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Research Paper

Sepideh Kashani and Indian Rhetorical Techniques

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Abstract

Sarvar-e A'zam Bakuchi, known by the pen name "Sepideh Kashani," is a prominent figure in Persian poetry. Her literary works—distinguished by rich imagination, creativity, and the innovative use of literary devices—demonstrate that she not only mastered the traditional techniques and rhetorical devices of the Persian language for conveying meaning and connecting with her audience but was also well-versed in the fundamental principles of Indian rhetoric (*Alankara*). Kashani's works are primarily composed in classical and traditional forms (utilizing *radif*, rhyme, and prosodic meter), and she has incorporated elements of Indian rhetoric into these diverse poetic structures. This study aims to examine the extent and nature of the influence of specific Indian rhetorical techniques on her poetry. Employing a descriptive-analytical approach based on library research, the study reveals that Kashani paid special attention to Indian rhetorical expressions and strategies—particularly phonetic and allusive metaphors—in her work. We first categorized the Indian literary devices and then provided illustrative examples from Sepideh Kashani's works for each. The findings indicate that, in addition to employing Persian literary devices, Sepideh Kashani paid significant attention to Indian literary devices, with examples of each observable in her collected poems (*Divan*)

Keywords: Alankar, literary device, rhetoric (Badi'), Sepideh Kashani, Persian literature.

Introduction

During the first decade following the Revolution, Sarvar-e A'zam Bakuchi—known by her pen name, Sepideh Kashani—rose to prominence, most notably through her poem "O Enemy, Drench My Land in Blood." Born in Kashan in August 1934, she completed her secondary education in her hometown before settling in Tehran following her marriage in 1952. She acquired the art of poetry and gained familiarity with the masters of Persian verse under her father's tutelage; it was within this context that the first sparks of her poetic talent were kindled. In 1973, she published her debut poetry collection, entitled Parvaneh (Kafi, Vol. 2, 2014: 726).Kashani undertook numerous domestic and international journeys in connection with both her literary activities and her personal life. Notable among her travels abroad were a visit to Tajikistan for the inauguration of the Iranian embassy and her final journey to England for medical treatment—a trip that ultimately culminated in her death in 1992 (Ibid.: 727).It is worth noting that Kashani's travels were not undertaken for leisure; rather, they were motivated by a profound desire to understand the cultures and literatures of other regions and nations. Given the close ties between Iranian and Indian cultural and literary traditions, Iranian poets—from the Safavid era to the contemporary period—have held these connections in particular regard. Such interactions facilitated not only the exchange of vocabulary and concepts but also the transmission of rhetorical principles and literary styles. The Persian language became an indigenous language in India while simultaneously introducing Iranians to Sanskrit literature and language (Motamedian, 2008: 730–732).Drawing on her understanding of Indian rhetoric and its practical application among Indian poets and within the "Indian Style" (Sabk-e Hendi), Kashani endeavored to synthesize these elements with Persian rhetoric. In this approach, the poet employs the principles of Persian rhetoric to articulate the surface-level aspects and manifest meaning of the text, while utilizing the objectives of Indian rhetoric to elucidate its spiritual nuances and hidden layers. Among the most prominent objectives in Indian rhetoric (Alankara)—specifically within figures such as "Atishayokti= اکارن ات پریچھا " (hyperbole) and "Shlesha Alankara= اشلیکھا النکار" (paronomasia/double entendre)—is the aim to evoke a sense of wonder and astonishment in the audience. Another objective pursued by Indian poets in their use of Upama (simile/analogy) is to highlight the sacred and spiritual dimensions found in texts such as the Rigveda and the Upanishads.This article aims to examine the influence of Indian rhetorical techniques on the work of Sepideh Kashani and, in doing so, to compare a number of Indian rhetorical devices and literary techniques with their Persian counterparts.

Literature Review

The book "Literary Criticism in the Indian Style" is written by Mahmoud Futohi, in which "Azad Belgrami" is mentioned in the literary counter of the era, and his literary and rhetorical opinions and opposing and agreeing opinions about him are noted.The article "Comparative Indian (Al-Nakr) and Islamic Rhetoric" is a research by Mujahid Gholami, which was published in the Comparative Literature Journal in 1400 AH. This research has compared Indian and Islamic rhetoric and examined the merits and commonalities between them, and as a result, it has been pointed out that Indian rhetorical arts revolve around spiritual issues.The article "A Study of Forgotten Works of Novel and Rhetoric in Poetic Texts" is a research by Mohammad Shahbazi and Khodabakhsh Asadollahi, which was published in the spring of 1404 AH in the research journal Literary Criticism and Rhetoric, which briefly discusses the simile in Indian Al-Nakr and its comparison with Persian poems. This research has been conducted with a view to the adaptation and influence of Iranian poets on Indian rhetoric, and this has been done before.

Method and Material

This study employs a descriptive research method based on a review of existing literature. The process begins with gathering material from works on Indian literature and rhetoric, as well as the poetic texts of Sepideh Kashani; subsequently, an example from Kashani's works is provided for each literary device. Finally, notes are taken from these sources, the material is compiled, and the relevant data are analyzed.

Results and Discussions

Sandiha Al-Nakar (تجاهل العارف)

It was a case of the poet doubting two things and speaking with doubt and suspicion, and in Arabic it is called Tajajol Al Aref (Mirza Khan, 1975: 274). Sandiha Al-Nakar is also one of the Indian al-nakar in which the poet's main goal is to astonish the listener. While in Persian rhetoric, al- Tajajol Al Aref is "the poet's chain of references between two completely different matters with doubt and uncertainty.It is informative. The manner of expression is usually rhetorical and sometimes not accompanied by negation verbs.I know And not I understand. Use"(Shamisa, 2004: 99). Its purpose is first to praise and criticize, and then to express love, surprise, rebuke, and contempt for the addressee (Great Islamic Encyclopedia, 2002: under Ignoring Knowledge). Saeb Tabrizi is one of the prominent. the most Indian-style poets in a ghazal composed entirely with disregard for the sciences would astonish such a listener. Has: Is this the cypress of the Eram garden, or a captivating stature? The morning star of felicity, the pivot of the compass of love.The King’s assembly is no place for Gabriel to even draw breath; Is this a musk-black tress, or a noose for the gazelle’s neck? Is this the seed of a fiery sigh, or an amber-hued beauty spot? Sa'eb, what manner of discourse is this before the discerning King? (Saeb Tabrizi, Vol. 6, 1991: 2990) Saeb asks the audience in the first verses of the ghazalSome things are happening. It brings the audience's mind to the poet's beloved. But in the last verse of the ghazal, with the remark that "the association Royal ceremonies and royal gatherings are no place for such talk. “It’s not" leaves the listener in awe and amazement. Slow. Sepideh Kashani, in ignoring the Knowledge, was also influenced by the goals of Indian rhetoric and wrote:

Is this a waking vision or a dream?
In the silence of each petal, a tumult stirs;
It is as if the eye of every flower were a book—
And every leaf, the tale of a blood-stained scroll.(Kashani, 2010: 132)

Upon hearing the first verse and the word "flower," the listener imagines spring and gardens.Slow; but the second verse surprises the listener.It motivates and engages.He sees that the poet's goal is to express the silence of the martyrs.

Sakaran OT parichha (حسن تعلیل، عکس الخالطه، الاعتذار)

Good explanation of other arrays these are the ones that have been considered in Indian rhetoric. Azad Belgrami has researched it in two separate sections and has used two different words, "Aqsa al-Mukhalta" and "Al-A'tizr" in the place of the comparison of sena'at. The opposite of mixing is to attribute something true to something false, and this art was found in examples of good attribution, which is an ancient art, and good attribution is such that they claim a suitable cause for something that is not actually its cause (Azad Belgrami, 2003: 61-63). Al-A’tizr means that a person excuses his action that is against the will of another and postpones his excuse until he finds it acceptable, whether it is true or false (ibid.: 93). Mirza Khan referred to it as “Sakaran ot parichha” and, expressing the purpose of surprising the audience, defined it as follows: "The poet plots [to arouse the audience's surprise] and justifies it, as they say, the moon is a speck.""O beauty and beauty, the beloved has stolen and fled, gone to the sky and settled there" (Mirza Khan, 1975: 273). In Persian rhetoric «Bring Cause Literary and Non Real is For Order, To SpeciesHey that able Audience particle for direct object Persuasion Slow. This Cause Construction Based on Simile is and Art it Beautiful or Ugly to do something is. With Existence this that Hassan Reasoning, Real, Scientific and Intellectual No, Audience it particle for direct object From Cause Original More pleasant May Find and Secret Beauty Also In that’s it. Tip is» (Hadi, 1994: 158). And its purpose, as mentioned, is pleasant and artistic. The issue is to make it wet. But among the poets, Sepideh Kashani, by composing the verse: Bastion of blood, spring of blood, city of blood— O twilight, crimson-hued from the grief of your sorrow.
(Kashani, 1994: 52)

In addition to lending a more artistic quality to the language, the poet evokes a sense of wonder in the listener by using the words "blood" and "tulip" to explain the redness of the twilight; in other words, the poet attributes the crimson hue of the twilight to the deep sorrow over the martyrs. Saeb also used good reasoning with the aim of creating astonishment in the listener: For the lackluster piety of these dour ascetics, No argument is better than the mihrab's yawn. (Saeb Tabrizi, Vol. 2, 1991: 625). Saeb is not a cause. The spiritual and austere nature of the asceticism of the ascetics is removed from the altar of worship. He knows that it is made in the shape of a yawn.

Akaran ot Parichha (مبالغه، الخارق)

According to the book "Ghazalan al-Hind", exaggeration (al-Kharaq) has various types and a wide range, including "piety", "the heart of essence", "despotism", "rebellion" and ... However, among them, the form of hyperbole that aligns with Persian rhetoric is referred to as al-khāriq. Al-Kharaq is the occurrence of something that is impossible due to habit or reason, and the poet expresses surprise about something in his words (Azad Belgrami, 2003: 83). Exaggeration is beyond the image and imagination that the listener receives, because in this art, the description changes from its normal state. Slowly and in a big way Expressive expression The author of Tuhfah al-Hind equated exaggeration and hyperbole and referred to it as "Akarn ot-Parchaha": "It was a mistake for a poet to make something impossible possible, and that is called exaggeration and hyperbole in Arabic" (Mirza Khan, 1975: 273). In Persian rhetoric, exaggeration, exaggeration, and hyperbole have varying degrees. "Exaggeration" in the first degree is great.A view is placed. It is assumed that "exaggeration in description, praise, and blame does not exceed the limits of rational and normal possibility" (Shamisa, 2004: 95). "Exaggeration" is excessiveness in describing someone or something; that is, excessiveness Appears on the big door giving a big or important order Show and so on and so forth Show more. Great value. The representation of a reality in poetry is because poetry is the art of embodying emotions and the tools of language; therefore, when emotion If emotions such as sadness, joy, love, and hatred are very intense, the best way to visualize such emotions is to use exaggeration. Exaggeration is possible rationally but impossible habitually. "Exaggeration" is ultimately a description and analogy that neither reason nor habit make possible. Knows (Vahidian Kamyar, 2004: 107).

From alley to alley, shrine to shrine, the homeland has become a Tigris of the pure ones' blood. (Kashani, 2010: 225).The Tigris River turns bloody with the blood of the great martyrs It is a view that does not exceed the limits of reason and normality. It is slow and exaggerated. Kashani intends to surprise and astonish the audience in using this arrangement. The Bukhari poets of the 11th century Indian style, with their exaggerated style, have also created wonders: The Mountain grew so soft beneath the rain-laden clouds, that one could draw a thread of fine silk from the veins of the stone. (Shaukat Bukhari, 2003: 521).

In the poet's imagination, "the softness of nature in spring" is as it is because the mountain rock has become so soft from the abundance of rain that it flows from the veins of the rock. The power of making silk threads. This image is not only exaggerated, but also astonishing and exciting.

Ashlik Ha Lankar (ایهام)

Azad Belgrami refers to illusion and its types in his book. He did not do so; on the contrary, Mirza Khan has listed several types for the Ashlik ha lankar. Among the many types mentioned in the Tuhfat-ul-Hind, only the " Dipina Dwar Alankar " is in accordance with the "Iham of proportion=ایهام تناسب" and the other Iham s-including "Brudha Bhas Lankakar" and "Achhar Chatkar Lankakar"There is no Persian in rhetoric. The definition of allusion states: "A word can have multiple meanings, and all of them are useful meanings of the word" (Mirza Khan, 1975: 272). The purpose of allusion in Indian rhetoric is to create astonishment and wonder, and in Persian rhetoric to create pleasure in the audience. "When a word or phrase is used in a way that It is a state of mind where the mind is caught between two paths and cannot choose one of them at a moment's notice... and it is this psychological state that creates the greatest pleasure in the reader."It will be" (Shafi'i Kadkani, 1993: 307). Sepideh Kashani, having perceived the astonishment in the allure of Indian rhetoric, has applied it in her Nimai poem: The old palm tree repeats its fruitful life

Once again in the mirror of the sun Rises Is lost to view(Kashani, 1994: 103).

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"Fruitful" means one is very useful and the other is full of fruit, which has a meaning that, after being discovered by the audience, will astonish them. It has. It has not come easily to our composer; We have spent a lifetime enduring the ear-twisting lectures of admonition. (Saeb Tabrizi, Vol. 5, 1991: 2838) It refers to the tuning of an instrument: first, the tuning of the instrument, and second, the tuning of the instrument (Qahram, 2011: 142).

Dipina Dwar Alankar (ایهام تناسب)

As mentioned, this allegory is in accordance with the allegory of proportion: "that the poet, in the course of his speech, utters a word that is related to both the preceding phrase and the following phrase" (Mirza Khan, 1975: 278). In most Indian rhetorical arts, the audience's astonishment and delight are of interest; but in this case, in addition to arousing astonishment and wonder, it is used to attract the audience's attention.Take it. In Persian rhetoric, it is often defined The ones mentioned in ancient rhetorical books are more or less related to the illusion of proportion. With Taftazani's definition, a boundary has been established between illusion and illusion of proportion: "Literally, it has two meanings, close and far, and the speaker's intention, considering the hidden evidence, is consciously and intentionally, the far meaning" (Al-Taftazani, 1407 AH: 425). The existence of hidden evidence is the boundary that separates illusion from illusion of proportion.Since then, this definition has been followed in the works of Bad'i' al-Ifkar and **Ma'alim al-Balagha.**

In contemporary rhetorical books, this definition is also Some comments have been added. "It is a word that has two distant meanings, one of which is the main meaning and the other is a close meaning. It should be noted that in some cases "There is no such thing as a near or far meaning, and both have the same meaning" (Vahidian Kamyar, 2004: 137) and Shamisa carefully A further comment has been made: "Only one of the two meanings of the word should be present in the word; but the absent meaning (one of the other meanings of the word) should be related and proportionate to the word or words in the word" (Shamisa, 2004: 128). Sepideh Kashani, with the aim of attracting the audience's attention with a sense of proportion, has composed the following poem: Every moment and every day—our soul-reviving Nowruz—
Advances across the meadow of patience, traversing each stage of the journey. (Kashani, 1994: 17) "Patience" means forbearance and patience, which is associated with greenery. Meadow means bitter plant. Kaleem Kashani also attracts attention with his sense of proportion. Slow: From the lute, the flame of melody soared high; Zohreh's tambourine of revelry caught fire. (Kalim Kashani, 1990: 312) "Fire" in the verse "Iham" is a proportion. Fire in the meaning of the sun is proportional to Venus, and in the meaning of true fire is proportional to flame.

Achahar Chettakar al-Nakar (استخدام، صرف الخزانه)

Recruitment arrangement in Hindi and Arabic rhetoric, special positionIt has a meaning and has also been considered by some poets in Persian rhetoric. Mirza Khan mentioned it in his work as "Achhar Chatkar Al-Nakkar" and did not write much explanation about it, but on the other hand, Azad Belgrami in Ghazalan Al-Hind divided "Sarf Al-Khazana" into several types, including "Istakht Al-Mazhar", "Istakht Al-Mummar", "Baraa' Al-Jawab" and "Jam Al-Khazana Wa Tafrifqaha". The use of the treasury is to use a common word in multiple cases and to use each of the meanings in the place it deserves, and the Arabs call this art employment (Azad Belgrami, 2003: 49). The goal of the poets in this arrangement is also to attract the attention of the audience and create excitement and amazement in the audience. Creating an acceptable work in this art does not depend so much on the power of the pen and the ability of the poet, but rather on his mental ability and the power of his imagination. In the industry, you can hire a verbal poet. It is a word that has two independent meanings and each of the two meanings is realized by a sentence, phrase, or pronoun (Fasharaki, 1995: 102). The difference Recruitment with Iham it is that In Iham Only One From two Meaning Verb Credit It can be, But in Recruitment Preserve Any two Meaning In Speech Necessary, and Delete Any One Cause Disorder Meaning (Saadat, Vol. 1, 2005: 362). Sepideh Kashani is among the poets who have paid attention to this literary art and has composed to surprise her audience: Now the surging masses flow like a raging sea; my harvest has turned into a sheaf of wrath (Kashani, 1994: 10). The word

“surging " is in proportion to the sea in its true meaning, and in connection with creation, it means excitement and enthusiasm. Nasser Bukharaie also surprised the reader by taking advantage of the recruitment arrangement: If I become a hairy man and if you split my chest I will follow your command line like a pen (Bukhari, 1974: 222) "To put one's head on the line" has a usage: in relation to the pen, it has a literal meaning, and in relation to a person, it is an allusion to obedience.

Anukarmana Lankar (لف و نشر مرتب)

The poet should state several things at the beginning of the poem and then describe each one in order, and it should be recited in Arabic in a regular manner (Mirza Khan, 1975: 274). Azad Belgrami refers to it in Ghazalan al-HindIt has not. The purpose of Indian poets in this literary art is to play with the dimensions of words and do not aim to attract the reader's surprise and attention. In most works on rhetoric, *laff-o-nashr* (distribution and arrangement) is classified into two types: ordered and disordered. In the ordered form, the first element of the *nashr* (distribution) corresponds to the first element of the *laff* (initial grouping), the second to the second, and so on; whereas in the disordered form, this sequential order is not observed Sepideh Kashani, while preserving the hidden layer of rhetoric in Persian rhetoric, has also played with words and created regular rhetoric by juxtaposing contradictions: The tale of disbelief and faith: The darkness of night, The light of dawn. (Kashani, 2010: 42).

"The darkness of night" (first element) corresponds to "disbelief" (first referent), and "the light of dawn" (second element) corresponds to "faith" (second referent). This is an instance of *laff-o-nashr* (distribution) in the ordered (sequential) style.And Saeb has also created a regular buzz by juxtaposing contradictions: Kindler of the fire of Your wrath, mirror-bearer of Your grace; At once the sunset of misfortunes and the sunrise of good fortune(Saeb Tabrizi, Vol. 1, 1991: 410). The fire-kindler of Your wrath (first element) turns toward the west of misfortunes (first corresponding term), and the mirror-bearer of Your grace (second element) turns toward the east of misfortunes (second corresponding term).

Chehika On Pras (اعنات)

It was not permissible for the first letters of the words of a stanza (verse) to be of the same gender, whether it was the same in the entire stanza or in any two or three of the words. Azad Belgrami, while discussing this arrangement, has analyzed it with the aim of playing with the dimensions of the word. Shafi'i Kadkani sees the peak of playing with the dimensions of the word in the works of the poets of the Safavid era."Playing with words is by no means unprecedented in the poetry of the previous period [of the Safavids], but its dominance in this period is evident. May It can be imagined that the reason for this was the spread of Persian poetry to the region. It is a region where the main language of the people was not Persian, and the poets of that region who did not speak Persian and wanted to write poetry in this language were able to do so to some extent. You rely on the dimensions of the word. “They did and popularized this type of artistic taste in Indian style poetry" (Shafi'i Kadkani, 1999: 45). In Persian rhetoric, a'naat or a'latma, bringing a word It is a repetition in each stanza or verse that Opinion Formalists, One From Tricks Possible Attention It is literary beauty. But For Critics Old, Meaning from Verb It has been very important and accordingly, Commitment from Industries Verbal It is considered innovative. He left. “This Literary device couldn’t have. For itI see So Important Had be that to it In Scales Other Techniques Statement, Weight Possible Attention Give. Many From Critics Old, it Also More To Respect Word Quran, To Inevitable To Statement This Industry They have paid; But Style Payment and Cost Kurdish itI see Badge Gives that Necessity They haven't seen For Dissection This Art Formal and Verbal, Pages More particle for direct object Submerged "Formation" (Mohammadi, 2011: 101). I swear by the name of Muhammad, by Surah Al-Asr,

And by the mystic symbol "Al-Murra" known to the One; swear by your resolve—O people of the Quran—

And by the One revealed within Surah Al-Kawthar, Who cast a bridge reaching toward Muhammad, the Messenger, for you have made your very lives a shield upon this path. (Kashani, 2010: 264).Sepideh Kashani is influenced by this literary technique by insisting on including the word "swear" at the beginning of her verses. The goal she poets is not simply to play with words, but to create an artistic one. Poetry has also been considered.

Anu Pras (واج آرایی)

Indian poets in the musical creation of poetry by combiningSpecial attention is paid to the classification of words.They use "Ano Pras" or "phoneme" to make their speech more pleasant.Anupras is a literary technique that is not mentioned in Ghazal-e-Hind and Tuhfat-e-Hind, but is found in Indian rhetorical treatises. Its definition states: "The repetition of a consonant in a sentence that occurs more than once in the sentence and becomes a source of amusement for the listener. For example: Charu Chandra Ke Chanchal Chirane."(Afreen, 2017). In Persian rhetoric, to make his poem more melodious, the poet has tried to choose words in such a way that several consonants or vowels are repeated with high frequency. The flowers in the garden have blossomed, speaking endlessly of the Beloved; my very soul blooms with joy should a comforter come to soothe my sorrow. (Kashani, 2010: 65).The consonants "g", "f", "d" and "l" are pleasing to the ear and artistic.The word "wetting" has become a verb. Saeb Tabrizi has also used this literary device with the aforementioned purpose: The ignominy and lack of worth I bear are the very essence of my sin; It is no fault of mine that I have been cast upon the wayside (Saeb Tabrizi, Vol. 5, 1991: 2721).The consonant "r" in Saeb's poetry has contributed to the poem's melodiousness and beauty.

Aubert Anne Pras (تسجیع)

The intention was that in each stanza (verse) the words of the stanza would rhyme and rhyme together, and in Arabic it would be called "Sanat Saja=صنعت سجع" . But the difference is that in Arabic the words of both stanzas would rhyme together.And here every single word is joined together.Let it be as follows: In the city of Rey, in the month of Dey, with my beloved and wine, with the sound of harp and flute, we enjoyed one after another (Mirza Khan, 1975: 277). In *Ghazalan-e-Hind*, Azad Bilgrami has not addressed this particular literary device, though poets employ it to play with the dimensions of language. In Persian rhetoric, beyond merely enhancing the poem's musicality, it is also used to lend the language greater artistic quality. In rhetorical terms, *saj‘* (rhymed prose) refers to a technique that introduces musicality and harmony into speech, thereby intensifying its auditory appeal. "The discussion of *saj‘* centers on two points: the equality or inequality of syllables, and the identity or non-identity of the word's final core vowel—known as the *rawi*" (Shamisa, 2004: 33). A cloud of rosewater appeared; the enemy's house lies in ruin. Charging toward a mirage, the path leads to oblivion (Kashani, 1994: 90). The use of rhymed prose (*saj‘*) was common among prose writers of the Indian Style, but it did not receive much attention in poetry.

Conclusions

Indian rhetoric encompasses certain literary devices that lack direct equivalents in Persian rhetoric, yet these can be effectively employed in the stylistic analysis of Persian poetry. Research indicates that the primary objective underlying the use of these Indian rhetorical devices is to evoke a sense of wonder or astonishment arising from the discovery and perception of the extraordinary; indeed, most of these devices revolve around this very aim. Hyperbole (mubālagha) and īhām (poetic ambiguity or double entendre) are particularly effective in generating a sense of wonder and are employed more frequently than other literary devices. Techniques such as laff-o-nashr (distribution and arrangement), iʿnāt (intentional constraint or difficulty in composition), and alliteration (vāj-ārāyī) are examples of devices favored by poets of the Indian style for their potential to play with the dimensions of language. However, the concept of "playing with the dimensions of language" does not constitute a central focus in the book Ghazālān-e Hind; in that work, Āzād Bilgrāmī confines his discussion to traditional rhetorical devices. Sepideh Kashani’s poetic language is characterized by allusion and symbolism. By drawing upon Indian rhetorical devices (alaṅkār), she has succeeded in rendering her poetry both captivating and widely appealing. Furthermore, she has grasped the underlying purposes of these Indian devices and skillfully integrated them into her own verse. It is also worth noting that Kashani’s studies and travels abroad—undertaken to familiarize herself with the literature and cultures of other nations—played a significant role in this stylistic influence. It is evident that, among the various rhetorical devices she employs, Kashani has been most strongly influenced by Indian alaṅkār in her use of alliteration and īhām-e tanāsub (semantic ambiguity combined with congruity). This

influence creates an experience wherein the listener or reader derives artistic pleasure from the semantic relationships and the juxtaposition of words—an experience that evokes a profound sense of wonder and astonishment.

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