THE STUDY OF THE WORD “LONELINESS” IN THE POEMS OF SOHRAB SEPEHRRI IN THE FRAMEWORK OF PSYCHOLINGUISTIC

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Abstract
Sohrab Sepehri is considered as one of the geniuses of Persian poetry by creating the artistic and mythical themes. The present study is a descriptive-analytical one which data has been collected on the basis of “library method” and the word “Loneliness” has been accurately studied in Sohrab Sepehri complete poetical work with the psychological approach to language. In this research, Sohrab Sepehri’s complete poetical works in the book named “hasht ketab” have been scrutinized according to Leech view (1969). The author seeks to answer these questions: what items has Sohrab Sepehri benefited from to present the element “loneliness” on the basis of psycholinguistics? And which of his books has presented the highest frequency of the element “loneliness”? This research illustrates the fact that Sohrab Sepehri has benefited from “Sense of Words” and due to the fact that he has also been a skillful painter besides being an outstanding poet, it is speculated that he has also used the element “color of words”. The results indicate the element of loneliness has been found to be very significant in Sohrab Sepehri’s poetical works, but the frequency of presenting this element overweight in one of his books named “Death of color”.

KEY WORDS: POETRY, FOREGROUNDING, PSYCHOLINGUISTIC, SOHRAB SEPEHRRI, SENSE OF WORD, COLOR OF WORD.

Introduction
Sohrab Sepehri, the mighty Persian poet, opened his eyes in Kashan on Mehr 15th, 1307. He completed primary and secondary education in the same city, and in 1332, in the field of painting, he was awarded the first place in bachelor science degree from the Faculty of Fine Arts of Tehran University. Sohrab has a life full of ups and downs, sometimes with joy and sometimes with suffering and loneliness. Poems of Sohrab Sepehri is the true example of life. A life that never gets aging color. In his poem, color has a special view. Sohrab Sepehri is a poet of nature and hope, and on the other hand, the poet of the poems "loneliness". The description of nature and the use of themes that have an unbroken knot with nature are seen throughout Sohrab's poem. This proximity to nature may have its roots in Sohrab's childhood (ZandiPazhooh, 1386, 3). In this research, all of SohrabSepehri's poems are recognized in his "Hasht ketab" with the precision of all the concepts and themes that are related in some way to loneliness or can confirm the existence of this element or evokes it in the mind of the readers so that we can become more familiar with SohrabSepehri's morals in order to find out if it is possible to study the color of words and the sense of words in Sohrab's poems in order to become familiar with his inner dimensions of his personality. In this research, the researcher will examine the term "loneliness" in Sohrab Sepehri’s poems based on the psycholinguistic. To this end, it is sought to find the answer to these questions, which Sohrab Sepehri has used for the element of loneliness (from the point of view of the psycholinguistic) what elements he has used more, because in element language, there are certain words that represent the poet's loneliness. That by finding these words, the extent of the use of this element in poet's poems is determined, also the frequency of use of the loneliness element in some Sohrab poems is more than the other poems that it has its importance.
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Background research

Sheklovsky (1917), in his book on art as an inspiration, explores the foregrounding of Tolstoy's works, he argued that the purpose of art is the direct and immediate sense of things, as they come to sensory perception not as they are known. Craft art is the unfamiliarization of subjects, the difficulty of the templates, the increasing difficulty and the time length of the sensory perception, because of the process of sensory perception, is the aesthetic goal and should be prolonged. Art is a way to experience art of an object; the subject does not matter to itself. Mukarovsky (1976), in an article titled “Standard Language and Poetry Language,” presents another form of marginalization called “foregrounding.” In poetic language, the foregrounding reaches its limit, in such a way that the act of communication will be in the background. In his opinion as a theorist of formalism and the Prague party, poetic language, “The soul emphasizes poetic speech”. Mbatiah (2012) in an article determined deviation as a strategy used in the novel “Gamba La Nyoka”. In this study, he examined four different types of deviation, including deviation, lexical, phrasal, grammatical, and Semantics. The purpose of this study is to combine linguistic analysis with literary criticism of a political effect in order to illustrate how different types of deviation can match the novel message transmission to the audience. The investigated novel is a political novel that coincides with the era of the rule of Ojama in different parts of Tanzania.

Luscher (1972), in a study in the book “Psychology of Colors”, shows that colors affect the body as they affect human spirits. Researchers believe that each of the colors has therapeutic benefits for the human body and numerous reports have been made on the successful use of color in the treatment of many diseases. Some psychologists believe that the color that is chosen and desired by someone can be a sign of his moral character and psychology. In general, colors have special attributes. In the Luscher test, colors are used independently and away from the cover for things, and each color is checked out without contact with other colors. Felmar and Sun (1998) state in a research on colors that, in fact, humans have always been linked with the subtle force of colors and with or without knowledge influenced by them, and each person reacts in a particular way to this phenomenon. The color is the reflection of human emotions and verbal speech to tell the mood and the key to entering each person's personality structure, and without intermediary, expresses deep concepts within human beings. As the color preference for other colors illuminates one's personality and spirits. So the color is the identity card of the individual's feelings, which contains his desires and his nature. Erbsloh (1998) in his article entitled “using color test of Luscher in Medicine” writes, “We Need to thank Professor Luscher for Significance Understanding of the Psychological Importance of Colors and for delivering a color test, that its major advantage is its simplicity. This test is performed by the midwives in the maternity ward of my hospital, as well as by the secretaries at my office. Interpretation of colors is in the doctor’s eligibility. He, after mentioning several of the benefits of this test as "Early Warning of Diseases” writes in his article: This test depends on the extent of the therapist's perception of the patient's psychological character and allows the therapist to lessen his bias. The test provides important signs for use in diagnosis and treatment of the patient, as well as for the prediction of certain diseases. Because of the simplicity and the validity of this experiment, it can be recommended to the public. Maden et al (2000) in a study on the color and personality of individuals write: the role of colors is fundamental in the regulation of mood, and each Color also has its own meaning. The expression of artistic works illustrates the connection between colors with mood and psychology. In many cases, this mode of expression contains meaningful messages. Messages that can interact with colors by changing mood levels. Many color theorists have tried to relate colors to particular human emotions. So, based on the particular style of choosing colors, they will find the personality of the person. They believe that colors not only affect the minds of the individual but also influence the various organs of the body.

Theoretical foundation

The psycholinguistic is the name of a branch of science that has sprouted from the intersection of linguistics and psychology. The subject of this science is the study of the mental aspects of language, or in other words, the relation between mind and language (Bateni, 1969, 62). Psycholinguistic tries to identify the psychological and cognitive factors that exist in learning, developing, and using the language. In order to keep track of and the tendency of research toward psychological factors, it is necessary to find a brief acquaintance with the linguistic analysis.
provided by the linguists (Panahi, 2008, 15). The movable semantic unit which cannot be converted into smaller units is called a word. Word in linguistics and in the psycholinguistic can be viewed from three perspectives:

Lexical Entry: What information do we have for each lexical element?

Lexical storage: how lexical elements are saved in relation to each other?

Lexical Access: What mental processing is needed to access a lexical element (Leech, 1969, 14).

Sensual is a Greek word “Understanding together”. Perhaps the first time Jule Mile 1982 has used the word in a treatise on auditory color. Earlier, Hoimans and Rambo were consciously looking for the effects of mixing up the senses. Earlier, Baudelaire had tried to express the same expression in his poems. Mixing sense in Western literature is not new, and perhaps its history goes back to Homer's poetry, except that it has not been discussed and investigated with this precision. In English literature, they call it Estemale of senses and sensual analogy and they are very important presence in the poems of different periods. This permitted vow is most often used in the poems of the romantic and symbolic poets of the mid-1900s (Karbalai, 2010, 45). In Persian poets also, the sensation has an application from a long time ago. But this situation is more pronounced in poetry of Indian poets and contemporary poetry. Our five senses have the special vocabulary and expressive requirements. For example, sight with color and shape... hearing with sound... smell with scents... tasting with tastes... and touching with softness and warmth. The verbs that are associated with each of these senses, their true documents will be to a special sense, but the imagination gives us this opportunity and permission to taste sensuality of one of the senses by virtue of the imaginary power associated with the sense of taste (Karbalai, 2010, 46).

The word foregrounding means the background, the prominent place, and, in the term is called to the art deviation from the normality standard of language. This term was first mentioned by the Russian formalists (who in the analysis of texts are interested in their form and structure). Formalists, in explaining their theory speaks of two automation and foregrounding, that the concept in plain language is: language in its everyday use and in science and research texts is fluent and automatic, and is essentially used as a tool of conveying meaning without being subjected. The term is equal to meaning and the speaker tries to express his meaning; but when a poet wants to use this language as a tool of expressing poetry, the language, as a form we have said, does not remain, but goes beyond the standard form and mode and enters the arena of poetry, in other words, the poet by breaking the standard bench mark of language with the help of weight, imagery, selection of combinations and appropriate words and sometimes even displacement of some of the sentences removes language from the norm of everyday speech. We call this "foregrounding". Therefore, the language in these texts is not merely intended to be used for communication, Function which language has in science texts or everyday speeches, but subjected itself in this field (Safavi, 1994: 36-40). From the point of view of Leech, the foregrounding is directly related to the rules governing the normative language that’s why, before referring to the types of deviation, he explores the structure of language and divides it into ordinary and creative. In an ordinary way, the creator of the work uses the traditional capabilities and, in a creative way, goes beyond the literary limits to a new realm. Hence, foregrounding is in a creative group. With offering the following pattern he believes that foregrounding works on the three levels of semantics, form, and formal fulfillment (Leech, 1969, 38-36), anomalies (regality escape, deviation, Normality escape) escape from the rules governing the normative language and the lack of conformity and harmony of meanings with the automatic language. The anomalies cannot be any escape from the rules of the normative language, because some of the deviation leads to unpleasant structures that cannot be considered as beautiful literary inventions. Anomalies have variety such as phonics, archaism style, dialect, meaning, grammar, spelling and vocabulary (Safavi, 1994, 42-55). Out of the norm if sophisticated, elegant and normative, beside prosperity, development, and continuation of the life of poetry, helps the richness of language. What Safaviviews as kinds of deviation is, in fact, derived from the ideas of the Leech. He introduces this kind of foregrounding in 8 categories: 1 Morphological deviation, 2. Syntactic deviation, 3. Phonological deviation, 4. Time deviation, 5. Stylic deviation, 6. Dialectic deviation, 7. Writing deviation, 8. Meaning deviation. Deviation should not be equated with augmentation; deviation is considered poetry tools, separate and distinct from the nature of augmentation. Deviation takes action to the creation of the poem, while augmentation creates balance and harmony in the language (Roohani and EnayatiGhadiklaei, 2009, 67).

“Color” as the most prominent element in sensation unit from a long time ago until now attracted the attention of human and has always inspired mankind with it spenance power. The color, is the source of make-up of the world of creation, and represents the power of the painter of existence. Today, according to many elders of literature and
artworld, color is the most important element in the development of artistic creativity. In functional psychology, color selection is associated with personality psychology. Mental reluctance differs from person to person, in this psychology, the true meaning of color is defined and is the same for everyone. Analysis of application of colors in the works of poets and writers helps to clarify the psychological state of the author (Zia’oddini, 2008, 17). Understanding the tale of colors and their symbolic role belongs to the collective unconscious. As belonging to a culture cause similar reaction, in the case of colors, the symbolic value of emotions is due to the nature of the individual and experiences he has towards colors with or without knowledge and ultimately, cause passion for a special color, preferring it or hate it. In short, each color has an independent psychological character (Luscher, 2005, 29).

Research method

The research method in this research is a descriptive-analytic study of content analysis. In the descriptive-analytical method, the research is done systematically to objectively and qualitatively describe the content of the concepts. The tool of this research is snapshotting of the text of the book “Hasht ketab” of Sohrab Sepehri. One of the important steps in the research is taking notes. The method of collecting the research data is the library form of which are extracted from the text of book (“Hasht ketab”, 1363) of Sohrab Sepehri. The library method is used in all scientific research, and in some of them the subject from the point of method from the beginning to the end, is based on the findings of the library research. The method of analyzing the research data is based on the foregrounding pattern method of Leech (1969).

Data analysis

The rate of deviation application of “loneliness” in the poems of Sohrab Sepehri

1- Lexical deviation

According to Leech’s (1969) viewpoint, in this type of deviation, sometimes the poet begins to create new vocabulary with escaping from the usual ways of making word in the normative language. This kind of deviation adds to the glory, inspiration, wonder and influence of poetry, and enriches the language.

Sample 1:

If’s been late
In this loneliness
The color of silence
Is on the corner of the lips.
(Color of Death)

In this example, in a poet’s loneliness, the blackout has a color that placed on lips. “The black out color is in the lips form” is a new word that the poet has created to depict his loneliness that has happened in this lexical deviation. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, about lexical deviation outline was found that in 156 sentences and phrases related to the element of loneliness in the text of the book a total of 89 cases were referred to the lexical deviation.

2- Syntax deviation

Escape from the rules governing the syntax of normative language is called syntactic deviation. Poet by shifting the constituent structures of the sentence and over lining the arrangement of the rules of the normative language, foreground his language to the normative language. Syntax deviation meaning is the composition and main building of the poetry, which happens in how the poet can combine with every single element of language and according to Leech’s belief poet can create poem by ignoring the syntactic rules governing the automatic language.
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Sample 1:
/rexnə /di nist dər in tərɪki dər ño dər be həm pəyvəste/
Subject verb noun
/säye /di læqzæd ñæjar rúye zæmin næqš viæurm zə bəndi nəste/
Subject adverb of place verb

There is no hole in this darkness:
Door and walls are adjoining.
If a shadow happens to slips on the ground
It’s nothing but a hallucination escape from the slammer. (Color of Death)

In this example, the poet is deviating with the movement of the verb and the subject. According to the data analysis of the word alone eight books of Sepehri about syntax deviation, it determined that, in 156 sentences and phrases that element loneliness is mentioned in the text of the book, a total of 74 cases of syntax deviation is referred.

3- Time deviation

One of the poetic methods that are considered to be a kind of deviation is the use of structures that are not commonly used in the automatic language, and are, in fact, words that were commonplace in the past. This deviation including the use of ancient and dead vocabulary (archaism), the use of vocabulary that have low usage, the use of abbreviations, the use of vocabulary which are used in their old meaning, the use of the guarantee and the allusion in the ancient direction.

Sample 1:
there’s no color to tell me
A little patience, the twilight is reaching (Color of death)

In this sample there is no color that speaks with the poet, the poet is in a colorless loneliness, the term few patience, dawn is near refers to the end of darkness and justice, which is related to the advent of the Imam Zaman. In fact, this sentence has been used by illusion application and refers to a historical event. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, it was revealed that in 156 sentences and phrases related to the element of loneliness in the text of the book, a total of 19 cases were referred to the time deviation.

4- Stylic deviation

This kind of deviation involves the use of colloquial words, unofficial, and some everyday terms that make acquaintance. Using the language of the people in the street can have an undeniable effect on the various aspects of the literary language of the work.

Sample 1:
/fæsle velgærdi dər kəcəye zæn büye tænh ñi dər kəcəye fæs/  

The Season of wandering in the alley of woman.
The smell of loneliness in the alley of season. (Water Foot sound)

In this example, wandering is a folk word that is used in the speech of people in the market place and everyday life. So, the stylic deviation has happened. According to the data analysis on the term loneliness of the eight books of Sohrab Sepehri, about stylic deviation, it was found that in 156 sentences and phrases related to the element of loneliness in the text of the book a total of 38 cases were referred to the stylic deviation.
5- Dialectic deviation

If the poet enters structures to his poetry and poetry language from his own dialect that is not in automatic language, he has done a dialect deviation. In this study, in none of the sentences and phrases found in Sohrab Sepehri's poems for loneliness a specific dialect was used, so no sample of the dialect deviation was found.

6- Writing deviation

Sometimes the poet uses poetry in a way that does not change the pronunciation of the word, but this form of writing adds a secondary meaning to the word. The poet, with this kind of application, actually tries to illustrate. In this kind of deviation, the poet uses a writing method that adds a secondary meaning to the original meaning of the words and make poetry visual instead of audible.

Sample 1:
/*ær ɛ βɛm tæ hæ tæn æz setɪq ʃɔdɪm/
/*ɛn Ɂæm bænde ʃɔdɛm to bɑlæ Ɂæf tæ xɔdɔ ʃɔdɪ/
The closer, the lonlier
We got separated from the ridge.
I came down and became a servant
You went up and became ‘God’
(the rubble of sunshine)

In this example with adding /tær/ to the word tangible /βɛm/ and lonely /tæn/, in fact the poet has created a coordination in the written text that makes the reader pay attention to the written text. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, about the writing deviation, it has been found that in 156 sentences and phrases that have been referred to the loneliness in the text of the book, in total 12 cases refer to the writing deviation.

5- Meaning deviation

In meaning deviation, the conjunction of words is not based on the semantic rules governing the normative language, but according to its own rules. In this kind of deviation, the poet tries to apply imagery in his poems, and with his emotional language, imagination and creative mind, he also implies the imagination in his own expression. He has benefited from industries such as likeness, recognition, foregrounding, sensuality and paradox.

Sample 1:
you heard my silence: (life of dreams)

In this example the paradox in speech is used, silence is not audible, and it becomes conversational to be heard, silence will no longer have meaning, therefore, a paradox is used which is a type of meaning deviation. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, about the meaning deviation, it was found that in 156 sentences and phrases that have been referred to the element of loneliness in the text of the book, 132 cases have been referred to the meaning deviation.

6- Phonological deviation

With the help of deviation rules, and by using phonological forms that are anonymous in language this structure is formed.

Sample 1:
/*ær ɛ βɛm tæ hæ tæn æz setɪq ʃɔdɪm/
/*ɛn Ɂæm bænde ʃɔdɛm to bɑlæ Ɂæf tæ xɔdɔ ʃɔdɪ/
The closer, the lonlier
We got separated from the ridge.
I came down and became a servant
You went up and became ‘God’
(the rubble of sunshine)
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In this sample in the word “be hæm tær” which used to be “bā hæm tær” one of the word phonological characters has been removed from its combination and has created a new word. Therefore, the Phonological deviation has occurred. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, it was revealed that in the Phonological deviation, in 156 sentences and phrases related to the element of loneliness in the text of the book, in total, two cases are referenced to the Phonological deviation.

Also, by studying the research data, it has been determined that the most use of word sensations is in meaning and lexical deviation. Because in this kind of deviation, the poet uses sensation to increase the glory and wonder of his poetry and, by applying the sense of words, tries to influence the emotions and feelings of the audience more. Also in this kind of deviation, the poet is putting his fictional imagery in his poems, and with emotional language and imagination, and creative mind, takes on the imagination in his own words. He has benefited a lot from industries such as likeness, recognition, foregrounding, sensuality and paradox. For further application, he also uses more emotions and influence.

Table 1: The usage rate of loneliness element in Sohrab Sepehri poems

<table>
<thead>
<tr>
<th>Element</th>
<th>Usage Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color death</td>
<td>39</td>
</tr>
<tr>
<td>We nothing, we the look</td>
<td>14</td>
</tr>
</tbody>
</table>

Investigating the Use of Loneliness Element in the Poems of Sohrab Sepehri

Based on the investigation, the most use of loneliness element in Sohrab Sepehri's Poems, is related to “color death” with 39 cases and the least use related to “we nothing, we the look” with 14 cases.

Table 2: The use of the loneliness word in sohrab sepehri’s poems

Examination of the use of word colors in the works of Sohrab Sepehri

According to the study of selected data from the research, it has been found that the use of word colors in the poems is abundant, which includes various colors, which are mentioned below:

1- White, silver and white associative color
About 17 times in Sohrab's poems, white, is explicitly used, and about 7 times the association of this word is significant. If the words “silver”, “silvery”, “wire” and ...which is used about 7 times, add to this collection, the association of this color will be 14 times. Due to the similarities of white and silver, we also put the silver color in this set. Now let's look at the characteristics of this color:

Sample 1:
And Love
Is the sound of distances
The sounds of distances drowned in ambiguity
- No,
The Sound of distances, clean, like silver
Which will get dull by hearing nothing (Passenger, 308)

2-Color of livid, cold and astringent mode, and a sign of death and nothingness

As for the characteristics of the livid color, it should be said that it appears in Sohrab poetry five times:

Sample 1:
The sunset has thoroughly shed the red on the head of the stone
The mount is silent
The river is roaring
A pile of bruised color has remined on the skirt of the plain.
Standing in the skirt of the plain
A stack with livid color (Color of Death, to the sunset, 27-28)

3- The black color with a range of meanings (often negative) in contrast to light and brightness and whiteness
In eight books, about 161 times the color of black is explicitly expressed, or associated in different terms. In following, without any words, we go straight to the characteristics of this color in Sohrab poetry:

In many cases, it is referred to its evidence to understand the characteristics of a color, sometimes it is the best opposite of words and phrases which comes in text and makes a color (for example black against white) more prominent. It has many examples in Sohrab's poems. As said, black is a symbol of different things such as "sadness, fear, concealment, seclusion, ambiguity, stagnation, immobility, death, etc."

Here, too, when it comes to the range of black color concepts, all or some of these concepts are considered that are difficult to pinpoint the exact boundary between them. But some times trying to point out more prominent pages in each example.

Sample 1:
Gave up the skirt of night to cling to the tresses of Aurora
Flung muself from the beach to the sea
Unaware of the death of it.
(Color of Depth, the smoke is rising, 15)
Table 3: Frequency of colors

<table>
<thead>
<tr>
<th>Poetry books of color</th>
<th>color</th>
<th>life of dreams</th>
<th>sun debris</th>
<th>east of sorrow</th>
<th>water foot sound</th>
<th>passenger</th>
<th>green volume</th>
<th>we nothing, we the look</th>
<th>Total frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black and the same</td>
<td>31</td>
<td>28</td>
<td>64</td>
<td>20</td>
<td>11</td>
<td>3</td>
<td>15</td>
<td>14</td>
<td>186</td>
</tr>
<tr>
<td>Green and associated</td>
<td>2</td>
<td>1</td>
<td>13</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>10</td>
<td>6</td>
<td>48</td>
</tr>
<tr>
<td>Blue and associated</td>
<td>4</td>
<td>6</td>
<td>8</td>
<td>1</td>
<td>415</td>
<td>3</td>
<td>114</td>
<td>3</td>
<td>554</td>
</tr>
<tr>
<td>Red and associated</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>-</td>
<td>5</td>
<td>11</td>
<td>3</td>
<td>34</td>
</tr>
<tr>
<td>Grey</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>White and associated</td>
<td>7</td>
<td>2</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>5</td>
<td>2</td>
<td>4</td>
<td>24</td>
</tr>
<tr>
<td>Silver</td>
<td>-</td>
<td>-</td>
<td>4</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>7</td>
</tr>
<tr>
<td>Livid</td>
<td>5</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>5</td>
</tr>
<tr>
<td>Violet</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Gold and associated</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>Pink</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>Orange and associated</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>-</td>
<td>7</td>
</tr>
<tr>
<td>Yellow and associated</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Color of word</td>
<td>24</td>
<td>2</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>63</td>
</tr>
<tr>
<td>Light and associated</td>
<td>18</td>
<td>26</td>
<td>82</td>
<td>19</td>
<td>26</td>
<td>12</td>
<td>46</td>
<td>10</td>
<td>239</td>
</tr>
</tbody>
</table>

**Sensual Classifications in Sohrab Sepehri's “hasht ketab”**

A. sense - sense
1. Sight → Hearing
   Late in solitude
   The color of silence on the lips
   Color of silence (Color of Death. In the bitterness of the night, 11)
2. Sight → smell
   I saw weird things on the earth
   A child smelling the moon.
   Smelling the moon (water foot sound, 277)
3. Sight → Taste
   Travelled every square inch of my room
   But couldn’t penetrate me
   A breeze drank the flame of a lantern.
   Drink the flame (D. The Life of dreams, The Lost Moment, 106)
4. sight → touch
   He gave the way a cold, rigid, bitter and sad look.
   A cold look (d. Color of Death, Silent Valley, 42)
5. Hearing → Sight
   The curtain light, he sang dark:
   The smoke of hallucination has a lot of patterns in hand.
   Singing dark (the rubble of sunshine. Smile Mist, 161)
THE STUDY OF THE WORD “LONELINESS” IN THE POEMS OF SOHRAB SEPEHRI IN THE FRAMEWORK OF PSYCHOLINGUISTIC

6. Hearing → Smell
My perfumed words, the wind (come) take me, lost in the mountain, where have I picked flowers, eat flowers.
Words are perfumed. (d. The green volume to the garden of companions, 397)

7. Hearing → Taste
The worm of my thought is alive,
In the moist poison, the bitter plant of my poem grows in the farm of poison.
A poem is a bitter plant    (D. Color of Death. poison hymn, 73)

8. Hearing → Touch
If you hear the dry sound
The dead bone slips inside the grave
The sound is dry    (D. Color of Death. Bright night. P24)

9. Smell → Hearing
Smell the sound of whisper of alienation
Returned…
Smelling the whisper    (d. Life of dreams, lost border. 95)

10. Smell → Taste
The poisonous smell of decay has run to the far borders of my imagination.
The poisonous smell (d. Color of Death. Rare. 49)

11. Taste → Hearing
In the climate in which
There’s no tone for the growth of a syem nor the song of the wings from the hole of the poem of the snow……
I’m parched for a wisper.
Parched for a wisper. (d. Green volume. Whispered feathers 378)

12. Taste → Touch
And I was drawing the image of my short light dreams
The dream drunk the warmth of the hell in which my life was melt.
Drinking warmness (d. Life of dreams. Memorial 86)

13. Touch → Taste
The bitter burning peretrated his boddy and soulnd.
The burn is bitter    (d. Life of Dreams, Lost Border, 95)

14. concrete word → sight
The rain of light falling from the endless labyrinth washed my wall’s smuddy tiles.
The rain of light (d. Life of dreams. Tile mud 91)

15. concrete word → smell
On the road of perfume
The feet of the breeze are too weak to escape.
road of perfume (d. Color of Death. 56)

16. concrete word → taste
The worm of my thought is alive,
In the moist poison, the bitter plant of my poem grows in the farm of poison.
Bitter plant of my poem    (D. Color of Death. poison hymn, 73)

17. abstract word → sight
The pattern of failure on the walls
No one saw a color night and day
At the image of hope from the heart
Image of hope (D. Color of Death. Smoke is rising. 15)

18. abstract word → Hearing
I’m not a voice
Not the lightness
I’m just the reflect of your loneliness
The reflect of darkness
The reflect of darkness (d. the rubble of sunshine. Resonance 136)

19. abstract word → smell
Why are wings of eagle’s tired? And is the earth parched for sleep?
And why growing and growing and smelling a secret?
Smell a secret  (D. East of Sorrow until. 248)
20. abstract word →taste
My life….
Is poisoned with the bitter moments.
Bitter moments (d. Color of Death. Became alive 37)
21. abstract word →touch
The stone still stays
Still…… and does not erode the patterns growing in a narrow chance….
Some one climbed up the mount in a narrow chance in a dark night
narrow chance (d. Color of Death. Design 63)

What this research is based on. Which is the most integral and fundamental part of the sensual industry is human communication with the surrounding world through his five senses. The most superficial and simplest type of sensation is the mixture of the five senses that all human beings rewarded at the highest level. The sensual of sense to sense have many applications in Sohrab Sepehri's poetry in terms of number and frequency, meaning that more percentage of the sensual of Sohrabis dedicated to sense to sense sensuality. Sohrab Sepehri, had emphasis and skill in the application of simplest sensuality type, either in terms of construction or in terms of comprehension for the reader, and perhaps - it can be said that this is similar to the table-type character of Sohrab poetry. Sohrab breaks the rules in a way that, sometimes making a sensation in his poetry, has feeling of heaviness and strangeness, which is a good feature of literary works, stimulating the mind of the reader and forcing them to discover and move the mind from active to passive, but this does not mean that all senses expressed by Sohrab are Successful sensuality, sweet and euphemistic, because in many cases Sohrab has spoken in his sensuality unlike the right pattern and what naturally the human mind understands better.
### Table 4: Sensual types in Sohrab Sepehri's poems

<table>
<thead>
<tr>
<th>Sensuality Type</th>
<th>Sohrab Sepehri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sense-sense</td>
<td>Total sensuality</td>
</tr>
<tr>
<td>Sight-Hearing</td>
<td>3</td>
</tr>
<tr>
<td>Sight-smell</td>
<td>1</td>
</tr>
<tr>
<td>Sight-Taste</td>
<td>7</td>
</tr>
<tr>
<td>Sight-touch</td>
<td>5</td>
</tr>
<tr>
<td>Hearing-Sight</td>
<td>15</td>
</tr>
<tr>
<td>Hearing-Smell</td>
<td>3</td>
</tr>
<tr>
<td>Hearing-tasting</td>
<td>2</td>
</tr>
<tr>
<td>Hearing-touch</td>
<td>7</td>
</tr>
<tr>
<td>Smell-sight</td>
<td>-</td>
</tr>
<tr>
<td>Smell-hearing</td>
<td>6</td>
</tr>
<tr>
<td>Smell-taste</td>
<td>1</td>
</tr>
<tr>
<td>Smell-touch</td>
<td>-</td>
</tr>
<tr>
<td>Taste-sight</td>
<td>1</td>
</tr>
<tr>
<td>Taste-hearing</td>
<td>2</td>
</tr>
<tr>
<td>Taste-smell</td>
<td>-</td>
</tr>
<tr>
<td>Taste-touch</td>
<td>2</td>
</tr>
<tr>
<td>Touch-sight</td>
<td>-</td>
</tr>
<tr>
<td>Touch-hearing</td>
<td>-</td>
</tr>
<tr>
<td>Touch-smell</td>
<td>-</td>
</tr>
<tr>
<td>Touch-taste</td>
<td>2</td>
</tr>
<tr>
<td><strong>Abstract word-sense</strong></td>
<td></td>
</tr>
<tr>
<td>Abstract word-sight</td>
<td>36</td>
</tr>
<tr>
<td>Abstract word-hearing</td>
<td>8</td>
</tr>
<tr>
<td>Abstract word-smell</td>
<td>7</td>
</tr>
<tr>
<td><strong>Abstract word -sense</strong></td>
<td></td>
</tr>
<tr>
<td>Abstract word-taste</td>
<td>16</td>
</tr>
<tr>
<td>Abstract word-touch</td>
<td>25</td>
</tr>
<tr>
<td><strong>Concrete word -sense</strong></td>
<td></td>
</tr>
<tr>
<td>Concrete word-sight</td>
<td>3</td>
</tr>
<tr>
<td>Concrete word-hearing</td>
<td>1</td>
</tr>
<tr>
<td>Concrete word-smell</td>
<td>1</td>
</tr>
<tr>
<td>Concrete word-taste</td>
<td>4</td>
</tr>
<tr>
<td>Concrete word-touch</td>
<td>4</td>
</tr>
<tr>
<td><strong>Verb-sense</strong></td>
<td></td>
</tr>
<tr>
<td>Verb-sight</td>
<td>1</td>
</tr>
<tr>
<td>Verb-hearing</td>
<td>-</td>
</tr>
<tr>
<td>Verb-smell</td>
<td>-</td>
</tr>
<tr>
<td>Verb-taste</td>
<td>1</td>
</tr>
<tr>
<td>Verb-touch</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 5: Sensual Types in Sohrab Sepehri's Poetry (Sense to Sense)

<table>
<thead>
<tr>
<th>Type of sensual word</th>
<th>Sohrab Sepehri</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sight</strong> 16 numbers 28.57%</td>
<td>hearing 18.75%</td>
</tr>
<tr>
<td></td>
<td>smell 25.6%</td>
</tr>
<tr>
<td></td>
<td>taste 43.75%</td>
</tr>
<tr>
<td></td>
<td>touch 31.25%</td>
</tr>
<tr>
<td><strong>Hearing</strong> 27 numbers 48.21%</td>
<td>sight 55.55%</td>
</tr>
<tr>
<td></td>
<td>smell 11.11%</td>
</tr>
<tr>
<td></td>
<td>taste 7.40%</td>
</tr>
<tr>
<td></td>
<td>touch 25.92%</td>
</tr>
<tr>
<td><strong>Smell</strong> 6 numbers 10.71%</td>
<td>sight 0.0%</td>
</tr>
<tr>
<td></td>
<td>hearing 83.33%</td>
</tr>
<tr>
<td></td>
<td>taste 16.66%</td>
</tr>
<tr>
<td></td>
<td>touch 0.0%</td>
</tr>
<tr>
<td><strong>Touch</strong> 2 numbers 8.92%</td>
<td>sight 20%</td>
</tr>
<tr>
<td></td>
<td>hearing 40%</td>
</tr>
<tr>
<td></td>
<td>smell 0%</td>
</tr>
<tr>
<td></td>
<td>touch 40%</td>
</tr>
</tbody>
</table>

Table 6: Sensual Types in Poems by Sohrab Sepehri (Abstract word -Sense)

<table>
<thead>
<tr>
<th>Sensual Type</th>
<th>Sohrab Sepehri</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Abstract word-sense</strong></td>
<td></td>
</tr>
<tr>
<td>Abstract word -sight</td>
<td>38.88%</td>
</tr>
<tr>
<td>Abstract word -hearing</td>
<td>8.88%</td>
</tr>
<tr>
<td>Abstract word -smell</td>
<td>7.77%</td>
</tr>
<tr>
<td>Abstract word -taste</td>
<td>16.66%</td>
</tr>
<tr>
<td>Abstract word -touch</td>
<td>27.77%</td>
</tr>
<tr>
<td><strong>Concrete word-sense</strong></td>
<td></td>
</tr>
<tr>
<td>Concrete word -sight</td>
<td>23.07%</td>
</tr>
<tr>
<td>Concrete word -hearing</td>
<td>7.69%</td>
</tr>
<tr>
<td>Concrete word -smell</td>
<td>7.69%</td>
</tr>
<tr>
<td>Concrete word -taste</td>
<td>30.76%</td>
</tr>
<tr>
<td>Concrete word -touch</td>
<td>30.76%</td>
</tr>
<tr>
<td><strong>Verb-sense</strong></td>
<td></td>
</tr>
<tr>
<td>Verb-sight</td>
<td>33.33%</td>
</tr>
<tr>
<td>Verb-hearing</td>
<td>0%</td>
</tr>
<tr>
<td>Verb-smell</td>
<td>0%</td>
</tr>
<tr>
<td>Verb-taste</td>
<td>33.33%</td>
</tr>
<tr>
<td>Verb-touch</td>
<td>33.33%</td>
</tr>
</tbody>
</table>
The study of the word “loneliness” in the poems of Sohrab Sepehri in the framework of psycholinguistic

Conclusion

By studying the research data, it has been determined that the most use of word sense has been done in meaning and lexical deviation. It was also found in the analysis of the data that, among all the types of senses, the senses of verb had the least use. Nearly 2 percent of all sensualities of Sohrab are from this type. This means that the verbs have the least ability to combine literary with human senses, and the poet's mind is less successful in providing new themes of this kind. As a result, we cannot consider a special place for verb to sense sensualities, in Sohrab's poems. Because in this kind of deviation, the poet uses sensation to increase the glory and wonder of his poetry and, by applying the sense of words, tries to influence the emotions and feelings of the audience more. Also, in the study of the color of words in the works of Sohrab Sepehri, it was found that the color of the words has been used extensively in his poems, and the colors of black and white are more abundant than the other colors. Based on the survey, it was found that the highest amount of using loneliness element in the poems of Sohrab Sepehri refers to the collection of "Death of color" with 39 applications and the least amount applies to the poetry collection of “we nothing, we the look” with 14 cases. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, it was found that the lexical normative deviation in 156 sentences and phrases related to the element of loneliness in the text of the book a total of 89 cases were referred to the lexical deviation. According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, it was revealed that in 156 sentences and phrases related to the element of loneliness in the text of the book, a total of 19 cases were referred to the time deviation. About the syntactic deviation, it was found that, in 156 sentences and phrases that refer to the element of loneliness in the text of the book a total of 74 cases were referred to syntactic deviation. In the case of stylistic deviation, it was found that in 156 sentences and phrases related to the element of loneliness in the text, a total of 38 cases were referred to the stylistic deviation. In this study, in none of the sentences and phrases found in Sohrab Sepehri's poems for loneliness element specific dialect were used, so no dialectic deviation was found. In the case of writing deviation, it was found that in 156 sentences and phrases related to the element of loneliness in the text of the book, a total of 12 cases refer to writing deviation. About meaning deviation, it was found that in 156 sentences and phrases related to the element of loneliness in the text of the book, a total of 132 cases refer to the meaning deviation.

According to the data analysis of the word loneliness in the eight books of Sohrab Sepehri, it was revealed that for phonological deviation, in 156 sentences and phrases related to the element of loneliness in the text of the book, in total, two are referenced to the phonological deviation. In the meanwhile, the use of meaning and lexical deviation has the highest frequency of application, and dialectic and phonological deviation have the least frequency of application. In studying the research data on the use of loneliness in Sohrab Sepehri's poems, it was found that among 156 sentences and phrases in which the element of loneliness was used, a total of 366 cases of deviation was found, in which the meaning deviation was 132 cases with the highest frequency of application, then the lexical deviation with 89 cases is secondarily. The dialectic deviation with a frequency of zero in these samples has the least amount of use. This illustrates that the poet had foregrounding and show his own style in the creation of the work by using new meanings and the use of new vocabulary in poetry. Also, by studying the research data, it has been determined that the most use of word sensations has been done in meaning and lexical deviation. Because in this kind of deviation, the poet uses sensation to increase the glory and wonder of his poetry and, by applying the sense of words, tries to influence the emotions and feelings of the audience more. Also in this kind of deviations, the poet is putting his fictional imagery in his poems, engaging with his emotional language and imagination and having a creative mind. He has benefited from industries such as foregrounding, sensual and paradox. Also used more application of feelings and more impact. According to the statistics obtained in this research, sensations of sense to sense in Sohrab Sepehri's poems are most widely used in terms of number and frequency, which means that a greater percentage of the total of Sohrab sensation is sense to sense. Sohrab Sepehri in applying the simplest form of sensation, both in construction and in terms of understanding for the reader, had insistence and skill - and, perhaps, it can be said that this is the same feature table-type poems of Sohrab. Sohrab breaks down the rules so that sometimes making a sensation in his poetry feels heaviness and strangeness, which is one of the good features of literary works, to stimulate the reader's mind and to discover and move of mind from active to passive, but this does not mean that all the senses expressed by Sohrab are successful, sweet, and ear-catching sensations, because in many cases Sohrab has spoken in his sensualities contrary to the correct pattern and what is naturally has a better understanding to the human mind. Based on the survey, it was found that the highest amount of loneliness in the poems of Sohrab Sepehri was related to "death of color" with 39 cases and the least application are is related to the collection of
THE STUDY OF THE WORD “LONELINESS” IN THE POEMS OF SOHRAB SEPEHRI IN THE FRAMEWORK OF PSYCHOLINGUISTIC

poetry “we nothing, we the look” with 14 cases. The color of words has been used extensively in Sohrab's works, which black has the most abundant, the sum of black features in Sohrab poems are:

1. Black color with a range of meanings (often negative) such as (ignorance, sadness, tyranny, pollution, etc.) in contrast to light, brightness and whiteness (about 44 cases)
2. Darkness and blackness in the meaning of ambiguity of lost, wandering and ... (about 29 cases)
3. Black in the meaning of black and dark itself and ... (about 27 cases)
4. Darkness combined with stagnation, silence, disablement, inaction and ... (about 6 cases)
5. Beauty of Color Black (3 cases)
6. Black as sadness, sorrow, suffering and misery (about 4 cases)
7. Black in the concept of banning veils, pollution and ugliness and..... (About 6 cases)
8. Black with loneliness and sleep (about 2 cases)
9. Darkness and black in the concept of death (4 cases)
10. Black and dark combined with horror (about 1 case)
11. Black color of rustiness and anonymity (11 cases)
12. Black color of despair and frustration (1 case)
13. Black Devilish Magic or Miracle (2 cases)
14. Black as the universe matter (1 case)

In this study, the meaning, lexical and syntactic deviation, had the most applications which have to a large coordination with meaning and lexical deviation research of Yousefi and Ebrahimi (2015) and the results confirm it. In Pahlevannezhad, Reza and Birgani (2009) research based on the deviation of the Leech the eight deviation of phonological, time, stylistic, dialectic, meaning, syntactic, writing and lexical of poems of Shafiee Kadkani discussed. The results of the study indicated that meaning and lexical deviations had most use, which are in line with the current study of deviations in the poems of Sepehri. Research of Sarhadi (2011) showed that frequency of meaning 32.58%, syntactic 24.37%, time 16.23%, lexical 9.64% deviation in three poem notebooks which mentioned, is more than other deviations, in the current study researcher also examined eight types of deviations in the poems of Sohrab and found out that the meaning, lexical and syntactic deviation, have most frequent application in these poems that these results are largely favorable with the results of Sarhadi (2011) research and confirms it.

References


THE STUDY OF THE WORD “LONELINESS” IN THE POEMS OF SOHRAB SEPEHRI IN THE FRAMEWORK OF PSYCHOLINGUISTIC


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