

**Critical Analysis of Mystical Discourse in Hafez's  
Sonnets Based on the Textual metafunction of Language  
in Halliday's Systemic-Functional Linguistics**

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**Introduction**

Mystical discourse is one of the different discourse types in Hafez's sonnets that can be understood by superficial reading especially for those readers who are familiar with mystical discourse.

The present research considers choosing mystical discourse by Hafez as an ideological choice that contains ideological, cultural, social and political messages.

Therefore, it recognizes critical discourse analysis and specifically the approach of Norman Fairclough as a suitable and purposeful approach in description, interpretation and explanation of Hafez's mystical language.

The main issue in this research is understanding how and why the mystical discourse in Hafez's sonnets is formed, produced and comprehended.

The research's main purpose is to study Hafez's mystical language based on the accurate and systematic linguistics analyses that provides scientific and reasonable explanation of his mystical language.

Since the presupposition of this research and the analyst's disposition is mystical, it reads the verses with a mystical view and searches for mystical messages beyond the present lingual forms in the verses. In order to discover the general principles in Hafez's mystical discourse, this study measures and analyzes Hafez's mystical sonnets together. It is necessary for the analyst to find out what discursive structures Hafez used to express his mystical concepts and thoughts. Therefore, using some discursive features and relying on the textual metafunction of language in Halliday's systemic-functional linguistics, it identifies Hafez's mystical language.

### **Method and background of research**

The present research's method is a descriptive-analytic method, and the only studies that have dealt with Hafez's poetry using critical discourse analysis and according to Fairclough's approach before, are two articles written by Rashidi and Rozatian(2021) and Rashidi(2022) that analyzed Hafez's sonnets according to Fairclough's three-levels pattern, and of course, relying on interpersonal and ideational metafunction in Halliday's linguistics. In addition to them, we can refer to the articles that have used Halliday's systematic-functional linguistics and its textual metafunction in analysis of Hafez's poetry. Aghagolzadeh(2005) has analyzed a sonnet from Hafez's Divan considering the fundamental metafunctions of language, and has shown the effectiveness of the functional instructions in Hafez's lingual system. Pournamadarian and

Ishani(2010) have analyzed the cohesion of a sonnet by Hafez using Halliday and Hassan's cohesion theory and in a part of their analysis, they paid attention to the textual metafunction of language in that sonnet. Talebiyan and Aghababayi(2016) have also taken advantage of the textual metafunction proposed in Halliday's theory In examination of the coherence and cohesion of a sonnet by Hafez, relying on Jurjani's theory. Algooneh Juneqani has also analyzed and explained the non-structural cohesion(2016a) and the textual cohesion(2016b) of a sonnet by Hafez based on the thematic structure.

### **Discussion**

The interaction between discourse and ideology in a text is definitely done with grammatical-rhetorical strategies that appear in specific linguistic structures. Hafez has used specific linguistic structures with certain grammatical and rhetorical strategies to convey meanings and participate in the mystical discourse in order to have the greatest impression on the addresser. Since these linguistic structures and grammatical-rhetorical strategies show Hafez's personal and ideological views related to the cultural and social conditions of his time, they are considered discursive and discourse strategies. This research deals with the features and structures of the textual metafunction of language in Halliday's systemic-functional linguistics and using structural and non-structural cohesion factors, evaluates message organization manner and cohesion in Hafez's mystical sonnets.

The frequency of thematic structures and the way in which the elements of Hafez's sonnets are organized are in this order: The theme-theme

structure, the rheme-rheme structure, the theme-rheme structure and the rheme-theme structure. The information structure of the clauses studied in Hafez's mystical sonnets is mainly the usual structure, which means theme is the given information and rheme is the new information. So most of the clauses are unmarked. In investigation of the reference factor, the field of meaning of pronouns' references in Hafez's mystical sonnets can be summarized in the following five extents of markers: The markers of Hafiz himself and his fellows or his congenials, the markers of the extent of love, the markers of mysticism and Sufism, the markers of religion and the markers of tavern and banquet. subordinating conjunctions constitute 62% and co-ordinating conjunctions constitute 38% of all conjunctions in the mystical text-sonnets of Hafez. The frequency distribution of independent clauses is 23%, co-ordinate compound clauses is 17% and subordinate compound clauses is about 60%. Since simple clauses are typically shorter than compound clauses, Hafiz uses long sentences in his mystical language much more than short sentences. In the studied sonnets, Hafiz connects the sonnet's words in many ways, including repetition of words, synonymy, antonymy, hyponymy and meronymy and he has encoded the numerous ideational meanings repeatedly. These ideational meaning are categorized in the following categories: The markers of the extent of love, mysticism and Sufism, banquet and tavern, religion and religion-orientation, worldliness, wisdom and science, politics and government, nature. By using certain words that have topical relationship and creating a special semantic field, Hafez has established the highest connection between the clauses of each sonnet and has created the lexical cohesion of the text-sonnets.

### **Conclusion**

Factors and devices of structural and non-structural cohesion in Hafez's mystical sonnets such as the dominance of unmarked clauses compared to the marked clauses in the thematic and information structures, the preference of direct syntactic structure, reference factor, high frequency of compound clauses and subordinating conjunctions with inclusion of dominant meanings of explication, explanation and condition and also broad lexical collocation are discursive and ideological. The broad lexical collocation in the studied sonnets clearly shows the coalition and cohesion in the of Hafez's mystical text-sonnets. Among the semantic markers, the highest rate belongs to the markers of mysticism, love and tavern, and the lowest rate belongs to the markers of religion, world, wisdom, science and politics. Hafez has produced mystical discourse matching his taste through integrative sonnet and mystical implication language and using devices of structural and non-structural cohesion and has stood up against the discourse of domination and power in an artistic manner. By creating personal and apparently irreligious symbols, he has expressed his own dos and don'ts and what he wants to be and isn't and by instillation of his desired messages in the minds of the addressers, coincident with the pure discourse of religion and mysticism and contrary to the relations of social and political power, he has created a purposeful confrontation and opposition between pure mystical discourse and reciprocal and apocryphal discourses.

### Keywords

Hafez's sonnets, mystical discourse, Critical discourse analysis, Fairclough, Halliday, textual metafunction.

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