

Factors Affecting Emotional Burden of Verbs in Ferdowsi's Shahnameh

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ABSTRACT

There is a close relationship between verbs and semantics and the way verbs are used to induce concepts. Poets and writers inadvertently influence their emotions by choosing actions and using verbs whose semantic load reflects the emotions and feelings of the speaker. In other words, in addition to conveying meaning, time, and place, verbs convey emotions and feelings. The phonetic structure of the verb, in addition to its semantic role, indirectly expresses the concept that passes in the poet's mind through a set of sounds. It can be said that in epic books, each sentence has an emotional burden. In this research, the emotional burden of verbs in Ferdowsi Shahnameh is examined, and the main purpose is to investigate and determine the emotional load of verbs and their components and the relationship between collocational elements and verbs based on Osgood's model of positive, neutral, and negative emotional load. In this study, examples of verbs are neither speaker-centered nor listener-centered. Discourse is also very important, that is, the relationship between people determines the emotional burden of the verb. It also defines semantic space according to linguists' focus on semantic differentiation. At the same time, the study of semantics in emotional actions is most important.

Keywords: Emotional Burden of Verbs; Discourse; Shahnameh; Semantic Space

INTRODUCTION

Poetry is one of the ways of communication between man and the world and expressing the latent idea of the poet. Poets in poetry reconstruct the world and use special tools and techniques to express what is going on inside them. Myth is one of those tools. In fact, the kinship and closeness of poetry and myth are inherent closeness, and kinship is fundamental and essential. Over the course of time, pure poetry has moved on the shoulders of myths and has come forward and has always remained one of the important indicators of the value of poetry. Poetry itself is an art and demands immortality and demands eternal thoughts better (YaHaghi, 1976, p. 794).

There is no doubt that the national epic of Iran has a mythological basis, but the manner and quality of the transition my myth to epic in Shahnameh should be studied and analyzed as much as possible. Hence, the myths of Shahnameh are considered a kind of narrator of social structures, rituals, moral, and behavioral examples of ancient Iranians. On the other hand, epics are long narrations that are mainly poetic, but in the correct definition of epic, it should be said: "An epic consists of a combination of several elements, one of which is a myth and mythological themes" (Khaleghi Motlagh, 1991, p. 105).

What is acceptable is that the emergence of the epic is usually the product of the heroic era of nations, and this period, with its heroic vision, is a time of validity of military values

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and the necessity of the hero's presence (Mokhtari, 1988, pp. 45-52).

And it is also believed that Iranian myths and epics have been very old and have not been in the same way that we have reached in the Islamic period or Ferdowsi has brought them in Shahnameh; many of which have been forgotten over time. The content and quality of many of them have been added, and there has been a constant movement from myth to epic.

Although many articles and research have been done about Shahnameh, the subject of the burden of emotional verbs and its study in Shahnameh has not been analyzed, independently. However, there are scattered materials among research and books, such as *A special kind of past tense in Ferdowsi's Shahnameh* which was written by Rezaei and Ghayuri (2012). In this research, a small part of the linguistic coordinates of Shahnameh, i.e., the past tense and its types have been dealt with.

In fact, it introduces and describes a special type of past tense and constructs this verb in the languages of ancient Iran, Middle Iran, and Dari Persian. Another study entitled *One of the unknown constructions of the prayer verb in Shahnameh* was written by Masoud Rastipour. In this research, he deals with the structure of the "baddy" prayer verb, and the author acknowledges that based on the rhyme, "Baddy" or "Buddy" cannot be preferred, and therefore, "Buddy" and "Boodi" can both be used to mean "being". In fact, the present study aims to investigate and explain the relevant rules and principles regarding the emotional burden of verbs in Shahnameh. With these interpretations, due to the fluent and flexible nature of the themes of myths, concepts and meanings and sometimes the basis of myths disappear in the deepening of epic narratives that often change semantics and syntax, i.e., the use of emotional language as an effective tool, and the text influences the acceptance of reality by individuals. The purpose of emotional language in mythology is to persuade the audience to accept the facts presented to them by the authors and as a prerequisite for the success of this persuasion.

This is due to the persuasive power of the emotional concept, which enters the recipient

of the message. In addition, the use of emotional language can be attributed to ideological considerations and issues. Emotion as a tool of persuasion can be expressed using certain tools, such as repetition, intertextuality, word order, literary industry, emphatic adverbs, etc.

A study of the signs and semantics of Shahnameh's stories can be effective in the scientific knowledge of this work and accessing the ideas of the text and the emotions of its creator. Poetic elements, including emotion, language, imagination, melody, style, and method of expression help the poet increase her words' impact to the extent of expressing mental experiences and allowing the transfer of emotions to others through the emotional load of actions.

In this paper, the emotional burden of verbs is examined based on semantics. The use of imaginary forms how to show emotional actions and the function of characters in Ferdowsi's speech has a high frequency. Therefore, the present study aims at answering the following research questions.

RQ1. *What factors in Shahnameh cause the emotional burden of verbs to change?*

RQ2. *How does the emotional charge of verbs in collocation change?*

LITERATURE REVIEW

Semantics

The term semantics is generally associated with describing the meaning of words, phrases, and sentences. In linguistic terms, semantics examines the relationships between signs and symbols with concepts and the knowledge of knowing the meaning. In addition, a semantician is someone who studies and researches the science of semantics (Anvari, 2003). In semantics, it is a question of defining its terms from difficulties because the science of "semantics" derives its terms from linguistics, logic, and philosophy, and with their interests, builds its foundation, and it has not dealt with new terms (Ekhtiar, 1969, pp. 4-5).

Some predecessors, including Jorjani in the fifth century, had also emphasized the issue of the role of construction and order in meaning,

and semantic terms in addition to the meaning of individual words (Sasani, 2010, p. 25).

Also, a semantician undoubtedly has nothing to do with the individual meaning and turns his attention to the general meaning. "Each linguistic sign has a general meaning and with the help of these general concepts, communication is established between individuals" (Safavi, 1981, p. 104).

Semantic Characteristics

A word that has a similar, equivalent, or identical meaning to another word is synonymous. For example, the words *broad* and *vast* are synonyms, but sometimes the meaning of one of the two synonym words is more appropriate than the other, for example, in the phrase *our land is vast* in which the word *vast* is more appropriate than *broad*. What is acceptable is this method of analyzing meaning in terms of *semantic characteristics*. Therefore, to study how to produce the semantic construction of language sentences through special links of semantic units, it is necessary to first know these units. In fact, "the set of semantic characteristics of any lexical base is called" semantic view "or" definition of its components" (Meshkooch al-Dini, 1985, p. 36). Norm-avoidance is any kind of language use in which the normal and known relations of the standard language are not observed. Poetry is, in fact, "nothing but breaking the form of ordinary language; that is, its essence is to break the logical norm of language" (Shafiee Kadkani, 2002, p. 24).

Moreover, the most important feature of it is that it destroys the standard language and does not follow any linguistic rules, and the most important of these types of aberrations is syntactic aberrations. It is worth mentioning that each of these "attributes, together with other semantic attributes, form the content of a word. "Yelmalsaf" has termed these features as "semantic features" and the distinguishing features of phonemes as "phonological features" (Safavi, 1981, p. 71).

Synonym

Synonyms are two or more forms or very close semantic relationships that are often

(but not always) interchangeable in sentences and phrases. Also, *the semantic similarity* used in the discussion of synonyms is not necessarily a complete similarity. There are many cases in which a word is appropriate for a sentence, but its synonym is not appropriate (Yule, 1995, p. 141). Safavi (2004) also divides synonymy into types of *constrained texture*, *analytical*, and *implicit*. And he also believes that "in the synonymy of context-dependency, two words in a specific context can replace each other and be used interchangeably" (pp. 108-109). Sometimes it happens that two words are synonymous only in certain situations, such as the words *tick* and *stubborn*.

Meaning is a link between a word and a mental image, and it is a reciprocal relationship, that is, just as hearing or seeing the linear form of a word creates an image in our mind, a mental image can motivate the word. Sometimes two or more words (words) refer to a single mental image and are used interchangeably in all language contexts; without making the slightest change in the explicit or implicit meaning or emotional burden of what is being said. Such implications are called synonymous, like,

Pain: grief - ache

Rein: halter - bridle

Star: Star

Conflict: Enmity - strife

To be able to talk about synonyms and polysemy in the Persian language, we must first know what the meaning is and how we use the word. Defining meaning is not easy. The word *meaning* has been given different definitions; to the extent that in a technical discussion, it is necessary to redefine the word and specify its scope.

Objects and phenomena in the outside world may seem fixed, but our mental image of them changes according to the changes that occur in our experience of them. As a result, the semantic content of the word, which is the two-way link, also changes accordingly; whether the word form is fixed or changeable. For example, the moon has been the same for many years and will be the same in other years, but with the human journey to the

moon, our experience and our mental image of it have also changed.

Now, although the word *moon* has not changed in Persian, there has been a change in its semantic content, which is related to our mental image of the moon, and at least, we no longer consider the moon beautiful and refreshing. Of course, the relationship between language words and mental images is not always one-to-one. In all languages, including Persian, there are more complex relationships that create various phenomena in which the most important of which are synonyms, polysemy, and homonymy.

Antonym

A word whose meaning is opposite to the meaning of another word, for example, Small with big, and woman with man are antonym. Sometimes, they are distinguished based on whether or not there is a rating between these two opposing pairs. A person who is not a woman is definitely a man, but what is not *small* may not be *big* but another dimension may exist between these two. Small and large is called gradable pair. Some linguists use the antonym term only for ungradable pairs. The negative form of *gradable* does not necessarily mean antonymy, for example, not hot does not necessarily mean cold. When the meaning of two words is exactly the opposite of each other, the relationship between the two is antonymy, such as night and day, sorrow and joy, old and young, small and large, and light and dark. Sometimes, there is a contradiction between two words (antonymy) and only one of them can have the meaning of existence and non-existence.

One of the contradictory forms is always *marked*, and the other is *unmarked*; that is, only one of these forms is used to ask and talk about the meaningful whole. For example, we use phrases, such as "how tall is it" and "how wide is it"; whether the phenomenon is long and wide or not, but we do not use other words in this way.

For example, we do not usually say "how short it is." Yule (1995, p. 54) notes that "Semantic contradictions with different meanings are called "antonyms". Contrasting words are

usually divided into *gradable* and *ungradable*. Countable gradable words, such as the two words big-small, can be used in comparative constructions larger than-smaller than, and the negation of one does not necessarily imply the proof of the other. For example, if you say "that child is not hungry", you do not necessarily mean that "that child is full" (Yule, 1995, p. 141). Ungradable words are also called *complementary pairs*. Comparative constructs are usually not used, for example, dead or more dead expressions do not seem strange, and the negation of one indicates the proof of the other. For example, when we say that person is not injured, we actually mean he is healthy.

Semantic Distinction

Osgood, Sookie, and Tannenbaum, all three psychologists, summarized their efforts to quantify the meaning of words in a book entitled *Measuring Meaning* (1957). Compared to referential theories of meaning that are usually rooted in logic (including Russell, 1905), the theory of *semantic difference* or *semantic differentiation* or *semantic distinction* is both internalist and empirical. Its purpose is to show how a man can understand the meanings of words as a vector in a multidimensional *semantic space*; a space whose exact dimensions must be determined by experimental experiments. What makes Osgood's theory particularly relevant to emotion analysis is that measurement (a clear example of which is in the pair of good/bad adjectives) is the single and most important recognizable factor in establishing the meaning of a word; to the extent that he shows even words that are not measurable in the first place (such as hot/cold) have some semantic load on the axis of measurement (Homayounpour, 2012).

The technique of semantic differentiation is known for measurement, and this type of method is programmed based on the association of meanings, meaning that the subject must be tested on the basis of opposite dipoles (White and black, long and short, and ugly and beautiful). Also, Thesaurus, dictionaries, and semantic networks, such as *Wordent* can be used to determine the meaning and semantic

relationship of words. These sources can vary in the number and type of meanings available for each word. Therefore, it is assumed that words have a certain number of distinct meanings. In addition, different sources may consider general or partial semantic distinctions for words. If this semantic distinction is made very finely and accurately, the number of meanings increases, and as a result, it becomes more difficult to determine the meaning of the words of the lexicon. It is important to note that solutions to the ambiguity of the meaning of a word can be categorized into knowledge-based methods, corpus-based methods, and hybrid methods. Knowledge-based methods for removing ambiguity from existing knowledge use an explicit lexicon, such as machine-readable dictionaries, comprehensive dictionaries, and semantic vocabulary, or a semantic computational lexicon, such as *Wordent* (a lexical database with a semantic network for English). "Usually the sources of knowledge used in these methods include information about words, their meanings, existing connections, and semantics between them. If there is a suitable knowledge base, this method has shown a relatively high efficiency" (Homayounpour, 2012, p. 113).

Emotional Burden of Words

As was mentioned, any word in a text can have an emotional load. Therefore, it can be said that Osgood's work is remarkable in the sense that it gives meaning to a textual concept and takes the meaning out of the state of absolute directness (Qasemzadeh, 2000). In this sense, Osgood's study can be considered in direct connection with metaphor. The *fence* is not only interpreted as a high and sometimes impenetrable wall, but also as a phenomenon that hinders freedom and communication with the external world, and creates a negative attitude in the individual. In a study, we asked students to rate the word *shout* in the following passage from Mohammad Zohri, based on a seven-choice scale in terms of five characteristics; "Short-long" "Hot-cold"; "Strong-weak"; "Pleasant-unpleasant"; "Unkind-kind":

A night of the nights

A whisper

In the dark solitude of the alley

a shout plan.

In the clear tomorrow.

Was pouring.

The students' response formed a profile, according to which *shout* is met by the words *loud, warm, strong, pleasant*, and to some extent *kind*. It is worth mentioning that the new poem, as an artistic painting that is formed in emotion and imagination, is full of various words. Each word has its own emotional load, and it is not unreasonable to say that poetry is an event that takes place in language, and in fact, the narrator of a poem, in spite of his poetry, does something in a language that the reader, between his poetic language and everyday language - or in the words of structuralists: automatic language feels the distinction (Shafiee Kadkani, 2002). This distinction can have many causes, including known and unknown. Incidentally, true poetry, eternal poetry, is poetry whose reason for distinguishing it from vulgar and ordinary language cannot be suspended and analyzed in all fields.

Psychological Aspect of Verbs

One of the quests that have always been considered in recognizing the style of speech is the fact that language is directly related to human consciousness and knowledge, and not only speech itself, but also its result, the text of a speech, has signs that refer to the individual and the psychological characteristics of the speaker (writer). In fact, every certain speech that is delivered on the occasion of an order or subject is an address to a real or probable interlocutor to the present or absent listener (Ebadian, 1993). Each word expresses the nature of something that the speaker intended to say. It shows that every word expresses what is at the core. But often live speech contains more information than the speaker intended. The reason for this is the tension that the meanings and shadows of the words find when they are uttered. In such a case, the true meaning of the word depends to a considerable extent on factors, such as emphasis, stress, and tone of voice. It can be said that every spoken text has an *emotional burden* that is full of

meanings positive, negative, and neutral. And psychologically, this speech determines the spirit of the speaker. All of these are characteristics that indicate the individual-psychological nature of speech.

Psychological and Emotional Role of Words

In communication between two people, words sometimes play a constructive or destructive role. Some words scratch the human soul and cause grooves and wounds in the human heart. These wounds are sometimes more effective and more lasting than sword wounds, and they always eat away at the human soul, leading to profound mental illness. Unhealthy words and phrases lead to unhealthy communication and good and happy words lead to healthy communication. Sometimes the unhealthy words of the subconscious in the common speech of parents will bring inappropriate messages and destructive consequences and will weaken and humiliate the character and hurt of each other's souls.

The abnormal comments and words that are exchanged in the daily communication encounters of parents will hurt their self-esteem and will be a threat to their healthy communication with their children. Maternal grunts after the father or vice versa in the presence of children will also have very negative effects on the family communication network. Our main problem is that we lack healthy communication skills. Most family members in our society are religious believers and loyal to each other, but unfortunately, they are not able to establish healthy and happy relationships with each other, especially when they have children. Communication disorders between spouses spread to other communication networks and leave destructive effects on children's relationships with other family members and the community.

We seem to express our connection with words and sentences, and we find it simple and natural to say words and exchange sentences on a daily basis, and we easily put words out of our mouths one after the other, and we do not care what the exciting effect of these words is. Though seemingly imperceptible words will leave a lasting impression on oth-

ers. It is these everyday words that make the relationship between husband and wife gloomy or intimate and happy, in other words, they deepen the relationship or cause it to be hateful and broken. In any case, we are happy, cheerful, and happy when we can establish a healthy and correct relationship, and both God and we are pleased with this relationship.

The Almighty God has made language a means for expressing the words of chastity and purity, which evacuate emotions, reduce difficulties, establish healthy communication, exalt the soul, and save man. Words should not be taken lightly; they are part of human action about which man will be reckoned and reprimanded. When we need to evaluate ourselves and succeed in healthy communication, we become angry:

How do you talk to people who are angry and furious with you? Or how do you react when people criticize you? What do you say and do when your spouse does not listen to you? How do you react and what do you say when you are under economic pressure or you are overwhelmed by grief and resentment? What do you do and what do you say when you come home from work tired and exhausted and with the pressure of your spirit, and you face unexpected problems at home? God hears these conversations. If we can control the rebellious horse of our temperament in such situations and, or at least remain silent, or say words that do not hurt the other party's feelings and do not have a negative emotional charge, we can say that we have succeeded. And we have been able to maintain mutual respect and, in fact, have a healthy relationship.

Verbs in the Realm of Emotions and Feelings

According to some speakers, each language has words and expressions that have a special basis for expressing feelings and emotions. For example, in English and Persian, these basic terms are anger, sadness, fear, joy, shame, sorrow, and love, ... and some, like Koochesh, believe that "love is a model for conceptualizing based on what love is." For the concepts of feelings and emotions and the integration of two complementary parts, such

as anger, fear, joy, sadness, and love in the public sphere, Koochesh introduces the basic emotions, especially the origin, based on his own research and that other researchers. However, he acknowledges that the list could change with future research. Also, the common conceptual metaphors that Koochesh defines for love are as follows: Love is food: I am love-thirsty. Love is travel: it was a winding road. Love is unity: we are two souls in one body. We are inseparable. Love is intimacy: they are very intimate. It is love: there is a closed circle between them" (Ebrahimi et al., 2018).

METHOD

Corpus of the Study

In this research, emotional verbs in Shahnameh's love stories have been analyzed. Also, in some verses, there are several verbs in the field of emotions. Due to limitations, only some of the verses and verbs in them are given as examples, and they are listed in Table 1.

Data Collection Procedure

According to the nature of the research questions, the research design is descriptive-analytical, and in terms of the purpose of this study, it is considered an applied study. The data was collected in a library form using note-taking within one year by the researcher. The focus of the research is the standard language used in the corpus. In this study, examples of verbs are neither speaker-centered nor listener-centered, and discourse is very important, that is, communication between people determines the emotional load of the verb. The following sources were studied to collect the required data for the purpose of the present study,

A.8-volume *Farhang Bozorg Sokhan* by Hassan Anvari.

B.2-volume *Allusion Dictionary* by Hasan Anvari.

C.Extracting 100 simple Persian verbs.

D.Finding the emotional load of verbs in three types, including positive, neutral, and negative according to Osgood's model.

Theoretical Framework

For the purpose of examining theories derived from schema theories, cognitive psychologists have created a variety of experimental methodologies. The idea of semantic distances between words or concepts based on semantic differential ratings was employed in an early method. Charles Osgood and his colleagues developed this method to investigate how meaning is represented in the mind. It included engaging a sizable group of participants in the study to score certain phrases or ideas on a number of rating scales, each of which represented a dimension between two adjectives with opposing meanings (e.g., hot-cold, fast-slow, likable-unlikable).

These ratings were then subjected to a component analysis in order to pinpoint a smaller set of fundamental dimensions (factors) that account for the majority of the ratings' variance. One prominent conception of emotion is the dimensional view in which all emotions are characterized by two, or sometimes three, dimensions (Osgood, 1966). The dimensions consist of some measure of valence or pleasantness and some measure of intensity or arousal, according to extensive theoretical and empirical research (Watson & Tellegen, 1985). Based on Osgood (1966), the emotional load of verbs can be measured in three dimensions, including positive, neutral, and negative, which was applied in the present study.

Emotional Verbs in Shahnameh

According to some scholars, in the poet's poetry, one can understand what his emotions and feelings are. What motivates him in his thoughts and inspirations? The dominant psychic traits and conditions of his time and those of his contemporaries can also be known. Every poet's poem is considered to represent his characteristics and traits, in other words, his psychology. Just as criticism, according to a researcher accustomed to researching the psychic state, is critical psychology of the critic, and it shows the power of perception and the extent of his feelings and imagination, and it is to be noted that in general, psychological criticism is more important and deeper than all other criticisms (Zarrinkoob, 1982). Poetry is a

magical tool for arousing pleasant emotions and rejecting unpleasant emotions in the person of the poet and others (Ditchz, 1991).

In fact, the artist tries to convey a feeling that he has experienced, that is, to evoke that feeling in himself and to express it with the help of famous and well-known signs (Tolstoy, 1994). It is worth mentioning that poetry is "a knot of emotion and imagination, which is formed with a melodic language" (Shafie Kadkani, 2001, p. 78).

Man deals with many things in his daily life that occupy his mind or affect his feelings and emotions. Such things are recorded in the human memory, and at the same time, occupy his mind, and after his body has ceased its daily activity and his external senses have become semi-conscious after sleep, the imagination of what he has seen at the length of the day or during the past few days or years, is remembered or several events are combined and are seen in a dream. Most human dreams follow this; because his natural life preoccupies him greatly, and its joys and sorrows affect his soul, and when he sleeps, the imagination, also called the illustrated power, opens the face of the objects, which he has stored in himself. On the other hand, the human soul, which is free from physical works in sleep, absorbs spiritual concepts and spiritual beauties and shows them in vari-

ous forms that exist in the power of memory and are tangible to human beings, such as sacred places. According to *Shahnameh Roya*, it is a window to the unseen, the unheard, and finally the unknown. It is only in a dream that a person has been given permission to walk on the curtain of Seventh heaven. When all the apparent senses of a person are disabled, his inner senses are activated and a true awakening occurs in him. When we are awake, our psyche is asleep and when we fall asleep, its awakening begins" (Serami, 2013, p. 979).

In the definition of emotion, it has been said that "The effect of objective motivations and mental occupations on the human psyche leads to various mental states, which are collectively called emotion" (Pournamdarian, 1988, p. 157). The most emotional acts also belong to the woman and her feelings. In fact, A woman wants another and wants her existence for the existence of others; That is, he has not placed his joys, desires, and hopes in the orbit of his own existence, but has made it dependent on someone who loves him, but the man is not like that and is spiritually selfish and wants everyone to exist for himself; That is, he puts his life only on the basis of his interests, interests, pleasures, and occupations (Lambroso, 1985, pp. 4-5).

The whole of Kavolestan was decorated
The back of the elephants was adorned
The singers sat on the elephants
The greetings were regulated

پر از رنگ و بوی و پر از خواسته
به دیباج رومی و می خواستند
نهادند بر سر ز زر افسران
ز کاول پرستندگان خواستند
(فردوسی، ۱۳۹۸: ۲۶۴-۲۵۸)

What is acceptable is that Ferdowsi, in quoting the stories of the *Shahnameh*, "used written texts but did not interfere with the essence of the matter, and his interference is only in the way of expressing the matter and taking into account the imagination and expressing poetic themes and fantasies" (Safa, 2010, p. 192).

DISCUSSION

In the current research, a number of emotional verbs in *Shahnameh* are analyzed and discussed

*Adorn ār st-st-an

"Arast" → Middle Persian *ārāst* → Ancient Persian *ā - rās -ta*. It is the present prefix, which was originally meant to do the work to the speaker. *rād* is the original form of *rās*. *d* has become *s* before *t*. *rād* means "to regulate". *ta* is a suffix that makes the past participle an adjective from the necessary root, and the past participle an adjective from the transitive root. *Arai* → Middle Persian *ārāy* اب Ancient Persian *ā - rād -a*. *ā* has been used to make matter from the root (Abolghasemi, 1373). Adornment (in

finitive) Adornment (Ibn Madi) Biara (verb of command).

In the wedding ceremony of Zal and Rudabeh, which is the most detailed wedding

full of colors, smells, and desires
They asked for the Roman silk cloth and wine
Officers put the gold crown on their heads
The prayers from Kavol were called
Grandeers involved in happiness
Such an auspicious day from that era
And sought wine, chalice, and singers
Remained the memorial of those kings

Ashftan, (Ashuthan) āšoft - an

Ashft → Middle Persian āšuft → Ancient Persian ā - xšuf - ta. Adorned for ā and ta. xšub, which is the weak form of xšaub root, is the original form of xšuf, and b has become f before the root xšaub means "to tremble". "Chaos" has come under the influence of

Never ever should I sleep or eat something!
Rudabeh raged and swore

afaridan: āfrīd - an

afarid → Middle Persian āfrīd → Ancient Persian ā - frī - ta. Adorned for ā and ta. afarin → Middle Persian āfrīn → Ancient afarin → Middle Persian āfrīn → Ancient Persian ā - frī - nā. nā has been a sign. With which matter was made from

Since the creation of the world by the world's creator
There was no rider like Rostam
Who was like Sam Nariman across the world?
The sky could not touch and adorn his head

Forgive baxš-id-an

Bakhshid Middle Persian baxš → Ancient Persian bax-š. bag the original form is bax, g has become x before š and used to create new roots. bag means "to divide" and the word "luck" in Dari Persian

The victorious king forgave him for the sake of Rostam
Released him from restrain and the dark well
The king asked Rostam
Why did you intercede for this despiteous?

ceremony in Shahnameh, in fact, this celebration takes place twice, once in the city of the bride and once in the city of the groom: The use of this verb has a positive meaning.

همه کاولستان شد آراسته
همه پشت پیلان بیاراستند
نشستند بر پیل رامش "ران
پذیره شدن را بیاراستند
بزرگان به شادی بیاراستند
می و جام و رامش گران خواستند
چنین روز فرخ از آن روزگار
بماند از آن خسروان یادگار

"chaos". Chaos → Middle Persian āšōb → Ancient Persian ā - xšaub - a. For a vote. "Discovering" also comes from the root xšaub → Catch.

In the sense of upheaval and unrest: Ferdowsi sings about Rudabeh's grief after Sohrab's death:

که هرگز نباید تنم خواب و خورد!
برآشفت رودابه، سوگند خورد
(فردوسی، ۱۳۸۹:۵/۲۶۴)

the root. The root frī means "to praise". In Middle Persian āfrīn, īfrīdan was used in two meanings: 1- to praise, 2- to create. In Dari Persian, the meaning of "praise" is left in "Afarin", which is used as "sound". 1- In the meaning of "to create", "to exist":

جهان افرین تا جهان افرید
سواری چو رستم نیامد پدید
چو سام نریمان به گیتی که بود؟
سرش را نیارست گردون پسود
(فردوسی، ۱۳۸۹:۱۲۶/۶)

comes from bax-ta. Bax ta is an object adjective past the suffix ta and bax instead of bag. Due to the literal similarity between "forgiveness" meaning "forgiveness" and "forgiveness" meaning "divide", "forgiveness" is used to mean "forgiveness".

به رستمش بخشید پیروز شاه
رهانیدش از بند و تاریک پاه
ز رستم بیرسید پشهریار
که چون راند خواهی بدین کینه کار؟
(فردوسی، ۱۳۷۱:۳۶۶/۲)

In the story of Shahnameh, we see that Faranak sent the available treasures to his son (Fereydoun) to support him and prepare the

He bestowed everything for a week
So that no poor knows

The king kissed the earth
appreciated the world's champion

Kissing bus-id-an

Kissing has different meanings:

Since I kissed the leg of the ivory throne
I trust the height and crown
King said to him: oh you, courageous cavalier
The moments should be counted for you

Laughing xand-id-an

Khandid → Middle Persian xandīd is a fake past tense, made of prepositions. Khand → Middle Persian xand → Ancient Persian xand. xand means "laughing" in Middle Persian

The prayer with the pretty child
Laughed and said to him, "do not say anything"

The city was burned and plundered
The poison was tainted in the place of opium
The city was like the sublime heaven
Enjoyment is derived from its exuberance

nazidan: nāz-id-an

"Nazid" is a fake past tense, made of prepositions. Naz → Middle Persian nāz → Ancient

Lose, be happy, and enjoy your life
If you could find your favorite enjoyment, then you win
Consider the world is your foe
The earth is your bed and the grave is your shirt

furniture for his kingdom. He held a glorious celebration (during the victory of the child) and gave a lot of wealth to the poor people.

یک هفته زین گونه بخشید چیز
چنان که درویش نشناخت نیز
(فردوسی، ۱۳۶۶: ۱/۹۰)

زمین را بوسید و کرد آفرین
ايرشاه و بر پهلوآن زمین
(فردوسی، ۱۳۶۶: ۱/۲۳۹)

چو بوسیدم این پایه تخت عاج
دلگشت روشن بدین برزو تاج
بدو گفت شاه: ای جوانمردگرد
یک امروزت نیزت نباید شمرد
(فردوسی، ۱۳۶۶: ۱/۲۵۳)

and ancient Persian. The maid of Rudabeh, addressing Gholam Zal of the Princess of Kabul, gives the following picture: soz → Middle Persian sōz ب ا Ancient Persian sauč-a. For a ← votes replace k.

پرستنده با کودک ماه روی
بخندید و گفتش که چندین مگوی
که ماهی ست مهرباب را در سرای
به یک سر ز شاه تو برتر به پای
(فردوسی، ۱۳۶۶: ۱/۱۹۲)

همی سوخت و عارت همی کرد شهر
ببالود برجای تریاک زهر
یکی چون بهشت برین شهر دید
که از خرمی نزد او بهر دید
(فردوسی، ۱۳۶۶: ۱/۱۹۲)

Persian nāz. nāz in ancient Persian is a noun meaning "happiness", or "pride". nāz in Middle Persian means "to be happy", or "to be proud".

بباز و بناز و همه کام جوی!
اگر کام دل یافتی نام جوی!
چنان دان که گیتی ترا دشمن است
زمین بستر و گور پیراهن ست
(فردوسی، ۱۳۷۳: ۱۹۲/۴)

Nalidan: nāl-id-an

"Nazid" is a fake past tense, made of prepositions. Naz → Middle Persian nāz → Ancient Persian nāz. nāz in ancient Persian is a "Nalid" is a fake past tense, made of prepositions. Nal → Middle Persian nāl noun

Siavash moans to God

Thee is superior than the turn of the time

meaning "happiness", or "pride". nāz in Middle Persian means "to be happy", or "to be proud".

Nalidan: nāl-id-an

→Ancient Persian nard-a. For a ← votes. The root nard means "to shout". Ferdowsi:

سیاوش بنالید با کردگار

که ای برت از گردش روزگار

(فردوسی، ۱۳۶۹: ۲۵۳/۲)

CONCLUSION

The main purpose of this descriptive-analytical study is to investigate and determine the emotional load of verbs and their components and the relationship between companion elements and verbs based on Osgood's model of positive, neutral, and negative emotional load. In this research, emotional verbs in Shahnameh's love stories have been analyzed.

Also, in some verses, there are several verbs in the field of emotions in which some of which were studied. This study was conducted from the perspective of some linguists (e.g., Yule, 2005) with the aim of showing the emotional load of verbs in the direction of positive, negative, and neutral (Osgood, 1966) in Ferdowsi's Shahnameh.

Table 1**The emotional burden of verbs in Shahnameh**

N.	Verbs	meaning	Bit finder in Shahnameh	The meaning concept, Positive, negative, neutral
1	To adorn	Arrange, prepare, and decorate	بزرگان به شدی بیاراستند ۴۴/۱	Positive
2	Ashftan	Get angry, sharpen	برآشفت رودابه سوگند خورد ۲۶۴/۵	Negative
3	To create	To create, to exist	جهان آفرین تا جهان آفرید ۱۲۶/۲	Positive
4	Forgive	Pardon, divide	به رستمش بخشید پیروز شاه ۳۶۶/۲	Positive
5	Kiss	Touching the lips as a sign of respect, love, gratitude	ببوسید و کرد آفرین ۲۳۹/۱	Positive
6	Kharamidan	Walk with beauty and grace and gnity	به میدان خرامیدن ۵۱۹/۶	Neutral
7	to laugh	Expand your mind and express your happiness with laughter	بخندید و گفتش که چندین مگوی ۱۳۹/۱	Positive
8	to cry	to cry	از آن درد بگریست ۱۸۵/۴	Negative
9	Nazidan	Brag; Brag	ببازوناز و همه کام جوی! ۱۹۲/۴	Positive
10	Nazidan	Complaining; Grumble	سیاوش بنالید با کردگار ۲۵۳/۲	Negative

In Shahnameh, each sentence has an emotional charge that is full of meanings "positive, negative, neutral".The findings indicated that the emotional load of verbs is one of the most

important tools for transferring language from its real use to its virtual and literary use, and it plays a role in innovation and creating personal style more than other elements of poetry. It

can be concluded that Ferdowsi is one of the most creative Persian-speaking poets in terms of expressing emotional actions. He has used all his artistic creativity and knowledge to create new and accessible ways of making poetry and has benefited a lot from emotional actions in this regard. The study of emotional actions in Ferdowsi's poetry leads to a better understanding of his art in the field of imagination and a better understanding of his poetry. Most of Ferdowsi's emotional actions have a positive emotional charge, and this positivity of Ferdowsi's point of view is one of the most important codes that has made the expression of his feelings and emotions to some extent tangible.

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