

The Necessity of Analyzing Mystical Language Based on Semantics

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Abstract

Mystics have left diverse works in Persian literature based on their own ideas, beliefs and accounts. For stating his account and training his audiences, a mystic applies particular language and style which is called mystical language. Accurate understanding of texts requires knowledge of linguistic and literary features of those texts from different perspectives. By the use of rhetorics, it can be possible to explain different methods of influencing and literary aspects of mystical works; therefore, applying its branches are necessary for analyzing texts. Rhetorics has three branches of semantics, expression, and figure of speech. In semantics, sentences are investigated in terms of their secondary meanings and in accordance with the terms and conditions of the speakers', the audience's and the discourse's requirements. Therefore, using the skills of this science, it can be possible to investigate and analyze the mode of establishing a relationship between the author and the audiences as well as the quiddity of their interactions. In the present study, the aim is to investigate the different sentences applied in Ayn-al-qozāt's *Tamhīdāt* (Preludes) (a mystic of sixth AH) using the skills of semantics and explain the role of sentences in the establishment and reinforcement of relationship between the speaker and the audiences.

Key words: *Rhetorics, semantics, Tamhīdāt (Preludes), Ayn-al-qozāt, predicative propositions, creative propositions.*

1. Introduction

Mystical works construct a large part of Persian literature which cover thoughts and accounts of mystics. Mystical proses and verses of the ancient times consist of artistic and literary beauty as well as particular intellectual and attitudinal basics of the relations of humans, the universe and God. These particular views are represented in language. "In Islamic mystics, to express the trainings and accounts, a language is used which is called mystical language" (Mirbagherifard, 2012: 82).

Reception and understating of the content of these works depends understanding of the language and style of mystics; in fact, mystical language has the features which distinguish it from other sciences. Some part of these features are related to the mystical nature and content and some others are related to the mode of establishing relationship between the speaker and the audiences in the realm of mystics and the style of mystical concepts.

In mystical works, the features of this language are presented sporadically. Investigating the accounts and ideas of mystics, it can be said that mystical language has two branches of words and allusions. It is a clear and expressive language for training thoughts and beliefs to the public audiences (Nwyia, 1994: 82).

In the circles of mystics, training and education have been conducted in two oral method via taking part in course circles and non-oral and written method. In these two methods, the creation of relationship between mystics and audiences is vital and necessary. Each method has its own particular characteristics and conditions which influences mystics' styles. To explain it, it is necessary that the relationship between the

speaker and the audiences be investigated. A lot of Sufi works have linguistic and literary values that without investigating them from the perspective of literary knowledge, one cannot understand and analyze them. Influencing is one of the most important characteristics of mystical works which have been adopted for realizing mystics' objectives for training intellectual basics and expressing mystical accounts and experiences. However, literary structure and the mysteries of the influence of mystical language have not been explicated yet.

Rhetorics, in addition to exploration and explanation of formal and semantic beauties of discourses, can explain the accordance of the discourse with the context. Therefore, by considering the characteristics of each language, some criteria can be considered for evaluating and analyzing modes of the influence of discourses.

The issue of context in rhetorics and particularly in the branch of semantics with a deep investigation of the capability of sentences for influencing the audience can explain the mode of establishing the relationship between the speaker and the audience. Semantics is one of the branches of rhetorics which investigates sentences in terms of their second meanings and their compatibility with the context of the speaker, the audience and the discourse.

As stated, expressive language is the language of effective influence and training of mystical texts. The main feature of this language is the mode of establishing relationship and the method of effective expression; therefore, its study and analysis based on semantics principles can show well its distinctive feature from the allusive language.

Semantics, by analyzing and investigating the role of real and secondary intentions of sentences, has a particular share in evaluating the influence of sentences and rhetorical strategies on transferring concepts. By applying a model based on the principles of semantics and considering the features of expressive language, and analyzing the mode of establishing relationship with the help of linguistic and rhetorical elements, evaluate the degree of their influencing on the audience. Investigating the ancient texts with a rhetorical view is necessary in creating and producing literary knowledge appropriate to Persian texts: "the way of creating semantics for Persian language is that Persian masterpieces such as Divan of Hafiz, Shahnameh, Divan of Sa'adi, Tārīkh-e Bayhaqī, and Asrar al-Tawhid are investigated only from the perspective of sentence structures in order to observe what laws can be explored from the mode of their wordings and how much beauty and effect of their words depend their wordings" (Shafei Kadkani, 2000: 55).

In the present study, the aim is to evaluate the degree of influence of different sentences in establishing and reinforcing the relationship between the speaker and the audiences and realizing the objective of training by investigating different sentences in *Tamhīdāt (Preludes)*, a didactic-mystical work, by Ayn-al-qozāt (a mystic of sixth AH). Since in the present study, the space for investigating all examples and sentences of the mentioned work is limited, it has been tried to only consider an example for each discussion and the final results be presented.

2. Texts

Mystical works such as a lot of literary and scientific texts in Persian language are investigated and analyzed from the perspectives of sciences such as linguistics, semantics, pragmatics, semiotics, hermeneutics and etc. each of these skills and sciences has a particular perspective towards texts, some of the theories presented in sciences investigating texts are not consistent with the nature of Persian mystical texts and although the

results obtained from the researches may confirm these theories, they are truly not consistent with the spirit of texts; therefore, analysis and investigation of texts are necessary using models and skills originating from native sciences.

Rhetorics deals with three branches of semantics, expression, and figure of speech to investigate and analyze the formal and semantic beauties of discourses; therefore, it can investigate and analyze different aspects of a scientific or literary text.

All three branches originate from points which the authors of ancient texts consider; therefore, the application of rhetorical skills in the texts are purposive and based on authors' knowledge. As a result, analyzing texts based on rhetorics, in addition to be consistent with the results of the nature of texts, is close to reality and consistent with authors' thoughts.

Semantics is one of the main branches which investigates the internal intentions and aims of texts with the help of apparent data of the texts. The unit of investigation in semantics is sentence. Different kinds of sentences in semantics are divided into predicative propositions and creative propositions: the discourse possible to be true and false is called predicative proposition and creative proposition is not possible to be true and false (Rajaei: 1954: 132). It means that it is not possible to evaluate the trueness or falseness of the discourse. Creative propositions are divided into two kinds of imperative and non-imperative creative propositions. Imperative, negative, wish sentences and interjections are different types of imperative creative proposition and non-imperative are, Madh (eulogy) and Zamm (remonstrance) Uqud (agreements) Qasam (oath), exclamations and hope (Hashemi, 2005: 59).

To investigate a text purposively, it is necessary that the function of sentences be investigated appropriate to the speaker's intentions; therefore, factors such as the audience's account and the speaker's account and the mode of the establishment of relationship between them collectively result in the realization of the audience's main intentions and objectives (training and education). These factors can be investigated as indices. Therefore, sentences which emphasize these elements result in realizing the author's purposes.

Tamhīdāt (Preludes), is one of the didactic-mystical works which according to Ayn-al-qozāt, it was written with the demand of some of his friends with the objective of benefitting them (Ayn-al-qozāt, 1923: 2). Therefore, in the first part of the book, the general objective of the mystic (Ayn-al-qozāt) is stated and it is expected that the author tries to establish an effective relationship with rhetorical sentences.

This work covers thoughts and intellectual basics of the author as well as his mystical accounts. In the present study, *Tamhīdāt (Preludes)* is the ground for investigating semantic skills. This book includes ten chapters which each chapter is called a Tamhīd (prelude). In the present study, two main parts of any discourse (predicative propositions and creative propositions) are investigated in *Tamhīdāt (Preludes)* and the interaction between the speaker and the audience are analyzed using the mode of applying sentences.

2.1. Predicative propositions in *Tamhīdāt (Preludes)*

Investigating predicative propositions in 10 Tamhīds, the following points were obtained:

2.1.1. Training is considered as the general objective of Ayn-al-qozāt in the book *Tamhīdāt (Preludes)*; therefore, informing occurs directly.

2.1.2. The frequency of predicative propositions is high.

2.1.3. Predicative propositions are applied for expressing didactic issues.

2.1.4. Predicative propositions are simple and short, it seems that this simplicity is due to the style of the sixth century AH.

2.1.5. Literary devices such as simile, metaphor, and irony in predicative propositions are applied limitedly.

2.1.6. Predicative propositions are not applied in their secondary meanings.

Briefly speaking, it can be said that predicative propositions are more expressed in the form of creative propositions; in other words, when expressing a didactic issue needs emphasis, Ayn-al-qozāt tries to use creative propositions with the secondary meanings of predication. Accordingly, the function of creative propositions in *Tamhīdāt (Preludes)* is very diverse and predictions are mostly applied in their real sense.

2.2. Non-imperative creative propositions

In semantics, non-imperative creative propositions are considered as having no rhetorical benefit, while these propositions can have secondary meanings and intentions or influence the general space of discourses. In *Tamhīdāt (Preludes)*, the concepts related to non-imperative creative propositions are more expressed with interjections and expressing surprise in the form of secondary meanings of other propositions. Considering the indices of importance, it can be said that in Ayn-al-qozāt's Persian works, non-imperative creative propositions (which are mostly expressed in the form of interjections) are more applied for expressing speakers' excitements and feelings. It seems that non-imperative propositions cannot have direct and sensible roles in expressing didactic issues; however, by expressing the speaker's feeling implicitly, it covers the audience's participation and emphasis on his presences. Therefore, non-imperative creative propositions as a tool creating the context of expressing a text are used by the author.

2.3. Imperative creative propositions in *Tamhīdāt (Preludes)*

By investigating imperative creative propositions in *Tamhīdāt (Preludes)*, a lot of points regarding the diversity of propositions and their real and secondary meanings were obtained, which some of them are presented as follows:

2.3.1. Request: the proposition which in its primary meaning indicates hope and desire is called request; "in rhetorical Persian and Arabic resources, although request is considered a kind independent from imperative creative propositions and the subject of semantics is considered as the investigation of words in terms of secondary meaning, the intentions of secondary meanings are not considered. Sometimes, propositions accompanied with the request modality are applied in their secondary meaning; in other words, it is possible that the speaker's intention of applying a request modality is something other than request and desire" (Agha Hosseini and Mohammadi, 2013: 12). In Ayn-al-qozāt's Persian works, the number of propositions started with request modalities are few and other creative and predicative propositions are not applied in their secondary meanings. Most of the request propositions applied in *Tamhīdāt* indicate the speaker's feelings towards the audience's accounts and also expressing the greatness of the stated issue. In fact, request in these

texts is a tool which expresses the greatness of mystical experiences and in some case, it has some references to inexpressibility of esoteric and mystical concepts. "I wish I did not know I get ignorant all at once to be free of myself" (Ayn-al-qozāt, 1962: 198).

2.3.2. Question: "the Arabic word ISTIFHAM means ASK in English and is used in the case that the speaker is ignorant of an issue" (Homaiei, 1991: 105). As far as ISFTIFHAM is used for asking the understanding of an unknown issue, it is used in its real meaning and in case that the speaker does not expect an answer from his audience, it is used in its secondary meaning. The mode of applying questions in *Tamhīdāt* and the secondary meaning of questions is introduced as the most important and applicable kind of rhetorical proposition in *Tamhīdāt*.

2.3.2.1. The mode of applying questions in *Tamhīdāt*:

The mode of applying questions in *Tamhīdāt* is diverse and therefore, it can be categorized into different modes:

2.3.2.1.1. Using words and question modals with the consideration of the meaning of words

One of the commonest modes of applying questions is to use question modals in sentence structures. In *Tamhīdāt* this kind of question has been used.

2.3.2.1.2. Applying questions with the consideration of the audience's knowledge level and familiarity

Applying expressions such as "haven't you heard...?" And "haven't you thought that ...?" are examples of Ayn-al-qozāt's art in using questions for education. In this case, the main issue is expressed in the form of interrogative propositions, Ayn-al-qozāt's audiences are either aware of the mystical issue, which in this case the interrogative proposition is used in the secondary meaning and it is used for remaining while the audiences get aware of with the expression "haven't you heard...?"; or the audiences are not aware of the mystical concepts, which in this case Ayn-al-qozāt requests a kind of confirmation from the audiences with such a question and influences them in reception of the issue, while he represents the issue in such a way that the audiences' unconsciousness encounters the issue without resistance they surrender to and confirm the speaker's words. Even these propositions are not empty of reprimand (Mir Bagherifard and Mohammadi, 2010: 153).

2.3.2.1.3. Applying questions with the consideration of the speaker's and the audience's accounts

One of the most applicable interrogative sentences in the studied text is the expression "have you heard...?" Regarding the implicit evidences available in the paragraphs in which the expression "have you heard...?" is used, it seems that the Ayn-al-qozāt's intention is expressing surprise of the issue and the subject matter. In this regard, by expressing the inability of the audience and speaker, the greatness and eloquence of the message is articulated.

2.3.2.1.4. Mentioning questions and answers for expressing the issue and increasing the audience's concentration

Attracting the audience's attention for expressing the issue is one of the main objectives of Ayn-al-qozāt who has used different methods for attaining it. One of Ayn-al-qozāt's methods is to use interrogatives and

persuade the audience's mind to perceive answers. For example, the following examples are questions mentioned by the speaker and by no means demand any answer from the audience.

"Do you know why we cannot see the beauty of Islam? Because we are heathens" (Ayn-al-qozāt, 1962: 68).

Questions in *Tamhīdāt* have different secondary intentions; the present issue contributes to the emphasizing it in the text. Some of them are as: negation, surprise, contempt, reproach, bow and reverence, caution and warning, expressing pains and sadness and ...

2.4. Imperatives: In *Tamhīdāt*, a number of imperatives are applied to attract the audience's attention and consequently emphasize the presences of the audience.

"If you do not believe, listen Holy Quran and obey ..." (Ayn-al-qozāt, 1962: 46).

Another set of imperatives are applied for guiding and leading, which explicitly mention didactic issue. These imperatives indicate the superior status and value of the speaker who is in fact a mystic, tutor and master of the audience as the pupil.

2.5. Injunctions: the concept of injunction in *Tamhīdāt* in the form of the secondary meaning of creative propositions has a lot of applications, but the number of injunctions in the primary (real) meanings and other secondary meanings is few; however, the same number are applied for education. Contempt, reproach, demand, surprise, pray and ... are samples of secondary intentions of injunctions in *Tamhīdāt* (Alavi Moghaddam and Ashrafzadeh, 1997: 45).

Warning: "do not forget the death" (Ayn-al-qozāt, 1962: 43).

Contempt: "do not think that you are the right one to disclose mysteries for you in public" (Ayn-al-qozāt, 1962: 57).

2.6. Interjection: in Persian, interjections are not considered sentences but they are one groups of the grammatical functions of nouns. However, in traditional semantics, imitating Arabic grammar, all sentences in which the nominal function of interjection is applied is called interjection. The nominal function of interjections is used in *Tamhīdāt* and has rhetorical justifications.

The frequency of interjections such as "Oh! Dear", "Oh! Gentleman" and "Oh! My friend" is high in *Tamhīdāt*. Regarding the general context of the discourse and the propositions which are mentioned after interjections, it seems that most of the time, Ayn-al-qozāt's intention is to attract the attention of the audiences for expressing issues and creating a relationship with the audiences. For example, the following samples are didactic issues mentioned after "Oh! My friend" and "Oh! My dear". The repetition of these words indicate that Ayn-al-qozāt's intention of calling the audience as a friend or dear is not the real meaning of these two words, but by addressing them, the didactic text is reinforced and the audience's attention will be concentrated and attracted.

"Oh! My friend. You should be either egoist or the lover of others" (Ayn-al-qozāt, 1962: 85).

By investigating interjections in *Tamhīdāt* and letters, it can be possible to observe some samples of imperatives, interrogatives and injunctions immediately mentioned after interjections, while adding emphasis and influence of the discourse and the audience's attention. In other words, interrogatives, imperatives, injunctions and interjections pave the path for expressing issues and the didactic message is articulated by providing the audience's mental ground. For example:

"Oh! My dear, beware and behold that in your soul and nature, as all believe, is the demand of Hereafter bliss" (Ayn-al-qozāt, 1962: 246).

Therefore, the function of interjections in *Tamhīdāt* can be considered to be keeping relationship between the speaker and the audience because in addition to inducing secondary meanings, by being placed in didactic sentences, they emotionally result in reinforcing the relationship of the speaker and the audience and induce didactic issues with more influence.

2.7. Analyzing the function of rhetorical sentences in realizing the author's objective

By attentive and comprehensive study of the text based on semantics, the function of different types of predicative propositions and creative propositions can be investigated and analyzed in each work and the role of each proposition in realizing the author's objective and the influence on the rhetoric of the work can be evaluated. In didactic texts, the main objective of the authors is effective education; therefore, a successful author is he who can employ as many rhetorical and linguistic possibilities as possible for effective education. This principle can be the basis of valuing for different kinds of propositions, for example, that set of propositions which result in influencing and realizing education and help the author in the creation of the work. The consequence of this research determines the type of effective wording and rhetorically writing texts as well as it explains and analyze the amount of rhetorics of texts.

It can be claimed that in *Tamhīdāt*, establishing the relationship between the author and the audience is the main condition of effective education. In other words, every text implicitly signifies the absolute relationship between the author and the audience. This relationship can be established using the data received from the text. The elements of the mentioned relationship are the audience, the speaker and the message. In the written works, if the author is considered as the speaker, the reader will be the audience; accordingly, the discourse is the means of establishing the relationship and transference of meanings from the speaker to the audience.

As observed in *Tamhīdāt*, the author tries to use propositions which in addition to establishing and reinforcing relationship, transfer his own concepts and thoughts; therefore, in this text, creation has an effective role and even interjections provide the required emotional environments. Therefore, there are effective and efficient rhetorical strategies by which the author can add the effect of his discourse.

3. Conclusion

Mystics in their works, to express their mystical accounts and didactic teachings, apply particular strategies and methods. The common language for them is mystical language. Education in mystical works occurs in expressive language and the study of the mode of establishing relationship in expressive language using semantics can explain its most basic characteristics for effective education.

Semantics evaluate discourse form the viewpoint of secondary meaning; therefore, it can indicate different states of the speaker and the author and the speaker's attitude to the subject matter and the level of the audience's perception. Using semantics, the role of propositions in the fruition author's efforts. In the present study, by investigating predicative and creative propositions in *Tamhīdāt*, it was found out that creative propositions reduce the distance between the author and the audience and influence the realization of effective education by diversifying the style and emphasizing the role of the speaker and the audience as well as reinforcing the relationship between them.

Among the different imperative creative propositions, questions with multiple functions, both in terms of secondary meaning and diversity of function modes, play effective roles in education and influence. In general, the present research indicates that investigating and studying literary works rhetorically, in addition to establishing aesthetical mysteries of texts, can identify and introduce the strategies of creating effective discourse. Therefore, applying rhetorics and particularly semantics in explaining and analyzing text is necessary.

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