] in its entirety, e.g. *v---/v---/v---/v---*), and later on (Foruq Farrokhzad 1974) 'qeir-e sa:lem' [imperfect] ones (those rhythms formed by broken or imperfect feet).

The rhythmic structure of the poem shows the regular repetition of the pattern, that of macrons and breves (Hayes 1979) which are prosodically-valued proportional entities used by Hayes in corresponding segments to metrical nodes such that the former counts twice the value of the latter. Thus they are not representing syllables and equal in number to the nodes in a meter. It should, however, be remembered that this structure is not to be regarded as linguistic representation, but an abstract pattern which is set in correspondence with linguistic representation. This correspondence is made here despite some deviations which are phonologically justifiable.

The first instance of deviation could be seen in the initial syllable of the meter in lines 2, 3, 4, 6, 8, 9, 10, 11, 14 and 16 where a breve corresponds with two segments. Hayes (1979: 199) justifies this by a correspondence rule as follows: "A line- initial breve, when followed by another breve, may optionally correspond with two segments".

The second point is the replacement of two breves by a macron as observed in lines 3, 4, 6, 8 and 12 which is also observed by Hayes (1979: 213). Also in line 6, there exists a [-v v -] foot occurring in three successive positions to the end of the line. Another instance of peculiarity in the poem is observed in line 8 where the penultimate foot also follows the line-ending foot [- -]. At line ends, this foot allows the replacement of the first macron by two breves, thus a [v v -] foot. The line-ending foot interestingly occurs in the middle of the line 5 making the rhythm start from the beginning, with the result of corresponding a breve to two segments. This phonological juncture clearly shows the

prosodic line end. The rhythm seems to be controlled at line ends and the unity of the rhythm is, however, well preserved in the successive feet of a two to six meter long. The overall rhythmic pattern of the poem can be characterized as criss-crossing with: a) repetition of foot pattern, b) uneven line lengths, c) lack of end rhyme, and d) run-on lines. The only instance of run-on line case may be seen in the pair lines 14 and 15 as below:

Line 14 : *v v - - v v - - v*

Line 15 : *v - - v v - - - -*

In addition to rhythm, external rhyme has two instances in the whole poem, namely in lines 3 and 4 where /ja:yist/ rhymes with /qa:sedha:yist/ and lines 13 and 14 where /miya:yi:d/ rhymes with /biya:yi:d/. Also, there are instances of the internal rhyme in the form of alliteration, more of assonance and less of consonance.

2.1.2. The lexical level

The lexicon of this poem plays the central role such that it can be interpreted as the main feature in Sepehri's poetry. The centrality of the lexicon in this poem can be revealed through certain patterns. The most important pattern revealed is that of 'abstract' and 'concrete' along with their further sub-categorisations. Both classes are almost equal in the number of the words.

The abstract nouns are as follows: /hi:česta:n/ (Nowhere), /ja:/ (place), /hava:/ (weather), /xabar/ (news), /naqš/ (figure), /sobh/ (morning), /me'ra:j/ (ascend), /xa:heš/ (appeal), /nasi:m/ (breeze), /'ataš/ (thirst), /bon/ (inner self), /zang/ (bell), /tanha:yi:/ (loneliness), /sa:ye/ (shadow) and /'abadi:yat/ (eternity). The rest of the nouns that come into the class of concrete nouns are as follows: /rag/ (vein), /qa:sed/ (dandelion), /gol/ (flower), /bu:te/ (bush), /xa:k/ (soil), /šen/ (sand), /som/ (hoof), /'asb/ (hors), /sava:r/ (rider), /tappe/ (hill), /šaqa:yeq/ (cornpoppy), /čatr/ (canopy), /barg/ (leaf), /ba:ra:n/ (rain), /'a:dam/ (man), /na:rvan/ (elm) and /či:ni:/ (Chinaware).

The abstract nouns can be subdivided into 'true/spiritual' and 'real/worldly' nouns. The former includes /hi:česta:n/, /me'ra:j/, /tanha:yi:/ and

/ʔabadi:yat/, while the latter contains /ja:/, /hava:/, /xabar/, /naqš/, /sobh/, /xa:heš/, /nasi:m/, /ʔataš/, /bon/, /zang/ and /sa:ye/.

The concrete nouns can also be subdivided further into [+Nature] and [-Nature] nouns. The [+nature] category comprises the words of nature, namely /qa:sed/, /gol/, /bu:te/, /xa:k/, /šen/, /som/, /ʔasb/, /tappe/, /šaqa:yeq/, /barg/, /ba:ra:n/ and /na:rvan/. The word /qa:sed/ is the abbreviated form of /qa:sedak/ used basically for retaining the unity of the rhythm. The [-Nature] category comprises the remaining concrete nouns like /rag/, /sava:r/, /čatr/, /ʔa:dam/ and /či:ni:/.

In addition to the above patterns, only one word, /hi:česta:n/, is repeated in the entire poem. Although there are four lines containing this word, it can be said to be present in the entire poem for it stands as the topic of the poem toward which all other nouns and compounds are directed.

2.1.3. The syntactic level

The analysis of the poem at the level of syntax reveals some significant features too. In the whole poem, except the last line, each line stands for a sentence. Thus the poem consists of 15 sentences. Meanwhile, some of the sentences are well combined to form either compound or complex sentences. The former includes lines 1 and 2, 9 and 10, 11 and 12, 13 and 14, while the latter contains lines 4 and 5, and 6 and 7. The significant style features are the forms of the main verbs, the violation of selectional restrictions profuse in Ezafe constructions and misplacement of some constituents.

The main verbs being majorly the short copulas in the present tense are as follows: /ʔam/ in line 2, /ʔast/ in lines 3, 4, 6, 8, 11 and 13, /miya:rand/ in line 5, /miya:rad/ in line 10 and the compound verbs /tarak barda:rad in line 15. There is also an instance of the past participle form- /va: šode/ in line 5. There also exists one past tense verb, namely /raftand/ in line 7.

The Ezafe constructions are plenty in the entire poem: /sora:q-e man/ (to see me), /pošt-e hi:česta:n/

(behind Nowhere), /ragha:-ye hava:/ (veins of weather), /gol-e va: šode-ye du:rtari:n bu:te-ye xa:k/ (the opened flower of the farthest shrub of the soil), /ru:-ye šenha:/ (on the sands), /naqšha:-ye som-e ʔasba:n-e sava:ra:n-e zari:f/ (traces of the hooves of the horses of the delicate riders), /sar-e tappe-ye meʔra:j-e šaqa:yeq/ (the top of the hill of the ascension of the cornpopoy), /čatr-e xa:heš/ (the canopy of appeal), /nasi:m-e ʔataši:/ (the breeze of thirst), /bon-e bargi:/ (inner self of a leaf), /zang-e ba:ra:n/ (the bell of rain), /sa:ye-ye na:rvani:/ (the shadow of an elm) and /či:ni:-ye na:zok-e tanha:yi:/ (the thin Chinaware of the loneliness). Among these Ezafe forms those showing violation of selectional restrictions are /pošt-e hi:česta:n/ (line 2), /ragha:-ye hava:/ (line 4), /sava:ra:n-e zari:f/ (line 6), /meʔra:j-e šaqa:yeq/ (line 7), /čatr-e xa:heš/ (line 8), /nasi:m-e ʔataš/ (line 9), /bon-e barg/ (line 9), /zang-e ba:ra:n/ (line 10) and /či:ni:-ye na:zok-e tanha:yi:/ (line 16). The compound /nasi:m-e ʔataš/ clearly shows the juxtaposition of two opposing qualities.

Another point of significance is the misplacement of the conditional /ʔagar/ in lines 1 and 13. Also the verbs /mi:ya:rand/ and /tarak barda:rad/ in lines 5 and 15 respectively show the instances of misplacement. In the former case the verb interferes the otherwise immediate sequence of the direct object /xabar/ and its complement /ʔas gole va: šodeye du:rtari:n bu:teye xa:k/, while in the latter the verb precedes its subject- the phrase /či:ni:ye na:zoke tanha:yi:ye man/ in the following line.

2.1.4. The semantic level

The significant semantic features of style are the structure of verbs personification, symbolic representation and irony. The verbs of the poem, majorly in present tense give a declarative voice to it. There are overt instances of personification, namely /šaqa:yeq/ (line 7) and /qa:sedha:/ (line 4) which are given a [+human] character.

Another point is the symbolic representation of the words of nature throughout the poem, for example: /gol/, /qa:sed/, etc. Such nouns are in fact picturing the world of /hi:česta:n/. The last point is

/hi:česta:n/ which is an instance of irony referring to a world full of sobriety and consciousness, while it is free from whatever symptom of a worldly mechanical daily life. There are also instances of semantic linkage between disparate items in a phrase, such as /zange ba:ra:n/ (line 10) and most of other Ezafe constructions.

2.2. Analysis at the level of the symbols in art (L2)

At this level we begin to view the functions of each of the significant style features isolated at the level of the sentence symbol, in artistic terms. Let us look at the style features again in their order of discussion in the sentence symbol.

At the phonological level the analysis of the significant features reveals that the rhythmic pattern preserves its unity. The poetic lines build up a quick rhythm making us more conscious of the expressions, while it is interrupted by the pauses imposed on the whole structure of the poem, namely by the [- v v -] foot. Secondly, the internal sound patterns in the form of alliteration: assonance and consonance function to add to the poem some more quality of musicality. Thirdly, lack of much external rhyme, as what only exists in lines 3 and 4, gives the poem a sense of prosaicness. Such a sense is further strengthened by the speech-like rhythm of the poem through the lines of majorly two to four feet. It can thus be said that the poem's rhythmic structure creates a peculiar sense of speech music with quick tempo.

The analysis at the level of lexicon also reveals some significant facts. Firstly, the agreement between the abstract and concrete nouns brings into focus the close connection of man's feeling of high emotions and sense of spirituality with the members of nature. In other words, the agreement between the abstract and concrete nouns shows the contiguity of such abstract qualities as /tanha:yi:/ (loneliness), /'abadi:yat/ (eternity), /me'ra:j/ (ascension) and the concrete entities of nature. Secondly, the use of words of nature in the whole poem functions to call the attentions to the world of nature as against the civilized technological world. This feeling of

departure from the man-made world is extremely highlighted by preventing even a single member of this world to enter /hi:česta:n/. The nominalized form /hi:česta:n/ is 'concretized'. Thirdly, the use of unpoetic nouns /ja:/, /xabar/, /bon/, /šen/, /som/, /čatr/, /či:ni:/ and /'a:dam/ conveys a sense of simple-heartedness and enhances the simplicity of expressions. Fourthly, the [+ Real Abstract] and [+ Nature Concrete] words form the largest classes of the nouns which build up an atmosphere of consolidating a real picture of the place being described, a sense of watching a piece of painting on canvas.

The analysis at the level of syntax is also of some significant observations as follows: Firstly, the present tense used in almost all the sentences conveys the impression of certainty added to the sense of directionality which the whole lines imply. Secondly, the violation of selectional restrictions in lines 4, 6, 7, 8, 9, 10, 12, and 16 function to foreground the deviated expressions in the poem. The foregrounding effect is of course well achieved not only through the peculiar collocative structures, even in case of non-deviating compounds, but also through the manipulation of the sentences' mechanical grammatical structures. Thirdly, the overt repetition of the compound /pošt-e hi:česta:n/, three times in three different lines signifies the centrality of this imaginary place, as it remains an implied point of reference in the other lines throughout the poem; it is 'topicalized'. Fourthly, the two adverbs in the poem, namely /narm/ (gently) and /'a:heste/ (slowly) in line 15 function to pinpoint the delicacy of the poet's lonely place. Fifthly, the conditional clause /be sora:qe man agar mi:yayi:d/ in lines 1 and 13 functions to show the possibility of having such an unwordly experience in life time, since this clause is, in fact, an indirect invitation to the place where the poet is. The only past tense verb of the poem, /raftand/, emphasizes the time-bound essence of having such an experience.

The features referred to at the semantic level of the sentence symbol also function in significant way. Firstly, the use of the present tense throughout the

poem, in addition to conveying a declarative voice to it, gives a sense of introduction of somewhere which is totally unknown to people whose minds are captured by materialistic aspects of life. Secondly, the personification of inanimate objects like /šaqɑ:yeq/, /qɑ:sedɑk/, etc. functions to call the civilized man's attention to the true source of revelation. The ironic use of /hi:česta:n/ along with all the symbolic entities engineered in the poem's structure are directed towards realization of the 'Afterworld'.

2.3. Analysis at the level of art symbol (L3)

At this level the individual symbols begin to fall into a pattern. They no longer remain isolated symbols but form part of the whole text. The text is now transformed into an art symbol which is autonomous in form and expressive in function. The art symbol as a semiotic entity reveals a single pattern of signification.

The significant phonological patterns are the 'rising rhythm' of [v v - -], namely "fa'ala:ton" and the lack of rhyme scheme. The rising rhythm is depicted as to enliven the true sense of enjoying the truth, the appraisal of the scenes being visited. The lack of rhyme turns the minds from the form to the theme. Therefore, this generally unrhymed poem calls for an in-depth understanding of the message being conveyed. The tone created in the entire rhythmic structure of the poem enlivens a sense of floating on the calm waves, a gate opened to the world of imagination.

The significant lexical patterns are firstly the reconciliation of members of nature with members of humane life. This point is brought to the scene through hiring mostly the [+nature] concrete nouns as a means of better explanation of some purely abstract entity. Thus, the commonly conceived wall of separation between man and nature- giving to the former more superiority-breaks down totally as the poet sees /šaqɑ:yeq/ ascends to Heaven. This figure stands for man and nature at the same level. Secondly, the simplicity of the words used clearly assimilates this unknown destiny after death to such

places within the existing world with no foot print of the civilized world, a place that is not easily seen unless with sharp peeping eyes. Thirdly, the concretized noun /hi:česta:n/ affirms that the 'Afterworld' must be no other a place than true, pure, beautiful, highly elevated, free, calm, responsive and everlasting; absolutely away from fears and anxieties.

The significant patterns at the syntactic level are the present tense, the violation of selectional restrictions, the use of adverbs of manner and the conditional clause used twice in the poem. The usage of present tense gives to the poem so strong an atmosphere that the instances of violation of selectional restrictions become admittedly approved as the extraordinary characteristics of /hi:česta:n/ where 'non-real life has necessarily shown a face, and the visitor cannot enter it unless with unworldly feet, on the wings of spirituality and eternity. This meeting has been made possible only through the unity of visions; the eyes only when closed remain individually countable. The misplaced conditional /agar/ signifies the poet's certainty that nobody can find him.

The noteworthy patterns at the semantic level are the hyperbolic tone of the statements explaining the figures of symbolic and personified nature. As the two instances of personified figures: /qɑ:sedɑhɑ:/ are the angels of Heaven and /šaqɑ:yeq/ the purified being. And finally, /hi:česta:n/ stands at the highest metaphoric level throughout the poem, for it pictures out a black and white view of both the 'physical' and the 'metaphysical' worlds. Whatever feature in the former is perceptible in the latter and vice versa. This symmetry rules everywhere, i.e. life and death.

3. Conclusion

It is evident from the above discussion that the symbol is a verbal constitute having the different levels of its organization i.e., the symbols in art and the sentence symbols, comprising the units of phonology, lexicon, syntax and semantics, and other devices, when routed through symbols in art function as connotators. At the level of the art symbol

these connotators begin to serve two functions. Firstly, they function to converge at one point, in this case to create a picture of /hi:česta:n/ with its shades of emptiness, sterility, and inanity resulting from a reduction to the same level of both man and nature, etc. This associative total of life and death can be said to have come into existence through cross references and linkages between the various sentence symbols and the symbols in art. Secondly, the connotators function to make the poem perceptually diffuse where the art symbol begins to express and articulate the sensibilities encoded in the text, and further, in becoming perceptually diffuse the art object does not refer us to any object beyond itself but focuses our attention on itself as a created object which objectifies the beauty conceived in it. It may be said that the poetic world in the art object is a stylistically marked and an aesthetically charged verbal form. Style, as revealed by the process of integration of the various levels, is not something extraneous to the art object but is constitutive of the art object. It is a creatively employed verbal device for artistic purposes. It has been considered autonomous because all the contexts for its interpretation are built within the text itself and call attention only to themselves. This organic constitute is self-sufficient for it is not a constituent of any higher level of organization. Here both the structure and the texture of the poem co-exist in mutual harmony.

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