

Prominent Manifestations of Consistency in Motanabbi's Baeyyeh

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Extended Abstract

1.Introduction

In order to recognize the prominence, quality and delicacies of literary texts or their possible flaws, various critiques have been offered so far. Perhaps among the various views and methods of criticism, linguistic criticism is the most effective and incisive one in revealing the contents and senses of a text. In the contemporary era, numerous scholars and linguists such as Heliday and Hassan have cited the precious and eloquent theory of the Iranian scholar Abdul Qahir Jargon (the theory of order), which has become the main source of their linguistic theories. Although at first sight, the secondary axes they have set out appear to be very novel and innovatory, but with a more profound scrutiny, it can be understood that the Jerudian's complicated discussions have taken a more logical order and are localized in some places for Western literature. These two scholars share similar ideas with Jurjani who does not specify an independent identity for a word outside the structure of a composition or sentence. These scholars examine language as a coherent structure in which a single word cannot be considered as a criterion for beauty or ugliness, but should be examined in the structure of a sentence or text. Heliday, like Jurjani, examines the role of language as an interconnected system, which consists of grammar, role, and system as three general principles. The object of this research is to answer the following questions: What are the factors used by Motenabbi to co-ordinate his poetry? And what is the most common factor? In order to achieve these aims, in addition to study the factors causing cohesion, their distribution frequency and percentage- are also represented and compared.

2. Theoretical framework

Heliday and Hassan categorized cohesion into two groups of structural and non-structural cohesion. This research focuses on the issue of non-structural cohesion. These two scientists categorize cohesive devices into two groups: The first group includes the factors which produce grammatical consistency such as referencing, deletion (Ellipsis) and substitution; and linking devices such as conjunctions; and the second group includes lexical tools such as reiteration and collocations (Heliday and Hassan, 1976, 32). Heliday and Hassan's theory of coherence was initially used to analyze cohesive devices in English,

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but this theory can be used in different languages, although the cohesive patterns in these languages may differ from each other. In a systematic order, based on the theory of Jurjani's order, Heliday describes "the grammar as a system which creates meaning and describes the grammatical categories according to their meaning." (Heliday, 2004: 10). The basis of Abdul Qahir's syntactic method in syntax is revealed in semantic and textual relations. However, by syntax he means the knowledge of how to use the components of a sentence, in accordance with the mental states and the situational context, not the science of syntax in its limited sense. In his view, language is not a set of words, but a set of relationships (Shafi'i, Resurrection, 435) and this is the point that contemporary linguists say. Because of the considerable merits of this theory, the subtleties and aesthetics of the studied poetry can be viewed from this perspective.

3. Description of the study

Considering the precision of this theory and its applicability in various texts, especially poetry, it can be used as a criterion for an accurate and comprehensive evaluation of the texts. The poems discussed in this article are among the episodes that he wrote in 347 AD in which he has paid tribute to camphor. The poet has selected this concept to show the fact that Motenabbi's language is not solely originated in poetic feelings, but that he proceeded with complete knowledge of his choice of vocabulary, and this poem is an example in which the principles of cohesion can be thoroughly examined. At the beginning, the theoretical framework is fully explained, and then it is applied in Bayee poem and the factors of cohesion and their frequency are examined accordingly.

4. Methodology

The present study aims to investigate the linguistic approach based on non-structural cohesion theory – which explores subjects, objects, the new and the old information in the context (theme/ rheme construction of sentences)– using a descriptive-analytic method, and to reveal the conformance of this theory to Baeyye poem and determine which factors have contributed the cohesion of his poem.

5. Findings and conclusions

The results of this article show that Motenabbi's poem is cohesive, and it is possible to examine the cases of cohesion from two perspectives of grammatical and lexical consistency. Motenabbi has tried to use references, different types of ellipsis, substitution and conjunctive factors in the grammatical consistency of his poetry. Lexical cohesion in Motenabbi's ode is also of a high frequency, which has been achieved through repetitions and collocations.

Although Motenabbi has not shown a strong use of synonyms in this poem but in contrast, his artistic use of antonyms has gave a special prominence to his poetry. Regarding the concept of repetition, he clearly demonstrates that he has the full knowledge of the acoustic and semantic properties of letters and vocabulary, and he has adapted them to his poetry according to his poetic purpose. He does not pay attention only to cohesion in a single verse, but he has a more comprehensive horizon, and from the collocations he has used it can be understood that he has thought about every single word he has used and has not selected them accidentally.

The frequency of grammatical cohesive devices is considerably greater than that of lexical ones, and this indicates that Motenabbi has mainly tried to hide his poetic beauty, so that readers can have different interpretations of the poem; or he has not directly expressed his aims due to an inside fear he has had.

And finally, it can be seen that he has used cohesive devices in his poem quite consciously, since there is an interaction among all chains of this poem and there is no gap. He has arranged the words played with the images in such a way that makes the reader encounter with huge hesitations. According to what has been mentioned before, cohesion in this poem is linked to the foundations of aesthetics, and in the light of this attitude, Motenabbi has created a strong cohesion in the external and internal form of his poem.

Keywords: Aesthetic, Grammatical cohesion, Vocabulary coherence, Motanabbi's poem.

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