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Stylistic analysis of the image in the rhetorical layer in ten odes of Khaqani

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Abstract

In this article, some stylistic features of Khaqani's poetry have been analyzed in the rhetorical layer of the text. For this purpose, all compressed and extended images were analyzed and analyzed in terms of the source of the image and how the subject is related to the image. This is useful in several ways. First, the frequency of imagery sources in the text introduces us to the important categories of the poet's mind and thought, and on the other hand, the type of connection between the subject and the source of the image can be a sign of the poet's attitude and life experience with the world. Other topics such as the difference in the conceptual domain of the image between different types of lyrical, eulogy and judgmental poetry, identifying stylistic features and explaining the function of the image for the poet, are other categories that we have addressed in this article by mentioning the evidence.

Keywords: *Khaqani poetry stylistics, rhetorical layer of Khaqani poems, image rhetoric of Khaqani poems, Stylistic analysis of the image in odes of Khaqani.*

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Extended Abstract**1. Introduction**

In this article, we discuss the science of expression, simile, metaphor, etc, with the difference that we give originality to "image". In our opinion, the word is the place where the image appears in the language. It is the image that the poet imagined when facing an object or phenomenon and then gave it the appearance of the language (words). Image rhetoric is our most important keyword in the analysis of Khaqani's poems. Image stands against the European term "image". In the definition of image, Shafi'i Kadkani says: "What European critics call image is actually the set of possibilities of artistic expression that is presented in poetry, and its main field is all kinds of similes, metaphors, virtual documents and codes and different types of presentation. Creates mental images. (Shafi'i Kadkani, 1383: 10) He chooses the two terms "image" and "imagination" as equivalent to foreign images, and of course, citing reasons, he prefers the term "imagination" to image.

Another term that needs to be explained is "layered stylistics". The topic of different levels or layers of language (Levels (layers) of language) has been raised by Simpson in the book of Stylistics. He emphasizes the importance and key role of language in literature and defines stylistics as the method of text interpretation based on linguistics. (Simpson, 2004: 2) "Although linguistic features do not create meaning by themselves, they help to establish stylistic-cognitive interpretation and explain why meaning is possible." Based on this, in order to achieve a practical linguistic method in stylistics, he separates different levels of language and assigns each one to a branch of language studies. Fotuhi suggests a rhetorical layer instead of Simpson's semantic layer to analyze literary works. The rhetorical layer is actually a kind of semantic analysis of literary language, but it analyzes imaginary meanings. Examining the rhetorical level of the text gives us the key to understanding the beauty and opens the doors of interpretation. (Fotuhi, 2012: 27)

In this article, we examined other categories in the rhetorical layer of Khaqani's poetry (in selected poems). These categories include: investigation and statistics of sources of imagery and how the topic is related to the image, the difference in the conceptual domain of the image between different types of lyrical, eulogistic and judgmental poetry, identifying stylistic features in the rhetorical layer and explaining the function of the image for the poet.

2. Literature Review

Most of the contemporary Khaqani researches are dedicated to correcting the Divan, clarifying difficult lexical, historical, etc. points and explaining the verses, however, some researchers study the rhetorical layer of Khaqani poetry from different aspects. Have also paid Among others, Mirjalaluddin Kazazi has mentioned literary and rhetorical points under the verses in his report on the difficulties of the Khaqani court. Ali Dashti has also discussed the breadth of imagination and continuity of imagery in Khaqani's poetry in his book. Among other researches about the rhetorical layer of the Khaqani Court, we can refer to the articles and dictionary of images by Saeed Mahdavi Far, Hosseini Vardanjani's doctoral thesis and thesis of Hossein Tenants (1395), the article "New and multi-layered metaphors in Khaqani poetry" (Mashhadi et al.: 1389) and so on.

3. Methodology

In this research, we selected a few odes from each category of prominent and frequent poems in the Khaqani Diwan. odes of praise, odes of judgment, and elegies, for the stylistic analysis of the poems. Since there are many examples for each type of poetry in Divan Khaqani, our next criterion for choosing poems is the amount of attention paid to them. For this purpose, we considered the statistics of selections and descriptions written on Khaqani's poems. In order to learn about the various descriptions written on Khaqani's poems, we used Mahdavifar's article entitled "Explanation of Khaqani's Poems". The result of our selection is ten poems.

Results

All the images in the selected poems were analyzed and counted from the three perspectives of the topic, the source, and the relationship between the elements of the image, and the following results were obtained:

1- Khaghani uses various and extensive visual sources in his poetry. Among the various sources, the share of elements related to mythological/religious stories is the most. The high frequency of other sources such as traditional, scientific, astronomical, herbal and medicinal beliefs indicates the extent of the poet's knowledge in these fields. The contribution of some sources such as school, art and architecture can be pondered when compared with other poets.

2- Examining the relationship between the elements of the image showed that "sensual and intellectual to sensual" images with a total frequency of 74% include the highest number of Khaqani images, based

on which the most important function of the image in the poem can be determined. He considered Khaqani to be "embodying" various phenomena.

3- The amount of statistics mentioned in the previous paragraph is different among the types of poetry. In praise poems, we encounter the highest amount of "intellectual and sensory to illusion" images (37%) and in judgment poems, this type is the least (15%).

4- According to the obtained statistics, visualization, magnification and imagery are the most important functions of visualization in Khaqani's poetry; which change according to the type of poem.

5- "Continuity of the image" in the vertical axis of the ode is a stylistic characteristic of all types of poetry. The continuity of the image in Khaqani's poetry can be examined in two categories: 1- when the "subject" is placed in the motif; 2- When "keyword" or motif element is placed. The most important functions of image continuity in Khaqani's poetry are: coherence and continuity of meaning in the vertical axis of the ode; emphasizing and magnifying the subject; musical continuity; The power of the poet.

6- Despite the density of images in Khaqani's poetry, hidden rhetorical devices such as characterizing and attributing the material processes of verbs to inanimate phenomena, the tense of the verb, the type of verbs and adverbs that imply movement, the contrast between the phenomena that it creates the inherent understanding of movement, it is one of the important factors that prevent the image from being static.

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