



Analysis of Shafiee Kadkani poem with cognitive poetic approach

Soheila Sadeghi*¹, Behnaz Ali pour gaskari², Belgheis Roshan³, Behnaz
Payamani⁴

^{1*} Persian language and literature P.h.D candidate of Tehran Pnu

² Persian language and literature assistant professor of Tehran Pnu

³ Linguistics professor of Tehran Pnu

⁴ Persian language and literature associated professor of Tehran Pnu

Received: 19/01/2021 Accepted: 22/08/2022 E-mail: poetryandtexts@gmail.com

1- Introduction

There are different criteria and approaches for analyzing poetry; One of these approaches is cognitive poetry, which is a subset of cognitive linguistics. In "Towards the Theory of Cognitive Poetry" (1992), Raven Tesser introduces the origins of this approach as Gestalt psychology, Russian formalism, literary criticism, new criticism, linguistics and neuroscience. According to Tsur, cognitive poetics presents the theorists that systematically describe the relationships between the structure of literary texts and the effects received. He picks up two types of singers: first, hands that seek quick conceptualization and do not endure uncertainty and ambiguity, and when reading, he loses the aesthetic quality of poetry. Then the hands that do delayed conceptualization, this kind of conceptualization, tends to have the possibility of finishing the text and the aesthetics of the literary text. (refer to sadeghi, 2011)

Continuing Tsur's research, Margaret Freeman offers a tool for analyzing poetry with a cognitive approach and for studying poetry in this context; Three types of mapping, attribute, relational and system mappings are necessary.

The role of the reader is central to this approach and can be considered a reader-centered approach. The above theory seeks to reveal the aesthetic quality of a literary text. The present study aims to investigate the interpretive levels of the poem "Sureh Roshnai" by Mohammad Reza Shafiee Kadkani, in terms of structure and content with a cognitive poetic approach explains how the author's cognitive style and his intellectual world. Considering that the cognitive poetry approach is one of the newest models of literary criticism in the

contemporary world, it seems necessary to study the significant literary works in Iran with the above tendency. The question of the study is, which factors are the reason for effectiveness and successes in poetry? And if we can find a new aspect of this poetry, in system mapping level?

1. 1. Research background

Many scholars have written about how the human mind interacts with literary texts. In this section, we will introduce some of these works: In parts of this book, the multiplicity of poetry and its integration are discussed and the elements that exist in the text and are managed by the author are discussed. towards the Theory of Cognitive Poetry (Tsur. 1992) outlines the basic concepts of this theory. In parts of this book, the multiplicity of poetry and its integration are discussed and the elements that exist in the text and are managed by the author. In the book "The poetics of Mind" (Gibbs. 1994), the relationship between cognition and metaphorical and poetic processes is discussed and the nature of the mind being a mirror in the face of truth is discussed.

In "Literary Mind" (Turner. 1996), the conceptual projection of words and sentences is discussed and about the cognitive principles that originate from the type of life and movements and daily habits and lead to the creation of a literary work. , An explanation is given. In Cognitive poetics": An introduction, Stockwell (2002) distinguishes between reading a text and what is known as the science of reading. In this book, he discusses how the reader understands the text he is studying. The book "Body in Mind" (Johnson. 1987) deals with the concept of schemas and concepts that man has learned based on his physical behavior with the world. However, the study of the new concept of schema begins with the book "Remembering" (Bartlett. 1932).

Articles have also been written in this area; For example, in Imagination in Language and Literature (Nanny & Fischer, 1999), The types of imagery in poetry are discussed and a detailed description of the image in the structure and meaning of literary works is provided. In the article Contemporary Theory of Metaphor (Lakoff, 1993), the classical definition of metaphor is questioned; According to Likoff, metaphor is not a matter of language; Rather, it is in the realm of thought, and based on the mind's understanding of cognition, two different realms are constructed. In "Feeling, Shape, and Meaning in Creating Poetic Iconography" (Freeman, 2009), Freeman explains that The main meaning of the text can not occur without the presence of form in emotion and also without the presence of emotion in form.

1.2. Research background In Iran

Understanding the world of Khayyam's quatrains based on system mapping with a cognitive poetic approach "(Sadeghi, 2011) which is a coherent applied

study of Khayyam's cognitive style. "Reading the poem of the tale of Shamloo with a cognitive poetic approach" (Sadeghi, 2012). "The function of macro story and system mapping in reading Attar Neyshabouri Mantegh Al-Tair with a cognitive poetic approach" (Sadeghi, 2013) & "Analysis of conceptual maps in two poems by Mehdi Akhavan Sales with a cognitive poetic approach" (Sadeghi et al., 2015) & ...

2. Theoretical principles

2.1. Cognitive poetic

The literary works of any society are derived from the culture of that society. According to Lakoff and Johnson (1980: 146) because cultures are formed in the material environment; The conceptual systems of different cultures depend on the environment in which they are created. The metaphorical perceptual system of a society, which is a conceptual system, arises from cultural patterns, Which is created in the environment of that society and affects the perception, behavior and speech of the people of that language community. "Cognitive poetic theory in reading literary texts, depending on the psychological and linguistic, provides a tool for discussing interpretation, which can be author-centered or reader-centered. These tools also specify how these interpretations are made through the text. Cognitive poetry is the fundamental evaluation of the whole literary work" (Stockwell, 2002: 20).

In the book *The Metaphors We Live by*, Lakoff emphasizes that the human rational system is organized metaphorically, believing that metaphor does not only make our thoughts clearer; In practice, it shapes our thinking, perception, perception, and even our actions. Lakoff's meaning of metaphor is conceptual metaphor; That is, the metaphor of one concept is organized within another conceptual framework; In this way, linguistic terms are containers for concepts, and Conceptual metaphor means the perception of the objective concept of a phenomenon from the domain of "origin" and its transfer to a mental concept in the domain of "destination" and the elements and factors of connection between these two domains are called "mapping". Metaphorical concepts reveal aspects of our biological, mental, and cultural experiences. Mapping or matching between the two domains of origin and destination is done with the help of imagine schemas. When the concept of a phenomenon in poetry is based on similarity to another concept or phenomenon, or the property of one conceptual domain is transferred to another conceptual domain. Here the common abstract elements of the two realms, which are manifested in the common space, lead to the construction of a new concept in the space of integration. In this space, two or more concepts can be transferred from several domains to another space at the same time. "Conceptual integration involves a set of cognitive functions that take place in the human mind and combine different spaces. Here, the construction of meaning consists

of two stages: the construction of mental spaces and the mapping of created mental spaces. Integration is one of the most important parts of literary work analysis in the above approach. There are three types of deductive mapping in this approach. Attribute mapping, which is a metaphorical mapping and reveals the similarity between objects and elements of poetry; relational mapping deals with the relationship between elements and objects in poetry and is a permissible based mapping. & system mapping according to Freeman, a literary critic applies the same analogical reasoning processes for analyzing a text, leading to metaphor construction. That is, metaphor creation is based on analogical reasoning which includes three cognitive skills: attribute mapping (perception of similarity between objects), relational mapping (sensitivity to relations between objects) and system mapping (recognition of patterns created by object relations which enables generalization to more abstract structure) (refer to Freeman, 1998: 254-5 & Sadeghi, 2014: 130).

3. Discussion

here, the poem “Llighting verse” (Sureh Roshnai) from the collection of poems "A mirror for sounds: Like a tree in the night of rain" (Shafi'i Kadkani, 2006: 326) is examined.

3.1. Poem:

Is the Star Spirit Tonight	It has dissolved in me like this	From the narrowness of sense and directions
Awakening and light and wings, the peak and the wave	I am completely abandoned!	That flowing tallness again That awake presence again
Like the sails of a companion ship	Like the sails of a companion ship	Comes from the shore of the visit (meeting corner)
Although it is too late to see it	Although seeing it is far away	fills the night's negligence
with the morning sun of Neishabour.	That Sip sip of Smile cup	& that Species species speak gardens
In the long shadow of the night Canopy	Again that thousand fire Masses	Again that gift giving Whisper and light
It is the soul of a star That perhaps	It has been falling for some times	And now suddenly again
that star is shining from the borders	borders and has dissolved in me	

3.2. attribute mapping

Based on attribute mapping, some features can be deduced from the input domain of union with the star to the domain of light and its relation to awakening. Certainly a star that has such effects - as the poet mentions - is a guiding star. A star that, with its brightness, frees people from the narrowness of the sense and direction of being lost and asleep. Thus, in a conceptual integration, the solution of the soul of the star in the poet, which is the solution of enthusiasm and light in his soul, is mapped to get rid of the bottleneck of

sense and direction. In the next level, the current lift, in terms of height with wings and peaks, is adaptable and from the direction of flowing with the wave. The ship's sharia is also proportional to the wave in relation to the sea, and the ship's sharia also relates to the guide star. Since currents, flights, waves and ships all imply moving towards the target, all three internals are mapped in the merged space to come from the visiting world. In the next, visiting from the time dimension and visiting from the location dimension, both are mapped in terms of specificity to a liquid that fills the continuer of night shifts in the merging space. The late visit refers to the long depth of the night/parting container and its distance to the width and extent of the continuer of night troughs. On the next level of poetry, we encounter a newer front of the visit. This visit has a deep connection with the poet's soul and soul and represents a kind of nostalgia. Visiting, the pleasing morning sun is the birthplace of the poet. This sun, in the poet's mind, is a liquid that fills the continuer of night's troughs and frees it from being empty and dark. This concept corresponds to the sipping of smile in terms of being liquid And because of the nature of communication and meeting, with speech; As well as speaking and smiling are both directly related to the relationship, meet, attend and wake up. The repetition of the two words "sipping" and "cheek", in addition to adding the musical load of poetry, indicates the time and place of the visit. All three internals, as liquids that fill continuer es, can be examined in the blending space. At the end of the poem, thousand fire masses Whisper of enthusiasm In terms of the meaning of fire with enthusiasm, is in accordance with a whisper o enthusiasm and in terms of brightness, it matches the light and spirit of the star. As the whisper of enthusiasm is in proportion to the meeting and the spirit of the star. All three inputs become unique in the space of integration with the presence of the poet. In a way, the dissolution of the star in the poet expresses the unity of the soul of the star and the soul of the poet, and in other words, the unification of the poet and enthusiasm and awareness. A pleasant and desirable event that promises happiness.

3.3. Relational mapping

What is certain in the discourse of poetry is the "blessed mood within the poet", which is accompanied by the word "this sun", and this reminds the audience of the tangible and true atmosphere in the poem, " From the narrowness of sense and directions, I am completely abandoned!", but what is doubtful is represented by the word "unless" at the beginning of the poem and "as if" at the end of the poem. This doubt relates to the existence of the Star Spirit as an external element in the poet's life or intellectual space, which here is interpreted as an external spiritual force. In mapping the relationships that are dealt with the permissible and conceptual relationships of the components of the work, the only correspond that can be discerned for uncertainty in the conceptual

domain of the Star Spirit in poetry is the doubt about the decline of the star in the twentieth row, the corresponding between the unless and as if. In the next line, "Rastan is from the straits of sense and direction" with the row "It is awakening and light and wings and peaks and waves" are corresponded to. Because the concepts of both theological series refer to enthusiasm/awareness or hope. On the other hand, all the descriptions within the discourse of the poem refer to the disappearance of the gloom of despair / despair from the poet's soul and its replacement with the light of hope and enthusiasm.

In the conceptual domain of certainty, all the metaphors and images of poetry are placed in accordance with the shining of the star spirit and its dissolving in the existence of the poet, which is set in line 22 and 23. The night's troughs, the smile cup, and the poet's existence are overlapping as container, and in the merging space, they are mapped to the conceptual metaphor of "heartache/need is container". The poem has 23 lines. The images of poetry generally show the night and its components, only in row 13 of the speaking of the sun and the brightness of the sun, where the poem is almost halfway there. However, once in row 5 there was a clear reference; But it was there in the vicinity of the awakening and the star, and the firmness of the sun could not be clearly seen. The filling of the poet's continuer of despair and despair with the glorious liquid of the sun, which is bound by the word Nashabour, in the lower layers of meaning can indicate another truth; Because the author is from Khorasan and the reason for the poet's despair will be to move away from the pure world of childhood and the innocence of that period. On the other hand, Neishabour was the center of Iranian culture, knowledge and mysticism.

3.4. System mapping

In addition to the main conceptual metaphor of poetry; "The world is continuer" according to the verbs "coming and meeting", the poem is also represented as "the way".

The continuer of the poet's existence has a dual manifestation, since the place of the star's decline is earthly and belongs to the low world, which is created in the corresponding between 1 and 20. An uncertain continuer that surrounds the poet and causes him despair, which can be referred to as the poet's body, and because of the place of the star's sunrise, the morning sunshine, the flowing high and ... It is transcendental and belongs to the high world and can be considered as his pure spirit and nature. At the center of this continuer as a universe, the poet's heart is like the center of his enthusiasm, hope and ascension, descriptions which are located right in the central part of the poem, so the poet enters another world with the end of the bottleneck of this uncertain continuer, which includes the definitive truth of the world, the poet is a transcendent concept and itself contains another continuer which is considered as the place of light and hope and passion and eternal faith. In other words,

from the perspective of mysticism, that uncertain continuer, "hijab", is a veil that covers the wanted from the lover and prevents the receipt of the beloved. What is represented at the center of the poem with the morning sun is, in fact, that part of the heart of the mystic lover who will never yield to blackness and despair and denial. In the Qur'an, the heart is divided into four parts: sadr, shughaf, heart and fouad. The ultimate of fouad, the hint and the product of this field, is the man who is the muhsin and the muhsin. The sighting of the truth by Fouad brings man to goodness, which is the beginning of a sure self. (R. Hassanzadeh & Mortazavi, 2016: 110) and (Joneidi, 2014: 206). "One of the semantic features of Fouad in the Qur'an (Sura al-Najm: 11) has stated its infallibility that if the benefit reaches the stage of sighting, it will not fall into error and will definitely lead to faith, so there will be no obstacles in it. "The benefits are attributed only to human beings, but the heart is attributed to both the human being and the jinn." (Hassanzadeh and Mortazavi, 2016:102-106) According to the author, the central part of the poem, which contains the life of poetry, can be written on the author's faithful heart or heart, which is also proportional to the name of the poem.

4. conclusion

interpretive levels of "Lighting verse" poetry were investigated structurally and contently with a cognitive poetic approach. The results of this study showed that the most important conceptual metaphor used in this poem is the conceptual metaphor of continuer. Mohammad Reza Shafiyekani's poetry is located within the framework of a coherent linguistic structure that has connection with the semantic totality of the work and exists between the structure and the content. This problem was revealed in the mapping phase of the poetry system by discovering an abstract model on the audience. Conformity between structure and meaning is an important issue in the influence and persistence of literary works.

Cite this article: Sadeghi, Soheila . Ali pour gaskari, Behnaz. Roshan, Belgheis. Payamani, Behnaz. (2022). Analysis of Shafiee Kadkani poem with cognitive poetic approach. *Interdisciplinary, research in persian Language and literature . Vol. 1, New Series, No.1, spring and summer 2022*: pages:69-89.

DOI: 10.30479/irpli.2021.14940.1021



© The Author(s).

Publisher: Imam Khomeini International University

