



## The Rhetorical Interaction of 'Verb' and 'Pronoun' in the Story of Zahhak

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<http://dx.doi.org/10.18415/ijmmu.v12i2.6686>

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### **Abstract**

Effective speech, delivered in a manner suitable for the audience's situation and position, is the most concise and comprehensive definition that can be offered for rhetoric. In this statement, speech' is used in its broadest sense as an inclusive term that encompasses all its linguistic and semantic components. Consequently, the principle applicable to it can also apply to its constituent parts. Therefore, this study aims to explain the rhetorical functions and capacities of 'pronouns' as part of the components of speech, by answering the question of which rhetorical functions and capacities of pronouns were considered and utilized by Ferdowsi in the story of Zahhak. The present research is qualitative and has been developed using a documentary-descriptive method. This examination revealed that in the story of Zahhak, the rhetorical capacity of pronouns is evident in two main axes: one in the interaction between 'verb' and 'pronoun' both in the form of using pronouns as adverbial complements of verbs and in the form of syntactic displacement of pronouns from nouns to verbs, and the second axis at the level of phonetic speech, both in the process of 'pronoun settlement' and in the form of the impact of pronouns on creating a special phonetic environment to convey the intended meaning and concept of the speaker.

**Keywords:** *Pronoun; Verb, Rhetoric; Zahhak; Ferdowsi; Shahnameh*

### **Introduction**

The art of speech and oration, with the aim of influencing through language, has been of great importance since ancient times. Orators, writers, and poets have made considerable efforts to achieve this goal. The most significant evidence of the importance of the impact of language on the audience is the divine speech of God, the Holy Quran. In the Islamic era, the systematic and principled use of poets and writers of the capacities of rhetorical sciences in their works began with the study of the rhetorical sciences of the Quran. However, the tradition of believing in the power of language among philosophers is also very important, and one can mention Aristotle among the philosophers who have spoken wisely on this subject. Poets and writers have used language and its various possibilities to achieve perfection in the

art of rhetoric. Among these, pronouns, although less diverse than other parts of speech, play a crucial role and sometimes demonstrate the peak of creativity of a poet or writer in using them in speech, moving the audience. In this study, an attempt has been made to analyze the rhetorical function of pronouns and the method of their use by Ferdowsi in some verses of the story of Zakhak.

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In the story of Zakhak from the Shahnameh, the rhetorical interaction between grammatical elements such as verbs and pronouns plays a significant role in creating secondary meanings and influencing the audience. Given the importance of rhetoric in ancient Iranian literature, it is essential to examine how Ferdowsi uses these elements to create secondary connotations and influence the audience. How can this interaction effectively convey the symbolic and moral concepts of the story to the audience?

The objective of this study is to analyze the rhetorical interaction between verbs and pronouns in the story of Zakhak to see how Ferdowsi used these elements to create secondary meanings and influence the audience. This analysis can help deepen our understanding of the rhetorical structure of the Shahnameh and how grammatical elements are used in ancient Iranian literature.

#### Functions of the Rhetorical Interaction between Verbs and Pronouns

Some of the rhetorical functions of pronouns or functions in which pronouns have participated in their formation are mentioned in these examples. It may not be necessary to say that the structure of the article and the arrangement of data in this study are such that first, the rhetorical features and functions of pronouns in a verse from the story of Zakhak are discussed and analyzed. Then, other verses from the same story that possess similar features are briefly quoted and analyzed for further explanation and discussion.

#### ***The Connection between Pronouns and Verbs in the Position of the Main Clause Element***

If you listen to this tale from me,

Your heart will lose hope from my very soul (Ferdowsi,2022:31)

شودتان دل از جان من ناامید  
(فردوسی، 1400: 31)

من که این داستان گر ز  
بشنوید

In the first hemistich of this verse, the separate personal pronoun (I) is used as a complement (from me), and in the second hemistich, it is used as part of a genitive phrase (from my heart) within the predicate (in the common sense of the science of meanings). The referent of both pronouns is Zakhak, who is not present in the verse but is implied by the preceding verses and recognized by the context. Although it is written that "the referent of a pronoun should be clear and not follow the pronoun itself," in literature, where ambiguity is natural, the referent of a pronoun may not be clear (Shamisa, 2007: 112). In

this example, the dominance is in the use of personal pronouns, both connected and separate, and is realized in the form of a dialogue between the speaker (Zahhak) and his audience (Sindukht and Faranak).

The shift in the point of attachment of the pronoun from the noun to the verb indicates the central position of verbs in this verse, which illustrates the close connection between pronouns and verbs in this text. As mentioned earlier, the pronoun "I" (I) in the first hemistich serves as a complement to complete the semantic deficiency of the verb "hear" (you hear); thus, it is a complement of the verb and under its governance. Since the verb "hearing" (hearing) produces various verbal forms and structures that, in certain contexts, including this example, require both verbal complements—the object (this story) and the adverbial complement from me it seems that in this case, the adverbial complement is necessary rather than supplementary. Perhaps with some leniency, the type of complement in the phrase "from me" (preposition + pronoun) could be called an instrumental or agentive complement, appearing as the agent of the verb in the sentence. This highlights the importance of using the pronoun "I" in this hemistich.

The content of this verse reports Zahhak's reaction to the request to speak about the terrifying dream he had. In reality, he is the only one who, due to the generally personal nature of "dreams" is the site of the event, as well as its witness and observer. Because of this direct and unmediated experience, which no one else shares, the phrase "from me" (from me) conveys a sense of exclusivity and uniqueness. This closes off any path for doubt or skepticism and the idea of diminishing or altering the quality and certainty of the event and its narrative, since the experiencer and narrator are one and the same. In this speech, he wants to warn the audience against this request and hearing what he has seen, emphasizing the unpleasant impact of the "news" on the listeners. Therefore, the pronoun "I" in the construction "from me" not only fulfills the grammatical need for a complement but also satisfies the semantic and rhetorical need (the intended effect).

In addition to this example, the "connection between pronouns and verbs in the position of the main clause element" is also established in the following examples:

Now, the sorcerer has made me do it,

He must take me with his sword in hand! ( Ferdowsi,2022:36)

مرا برد باید به شمشیر	(1) کنون کردنی کرد
دست!	جادو پیرست
(فردوسی، بخش	
یکم، 1400: 36)	

In this verse, the pronoun (I) appears in the form of (me). The referent of the pronoun "me" is Faridun, who is not present in the verse but is implied by the preceding verses and recognized by mental association. In this example, the dominance is in the use of separate personal pronouns, both overt and covert, and is realized in the form of a dialogue between the speaker (Faridun) and the listener (Farak). The pronoun "me" serves as a complement to complete or rectify the semantic deficiency of the modal/semi-modal verb (must) in the predicate; although upon closer examination, it can be considered part of the genitive phrase in the sentence. For instance, in sentences with semi-modal verbs, the genitive phrase often follows, as in "it is necessary to take me with a sword in hand." Therefore, it is a complement of the verb and under its governance.

However, we must note that in this verse, the separate pronoun (me) is logically the agent of the verb (must take), even though grammatically it is considered an object or complement due to the verb being intransitive or having a non-personal auxiliary verb. When such non-personal auxiliary verbs become personal, pronouns like (I) can act as logical subjects while remaining grammatical objects (Abolghasemi, 1996: 128). The arrangement of the second hemistich, including the placement of the pronoun "me" at a key point in the speech chain and the use of the passive voice for it (logically a subject

but grammatically an object), reflects an attempt to conceal the speaker's role as the agent and to portray their actions as innocent, particularly after the sorcerer's (Zahhak's) action. It seems that these roles are realized through the interaction between verbs and pronouns to convey the intended concept.

The son came to his mother, searched, and said,

'Open for me what is hidden and concealed.(ibid:35)

(2) بَرِ مادر آمد، پڑو هید و گفت  
 كه «بگشای بر من نهان  
 از نهف»  
 (همان:35)

The pronouns used in this verse are as follows: (he) came, [he] searched, [he] said, [you] open, [me]). The referent of the pronoun (me) is Faridun, who is not present in the verse but is implied by the preceding verses and recognized by mental association. In this example, the dominance is in the use of separate personal pronouns, both overt and covert (with only the separate pronoun "I" being overt in this verse), and is realized in the form of a dialogue between the speaker (Faridun) and the listener (Franak). In this verse as well, the pronoun "I" serves as a complement to complete or rectify the semantic deficiency of the verb (open) in the predicate; thus, it is a complement of the verb and under its governance. Since the verb "open" requires both verbal complements—the object (the hidden thing) and the adverbial complement (on me)—it seems that in this case, the adverbial complement can also be considered necessary. This is because for the full semantic clarity of the verb "open," it is essential to specify the other aspect of the concept, namely, who the hidden thing is revealed to. Given the use of the preposition (on), which typically implies a sense of superiority, the parties involved in this superiority are Franak and Faridun, with the aspect of superiority being knowledge or ignorance of the secret. Therefore, in this verse, Franak is the superior entity, and Faridun is the subordinate one, which is well-reflected in the construction (on me). Additionally, the placement of "on me" immediately after the verb "open" highlights the speaker's (Faridun's) insistence on revealing the secret specifically to him, conveying a sense of exclusivity and uniqueness.

"May you be a father to me, do not ill-treat me well,

For me, there was no bright day except for evil."( Ferdowsi, 2022:35)

(3) پدَر بُد تورا، مَر مرا  
 نیکشوی  
 بُد روز روشن مرا جز  
 بدوی  
 (همان: 35)

The pronouns used in this verse are as follows: (he) was, you, me, me, -a-vi/he). The pronoun (I) appears in the form of (me). The referent of the pronoun "I" is Franak, who is not present in the verse but is implied by the preceding verses and recognized by mental association. In this example, the dominance is in the use of separate personal pronouns, both in their full and shortened forms, and is realized in the form of a dialogue between the speaker (Franak) and the listener (Faridun). In this verse as well, the pronoun "me" serves as a complement to complete or rectify the semantic deficiency of the copular verbs (was) and (was not) in the predicate; thus, it is a complement of the verb and under its governance. Since the verbs "was" and "was not" require both verbal complements—the complement/object (father, husband, bright) and the adverbial complement (for me, for you)—it seems that in this case, the complement/object is necessary. This is because for the full semantic clarity of the copular verbs, which are incomplete, it is essential to have both the complement/object (father, husband, bright) and the adverbial complement (for me, for you) present.

When will the times come to an end for me?

Who will possess this crown, throne, and belt? (ibid:32)

(۴) که «بر من زمانه گی آید بسر؟  
که را باشد این تاج و تخت و کمر؟  
(همان:32)

In this verse, the pronoun (I) serves as a complement in the predicate and is used to complete or rectify the semantic deficiency of the verb (to come to an end or arrive). The dependency of the pronoun on the verb and its being under the verb's governance is also evident in this example. Given the use of the preposition (on), which typically implies a sense of superiority, the positioning of two phenomena relative to each other is determined, with one being superior and the other subordinate. This concept of superiority and subordination is not limited to material and objective concepts but can also extend to mental and cultural ones. Therefore, in this verse, (era) is the superior and dominant phenomenon, and (I/Zahhak) is the subordinate one under its influence. The construction (on me) effectively reflects this concept.

In the following examples, the pronouns 'me' and 'I' serve as complements to address the semantic deficiencies of the verbs 'give', 'say', 'must be expanded', and 'protect'. Each of these verbs requires both types of verbal complements—namely, the object and the adverbial complement—to fulfill a specific rhetorical purpose."

You will never gain anything from that throne

when you give me the lordship of the city(ibid:45)

The king of the world answered thus:

'He spoke to me in secret, saying... (ibid: 41)

If this secret must be revealed to me

and if I must lay my head in humiliation( ibid:32)

He said to him This infant

Take care of this nursing child for a while(kazazi,2006:1:43)

(5) کز آن تخت هرگز نبینی تو بهر  
مرا چون دهی کندخایی شهر؟!  
(همان:45)

(6) چنین داد پاسخ که «شاه جهان  
جزین گفت با من سخن در نهان،  
(همان:41)

(7) گر این راز با من ببايد گشاد  
و گر سر به خواری ببايد نهاد!  
(همان:32)

(8) بدو گفت: «کاین کودک شیرخوار  
ز من روزگاری به زنهار دار  
(کزازی ۱۳۸۴، ۴۳:۱)

The analysis of the syntactic movement of pronouns from nouns to verbs to express the speed of action impact reveals an interesting aspect of Persian poetry. The shift in the position of the attached pronoun "your" from the noun (heart) to the verb (becomes) in the second line is not unrelated to the semantic occurrence and rhetorical goal. This movement aims to convey the rapid and unpleasant impact of hearing this news on the audience.

This phenomenon can be likened to a verse by Saadi, where the immediate effect of the beloved's glance and "turning the pages (of patience)" is illustrated. The arrangement of syntactic structures places the verbs (you glance) and to give a leaf" in a sequence that clearly indicates the simultaneity of both actions. This reflects a deliberate stylistic choice to enhance the immediacy and emotional weight of the actions described refers to a specific story (Two Ducks and a Turtle) in the collection Kelile and Demneh "It was to open the mouth and to turn from above." (Minovi, 2003:112).

If you pay attention to me, the harvest of my patience will yield leaves,

And if you do not, what fruit will the root of false hope bear? (Saadi, 2005: 324)

گر نظری کنی کند کشته صبر من ورق      ور نکنی چه بر دهد بیخ امید باطم

(سعدي، 1383: 324)

The phrase suggests a connection to another well-known verse by Saadi.

I had said that when you come, I would share the sorrow of my heart with you

What can I say, for the sorrow will depart from my heart when you arrive. (Saadi, 2005:412)

گفته بودم چو بیایی غم دل با تو بگویم      چه بگویم که غم از دل برود چون تو بیایی

(سعدي، 1383 : 412)

The analysis of the syntactic movement of pronouns in Persian poetry, particularly in the context of the verses related to the story of Zakhak, reveals significant insights into how meaning and emotional impact are conveyed. The lines you referenced suggest a rapid effect of hearing the story, where (hearing the story from me) directly correlates with (your hearts losing hope in my life).

The analysis of the pronoun usage in the context of the story of Zakhak reveals significant insights into the emotional and narrative dynamics at play. The phrase at the beginning of the second line indicates a syntactic shift that emphasizes the rapid emotional impact on the audience.

**Pronoun Usage:** The attached pronoun "you" specifically addresses the audience, creating a direct connection. This usage is crucial as it personalizes the experience for the listeners making them feel involved in the unfolding drama.

**Reference to Characters:** The mention of "the sun-faced ones" likely refers to Arnavaz and Shahrnaz, whose relationship with Zakhak intensifies the emotional stakes. Their connection to him adds a layer of urgency and significance to the narrative.

**Impact of Connection:** The emotional weight of the story is heightened by the quality of connection between these characters and Zakhak. The pronoun's reference to them underscores their vulnerability and the gravity of their situation.

### "Syntactic movement of pronouns from nouns to verbs"

Tell me, who was my father while I existed?

Who am I? From which lineage do I come? (Ferdowsi, 2022, unit nr:35)

بگویی مرا تا که بودم پدر؟      کیم من؟ به تخم از کدامین گهر؟

(فردوسی، بخش یکم، 1400: 35)

The pronouns used in this verse (Y,Me,M, I) The pronoun "I" appears in the first line as "Me" When the two pronouns "I" and "you" come with "r," usually the "n" drops from "I" and often the "v" drops from them (Ahmadi Givi, Anvari,2001:137).

The reference to the pronouns "من" (man) and "مرا" (māra) is Fereydoun, who is not present in the verse but is conceptually prior to it and is recognized by the context of the promise mentioned. In this example, the dominance lies in the use of personal pronouns, both detached and attached, realized through a dialogue between the speaker (Fereydoun) and the audience (Farank). In this verse, there has been a shift and change of pronoun from the noun (father) to the verb (was), and additionally, the predication (who is?) has been presented before the subject (me/Fereydoun). Therefore, the rhetorical structure of the sentence follows a subject-predicate format. Considering the apparent context and circumstances surrounding the text and speaker, what is significant for Fereydoun/the speaker is awareness of his own history and a strong eagerness to know his identity and past. This eagerness could be one reason for this inversion, which may also indicate an emphasis on the predicate. The change in position and shifting of pronoun from the noun (father) to the verb (was), along with the prioritization of the predicate in the first line (was), can perhaps also be interpreted in this light.

Syntactic shift of the pronoun from verb to adverb

I was hiding from him"

How much I spent on bad days." (ibid: 35)

از او من نهانت همی-داشتم      چه مایه به بد روز بگذاشتم  
(همان:35)

In this verse, there has been a shift in the position and syntactic change of the pronoun from the verb (had) to the adverb (hidden). Given the context and the overall circumstances surrounding the situational framework to which this verse belongs, it appears that the speaker (Farank) intends to evoke a sense of admiration and appreciation from the audience (Fereydoun) towards himself, rather than merely conveying the content of the sentence.

In fact, the speaker aims to create a special impact on the listener (Fereydoun), convincing him to align with Farank's thoughts and interpretations of events. From the perspective of the audience's situation regarding the content of the news, it can be said that, at least according to the speaker's belief, there is a possibility that the audience may deny the content of the sentence. Therefore, the speaker has expressed it emphatically, with the rhetorical structure of the sentence serving as an emphasis.

This emphasis is reflected in several ways: through the personal pronoun "من" (man) being reinforced by two attached pronouns "م", the syntactic shift of the pronoun from the verb (had) to the adverb (hidden), placing the complement "از او" (from him) at the beginning of the sentence—referring to Zahhak, from whom hiding is taking place—and creating distance by positioning "من" between "او" (Zahhak) and "ت" (you) (Fereydoun). This arrangement and syntactic form can also reflect the intended meaning and effectively convey the concept of providing refuge and hiding.

### ***Syntactic Shift of the Pronoun from A Detached Pronoun to The Nominal Part of a Compound Verb***

You must take account of me

So that the world remains in wonder (ibid: 37)

شماریت با من بیاید گرفت      بدان تا جهان ماند اندر شیگفت  
(همان:37)

It appears that in this verse, the connection of the pronoun to different parts of speech and the shift in its position from the detached pronoun (you) to the nominal part of the compound verb (account) has occurred. Considering the apparent context and the circumstances surrounding the text and speaker, which are well reflected in these verses.

He cried out and struck his hand on the king's head

I am the ironworker, a man without harm"

O king, I am Kaveh the just seeker

The fire of the king is coming down upon me (ibid: 37)

خروشید و زد دست بر سر ز شاه      که «شاه، منم کاهه-ی دادخواه  
یکی بی‌زیان‌مرد آهنگرم      ز شاه آتش آید-همی بر سرم

(همان:37)

One can consider the speaker's state as one of the factors contributing to this shift

بدو گفت ضحاک ناپاک‌دین      «چرا بنددم ، چیست از منش کین؟  
(همان : 33)

Syntactic shift of the pronoun from a noun to the pronoun "من (man): To him spoke the impure-hearted Zahhak: Why do you bind me? What is this enmity of yours?" (ibid: 33) The reference for the pronoun "من (man) is Zahhak, who is present in the verse The speaker (Zahhak) addresses the audience (the wise priest) In this verse, the connection of the pronoun "من" to different parts of speech and the shift in its position from the noun (enmity) to the pronoun (me) has occurred.

### ***Pronoun Accommodation or Change in the Movement of the Letter Before the Pronoun***

The term "pronoun accommodation" refers to the deletion of the vowel at the beginning of the pronoun (which is always preceded by a hamzah). This means that both the hamzah and the vowel are omitted, and the consonant of the pronoun attaches to the preceding word. For example, "جاننت" (janat) becomes "جاننت" (janat) with a silent consonant "ن": In this verse, after the attachment of the pronoun "تـان" to the verb "شود" the movement of the letter before the pronoun has been changed to a silent pronunciation. This means that the letter "د" in "شود" is pronounced as silent rather than active. More precisely, between the two pronunciations—silent and active—the silent pronunciation has been chosen. At first glance, this choice might be attributed to the necessity of poetic form; however, it is not unreasonable to also attribute it to the factor of "expressing speed and impact of action In the following verses, after the attachment of the pronoun "تـان" to the noun "ماران" after attaching "تـان" to the nominal part of the compound verb "شمار" and after connecting "شـان" to the pronoun "من" the movement of the letter before each pronoun has also changed to a silent pronunciation:

That the brain of my child should be fed to your snakes

Must come from every gathering! (ibid: 37)

بدان تا جهان ماند اندر شگفت      شماریت با من بیاید گرفت

You must account to me

So that the world remains in wonder



In this context, "شمار گرفتن" means to give an account or to justify one's actions. The speaker is demanding accountability for the actions that have led to a state of astonishment among the people. The phrase suggests that the speaker seeks an explanation for the injustices that have occurred, emphasizing the need for acknowledgment and responsibility from the one in power.

To him spoke the impurezahhak

'Why do you bind me? What is this enmity of yours?' *ibid*: 32

The Binding of the Predicate with the Pronoun (or the Participation of the Pronoun in Binding the Predicate) to Express Certainty:

Regarding the state of the predicate and the subject in relation to the pronoun, it can be said that in this example, the pronoun is placed in conjunction with the verb (as the most important element of the predicate) within the predicate group, which has been previously highlighted in terms of its significance.

The term 'predicate' in the science of meanings refers to a proposition that is attributed to the subject, thus encompassing objects, verbs, adverbs, and grammatical predicates (closed) along with their complements. In general, the predicate in the science of meanings is an actionstate or attribute that is attributed to the subject by affirmation or negation" (Shamisa, 2007: 117-116).

From the perspective of rhetorical discussions and processes, the pronoun "I is one of the" elements that facilitates the addition of a component of the predicated heart in this example, indicating the significance of the predicate. This means that when the speaker chooses the simple or "absolute" form of the predicate, it is generally assumed that the speaker recognizes that the predicate is known to the audience and does not require emphasis. However, it is also possible for the opposite assumption (that the predicate needs emphasis) to arise in the speaker's mind. In this case, he attempts to intervene in the construction of information in a sentence or text that consists of both new and old information, one of these methods being to bind the predicate with a pronoun.

In the second line, the use of the pronoun "I" in an additive construction emphasizes the specificity and belonging of the added noun (heart) to the added noun (I/Zahhak), especially considering that the specific audience for this address is "Arnavaz" and "Shahrnaz," whose connection with the speaker (Zahhak) is a special one. Thus, the possessive relationship between the added noun (heart) and its possessor (I/Zahhak) becomes evident both syntactically and conceptually, and rhetorically. The speaker (Zahhak), by binding the predicate with a pronoun, aims to leave no room for any hope on the part of his audience (Arnavaz and Shahrnaz) regarding their lives after hearing his terrifying dream. The additional purpose in this example is "definition," as pronouns are inherently definite; thus, they also make their added nouns definite. Although possessive addition also brings a noun closer to definiteness by removing it from generality and abstraction.

The sentences that make up the verse are declarative. It seems that the secondary or necessary meaning of the news is intended; therefore, secondary purposes for this news can be considered, including: expressing the severity of the event and exaggeration, warning and caution, and perhaps even pleading for mercy.

From the perspective of the audience's situation regarding the content of the news, it can be said that the audience is unaware of the content of the sentence; hence, they ask the speaker (in this case, the dreamer) questions. Therefore, the type of news is one that solicits a response and is expressed emphatically, with the rhetorical structure of the sentence serving as a factor of emphasis.

### ***The Impact of the Pronoun on the Phonetic Environment of Speech***

In this verse, we observe alliteration in the letters "M" and "N" indicating the prominent presence of the phonemes that constitute the pronoun "I" and their dominance over the "I" phonetic structure of the

verse. This dominance is due to the nasal consonants "M" and "N" which are sounds produced when air exits through the nose during pronunciation; these phonemes often evoke a sound similar to a soft whimper, suggesting feelings of discontent and dissatisfaction... Moreover, nasal consonants also express helplessness and despair (Ghavimi, 2004: 50-49).

Coincidentally, the tone and atmosphere prevailing in the content of this verse also convey a sense of dissatisfaction and discontent.

These verses, in which Zahhak asks the priests about the time of his death and to whom his throne will fall, effectively reflect his state of mind.

How long will time come to me

To whom will this crown and throne and belt belong

If this secret must be revealed to me

And if my head must be bowed in humiliation" (Kazazi, 2005: 1/4 -41)

Know that this precious child of mine

Thus shall the head of the assembly be (Kazazi, 2005: 1/44)

که: «بر من زمانه کی آید بسر؟ کرا باشد این تاج و تخت و کمر؟

وگر سر به خواری ببايد نهاد» گر این راز با من ببايد گشاد

(کزازی، 1384: 4/1 -41)

بدان کاین گرانمایه فرزند من همی بود خواهد سر انجمن  
(کزازی، 1384: 4/1 -44)

The pronouns used in this verse are as follows: (you, I, he) The reference for the pronoun "I "

Farank, who is not present in the verse. In this example, the dominance lies with the use of detached personal pronouns, both hidden and visible (in this verse, only the detached pronoun "I" is visible), and it is realized in the form of a dialogue between the speaker (Farank) and the audience (the religious man). The pronoun (I) appears in the position of the rhyme

Alliteration is observed in the letters "M" and "N" which evoke the word "I" and there is an emphasis on the word "I in light of the context of the verse. Considering the apparent" context and circumstances governing the situational framework, as well as the subject matter of the text—which reports Farank's dialogue with the religious man aimed at persuading him to shelter and accept Fereydun—the secondary or necessary meaning of the news could be pleading, expressing helplessness, and seeking assistance.

The sentences/clauses that constitute the verse are declarative. From the perspective of the audience's situation (the religious man) regarding the content of the news, it seems that he is not fully aware of the content of the sentence; therefore, the speaker (Farank), using various methods including binding the predicate to different forms and informing about his child's future, seeks to have a special impact on his audience and to encourage and persuade him to align with his request. The rhetorical occurrence of having the pronoun "I in a rhyming" position seems to be attributable to these prevailing circumstances in the text.

In the verses below, respectively in verse number 2: there is alliteration in the letters "M", "R" which can evoke the word (me) in the audience's mind. Additionally, there is a repetition of the word "me" and emphasis on it, along with a pun in the words "your" and "m ". In verse number 3: there is a pun of quasi-derivation in the words (assembly) and (me), alliteration in the letters "M" and "N" and the

pronoun "I" appears in the position of the rhyme, perhaps for emphasis and to convey Fereydun's power to the audience. In verse number 4: there is alliteration in the letters "M" and "N" which can evoke the word "Ime"; similarly, "I" in verse number 5: we also see alliteration in the letters "M" and "N" with "I" appearing in the position of the rhyme. All these factors can significantly influence the dominance of these phonemes over the phonetic environment of each verse. Furthermore, the tone and atmosphere prevailing in most of these verses also convey a sense of dissatisfaction and discontent, which can particularly affect the prominent presence of nasal consonants in the text.

2) He was for you father, for me good man,

Only my day was clear to him (Ferdowsi, First Section, 2021: 35)

3) Bring together an assembly for my throne

As it befits my fate (Same source: 44)

4) He came to mother, investigated

and said: Open up to me what is hidden from the hidden (Same source: 35)

5) That your snakes should feed on my child's brain,

It must be given from every assembly (Same source: 37)

(2) پدر بُد تو را، مر مرا نیک-شوی نَبْد روز روشن مرا جز بدوی»  
(فردوسی، بخش یکم، 1400: 35)

(3) بیار انجمن کن بر تخت من چنان چون سَرَد درخور بخت من»  
(همان: 44)

(4) بَرِ مادر آمد، پڑو هید و گفت که بگشای بر من نِهان از نِهفت  
(همان: 35)

(5) که مارانت را مغز فرزند من همی داد باید ز هر انجمن!  
(همان: 37)

### **Conclusion**

The "verb" along two main axes one is in the position or structure of the adverbial complement of the verb, where the pronoun not only fulfills the syntactic and grammatical need for a complement or completion in speech but also addresses its semantic and rhetorical need, which is to create and convey the intended impact on the audience.

The second axis involves the syntactic shift of the pronoun from noun to verb, where these shifts often consider semantic events and rhetorical goals, including expressing the urgency of receiving unpleasant news, the character's intense desire to know their identity and past reflecting Farank's considerable efforts to hide Fereydun and protect him from Zahhak's harms as well as other rhetorical and semantic objectives. Another rhetorical function of the pronoun in this story is to demonstrate its participation in binding the predicate to express certainty. A further group of rhetorical processes involving the pronoun in this story is realized at the phonetic level of speech, both in the form of "pronoun accommodation" and in how the pronoun influences the formation of a special phonetic environment in discourse. This aligns with conveying the meaning and concept intended by the speaker, including reflecting dissatisfaction and discontent regarding an event reported in the verse or concerning the actions or behaviors of characters that contribute to shaping these events.

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