

***Mechanisms of meaning construction in Attar language from
Langacker's grammatical point of view (case study: idioms)***

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Abstract

This study aims to examine the cognitive mechanisms involved in the production and comprehension of idiomatic expressions in Attar's anecdotes and to explain how the unconventional interpretation of these idioms serves mystical meaning-making. Using an analytical-applied approach and Langacker's cognitive grammar framework, particularly the concept of "current discourse space" and principles of "semantic decomposability and compositionality", idioms in selected works of Attar were qualitatively analyzed. The findings indicate that the process of creative meaning-making of idioms in Attar's mystical language can be described in a four-layer conceptual model: input layer, cognitive mechanisms layer, processing layer, and output and feedback layer. Unlike the traditional rhetorical approach, Attar simultaneously utilizes both literal and figurative aspects of idioms and purposefully deviates from the speaker's intended context to engage in creative meaning-making. This innovative interpretation is based on various cognitive mechanisms such as conceptual metaphor and metonymy, profile shifting, and conceptual blending. The functions of this approach can be examined at three levels: critiquing prevalent discourses, expressing complex mystical concepts in simple language, and creating wonder in the audience. This research demonstrates that a cognitive approach can contribute to a deeper understanding of the relationship between language, thought, and mystical experience in classical Persian texts and open new horizons in linguistic studies of mystical texts.

Keywords: *cognitive grammar, Langacker's current discourse space theory, mystical language, idiom.*

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1. Introduction

Sufi's encounter with linguistic phenomena is like his encounter with the dynamic and creative world. Instead of considering the real world as an object as a subject and without any dynamic interaction, the Sufi simply tries to acquire the desired object, which is an involuntary, passive and forcedly programmed phenomenon, and in this way, a meaningful To discover the predetermined, he considers the world as having authority and will, that is, a subject that can enter into a dynamic interaction with it so that meaningfulness occurs in a process. Constructive interaction reveals the meaning at the moment of interaction and application, instead of assuming pre-known meanings and values. Therefore, meaning and value are no longer achieved in a closed system, but the result and vector of a dynamic process.

Corresponding to these two encounters, in linguistics there are two approaches to the construction and understanding of meaning: a) formal approaches to meaning, which by assuming the principle of compositionality, the meaning of each sentence is a result of the meaning of the words in the sentence and He knows how to arrange them grammatically. Based on this principle, the listener receives the semantic meaning of each sentence with the help of two mechanisms, lexical access and parsing, from the context-independent meaning of each word and grammatical features. Any additional meaning, such as what the listener can infer from the utterance of a particular sentence in a given context, belongs to the field of pragmatics. On the other hand, in the constructivist accounts or application-based approach, the construction of meaning is a dynamic process, and words and grammatical constructions are only partial and minimal guidelines on which completely complex cognitive processes operate. and leads to rich and detailed conceptualization. From this point of view, meaning is a process, not a separate thing that can be packaged by language, and the meaning of a part of speech does not exist in its words at all (Turner, 1991: p206). Based on this, background knowledge and contextual information is a guide for constructing meaning.

One of the problematic linguistic phenomena for the hybrid approach are "idiomatic expressions" which are considered inseparable categories and their meaning cannot be derived from the semantic coexistence of the constituent structures. They concluded. While according to the traditional point of view, the meaning of an idiom should be written in a conventional and frozen form in the mental vocabulary, just as the meaning of the words is mentioned in the dictionary, the creative linguistic behavior of the mystics when faced

with ironic expressions shows that people with paying attention to the content of the ongoing discourse, the existing knowledge of the context and their understanding of the goals of the speaker, the listener and other audiences, make the meanings of these phrases online.

Research Question(s)

Based on this, the current research seeks to answer these questions: 1) Which cognitive mechanisms is the process of producing and understanding compound language phrases in Attar's stories? 2) How does the unorthodox reading of ironic expressions in Attar language lead to mystical meaning creation? 3) What is the relationship between the linguistic behavior of mystics in the face of ironic expressions with the stylistics of mystical language and mystical worldview? The hypotheses of the research are respectively 1) Langaker's cognitive grammar, due to the attention to the two semiotic and interactional roles of language in the form of twins in language processing, can solve the complex cognitive processes that occur in the process of understanding and The construction of compound language phrases is used to explain; 2) Attar, along with mystical anecdotes and relying on some cognitive mechanisms, has turned ironic phrases into a rich channel for meaning creation; 3) The cognitive analysis of the Sufi linguistic heritage and the process of conceptualization of lexical units in mystical stories, due to the lack of access to the mystic's lived experience, provides a scientific possibility for the precise knowledge of mystical insight.

2. Literature Review

2-1. Cognitive grammar

The cognitive approach to grammar with regard to the two key functions of language, i.e. the symbolic role and the interactional role, includes two central foundations: the "symbolic" perspective and the "utilitarian" perspective. According to the first point of view, order is inherently symbolic and the fundamental unit in the study of order is the form-meaning pair or symbolic structure. Each symbolic unit (Σ) is a bipolar construction, based on the connection of the semantic pole (s) and the phonetic pole (p). The command deals with how these elements join together and form compound sentences. Although the idea of the bipolar structure of the linguistic unit is rooted in the theory of bisaurus, according to which language is a symbolic system in which a linguistic expression (sign) consists of a mapping between a concept (signified) and its phonetic signal (signal), in cognitive grammar This idea has been extended beyond words to larger constructions including groups and whole sentences (Owens and Green, 1400: p. 287).

In the cognitive model, the semantic pole corresponds to the "signified" and the phonetic pole corresponds to the "symbol", both of

which are psychological entities. In the sense that they belong to the speaker's mental order (linguistic knowledge system) and Langaker (1987: 57) describes it as "the structural treasure of conventional language units". According to the view of basic usage, the speaker's mental order (or linguistic knowledge) is formed by abstracting symbolic units from situational examples of language usage. According to Figure 1, which shows the basic architecture of the cognitive model of grammar, the act of using a symbolic unit includes both the semantic space (meaning) and the phonetic space (face). In this diagram, the "command" box represents the conventional knowledge in the speaker's mind and the "application" box represents the usage event or part of speech:

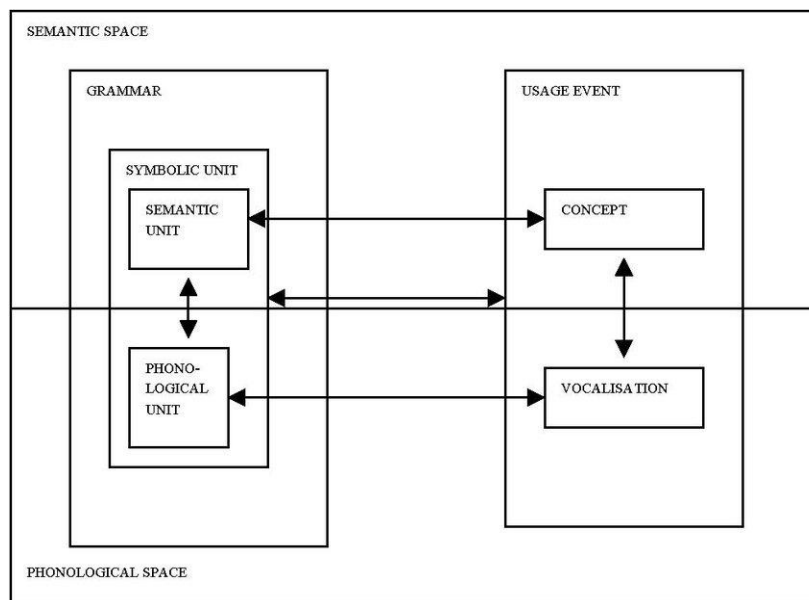


figure 1 . The Cognitive Model of Grammar (Langacker 1987: 77)

The most important underlying concept of the basic usage point of view is "usage event" or "utterance". Every utterance is a situational example of language use that is embedded in the context and culture and shows an example of the linguistic behavior of the language user. Linguistic expressions do not provide meaning and the meaning of a part of speech is not present in its words at all (Turner, 1991: 206), but words and grammatical structures are merely incomplete and incomplete motivational elements based on They form complex cognitive processes and these processes provide complete and

detailed concepts and meanings. From this point of view, the construction of meaning is equivalent to "conceptualisation" (Langacker, 2008) and the meaning of a word or phrase requires a rich conceptual context which is described by four main indicators: 1) Concepts evoked or created through previous discourse; 2) participation in the speech event itself, as part of the audience's social interaction; 3) Understanding the physical, social and cultural context; 4) Any field of knowledge that may be relevant.

Langacker (2008) uses the concept of "Current Discourse Space" (CDS) to explain this complex phenomenon. The current discourse space is the mental space between the speaker (S) and the listener (H) in which context-based discourse takes place. This mental space consists of "elements and relations that are shared by the speaker and the listener as a basis for communicating at a given moment of the discourse flow" (Langacker, 1991: p97). Discourse is a set of interactive usage events, that is, "examples of language use with all their complexity and characteristics" (Langacker, 2008: p457) by two or more audiences (speaker and listener):

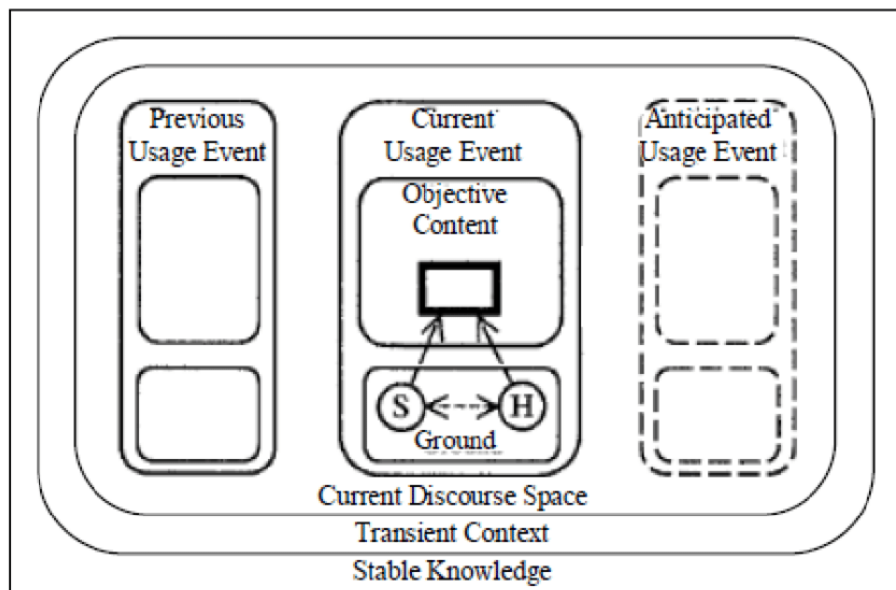


figure 2 . Standard model of Current Discourse Space (Langacker 2008: 466).

According to Figure 2, the current discourse space consists of three usage or speech events (current speech, previous speech, and possible speech) that provide a basis for the speaker (S) and the hearer (H) to negotiate the meaning of the linguistic expression. and give an interpretation of it. The speaker (S = speaker) and the listener (H = hearer) make the "ground" which means "the people and environmental

conditions involved in the production and understanding of the utterances" and "objective content" is also "the situation or A conceptualized thing that communicates between the speaker (S) and the listener (H)" (Kardela, 2012: p99).

A part-of-speech has a bipolar nature that includes conceptualization (textual understanding, along with all the information that is invoked or implied) and expressive means (phonetic details). The meaning of a particular piece of speech is never exactly the same for the speaker and the hearer, but the formation of a successful communication requires substantial overlap and often requires the participants to negotiate the meaning (this involves the so-called "merger of minds"; i.e. evaluation of knowledge and intentions is another) (Langacker, 2008: p458). One of the most frequent meaning-creating mechanisms in mystical stories is formed on this basis; That is, the different conceptualization of a language phrase or a part of speech by one of the characters of the story, which can be mystics, insane intellectuals, kings or ordinary people, is a suitable platform for creating meaning in line with the rhetorical and mystical goals of the story. provides In the present study, which specifically deals with the conceptualization of "ironic expressions" in Attar language, factors such as syllabification, semantic decomposability/combinability, metaphor and conceptual permission, etc. are among the mechanisms involved in They are considered meaning making.

3. Methodology

This research deals with the conceptualization of "idioms" in Attar's language with the analytical-applied method and the theoretical and methodological tools of Langacker's grammar, and by examining the terms that are the basis of creative meaning creation in all of Attar's works, the linguistic factors involved in this It examines the process such as photography, semantic composability, cognitive metaphor.

4. Results

The creative linguistic behavior of mystics when faced with ironic expressions shows that people, according to the content of the current discourse, their existing knowledge of the context and their understanding of the goals of the speaker, listener and other audiences, create the meanings of these expressions online. Therefore, while according to traditional approaches, the meaning of irony should be recorded and stored in the mental vocabulary, the use and interpretation of ironic expressions requires the use of cognitive powers to analyze

and reach their full meanings based on the interactive context. In the conceptualization of ironic expressions that are used in the interactions of characters in mystical stories, the non-linguistic context has the same importance as the linguistic components. Even in many cases, interactive intentions, background knowledge, and default assumptions and values related to the general social experiences of the speakers cause a violation in the meaning making process and the words go out of the linguistic context to which they belong.

Using mechanisms such as semantic analysis, departure from the context, metaphor and conceptual permission, turning the image from the literal meaning to ironic or vice versa or even the simultaneous image of ironic expressions on both real and virtual levels in Attar's anecdotes. It shows the importance and effect of a phrase in guiding the discourse process, creating internal coherence between the components of the story and the semantic link between the stories. Attar, with the dual possession of the art of poetry and language and knowing and mastering the details of Islamic mysticism, has used these semantic capacities of ironic phrases in storytelling to create a mental and linguistic surprise and draw readers' attention to the semantic subtleties of the Persian language. , put complex and difficult mystical concepts and educational stereotypes in the minds and souls of the audience in a creative way.

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