Investigating the Semantic Relationships of Numerical and Minor Dependencies in Bidel Dehlavi's Poetr

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Abstract

At the level of the form of the poems of Bidel Dehlavi, various elements of language have been misunderstood and led to de-familiarity. "Numerical affinities" are among the most important elements that make it difficult to get meaning. Numerical affinities are words that, in the context of the language of the conjunction, when exerted by a few semantic relationships, are derived from the normal and standard norms of the language.

In ordinary language, numerical affinities are words that denote by size, weight, number, area, type, gender, quantity, and form of a few, and are placed after the number in the locus of the language. Such as "two volumes of books". In poetic language, grammatical numerical affinities are just as normal, but in terms of the semantic associative system they act beyond the normal language, which is why they are known as special numerical affinities. Also, in poetic language, affiliates do not accurately state the size; for example, in the phrase "a mirror of the heart", the "mirror" like "bottle and kilo" cannot reflect on the amount and size of the heart. This ambiguity doubles when it is affiliated, and the few are both abstract, such as: "A hundred crazy madness"

.Numerical affinities are one of the highlighting and ambiguous factors in the language of Bidel Dehlavi's poetry that has led the language to persuade and make it difficult to get meaning. Numerical affinities, such as: One hundred doomsday songs, one hundred strokes of madness and ... are affiliations that have crystallized in Biddle's poems, with a high frequency and with different structures than in other periods. Considering the necessity of knotting the sadness in the language of Biddle's poetry, the present study, with the help of a scientific study of particular numerical affiliations, attempts to resolve some of the tongues to a degree and to explain the relationship between the dependent and the few in terms of meaning rather than the valve To enter the poet's mind and thought, and also to get the meaning of numerical affinities and meaning of poetry.

In this paper, the semantic relations of certain numerical and limited affinities in the language of Biddle's poetry have been explored and analyzed with respect to semantic normality. In semantic normality, the constituent elements of the sentence

in the associative axis, and at the level of meaning, diverge from the semantic constraints and rules governing the normative language, and the language becomes prominent. "The domain of meaning as the most flexible level of language is used more than literary highlighting more than other levels of language" (Safavi, 2011, 1: 55). The particular affinities in Biddle's poems are initially in four patterns: the number, the material and material dependence, the number, the material affiliation and the few abstract, the number, the abstract dependence, and the few material, and the number, abstract, and abstract dependence, Classified, then the types of semantic relations are expressed separately in each pattern.

The result of the research suggests that there is a variety of semantic relations in the fourteenth structure of the poetry of Bidel Dehwali in the axis of affinity between a number and a few. The semantic relationships in the structure of the "number, material affiliation, and material possessions" are: "the dish", such as: "One hundred grass of tulips and flowers"; "likeness", such as: "One hundred eyelashes"; "contradictions", such as: "One hundred storms of dust"; "necessity", such as: "One hundred caravans"; "tools", such as: "a swarm of swim"; "time", such as: "One hundred storms of sorrow," "kind", such as: "Thousand colors of sound "and "Creation" such as: "A breath of sting" .

In the structure of the "number, material affiliation, and abstract", there are these relationships: "dish", such as: "One hundred depressions of madness"; "metaphorical terms", such as: "a dignified enamel"; "likeness", like "half "Tools", such as "one stepping stone"; "time", such as: "One hundred salt on the liver"; "necessity", such as: "a world of belonging"; "type", such as: "One hundred colors of sorrow"; "Creation", such as: "Thousands of Chinese behavior" and "Descriptive", such as: "A hundred storm earthquakes".

The structure of the "number, abstract, and abstract", which has long-lasting and twisted relations, has these semantic relationships: "likeness", such as: "One hundred Armies of Resurrection"; "Contradictions"; "Required", such as: "One Khalid Halot" ;" Tools", such as:" A footprint"; "Time", such as "100 Spring of Presence", "Creation", such as "100 Hot Shock, "Descriptive", such as: "One Deathly Armageddon"; and "Accompaniment" such as: "One Hundred Thorns."

In the structure of the "number, abstract dependence and a few material", there are the following relationships: "likeness", such as "Several repentance"; "necessity", such as: "a pounding spontaneous"; "time", such as: "a moment Bubble "and" Creation", such as: "One hundred Melancholy". Some affiliations have a rhetorical semantic relation with a few, that is, these relations are justified in terms of literature (rhetoric), not linguistics, such as the similarity and metaphorical relationship.

This research also indicates that Bidel Dehlavi did not use any affiliate with the few freely and arbitrarily. In numerical affiliations such as: "a desert of madness", "a mirror of astonishment" and "a prostration", and ... a deliberate poet and consciousness, to create more imagination and express a particular thought, dependents has chosen.

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