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Critique of the dialectical contexts of Hafez's lyric poems

*Asghar Shahbazi*¹

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Abstract

According to many memorizers, Hafez, influenced by the dialectical system that rules the universe, has a strong dialectical thought system and therefore always seeks to know objects and phenomena through their opposites. With this view, he contrasted two phenomena of incompatible or incompatible and created a strong dialectical background, which has caused the content to emerge and one of the aesthetic criteria of his poetry. Since in many researches about Hafez's poetry, its dual contexts have been studied from different perspectives, but have not been studied based on the dialectical system. In this study, it has been found that the most important dialectical contexts of Hafez's lyric poems are asceticism, legislation and mysticism, repentance and breaking repentance, sharia and against sharia, praise and mysticism, reason and love, flattery and opposition to it, hypocrisy and nudity, government and poverty. , Earthly love and divine love, predestination and free will, right and wrong, mortal thinking and mysticism, memorize the Qur'an and memorize the court, of which, in five areas: asceticism and ablution, legislation and mysticism, repentance and breaking repentance, sharia and against sharia , Dialectical praise and mysticism is of the first type; That is, thesis and antithesis disappear and a new synthesis is created. In the three fields of reason and love, flattery and opposition to it, hypocrisy and dialectical blindness are of

¹. Assistant Professor of Persian Language and Literature, Farhangian University

the second type; That is, thesis and antithesis do not disappear, but are promoted in a new synthesis. In the context of government and poverty, the dialectic is of the third type; That is, thesis and antithesis are necessarily paradoxically combined in synthesis. In the context of earthly and heavenly love, the dialectic is of the fourth type; That is, thesis and antithesis are considered as parts of a whole (synthesis). In algebra and discretion, right and wrong, mortalism and mysticism, the memorizer of the Qur'an and the memorizer of the court, is a fifth type of dialectic; That is, thesis and antithesis are proved alternately, but they do not negate each other and do not even reach a clear synthesis. Therefore, it can be said that in Hafez's lyric poems, due to the dual contrasts, there are types of dialectics, and this dialectical background is one of the foundations of the aesthetics of his poetry.

Keywords: *dialectics, dialectical contexts, Hafez lyric poems, types of dialectics.*

Extended Abstract

1. Introduction

According to Hafez, his poems had a strong dialectical and dualistic system of thought. Shafi'i Kadkani considers the dialectical background of Hafez's poetry as the aesthetic criterion of his poetry. (Shafi'i Kadkani, 1397, vol. 2, p. 162) A theory that is confirmed by a detailed study of Hafez's poetry. In Hafez's lyric poems, we encounter types of dialectics that if we want to use Hegel's dialectical terms, we must say that due to the clash of theses and antitheses, various types of syntheses are created. (Naqibzadeh, 1372, p. 104) In Hafez's sonnets, the dialectical style of language is widely visible, so much so that it can be said that in most of his sonnets, Hafez uses the opposition of opposing and opposing elements and their interaction with each other and a kind of dialectical and sometimes paradoxical expression. Has formed; A subject that, despite extensive research on Hafez's poetry as it should be and perhaps has not been explored or in studies, some have thought that in any dialectic there must necessarily be a new synthesis from the opposition of opposite poles or a paradoxical synthesis from the collision of opposite poles. , While in Hafez's lyric poems we are faced

with types of dialectics and this article has been provided with the aim of explaining the types of dialectics in Hafez's lyric poems and answering the following questions:

- A) What are the most important dialectical contexts of Hafez's poetry?
- B) In the dialectical context of poetry, which of the following dialectical types did Hafez use the most?
- C) What is the result of dialectical language and expression in Hafez's poetry?

2. Methodology

The research method in this research is content analysis; Explaining that the data were provided based on the library method and then analyzed based on the content analysis method and descriptive-analytical approach.

3. Results

Examination of Hafez's lyric poems shows that Hafez, influenced by the dialectical and contradictory system ruling the universe, has a strong dialectical thought system and has tried to recognize phenomena and events through their mutual and dialectical relations. Therefore, he has always tried to increase the circle of possibilities in his poetry by combining contrasting paradigms, especially mystical paradigms against secular and atheistic paradigms, and to attract different strata. This dialectical view has led to the creation of a collection of dialectics in Hafez's poetry, so much so that it can be said that the dialectical context of Hafez's poetry is one of the aesthetic criteria of his poetry. In this article, in order to study the various dimensions of this issue, the most important dialectical contexts of Hafez's lyric poems have been extracted and studied. In this study, it has been found that the most important dialectical contexts of Hafez's lyric poems are asceticism, legislation and mysticism, hypocrisy and nostalgia, repentance and repentance, earthly love and divine love, determinism, reason and love, government and poverty, flattery and opposition to Rhetoric, Shari'a and non-Shari'a, pessimism and pessimism, praise and mysticism, mortalism and mysticism, the memorizer of the Qur'an and the memorizer of pain, of which, in five areas of asceticism, sharia and

mysticism, repentance and repentance, Shari'a and hypocrisy , Dialectical praise and mysticism is of the first type; That is, thesis and antithesis disappear and a new synthesis is created. In the three fields of reason and love, flattery and opposition to it, hypocrisy and dialectical blindness are of the second type; That is, thesis and antithesis do not disappear, but are promoted in a new synthesis. In the context of government and poverty, the dialectic is of the third type; That is, thesis and antithesis are necessarily paradoxically combined in synthesis. In the context of earthly and heavenly love, the dialectic is of the fourth type; That is, thesis and antithesis are considered as parts of a whole (synthesis). In algebra and discretion, right and wrong, mortalism and mysticism, the memorizer of the Qur'an and the memorizer of the court, is a fifth type of dialectic; That is, thesis and antithesis are proved alternately, but they do not negate each other and do not even reach a clear synthesis. Therefore, it can be said that Hafez, having an active mind involved in double confrontations, has created a variety of dialectics in his lyric poems and has turned them into one of the aesthetic foundations of his poetry. This issue is of great importance in examining the content of Hafez's poetry.

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