



Exploring the application of theories of mental spaces and conceptual blending in semantic-rhetorical analysis of Persian poetry

Reza Refaee Ghadimi Mshhad ¹, Gholamhosein Gholamhoseinzade ²

Recived:7/7/2020

Accepted: 26/7/2021

Abstract

Theory of mental spaces is a theory derived from the theory of possible worlds. This theory and its derived theory, conceptual blending, are useful tools for text analysis in the field of cognitive poetics. The purpose of this study is to investigate how these theories encounter Persian poetry. To examine the application of these theories in the analysis of Persian poetry, we first discuss their philosophical aspects and theoretical foundations, and then test how they work in a lyric by Saadi. The results of the present study show that the theory of mental spaces, despite its generally appropriate function, in some positions such as allegorical structures, does not have the necessary efficiency in semantic analysis of poetry and in such circumstances, the theory derived from that, theory of conceptual blending, can cover the functional vacuum. We have also shown that the theory of mental spaces is a tool that explains and analyzes the linguistic nature of ambiguity, as one of the most important elements of rhetoric in poetry.

Keywords: *Possible worlds, mental spaces, conceptual blending, cognitive poetics in Persian poetry, saadi's sonnet.*

¹ PhD in Persian Language & literature, Faculty of Humanities. Trabiati Modares University. reza.refaee@modares.ac.ir

² . (Corresponding Author). Professor of Persian Language and Literature, Tarbiat Modares University, Faculty of Humanities. Trabiati Modares University. Tehran. Iran. gholamho@modares.ac.ir ORCID ID: 0000-0002-8826-016X

Extended Abstract

1. Introduction

The main issue of this research is to investigate the effectiveness of the theories of mental spaces and conceptual blending in the analyzing the Persian poetries. For this purpose, we try to answer two basic questions about this:

- How do these two theories interact with Persian poetries?

What semantic and rhetorical elements do these theories reveal in the analysis of Persian poetries?.

2. Literature Review

Prior to this, few researches have been conducted in the field of study of the present research in Persian language and literature. these few researches have only investigated the function of the theory of conceptual blending in Persian literary texts and the and has not been paid attention to the applicability of the theory of mental spaces in the analysis of the process of production and interpretation of meaning in literary texts. In this research, the application of the theories of mental spaces and conceptual blending is practically investigated in the analysis of the dynamic process of meaning production in Persian poetry. In fact, this

research considers these theories as two related theories. It is considered together that their function in the analysis of Persian poetry is sometimes dependent on each other.

3. Methodology

The present research method is a descriptive-analytical. This means that we will first describe the substantive and philosophical foundations of the theories of mental spaces and conceptual blending and then; analyze the application of these theories in a Persian poem. Therefore, the first part of the research will be descriptive and the second part will be analytical. The sources of the current research have been collected in a library manner.

4. Results

Theories of mental spaces and conceptual blending are derived from the theory of possible worlds, which are very useful in the ideological and context-oriented analysis of Persian poetry. In this research, we tested the effectiveness of those. In the first, we discussed about the theory of mental spaces and its offspring, i.e. votes, in a practical way in the

analysis of Persian poetry. Based on the discussed topics, the theory of mental spaces can reveal the extent and quality of continuous/narration of poetry. Also, we argued the quality of the actions and ideology of the characters created in the Persian poems is analyzable through the theory of mental spaces. After that, this theory explains the conditional structures in the form of a comparison of the present and past/future space and its ideological aspects in a scrutinizing manner. Also, it is very respectable, by showing the referential connection of the elements of speech, it reveals the linguistic nature of the rhetorical element of ambiguity by justifying the connection of one element in a mental space with other elements in the corresponding mental space and also considering the issue of multi-referentiality and referential ambiguity, and from this point of view. Of course, this theory is suitable for simple word structures and is not suitable for the analysis of complex structures such as parables and equation style. In these cases, the theory of conceptual blending can replace the theory of mental spaces.

References

1. Copleston, Fredrick Charles (2001), A History of Philosophy (v4), translated by Gholamreza a'vani, Tehran: soroush.
2. Evans, Vivian & Green, M(2006), Cognitive Linguistics: An Introduction. Edinburgh: Edinburgh University Press.
3. Fauconnier, Gilles (1994), Mental Spaces: Aspects of Meaning Construction in Natural Language. Cambridge: Cambridge University Press.
4. _____ (1997), Mappings in Thought and Language. Cambridge: Cambridge University Press.
5. _____ & Turner, Mark (2002), THE WAY WE THINK: Conceptual Blending and the Mind's Hidden Complexities. Basic Books publications.
6. Hafiz, shams-od-din mohammad, (1996), Hafiz: critically edited with an introduction, by H.E.SAYEH, Tehran: Karnameh publishing Hosue.
7. Ingarden, Roman (1973), The Cognition of the Literary Work of Art, Translated by Ruth Ann Crowley and Kenneth R. Olson. Evanston, Illinois: Northwestern University Press.
8. Poornamdarian, Taghi, (2010), my house is cloudy: Nima's poetry from tradition to modernity[in Persian] .Tehran: Morvarid.
9. Sa'di, Moslih-ed-din, Kolliat-e- saadi (Collected works) (1941), Edited by Mohammad Ali Forouqi. Tehran: Brukhim.
10. Shafiee kadkani, Mohammadreza (1971), Imagery in Persian poetry. Tehran: Agah.
11. Stockwell, Peter (2002), Cognitive Poetics: An Introduction. London: Routledge.

12. Tsur, Reuven (2008), Toward a Theory of Cognitive Poetics: Second, expanded and updated edition. London: Sussex academic press.
13. Turner, Mark (1996), the Literary Mind. Oxford University Press.
14. Vaez kashefi sabzevari, kamal-ed-din Hossein (1990), Badaye'-ol- afkar fi sanaye'-ol- ash'ar, edited by Mirjalal-od-din kazazi, Tehran: Markaz.
15. Vatvat, Rashid-od-din (?), Hadaegh-ol-sehr Fi Daghaegh-ol-she'r, edited by Abbas Eghbal Ashtiani, Tehran: Majles.

Articles

16. Asgharnezhad farid, Marzieh & fahgh malek marzban, Nasrin, (2016) "Conceptual Blending of War, Hunting and Love in Saadi's Ghazals Based on Fauconnier and Turner", journal of Pazhūhish-i Zabān va Adabiyāt-i Farsī, vol14, p.p31-59.
17. Barekat, Behzad, Ardebili, Leila, , Rovshan, Belgheis, mohammad Ebrahimi, Zahra, (2015) 'Text Coherence as Determined by Conceptual Blending Theory'. Journal of Language Related Research , issue6, volume 5, pp :27-47.
18. Barekat, Behzad; Belgheys Rowshan; Zeinab Mohammad Ebrahimi; Leila Ardebili. (2012), "Cognitive Narratology: Applying the Conceptual Blending Theory to Persian Folk Tales". *Journal of Adab Pazhuhi*, issue6, volume21, pp:9-32.
19. Fotoohi M. The Significance of Ambiguity in literature (2008), journal of persian language and literature, issue 16, volume 62, pp: 17-36 .
20. Pordel, Mojtaba, Rezaei, Hadaegh, Rafiei, Adel (2017), " Constructiono of Emergent Meaning in Blank Verse Poetry on the Basis of the Conceptual Blending Theory", Journal of Language Related Research ,issue 8 ,volume 3, pp :43-66.
21. Pourebrahim, Shirin (2018). 'The application of Conceptual Blending Theory in the Conceptualization of Martyrdom in Resistance Poetry', Journal of Resistance Literature, issue 9, volume17, pp: 65-86.
24. Rahimi, Sima, zolfagari, Hasan., Faghhi Malek marzban, Nasrin., Ghobadi, Hoseinali (2019), 'A Study of Parables in Masnavi based on Mark Turner's Theory of Conceptual Blending', *Literary Theory and Criticism*, issue 4, volume1, pp:47-70.