Stylistic techniques and their application to a poem by Hafiz

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ABSTRACT: The purpose of this study is to examine one of Hafiz's poems in the framework of stylistics. As a branch of applied linguistics, stylistics is concerned with the study of style in literary works. Stylistics is practiced as a part of understanding the possible meaning in a text. This paper examines the features of stylistic framework against the lyric (ghazal) 456 of Hafiz adopted from the late Peter Avery's collection of the lyrics of Hafiz. Hafiz is the greatest of all the lyric poets of Iran who took ghazal to its peak. With him ghazal reaches its perfection. It starts with an examination of the make-up of a sentence – both in English and mostly of Persian – and its elements to show how structure is fundamental to the study of language. It shows how our understanding of language can deepen our response to a literary text. There are sections on vocabulary and sound patterns of a literary text. It also looks at language beyond the sentence to see how a text is given unity through its language. This knowledge will need the reader to go further with deconstruction a literary text.

Keywords: Stylistics, Ghazal, Sentence Structure, Sound Patterns, Vocabulary, Pragmatics, Cohesion

INTRODUCTION

Stylistics is a branch of applied linguistics concerned with the study of style in texts, especially (but not exclusively) in literary works. According to Wales (1989) (as cited in Thornborrow & Wareing, 1998), the goal of most stylistics is not just describing the formal features of texts, but it is aimed to show their functional significance for the interpretation of the text; in other words, it intends to relate literary effects to linguistic causes where these are felt to be relevant. As Richards and Schmidt (2002) state, "Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others."

The main goal of study in stylistics is literature, whether the one being institutionally entitled Literature as high art, or the one being more popular forms of writing. Yet, the traditional connection between stylistics and literature brings with it two important admonitions. The first is that creativity and innovation in language use should not be seen as the exclusive preserve of literary writing. Many forms of discourse (advertising, journalism, popular music, even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. The second one is that the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts (Simpson, 2004). So, what can stylistics provide us with?

The primary aim of stylistics, unlike the traditional forms of criticism, is to investigate how one comprehends a text by checking particularly the linguistic organization of the text and how a reader approaches and interacts with that linguistic organization to grasp its main point. Such a detailed examination of a text appeals to reviewing the text from different aspects and directions to see how a text achieves what it has intended to. But the main purpose of stylistics is to show how interpretation is achieved, and hence provides support for a particular view of the work under discussion (Short, 1995)

A literary genre would be seen as a set of style characteristics commonly recognized and agreed upon, such as prose and poetry, of which the latter often involves rhyme while the former does not. Other aspects include the description of scenes, the use of dialogue, the use of active passive voice, the distribution of the sentence length, and so on. Stylistic analysis is imbedded in literary studies and is a part of it. It is employed as understanding a part of the possible meanings in a text. It is also generally supposed that the process of analysing literary texts will reveal the good qualities of the writing.
The purpose of this study is to examine the features of stylistic framework proposed by Professor Blake in The Language of Literature against the poem 456 of Hafiz. This poem with its transcription and its English translation (adopted from Avery, 2007, poem CCCCXLVII) is as follows:

1. Nobahar ast dar an kosh ke hoshned bashi
2. Keh basi gol bedamad báz-o to dar gel bāshi
3. Takhallus gir shab dar in gesse keh khoshdel bāshi
4. For many a rose might blow again, but you will be under the sod.
5. Keh to khod dānī agar zirak-ā āgel bāshi
6. If you are smart and bright, you yourself will know.
7. Maqta keh va'zat āngān konad soud keh gābel bāshi
8. It is when you are right for it that preaching profits you.
9. Ghar shab-ā rouz dar in gesse-ye mosh kel bāshi
10. It is right and day in this tricky business you are involved.
11. Gar shab-ā rouz dar in gesse-ye moshkel bāshi
12. The going is easy provided you know the stages of the Way.
13. Garcheh rāhist por az bim ze mā tà bar-e doust
14. You will be the prey of that darling of sweet figures.

The Persian ghazal is a kind of lyric consisting of rhyming couplets and a refrain, with each line sharing the same meter and having the same length. The ghazal is composed of a minimum of seven couplets – and typically no more than fourteen – that are thematically, emotionally, and structurally autonomous. It may be perceived as a poetic expression of both the pain of loss or separation, and the beauty of love in spite of that pain (Homaii, 1986). The structural requirements of the ghazal are similar in stringency to those of the Petrarchan sonnet. (Dad, 1997).

As Dad (1997) and Homaii (1986) define, the unit of ghazal, as in most forms of Persian poetry, is a line (beyt), consisting of two hemistiches (mesra) with a distinct caesura between them. In most cases, each line concludes in a complete statement. It happens that one hemistich contains the entire poetic statement, and the other hemistich is used to either emphasize the same idea, or illustrate and reiterate it in a different way. It may be also used to introduce a new idea, or somehow as mere padding to complete the meter. The ghazal is, however, held together by a robust formal frame made of a single quantitative, rhythmical meter, and a single rhyme throughout.

The first couplet (matla') introduces a scheme, made up of a rhyme followed by a radif. Subsequent couplets pick up the same scheme in the second line only, repeating the refrain and rhyming the second line with both lines of the first stanza. The second lines of the couplet which rhyme together usually end with a repeated phrase (radif); this comes just after the rhyme (qāfiyeh). However this repeating phrase can be omitted. An exception to this is the first couplet where both lines rhyme. The rhyming word is usually not repeated through the whole ghazal (Dad, 1997; Homaii, 1986, Mirsadegi-Zolghadr, 2007).

The final couplet (maqta') usually includes the poet's signature, referring to the author in the first or third person, and frequently including the poet's own name or a derivation of its meaning (conventionally known as takhallus).

The Persian ghazal cannot be readily understood or appreciated without familiarity with the themes, motifs, imagery, and conventions peculiar to it. Numerous scholars and poets have attempted to translate ghazals from their original language to English. The task is daunting, if not impossible, as keeping the literal meaning of each poem while respecting the rhyme refrain and length of lines.

The Persian ghazal, especially those of Hafiz and those of post Hafiz, does not usually follow a sustained narrative, but consists of a number of lines and statements largely independent of each other. (Dad, 1997; Mirsadegi-Zolghadr, 2007).

Mohammad Shams al-Din, known as Hafiz (meaning the Koran-memorizer), was born about1320 in Shiraz. He is the greatest of all the lyric poets of Iran, and he took the ghazal (ode / sonnet) to its peak. Hafiz...
has a unique position in the history of Persian literature because he is the last practitioner of this literary form. With him the ghazal reaches its perfection, especially in his melodious and elegant diction. His choice of words coupled with their pregnant brevity is the characteristic of Hafiz; that is why words can hardly be replaced in Hafiz because they lose the pregnancy and melody. Unfortunately this feature of Hafiz is lost in translation.

Hafiz’s concerns about the transitoriness of life, his anxiousness to seize the time, and his professed inability to fathom the mysteries of creation remind us of the influence of Omar Khayyam on him. However, “Khayyam’s revolt against creation and his desperate pessimism,” as H. Javadi writes, “is replaced with something of a fatalistic submission to a merciful God.”

Hafiz is also known as the “Tongue of the Unseen”: (that is, the interpreter of invisible mysteries). His Divan (collected poems) is a source of mystical thought as well as aesthetic joy for lovers of poetry. After the Holy Koran, his Divan is considered to be the first book of prophecy by the Iranians. Von Hammer (1812-13) translated Hafiz into German and it inspired Goethe to compose his West-östlicher Divan of 1819. Hafiz influenced Tennyson, as Killham also points out, in producing his erotic song “Now Sleeps the Crimson Petal.” (Zare Behtash, 1994).

In this poem, influenced by the quatrains attributed to Omar Khayyam, Hafiz talks about garden, rose, hilarity and other pleasant features of life. Meanwhile, there are subtle signs of mystical states and conscience of the poet which imply that the poet is trying to trace back to the origin of the creation and the creator of universe as well. Thus, in the fourth verse, while he is rejoicing in the garden, he is gaining different senses from every leaf and petal in the meadow. Immediately he puts that progressing the mystical way is so hard that just those who are familiar with the stages of the path can pass through it and reach the destination (Jalalian, 2001).

The next section is an attempt to examine the relevance of stylistics to literature. The interest in this study emerged out of the important functions that stylistics carries out as a useful tool in the analysis, evaluation, and interpretation of the work of literature. Three things make this study significant: it provides insight into the nature of stylistics; it examines literature, its language and relevance to human life; and finally it investigates the relevance of stylistics to literature with the view of giving useful explanations on how stylistics has aided in the interpretation of literary texts. Now, it is time we examine stylistics against the poem 456 of Hafiz.

**Sentence Structure**

It is important to have a point of entry into a literary text in analyzing the language of that text, and the best place to start is with syntax since this leads straight to the heart of a text by exposing its structure. According to Blake (1990), each sentence consists of clause elements, of which there are five: subject (S), predicate (P), object (O), complement (C), and adjunct (A). Not every sentence will contain all elements, but at least a predicate.

In the Persian language, personal endings are used to mark the person, the number, and the tense. Therefore, from the technical point of view, a verb and the appropriate personal ending may be considered a complete sentence, or at least a clause. There is not any specific rule according to the number of sentences in each verse and this poem is not an exception. Each verse may consist of none, one, two or more sentences.

The first verse in this poem consists of three sentences; the first sentence is very short and simple with the subject and predicate structure. This means taking nobahār (the coming of spring) as S and ast (is) as P. The next sentence, which follows the first one and continues to the end of the first hemistich, is a complex and imperative one with the APC structure. In this sentence, dar ān koush (try) is the main clause and keh khoshdel bāshi (to be happy-hearted) is the subordinate clause. The third sentence is the next complete hemistich. It is also a complex sentence with the CSAP structure, of which the main clause, to dar gel bāshi (you will be under the sod), follows the subordinate clause, keh basi gol bedamad bāz-o (for many a rose might blow again). The particle keh is used to introduce relative clauses. It functions like both “who” and “which” in English.

The whole of the second verse is a complex sentence with the SPOC structure which has two subordinate clauses, one acting as an object and the other as a complement of the verb. This means to take mani (1) as S, nagouyam (am not telling) as P, keh konoun bā keh neshin-o cheh benoush (with whom to sit and what to drink) as O, and the next hemistich as C. The object itself consists of two coordinate sentences linked together by the coordinating conjunction va (and) (pronounced as “o” while reading). The complement also consists of a main clause, keh to khod dāni (you yourself will know), and an if clause, agar zirak-o āgel bāshi (if you are smart and bright).

The third verse as two sentences, are combined with the coordinating conjunction vali (but). The first sentence has the SAPO structure, that is chang dar pardeh (harp from behind the curtain) is S, hamin (the same) is A, midahad (is giving) is P, and pando (advice) is O; the -at suffix in midahadat (is giving you) is not a part of the verb and acts as an adjunct which has been attached to the verb to keep the rhythm of the poem. The second sentence is the complete next hemistich and has the SAPC structure; this means taking vaʻz (preaching) as S, āngah (it is when) as A, konad soud (profits) as P, and keh gābel bāshi (you are right for it) as C. The suffix –at at
the end of the subject, va'zat, is not an element of it and actually acts as an adjunct which has been attached to the subject to keep the rhythm of the poem.

The forth verse consists of two independent sentences, each one in a separate hemistich. The first sentence has the ASP structure, that means taking dar chaman(in the meadow) as A, har varagi(every leaf of the book) as S, and daftar-e hāli degar ast(tells of a different state) as P. The second sentence begins in the second hemistich and has the PS structure; this means taking heif bāshad(it would be a pity) as P, and keh zekār-e hameh gāfel bāshi(if you were neglected of the state of all) as S. In this sentence the place of the subject and verb has been reversed, because the poet intended to attract the readers' attention to his message, which is to be aware of everything that happens around one's to make the best use of them to improve one's life (or maybe to see the signs of God's presence, He is everywhere).

The fifth verse consists of one conditional sentence; the first hemistich includes the main clause which has the OPSA and the if clause continues in the second hemistich with the AP structure. There is no wonder that the subject in this if clause is omitted; it is a possible matter, because in Persian the verb individually shows the number and person and it does not necessarily need its subject to be stated, unless for emphasis or to determine exactly the subject (in third singular), or to keep the rhythm in the poem. So, it means to take nagd-e omrat(your life's coin) as O, bebarad(filch) as P, gosse-ye donyā(worldly care) as S, and describe be hгазâf(extravagantly) as A in the main clause, and gar shab-o rouz dar in gosse-ye moshkel(if night and day in this tricky business) as A and bāshi(you are involved) as P.

The whole of the sixth verse is a complete sentence as the previous one. The first hemistich is the subordinate clause with ASPA structure and the second one is the main clause with SAPA structure which itself is a conditional sentence with if clause. So, in the subordinate clause, it means taking gar cheh(although) as A, rāhi por az bim(the Path … full of terror) is as S, -st as (is) P, ze mā tā bareh doust(from us to the friend) as A. Consider that the subject is a phrase consisting of a noun, rāhi, and an adjective, por az bim, and the verb is attached to the noun, rāhist, and has separated the noun from its adjective; it is a possible matter in Persian and it is done mostly in verse to keep the rhythm. The main clause of the sentence, as a conditional one, itself consists of two clauses, the main clause, raftan āsān bov(ad the going is easy), and if clause, ar vāgef-e manzel(bāshi(provided you know the stages of the Way or Path). Here, raftan is the S, āsān is the A, and bovad is the P; for the if clause ar (the short form of agar) and vagef-e manzel are A, and bāshi is the P. Again the subject of this if clause is omitted, because it does not act such an important role to be mentioned specifically.

The last line consists of two sentences. The first one, Hāfiza(O Hafiz) is a quasi-sentence which acts as an independent sentence. The second one begins by gar( if ) and continues to the end of the second hemistich. In this sentence the subordinate clause with the ASP structure, precedes the main clause with the SAP. So, in the subordinate clause, gar(if) acts as A, madad(help) as S, az bakht-e bolandat(from high luck … yours) as A, and bāshad(is) P. In the main clause, seyd-e(the prey) acts as S, ān shāhed-e matbou‘ shamāyel(that darling of sweet figures) as A, and bāshi(you will be) as P.

**Noun Groups**

The main constituents of a noun phrase in Persian are introduced below (Bateni, 1995; Vahidian-Kamyar, 2004). It is worth mentioning that there is no definite article in Persian, only an indefinite one exists, which appears as an affix attached to the noun or adjective, such as ketābī(a book).

**Noun**
The Noun is the head of the Noun Phrase.

**Adjective**
Adjectives modify the noun. There is no agreement on adjectives and they can be repeated.

**Pronoun**
Pronouns include personal as well as quantifying pronouns (QPrOnouns) such as everyone and someone. Pronouns usually appear in the position of the possessor, and they can form a whole NP on their own. Note that personal pronouns can appear either as separate lexical elements or as morphemes on the noun or adjective.

**Proper Noun**
Proper Nouns usually form an NP on their own. They usually occupy the position of the possessor noun.

**Determiner**
The Determiner precedes the head noun. The determiners are in (this), ān (that), har (each/any).
Quantifier
Quantifiers with meanings of some (e.g., ba’zi), every (e.g., hame), any/no (e.g., hich).

Conjunction
Conjunction can relate parts of the AP or NP.

Article
There is no definite article in Persian, only an indefinite. This article appears only as an affix attached to the noun or adjective.

The relative ordering of the constituents of the simple NP is as follows:
NP = determiner Specifier Head modifier
in do tāketā-e kohne (These two old books)
where the head is a Noun and the parts of speech or phrases that can appear in each of the other categories are as shown.

The element joining the Persian noun phrase constituents to each other is the ezafe suffix. The ezafe, however, is usually pronounced as the short vowel /e/ and is therefore not marked in a written text, but it can be heard in spoken Persian. The result, in Persian written texts, is a series of consecutive nouns without any overt links or boundaries as shown in the examples: kār-e hame (line 8), nagd-e omrat (line 9), and shāhed-e batbou’ shamayel (line 14) from this poem.

The verb group cannot be extended in the same way as the noun group. In most forms of literary writing it is the noun group which will carry the bulk of linguistic embellishment because it is the unit of language which can be extended and adopted most. This nature we will now consider against the examples in the poem. Almost every verse starts with a noun group, except the last two verses. The first hemistich begins with a simple noun group which has only a noun as head in it, nobahār. The second noun group, khoshdel, is also a simple one without any modifier or qualifier. The noun groups in the next hemistich, gol and gel, are the same as the noun groups in the first hemistich; they are simple and have only a noun as their head.

In the second verse, the first hemistich contains three noun groups; the pronoun man (I), bā keh, and cheh. In the noun group bā keh, keh is the head and bā is preposition, and the noun group che does not have any modifier or qualifier and is itself the head. In the next hemistich, there are two noun groups, the first one is to khod(you yourself) of a head to and its apposition khod, and the second one is zirak-o āgel of a head zirak and its counterpart āgel.

The third verse begins with the noun group chang dar pardeh. In his group, chang is the head and dar parde is the adjunct dependent upon its head, chang. The next noun group in this hemistich is hamin pand, with pand acting as the head and hamin as the demonstrative adjective. But this group has been separated by the verb, midahadat, to keep the rhythm of the poem. In the next hemistich, va’zat, āngāh, and gābel form the noun groups of which va’zat consists of a head, va’z, and an adjunct, -at, and the next two ones of only a head.

In the first hemistich of the next verse, all elements are noun groups except the last one which is the verb. So, the first noun group is dar chamān of which dar is a preposition and chamān is the head; the second noun group is har varagi, of which har is an ambiguous adjective and varag is the head and -i is indefinite adjective; the third noun group is daftar-e hālī degar, of which daftar is the head with two augends, hālī and degar. In the next hemistich, there are two noun groups, zekār-e hame and gāfel. The first one consists of a preposition, ze, the head kār and an augend hameh. The second one, gāfel, stands for itself and acts as a head.

In the forth verse, the first noun group is nagd-e omrat, consisting of a head nagd with two augends omr and –at. The next noun group is gosse-yé donyā, which has a head gosse and an augend donyā. In the second hemistich, the first noun group is shab-o rouz. It consists of a head shab and another noun, rouz, which is to it. The next noun group is in gosse-yé moshkel which consists of a demonstrative adjective in, a head gosse, and an augend moshkel.

The sixth verse, unlike the previous ones, begins with an adjunct, garcheh. Then it comes the first noun group, rāhī which has a head rāh, and an indefinite adjective –i. The next noun group, por az bim, consists of two noun groups of which the second one, az bim, is dependent upon the first one, por. The other noun groups are ze mā which consists of a preposition ze, and a head mā, and bar-e doust which consists of a head bar and an augend doust. In the next hemistich the noun group raftan comes with itself without any modifier or qualifier. The following noun group is vāgef-e manzel which has a head vāgef, and an augend manzel.

Finally, the last verse, begins with a quasi-sentence, which itself functions as a sentence with the subject of Hāfiz. The following sentence has two noun groups, madad and bakht-e bolandat. The noun group madad consists of only a head and the noun group bakht-e bolandat, has a head bakht, an adjective boland, and an augend –at. In the next hemistich, there is a long noun group consisting of two noun groups by itself. The actual noun group is seid-e ān shāde-e batbou’ shamayel, of which seid acts as the head and all the following elements in the group act as an augend unit for the head. The embedded noun group, ān shāde-e
matbou’ shamāyel, consists of a demonstrative adjective ān, a head shāhed, and a compound adjective matbou’ shamāyel.

The Other Groups

Persian is a pro-drop language and its grammar is very similar to English. Yet, its inflectional and derivational property is richer than English. Khanlari (1973) (as cited in GharaviGhochani, 2010) mentions five different groups of verbs in Persian, which are simple, preverbal, compound, phrasal and anti-transitive verbs. For the purpose of this study, only two kinds of them would be explained.

Simple verbs are composed of one word and are not capable of decomposing. For example āmadan (to come), and raftan (to go). Compound verbs are the most and dominant part of Persian verbs. This domain comprises of two words that come together (both words can exist independently) and denote a single meaning that differs from one another and denote a single meaning that differs from both words alone. The second word of the group is a verb that inflects with the tense, person and aspect. For example, soud kardan (to benefit), sohbat kardan (to talk).

Most of the verbs in this poem are simple verbs, except the verb in the second hemistich of the third verse, konad soud(profits), which is a compound verb.

As for the adverbs, their structure is the same as the structure of noun groups (simple, compound, complex, ...)

The adverbs in this poem are basi(many) and bāz (again) in line 2, konoun (now) in line 3, āngāh (when) in line 6, dar chaman (in the meadow) in line 7, and beh gazāf (extravagantly) in line 9.

Vocabulary

The Persian language makes extensive use of word building and combining affixes, stems, nouns and adjectives. Persian frequently uses derivational agglutination to form new words from nouns, adjectives, and verbal stems. New words are extensively formed by compounding – two existing words combining into a new one such as nobahār and khooshdel in this poem.

In this poem of Hafiz, it is the nouns and adjectives which carry the greatest load. For example in the second line, to dar gel bāshi, means that new years would come when you are laid in rest and you would regret why you did not spend your life joyfully. In the fourth line, agar zirak-ō āgel bāshi, means that you should try to find out what to do in this world and what is the right way to become blissful.

In the sixth line, gābel bāshi, means that these advices would not profit you unless you reach intellectually to such a degree that you could perceive the message. The seventh line wants to say that everything in the world whatever a particle, have a world inside itself, so you should not be ignorant of your surrounding and keep your eye just due one direction. In the ninth line, life has been likened to money, as you spend money and waste it, you also waste your life if you grieve throughout the life for your fortune.

In the eleventh line the poet uses the word doust(friend) to refer to both the celestial friend, or God, and the earthly beloved. The reader would infer the meaning according to his perception. In the last line, although the word seyd(prey) has a negative meaning, it is been used in a good sense in that it say that even to be the prey of that darling of sweet parts is pleasant.

According to the historical background of the words in this poem, most of them belong to the Pahlavi period or are Arabic. As it is known, Hafiz uses Arabic words in his poems a lot, and the use of Pahlavi words as many as Arabic words in this poem may be a sign of his passion to his native language. It is worth mentioning that Pahlavi period or middle Persian belongs to the second century BC before the advent of Islam in the seventh century AD.

Sounds and Patterns

In this section we will consider how sounds and patterns are deployed within and across sentences and investigate how these features are exploited as part of the wider organization of language within literature. For example, it may be true that a particular sound is thought to evoke a given sensation or emotion, as in the hemistich khoroush az kham-e charkh-e chāchi bekhāst, the alliteration of /ch/ and /kh/ sounds have been selected precisely to invoke a sense of harshness.

Sounds are divided into vowels and consonants. As vowels are produced with the continuous stream of air, they are often thought to be more mellifluous than consonants which are produced by blocking the air stream and are supposed to be harsher and more forceful. (Blake, 1990)

The Persian language has three short vowels: a, e, o, and three long vowels which take twice time to produce compared to short vowels: ā, ii, and ou (Najafi, 2002). Each of these vowels plays a specific role in the literature to convey a special meaning and sense. For example in the hemistich ey sārebān āhesteh rān (O cameleer, lead more slowly) the use of long vowels ā consecutively conveys the sense of slowness, because it takes time to produce several long vowels succeedingly.
Some aspects of sound pattern are immediately recognized by silent readers, the foremost of these being rhyme. Blake (1990) states that "in many forms of poetry it is the final word in a line which will rhyme, though what it rhymes with will depend upon the metre and stanza of the work in question." The rhyming word in this poem is bāshi which is repeated at the end of each verse.

Rhyme is not the only method available for the production of sound effects in literature. Another important one is alliteration, which involves the repetition of the same or similar consonants in words either within the same sentence or occasionally across the sentence boundary (Short, 1996). In the second line of this poem the words gol and gel(a rose and the sod), and in the ninth and tenth lines the words gosse and gesse (care and business) have alliteration. The second set of alliterations suggests that to grieve for your fortune would be like a tale, you should give up felling sorrow for your unprosperity because it would waste all your life.

As Short puts it (1996), poetry has more marked, and more complex, rhythmic effects than ordinary language because it has an extra layer of rhythmic structuring, which is usually called metre. It is a convention that a line of verse can be divided into a regular number of stressed syllables and that each stressed syllable has a regular number of unstressed syllables to match it. The number of stressed syllables in a line provides the basic type of metre (Blake, 1990). Although in English generally lexical words carry stress and grammatical words do not, in Persian there are certain sets of metres to which a poem adapt itself. The form of the metre in this poem is such as below which shows short metres (similar to unstressed syllable in English) and shows long metres (similar to stressed syllable in English). Every line of the poem obeys this metre (Dad, 1997):

Why is poetry metred? Firstly, metrical is one of the formal features which sets poetry off from other kinds of writhing and particularly in earlier times, when poetry was reserved for special subject matters like love and nature, metrical was a formal signal of importance. A more interesting reason is that the addition of a background metrical scheme to a text adds a new rhythmical dimension, not generally found in prose. Another reason is that memorizing a text with metrical is easier than a plain text, which causes to recall the text and consequently the message of the text.

Pragmatics and Literary Texts

In this section we will consider those elements of a text which go beyond the sentence and provide the cements which unites individual utterances into a single text. A sentence may be grammatically correct in so far as it observes the syntactic and lexical rules of language, but it may be unintelligible because the grammatical elements do not combine to produce a meaningful statement in the language (Blake, 1990). So, we will also deal with some of the presuppositions which lie behind many utterances and so provide an almost hidden means of linking them into a meaningful sequence.

The general aim of pragmatics can be said to be the study of meaning in language which arises from its contextual situation as distinct from its grammatical organization. It concerns with the ways people use to actualize the "meaning potential as a communicative resource" (Widdowson, 1996). It is the meaning which is inherent in the contextual situation, which can vary very widely. For example, an utterance can change from being a question to a threat if the context warrants that interpretation.

Several factors are important in determining how the context influences the meaning of a given utterance, and these will be considered in turn. The first factor is presupposition, for every utterance we make presupposes cultural and other knowledge to enable us to understand what is said properly and fully. Presupposition can vary from the factual to the intangible. For example, in the second line of this poem, the actual intent of the poet is to warn the reader, for it says that it may blow many roses again, but you will be dead and cannot appreciate the beauty of the nature. Or in the fourth line, Hafiz says if you are smart and bright, you yourself will know with whom to sit and what to drink. There is an implied irony in this hemistich when it puts a provision for the reader to understand what he says which is his smartness and brightness.

In this poem Hafiz intends to both warn and advise the reader not to waste his life to grieve for rises and falls of his fortune; it is clear that the occurrence of difficulties in life is unavoidable and it is an intrinsic part of human existence, but if one does not let them put him in a real bind, rather steadfastly meets unexpected and often unjust hardships, then he masters all obstacles and at the end emerges victorious. Again in the next verse, he wants to warn the reader and boost hope in him, for it says that although the Path to the friend is full of terror and hardship, the going or travel is easy provided you know the stages of the Way. This verse is the key verse of the poem too, because it sums up all what it wants to say.

There is also a longitudinal relationship in the whole of the poem (which rarely occurs in Hafiz poems), because from the beginning to the end it says one thing: not to regret but to pay attention to everything and be gratitude.
Cohesion

Cohesion takes place when one element in a text can be interpreted only through another element in the same text, and it is this element of mutuality which helps to create a single text (Blake, 1996). The concept of cohesion is a semantic one; it refers to “the relations of meaning that exist within the text, and that define it as a text” (Halliday & Hasan, 1976). There are two major groups of cohesive ties which direct the reader/hearer to look elsewhere for the interpretation: those which are explained through the situation referred to as exophoric reference and those which are explained through a tie in the text itself referred to as endophoric reference. Endophoric references can itself be further subdivided into whether the tie looks back to something which is provided in the text or forward to something which is going to be provided in the text, known respectively as anaphoric and cataphoric references (Brown & Yule, 1989).

As for the cohesion links in this poem of Hafiz, the most prominent endophoric reference is the pronominal form “you”. The whole of the poem is talking to “you” or actually to everyone. The first cataphoric reference occurs in the first line, when it says dar ān koush keh khoshdel bāshi(try to be happy-hearted in it). Here ān is a demonstrative tie and its reference, khoshdel bāshi, follows it. In the fifth line, the demonstrative tie hamin(this) refers to all what has been mentioned in the previous lines.

Ellipsis is another cohesive device. It happens when, after a more specific mention, words are omitted when the phrase needs to be repeated. For example, in the fourth line when it says you yourself will know, the object has been omitted, because it has been referred to in the previous line: with whom to sit and what to drink.

Another important way of providing cohesive ties is substitution, whereby one linguistic item is replaced by another. This is another way of avoiding repetition in language. Substitution can involve a noun, verb or a clause, or perhaps one should say a noun group, verb group or clause. For example, in the tenth line the word gesse(tricky business) is substituted for the gosse-ye donyā(worldly care).

Conjunction sets up a relationship between two clauses. The most basic but least cohesive is the conjunction and. Transitions are conjunctions that add cohesion to text and include then, however, in fact, and consequently. Conjunctions can also be implicit and deduced from correctly interpreting the text (Halliday & Hassan, 1976). For example, in the second line when it says: for many a rose might blow again, but you will be under the sod. Or in the fourth line: if you are smart and bright, you yourself will know, both use conjunctions. Also, there is another conjunction in the eleventh line: Although the Path from us to the friend is full of terror, the going is easy provided you know the stages of the Way.

Above all, there is a longitudinal cohesion from the beginning to the end of the poem, which rarely occurs in Hafiz’s poem. This cohesion links all the verses together by repeating again and again the idea that one should not regret for what has happened to him and should pay attention to other maybe important events in his life too.

CONCLUSION

The point of this paper has been to show how stylistic techniques can be applied to a single poem so that the poem can be appreciated fully and critically. How much knowledge of stylistics is required to work depends partly on the complexity of the literary text and the reader’s critical and stylistic experience. In the light of sections discussed it is possible to think of a poem stylistically from two major viewpoints: within the sentence and beyond the sentence. It is recommended to start with the grammar within the sentence. Within a sentence there are different features, the overall structure, the noun group, the other groups, vocabulary or rhetoric. It will usually be most informative to start reading a literary text with overall structure unless there are some conspicuous aspects of a text that appears to demand immediate attention. This will help the reader to deconstruct a text for further critical readings.

REFERENCES


