

Threat, a Manifestation of Power in Hafez's Speech

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Introduction and Overview

There have been numerous writings on the poetry of Hafez to date, but in this text, there are still opportunities for fresh research. In the following article, for the first time, the theme of "threat" in Hafez's ghazals is examined. Threat, in the dictionary, means to intimidate, which can take various forms. (Dehkhoda: Entry for Threat). Threats are inherently ambiguous, and measuring them is sometimes difficult. In poetry and literary texts, due to the compression of meaning, symbolism, and indirectness to achieve literary discovery, understanding threatening references is much more difficult than threats in ordinary speech.

According to Foucault's ideas, power is ubiquitous, and it is not necessarily top-down; rather, it can be exerted in a multi-layered network from all sides. (Dreyfus and Rabinow: 1982). Threat is one of the signs of the speaker's power, and having the power to carry out the threat is one of the essential conditions of a threat. Otherwise, without sufficient power, the threat would be entirely meaningless and without

action. Hafez addresses the threats of powerful institutions such as religious, political, and social power structures in various places in his divan. Therefore, Hafez is also endowed with power, and analyzing his threats is one way of identifying his power.

Research methodology, background, and objectives:

This research, conducted through content analysis and comprehensive analysis of Hafez's threatening verses, aims to provide a better understanding of the mind and language of this enchanting poet. To accomplish this task, the entire Divan of Hafez (edited by Ghani and Ghazvini) was studied, and initially 262 verses that could be related to threats were extracted. Then, among them, 114 verses in which Hafez addressed the threats of others were selected. Of these, 49 were explicit threats and 65 were implicit threats. After that, various aspects of these verses, such as the audience of the threat, the motivation behind the threat, the support of the threat, the impact of the threat, the verbal behavior, the type of verb, the type of threat, etc., were studied and analyzed.

The topic of threat and its applications and functions is not a common subject in literary research. Writings on the connection between Hafez and power have mostly focused on external power and analyzed his relationship with political power, paying less attention to the power that emanates from within him. While there are some writings on the internal power of Hafez, such as spirituality, being a person of prayer, his self-confidence and self-esteem, none of them have directly or indirectly examined threats.

The objectives of this research are to answer the following questions:

- Does Hafez have the power to threaten? If so, what is the source of this power?
- What are the reasons for the formation of threats, their target audience, and the elements involved in selecting the type of threat?
- What is the support and motivation behind Hafez's threats?
- How are the structure of threats and their types from the perspective of verbal behavior?

Discussion and Analysis:

By studying the threats in the Divan of Hafez, they can be classified into three categories:

1. Threats from others addressed to Hafez; 2. Threats from Hafez addressed to others; 3. Threats from Hafez addressed to himself. The main objective of this study is to identify and analyze the threats from Hafez addressed to others and himself; because, on the one hand, such threats make Hafez's mind and language more apparent, and on the other hand, threats from others to Hafez have less frequency compared to threats that Hafez raises to others and himself, and their practical aspects are more vivid and based on actions that Hafez is tired of. In other words, religious figures, the beloved / praised one, and other recipients of Hafez, rather than threatening him, make him unhappy with their actions and behavior. Hafez's recipients in threats are religious elements and personalities, the beloved and praised one, himself, and other recipients, including claimants, rivals, slanderers, enemies, advisers, the wealthy, and the general public or people. In these threats, Hafez uses different internal powers, including the threat with the backing of sincere faith and the influence of prayer and magical

sigh, the threat with the backing of wine and cupbearer, the threat with the backing of the power of debauchery, the threat with the backing of knowledge and personal experience, and the threat with the backing of poetic power. He has used them according to the type of threat. The types of threats also show that threats can include various speech acts besides declarative acts. In many of the actions examined, although threats have declarative, persuasive, or urging acts, they take an emotional form because threats involve the poet's emotions. In other words, threats are considered emotional because they are based on the poet's feelings.

Hafez's motivation in addressing his beloved and praised one is to encourage good behavior and request attention, while expressing regret in the face of religious elements and sometimes urging a change in behavior and associating with people like himself. However, Hafez's motivation in expressing the threats addressed to the sky is more complicated. Perhaps it is to soothe the pain he has received from the sky, or perhaps to demonstrate his inner power.

Conclusion:

Hafez, threatens all of his audience because they did not behave as he expected. Based on his threats, which include religious elements such as repentance or reliance on religious practices, it can be concluded that Hafez uses serious and practical threats when facing these audiences. When threatening ordinary people, Hafez uses his experience and knowledge to fulfill his social duty. His threats are more of a warning to keep oneself aware and conscious, but when he uses titles such as

preacher, Sufi, or ascetic in his threats, he does not hesitate to do so, and he is not inclined to conceal his mistakes.

By analyzing a tool called threat to the personality traits of Hafez, it can be concluded that he has a threatening morality, which has led him to threaten not only religious figures but also his beloved, praised, and even abstract concepts.

Analyzing Hafez's threats in addressing others shows that he has power, which comes from within him, not from his relationship with powerful elements and rulers, as even they cannot release themselves from his threats. Hafez gains such power that in addition to kings, he also confronts other contemporary powers of his time, such as social and religious power.

Key words: Hafez, threat, power.

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