Comparison of allusive communication functions in lyrical and educational texts (based on Saadi's works)

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Abstract
The rules and limitations of the genre change the hint and organize it in accordance with the communication norms of the new text. The purpose of this article is to compare the communication aspects of allusion in lyrical texts (sonnets) and didactic texts (Bustan) to examine the requirements of literary and genre norms governing literary texts. The tendency of lyrical texts to emotional allusions against the prominence of persuasive allusions in educational texts, the author-centered allusions in lyrical versus the audience-centered allusions in educational texts, the orientation of lyrical allusions towards the metaphorical pole of language versus the prominence of the most important The genre alludes to the communication functions in these works.

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Extended Abstract

1. Introduction
By selecting a literary genre, the author also follows the rules and conventions of the literary genres, and this issue also creates the readers' expectations, and accordingly, he/she can achieve comprehension and reading of the text. To obtain the meaningful text, it has to follow the cultural, social, and literary principles and the roles of genre. Otherwise, the text will be confronted with a multiplicity of views, resulting in the turbulent and sometimes contradictory emotions in the readers. Therefore, the most important function of a genre can be considered as order, meaning, and coherence. By considering the genre as the norm governing the text, both the type of vocabularies used in the text and their functions can be justified, because the rules and conventions of a genre emphasize the structural unity of the text and all components of the text operating together so as to induce meaning or its effects (Caller, 3010: p193).

The author will have limited choices under the influence of discourses, the reader's expectations, his/her inner circumstances, linguistic limitations, and the rules of the genre, and his/her choice can affect both the type of selection and composition of literary arrays. Allusion is one of the arrays affecting literature. It is text-linking literary device and has always been effective in strengthening the semantic and aesthetic aspects of literary works. In literature, allusion leads to literary components such as symmetry, coherence, etc., and can affect both the rhetoric and semantics.

Research Question(s)
Saadi Shīrāzī has been able to skillfully employ the allusion in his literary works such as lyric poems, the Bostan and qasida poems. Given the importance of the rules and norms of the literary genres in the formation of literature; therefore, this study aimed to answer the following research question:
1. Whether the type of function and use of allusion in didactic (ta'līmī) and lyric genres are different or not?
2. How do the deep-structures and rules of the genre affect the communicative functions of allusion?

2. Literature Review

Some people believe that the poet's knowledge of previous stories can be considered as poetic devices; As Ibn Tabataba believes that poetry, in addition to metre, requires the literary devices that if one does not completely familiar with them, and whatever one attempts to achieve them, one cannot complete it, including familiarity with Arab origins and their proverbs and poetic traditions (cf. Ibn Tabataba, Bita: p. 6). The poet's familiarity with proverbs is largely determined by the allusions. Allusions refer to subtle and indirect, hinting at something you're expected to know without explicitly telling you what it is (Jorjani, Bita: p. 59). Being a very interesting element of intertextuality, allusion is text-linking literary device.

3. Communicative aspects of allusion

According to Jacobsen, the predominant aspect is the factor that represents the literary work and facilitates the unity or general order of it (Selden, 2005: p. 56). In texts that have didactic genre, based on the purpose of the text, which advises the readers, the predominant aspect of the text tends towards the readers representing a persuasive aspect. In lyric texts in which the author seeks to express his/her personal feelings or emotions and employs the linguistic beauties, the next text is an emotional or literary one.

3-1 Persuasive and emotional allusions

If the author directs the messages to his/her personal feelings or emotions, the text reflects an emotional function. The lyric genre emphasizes an emotional function by relying on the feelings and emotions of the author, while in didactic texts, based on the importance of the readers and giving the advice to them, it has the reader-oriented, persuasive function.

Accordingly, the text tends towards the elements that can meet the need of this genre. Allusion as a literary device and semantic technique also represents a different function, depending on its genre context. In his lyric poems and the Bostan, Saadi employed many common allusions, but with the knowledge that he had about the goals and the literary conventions of his works, he selected, deleted and highlighted the parts of allusions in each work, so that sometimes he used an allusive

element with two different approaches. The beauty of Yusuf (AS) in the lyric poems is the descriptive tool of the poet's beloved, but in Bustan, Saadi's thought has been extracted from that deadly proposition. The beauty of Prophet Yusuf (peace be upon him) in the lyric poems is the descriptive tool of the poet's beloved, but in Bustan, Saadi's thought has been extracted from the death proposition.

3-2 Metaphorical construction of allusions in the didactic and lyric genres

In the didactic genre, the allusion is based on the syntagmatic relationship and virtual pole of language, and has a more realistic aspect, while in the lyric genre the poet tries to extend the allusion to the substitution relationship to the point that sometimes the meaning of the allusion is far from the main story, resulting in the newer interpretations and readings.

3-3 Personal and impersonal allusions

In lyric texts, the poet tries to express his inner emotions, and inevitably encounters experiences that cannot be expressed, and this inexpressibility manifests itself in the form of semantic contradictions and linguistic aberrations, but in didactic texts, the author attempts to use images and language passing through his inner emotions in order to show the outer world, and accordingly, interference in the language and meaning can be reduced.

Table 1. The difference between the use of allusion in lyric and didactic poems

lyric verse	didactic verse
The predominant aspect of allusion represents an emotional aspect	The predominant aspect of allusion denotes a persuasive aspect
Allusion is author-oriented	Allusion is reader-oriented
Emphasis is placed on the substitution relationship in allusions (metaphorical pole of language)	Emphasis is placed on the syntagmatic relationship of words in allusions (virtual pole of language).
the components of the allusion are impersonal and separate from the external context (the allusions are self-reference).	The components of the allusion are personal and conform to the external context of the text (allusions are reference and refer to the outside of the text).

Allusions create semantic plurality and are so-called in transient and the range of meanings is wider.	singularism allusions are transient and their the range of meanings is more closed
The hyperbole and fantasy can be frequently used in allusions and sometimes leads to abandonment of religious literature.	The hyperbole and fantasy do not significantly used in allusions
The part of the allusion is selected and highlighted based on the lyric genre and the lyric themes can be extracted from the allusion.	The part of the allusion is selected and highlighted based on the didactic genre (ethical teachings can be extracted from the allusion)

4. Results

Saadi employed many common allusions his lyric poems and Bustan, but in each of them, he selected, deleted and highlighted parts of the allusions so as to fulfill the formal and semantic purposes of his text. In his Bustan, allusion represented Saadi 's moral proposition and had a persuasive function, while in his lyric poems, Saadi emphasized his personal feelings or emotions and allusion had an emotional function. On the other hand, in his Bustan, the allusion is based on the syntagmatic relationship and virtual pole of language, and had a more realistic aspect, while in the lyric genre, the meaning of the allusion could be distanced from the main story.

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