Stylistic analysis of the simultaneous function of simile and congeriess in Ferdowsi's Shahnameh(With Emphasis on Volume One)

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Abstract

the ways to discover their beauty. In this study, the association of an image with another array is assumed to be one of the reasons for the dynamics of Shahnameh literary images. The simile is the most frequent image of the Shahnameh due to the requirements of the epic text. After extracting the similes of the first volume of Shahnameh, the most widely used literary industries in verses containing similes were examined. eighty percent of the similes were associated with symmetry. Due to their significant frequency and the answer to which requirements of their epic species depend on their simultaneous use, both of them were assumed to be a stylistic component. Therefore, the reason for combination of these two and their effect on association, creation or strengthening of context, preventing the complexity of images and creating a narrative space, novelty of images and characterization in Shahnameh were studied and explained in three areas of language, narrative and rhetoric. The result is that the combination of semmetry and simile with a stylistic usage is used to continue the concept in the horizontal and vertical axis of the text, to avoid the vulgarity of simple and sometimes repetitive similes, to compensate for the shortcomings of characterization in the epic text and to maintain the story continuity used in the long text of Shahnameh.

Keywords: *Rhetoric in Ferdowsi's Shahnameh, Congeries and Simile in Shahnameh , Stylistic analysis of the Shahnameh, Rhetorical analysis of Shahnameh.*

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Extended Abstract

1. Introduction
In literary studies, including literary criticism and stylistics, all rhetorical elements with the assumption of stylistic direction are subject to investigation. Rhetorical criticism, by employing the applications of rhetoric and utilizing other tools such as language and narrative, is one of the most effective methods. This is because all these tools, which seemingly exist separately to analyze specific aspects of literary texts, are intertwined in the realm of rhetorical structure and function, aiming to achieve the creation of beauty in harmony with the genre and literature of the text. The poet or writer strives for their style to be under the social function and formal rules of the text or a particular genre. Understanding rhetorical devices aids in the process of reading and analyzing texts and helps interpret texts and establish connections between various literary and linguistic elements.

Research Question(s)
which exigencies of the epic genre have necessitated the simultaneous use of simile and congeriess in the Shahnameh?

2. Literature Review
Simultaneous use of simile and congeriess
In Ferdowsi's Shahnameh serves to maintain the freshness and distinctiveness of their style while being simple. One of the reasons for this stylistic distinctiveness is the combination of simile and congeriess. This technique is not only aimed at experimentation and artistic display, but it has also achieved various objectives. Some of these objectives include**:**

2-1Continuity
Continuity ensures the coherence of the narrative throughout the text. It allows the reader to grasp the thread of discourse from the beginning to the end without becoming confused or lost. Continuity is essentially a psychological process through which the sequence of thoughts of the individual becomes accessible. Words, thoughts, concepts, and ideas that have the potential to resonate with each other participate in the chain of continuity. The overall process of continuity is evident in the use of simile and congeriess. In a text like Shahnameh, with its extensive content and voluminous material, this aspect is doubly necessary .

2-2 Strengthening the context

Undoubtedly, the author and poet, whether consciously or unconsciously, has paid attention to the creation of the context through the selection of words, as each word plays a role in creating specific meaning, tone, atmosphere, the purpose of the text, scene, time, place, etc. Figurative language is one of the means of creating or sustaining the context. To create tangible and concrete spaces for the audience in proportion to the epic text, Ferdowsi combines simile with congeriess to fulfill the difficult task of creating the context of the epic text perfectly. Since the nature of an epic goes beyond the confines of actual geographical and temporal boundaries, it is possible for the reader to not find commonalities with the context of the text in different times and places with their intellectual background.

2-3 Creating a Narrative Space

The author creates the space by selecting and combining specific elements from the totality of narrative possibilities, which is like a shadow cast on the unchanged context. This shadow is the space. Usually, tone, location, and time are considered complementary to the space. To establish a connection with the story, the reader must create a mental image of the story scene. Words and their combinations in any language are effective in shaping the mental image by relying on the individual's mental background. Ferdowsi utilizes simile to provide a clear image and selects congeriess to implicitly complete the details of the image.

2-4 Simplicity of Images

To avoid the clutter and complexity of images on one hand, and to express the details of the story and employ artistic descriptions and occasional congeriess on the other hand, Ferdowsi has systematically organized his similes. The imagery within a verse is not a separate image, instead, it is created after and based on the previous image. It is a chain of similes, not just similes and congeriess. The definite value of this approach is that Ferdowsi has carefully crafted a one-to-one order and a balanced harmony among the elements of similes, limiting them to one or two verses, so that the mind can quickly grasp their harmony. It is due to this order that each word plays a role in imagery and contributes to the overall coherence.

2-5 Freshness of setting

The repetition of images in the Shahnameh is one of its distinctive features, as noted by scholars of the Shahnameh. However, these

images have been transformed into motifs of Persian literature. In the strict setting, these repetitions are not repeated events or pieces from a text that can be repeated from all perspectives, because a new occurrence places the event in a different context, which inevitably changes its meaning. This very characteristic does not manifest as a flaw in the overall structure of the text but rather creates images that have been transmitted and preserved from one poet to another.

2-6 Character Portrayal
Among the four types of imagery, simile is more effective in character portrayal, as it does not explicitly state the characteristics of the character but rather presents them. As Martin (2003: 85) states, the details of a character are like threads that create imaginary lines in the mind, and their connection forms a celestial manifestation of the character. Therefore, similes make these imaginary lines evident. In some texts, characters are defined in the context of the prevailing narrative and as a literary genre.

3. Methodology
In this research, one of the reasons for the dynamism of literary imagery is the association of an image with another array. Due to the requirements of epic texts, simile is one of the most prevalent images in the Shahnameh .Initially, all the similes in the first volume of the Shahnameh, which amounted to over one thousand and one hundred, were carefully examined. Then the most commonly used literary devices in them were identified. Among the more than 857 similes employed, **congeriess** was utilized. While other repetitive devices such as contrast and repetition were present in less than forty percent of the verses containing similes, due to their significant frequency of meaning, both need to be considered as stylistic components.

4. Results
In this study, due to the high frequency of similes in **congeriess** with imagery in the Shahnameh, it was assumed to be a stylistic device. Therefore, examples of linguistic, rhetorical, and narrative collaborations of similes and correspondences were extracted and examined. This article confirms the stylistic application based on various approaches. Ferdowsi utilized similes and their continuous and interconnected nature to create a conceptual, rhetorical, and visual continuity in the horizontal and vertical axes of the Shahnameh, preventing fragmentation in the structure of the long epic. This

coherence is visible in the context, reflections, and consistent rhetorical structure. Coherence helps prevent simple and repetitive similes in the extensive text of the Shahnameh from becoming banal while appearing magnificent and innovative. Coherence helps protect these texts from the potential drawbacks of epics and deficiencies in character development. One of the ways to create an epic atmosphere, which was difficult to achieve in ancient texts, is through the fusion of coherence and simile in the Shahnameh. Coherence strengthens and intensifies the imagery and sometimes takes on the responsibility of creating the image itself. With these characteristics in mind, it seems necessary to explore the intricacies of texts in Persian literature, especially from an aesthetic perspective, to uncover the unique complexities of rhetoric, which are the products of poets' creativity. These complexities are presented in such a way that they are often not apparent. Poets like Ferdowsi have approached linguistic, narrative, and aesthetic aspects for various tools and objectives, and as a result, they have created texts that are both accessible and insurmountable, making it difficult to imitate or replicate their works**.**

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