A Critical Discourse Analysis of Love and Grief in Rumi's Selected Poems

Noor Falah Hasan

Department of Registration and Students' Affairs, University of Baghdad,

Baghdad, Iraq

Abstract

This study tackles the concepts of love and grief within the framework of Sufi and Islamic contexts to identify how figures of speech are deployed to explore the themes of love and grief and their interconnectivity in Rumi's selected poems. The study also aims to unlock the ideological implications in relation to these two themes and their relationship in the poems. Consequently, Fairclough's three-dimensional model of Critical Discourse Analysis (henceforth CDA) is adopted in this study to conduct a critical discourse analysis of two selected poems from Jalalluddin Rumi's translated poetic collection entitled *The Book of Love: Poems of Ecstasy and Longing*, using three levels of analysis; textual, discursive and social. The results reveal that Rumi deploys a preponderant and diverse range of figures of speech which include metaphor, personification, contrast, hyperbole, rhetorical question, symbol, simile, allusion and repetition. This is in order to intensify the crucial interconnectivity of love and grief during the individual's spiritual experience of divine love that can only thrive on sacrifice, hardships and tribulations that cultivate and motivate lovers to gain self-maturity in seeking for spiritual union. Therefore, grief is figuratively represented by Rumi as a motivational and transformative element that accompanies love on its indescribable, experiential and spiritual path. Similarly, the three-dimensional analysis of this interconnectivity unveils a set of implied Islamic ideologies and some universal teachings as well which calls for reconsidering the common Western idea of classifying Rumi's works as love poetry.

Keywords: Fairclough's three-dimensional model of CDA, Figurative language, Grief, Love, Ideology, Rumi's poetry

1. Introduction

      Rumi's literary style is characterized by its uniqueness as it breaks monotony by means of employing a wide variety of literary images, symbols and figurative language in order to express his philosophical and ideological implicatures (Basuki & Saputri, 2021). Although love constitutes a central theme in Rumi's poetry especially the poetry that he composed after the disappearance of his soulmate Shams, but an insightful reader of his poetry would find that it is much more than love and longing poetry. Rather, it is the outcome and verbal description and representation of Rumi's Sufi philosophy and personal inner experience to discover the real meaning of love which eventually leads to the core of existence (Almighty Allah). In a spiritual sense, Rumi's notion is that all types of love that an individual could experience for family, relatives, friends and even for nonhumans, are out of 'longing for Almighty Allah', since He is the one and only undying and truthful Beloved. Moreover, Rumi's poetry reflects his conviction that love is better experienced than merely being described. In his view, all types of 'worldly' love eventually prepare the human's heart for the pure and divine love (Kokcu, 2020).

      In terms of the controversy about the origin of love whether it is out of the existence of the lover or the beloved, Rumi believes that in either way, love eventually leads to one final destination (Almighty Allah). In general, Rumi labels two major kinds of love, one being named 'secular/worldly/physical love', which has been criticized by Sufis for its transience. The second kind is the 'spiritual/divine love' which Sufis label as the true and permanent one that takes the lover into an inner experience in which pain and grief go hand in hand in order to meet and unite with the Beloved (Almighty Allah). Although Rumi distinguishes these two types of love, but he believes that both kinds lead to Almighty Allah since 'secular' love in this sense functions as an introductory phase that paves the lover's way to conclude his inner journey with the 'spiritual' love (Behtash, 2017).

      In fact, a number of linguistic studies have tackled different aspects of Rumi's poetry including that of Ardiansyah and Ayu's which discusses Rumi's employment of symbolism and Basuki & Saputri, (2021) which constitutes a general descriptive analysis of figurative language in Rumi's *The Book of Love* as a whole to shed light on his stylistics. It is noteworthy that these studies have tackled certain aspects in Rumi's poetry in relation to love, but they have superficially alluded to its interconnectivity with grief. Thus, this study aims to thoroughly investigate this interplay and its consequent ideological implications in relation to Rumi's through

the three-dimensional lens of Fairclough's approach of CDA in two selected poems from Rumi's *The Book of Love*.

2. Theoretical background

2.1 Biography of Rumi

Jalalulddin Mohammad Balkhi (simply Rumi) (1207-1273) was an influential and profound Muslim preacher and Sufi poet during the thirteenth century. He was born in Balkh and died in Konya. His well-deserved fame has invaded even the Western societies as his philosophy and poetry have become enormously celebrated and translated into most of the world's vital languages. Born to a highly educated and religious family, Rumi followed his father and ancestors' path. He started his career as a teacher then became a preacher and a scholar as he familiarized himself with the classical Islamic sciences of jurisprudence (Fiqh), Hadith, Quran's commentary (Tafseer) and epistemology (Usul). Actually, he was undisputedly one of the most prominent preachers of his time to the extent that he was referred to by his people, fellows and students as *Mevlana* or *Maulana* which literally means our master (Abbaspour et al., 2021; Aydin, 2004; Basuki & Saputri, 2021).

In fact, Rumi's poetry was his mirror to reflect his own philosophical framework about his "individual transformation into a holy mystic". Hence, his poetry became a "display of Almighty Allah's grandeur" (Behtash, 2017, p. 98). However, Rumi was not the only player in the realm of Sufism, as there were many others. But, he succeeded to adapt the theoretical aspect of Sufism and became later a prominent leading figure and spiritual beacon during his time and even afterwards (Al-Doori, 2021).

According to Behtash (2017), Rumi's poetry discards and breaks the barriers of race, religion and culture as it seeks for mankind unity and negligence of difference in terms of the journey to pursuit the love of Almighty Allah and unity with Him. Consequently, his philosophy about love has become a source of inspiration to a vast number of people around the world. It is noteworthy that the year (2007) has been declared and labelled as "Rumi's year" by UNESCO. Even more, he was referred to as the "most popular poet in America" (Ardiansyah & Ayu, n.d., p. 86).

Historically speaking, it is believed that Rumi's most inspirational literary works such as *Divan–e Shams* were composed after his fateful and spiritual meeting with a very mysterious figure who was known as Shams Al-Din Tabrizi. This person had the major influence upon Rumi's soul, thought and spiritual development since meeting Shams re-framed Rumi's tenet and shifted him from the path of outward jurisprudence to the inward celebration of the mysterious path of the divine love. In result, Rumi turned from merely a preacher into a love poet (Al-Doori, 2021; Behtash, 2017, p. 98).

2.2 Critical Discourse Analysis (CDA)

CDA involves a diverse range of approaches aiming for the social analysis of discourse (Fairclough, 2012). It basically derives its principles from critical linguistics which in turn is based on Halliday's systemic functional linguistics (SFL) and the theories of ideology (Khalil, 2020). It constitutes a prolific and popular approach in the realm of social sciences since the late 1980s and represents the research outcome of a group of prominent linguists and scholars including Fairclough, Van Dijk, Wodak, Theo Van Leuween and others. Essentially, CDA reflects its founders' dissatisfaction with the traditional linguistic analysis paradigms that pay attention to linguistic structures apart from their social context. CDA has been characterized by its inter/multidisciplinary nature and eclecticism (Amoussou & Allagbe, 2018). Furthermore, it is essentially 'problem' or 'issue-oriented' rather than 'paradigm-oriented'. Hence, it cannot be considered as a single theory, but actually a 'cross-discipline' approach (Kadhim & Abbas, 2023; Van Dijk, 2015).

The focal point of concern in CDA is to provide answers to questions such as 'why' and 'how' rather than just 'what'. It establishes itself as an approach that exceeds the levels of describing and contextual interpreting of a discourse to the level of explaining 'why' and 'how' it works. (Fairclough, 1995). So, CDA is more interested in the processes of the production of meaning rather than just the superficial meaning. In other words, it tackles and tracks the formal linguistic forms of discourse in order to unpack the hidden and underlying ideologies within the discourse, their influence to discourse, the discourse reaction to these ideologies and the social practices and structures that generate these ideologies altogether. In this respect, Fan (2019) has stated that what distinguishes CDA from other analytical paradigms is that it "breaks the thought pattern of 'dualistic opposition' and links language research with its social function, which makes language research from

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static to dynamic". Accordingly, 'discourse' from a CDA perspective constitutes a 'form of social practice' that highly considers the ties between language use and its context (p. 1041).

2.3 Fairclough's three-dimensional framework of CDA

Fairclough's motif to present his framework is out of his belief that discourse analysis cannot stand as an analytical method in social scientific research unless it exceeds the level of 'multidisciplinary and pluralism' towards 'interdisciplinary'. In this respect, textual analysis involves two distinctive yet complementary forms of analysis, linguistic and intertextual. Thus, this framework provides a closer linguistic analysis of a text by considering the intertextual aspect as it emphasizes the crucial roles of society and history in relation to the text analysis which cannot be comprehensively conducted without considering them. In other words, intertextual analysis breaks the misguided distinction of 'form versus content' by means of bridging the gap between text and context (Fairclough, 1989; Fairclough, 1995, pp. 185-189).

So, the main objective of Fairclough's 'triple dimensional model', or what Fairclough prefers to label as the 'critical study of language' is to highlight the 'dialectic relation between language and social reality' which can be perceived through the social events represented in texts, societal practices and eventually the social and sociocultural structures (Fairclough, 1989). He also believes in the necessity of the mutual relation between language and its speakers' 'beliefs', 'social identities' and 'knowledge' as these social norms and aspects both are shaped by and shape language (Fairclough. 1995).

However, as its title suggests, Fairclough's framework involves three basic levels or dimensions to conduct the analysis of text and discourse, which are: Description, interpretation and explanation. It is noteworthy that Fairclough assumes that any discursive event, regardless of its genre, should not be dealt with as merely a text as it includes these three dimensions of analysis (Burhanudin et al., 2021).

Description (text analysis) constitutes the first level or dimension that Fairclough presents in his framework and is basically concerned with the linguistic items and representations within the text as it integrates both linguistic and intertextual analyses. The linguistic analysis is inspired from Halliday's (1976) Systemic Functional Linguistics as it focuses upon various linguistic structures such as lexicon, nominalization, passivation versus activation, textual structures …etc.

While the intertextual analysis moves to a higher and more complicated level of analysis as it highlights the role of social and historical resources in analyzing the text. Consequently, the intertextual analysis links text to context and it is a must to consider it along with the linguistic analysis of both 'homogenous' and even 'heterogeneous' texts (Beldi et al., 2021; Hassan et al., 2019). It is considerable that Fairclough himself has considered this level as a 'selective' one due to the space of flexibility that it offers for the analysts in terms of selecting the appropriate linguistic features and elements for their selected data of analysis (Al-Mas'udi & Al-A'mery, 2021).

As for the second dimension which is labelled as interpretation (discourse analysis), the focal point of interest in this stage is interpreting the relation and interaction of the discursive practices, the text and the text production. In the light of textual and intertextual analyses, ideologies are constructed and shaped. Moreover, 'surface structures' in this level are combined to approach a kind of a "global coherence of the text", while the contextual interpretation "draws attention on both, situational context and intertextual context" (Beldi et al., 2021, p. 19).

The final dimension in Fairclough's model is explanation (social analysis) which is concerned with the 'social and sociocultural practices'. It sheds light on the impact that discourse has upon the social structures and clearly exposes the role of the hidden ideological patterns and their social influence in the discourse analysis. Additionally, it focuses on the social structures influence upon the interaction process and the participants as well (Fairclough, 1989).

Two additional points to be added to the current argument are the interconnectedness and 'interdependence' of these three dimensions of analysis. It provides the analysts with some optionality in selecting any of the three dimensions to initiate the process of analysis as long as the analysis eventually involves all of the three dimensions (Al-Mas'udi & Al-A'mery, 2021).

In this respect, figure (1) is adopted from Fairclough (1995, p. 98) as it clarifies the mechanism of his three-dimensional model of discourse analysis.
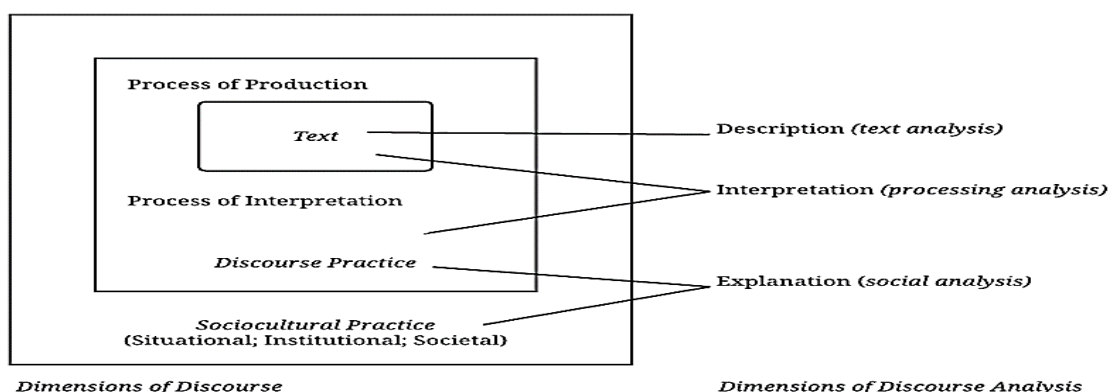
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Figure (1): Fairclough's three-dimensional model of CDA as adopted from Fairclough (1995, p.98)

2.4 Figures of speech

In relation to the selected model of analysis in this study, the current section provides a comprehensive account of the figures of speech that will be identified through the level of textual analysis in relation to the main theme of this study as illustrated below according to (Al-Qudsy, 2016; Melly, 2022):

- **Metaphor:** This figure of speech constitutes a fundamental element of 'human conceptualization' (Jaafar, 2020). It entails a strong implicit comparison of two distinct entities or objects without the use of 'as' or 'like';

- **Personification:** It also belongs to the figures of comparison group as it occurs in the case of granting a human attribute to an inanimate or non-living being (Isma'eel & Abdulmajeed, 2019);

- **Contrast:** Is a figure of opposition that highlights the differences between two things, figures, concepts … etc.

- **Simile:** It compares two unlike things through the use of the words 'as', 'like' or 'than';

- **Hyperbole:** It belongs to the figures of opposition and encompasses a hyper exaggerated expression to add emphasis and impression;

- **Symbol:** It operates in urging the addressee to contemplate about its covert intended meaning as it denotes something that actually signifies a far different thing;

- **Allusion:** Primarily categorized as a figure of connection, it is an expression that may implicitly or explicitly refer to a prominent historical, religious or

cultural character, event, … etc. in order to underline its association with the target concept in consideration to the addressee's background-knowledge;

- **Rhetorical question:** It resembles the ordinary question in terms of structure but, definitely differs in its function as it does not aim for an answer, but rather to shed light upon the intended message; and

- **Repetition:** As the name suggests, it refers to the case of repeating the same sentences, phrases or words successively as an emphatic technique.

2.5 Ideology

Fairclough (1995) states that most of the CDA attempts to define ideology have tended to refer to it as a 'body of beliefs' that are practised and developed by 'collectivities of people or groups'. In terms of discourse, Fairclough (2012) believes that it does an "ideological work". On the other side, Van Dijk (2013) labels it as a 'complex phenomenon' that requires a cross-discipline approach. As the argument about ideology continues, Fairclough (1989, p. 84) emphasizes the linkage of ideology to 'power relations' and the 'common sense background knowledge' of the discourse participants as he alludes to Gramsci's concept of ideology which sees ideology as "an 'implicit philosophy' within the 'practical activities of social life', backgrounded and taken for granted, that connects it to 'common sense'. In result, the efficiency of ideology is fundamentally dependable on its combination with the 'common sense background' as well as the various frames of social action (Adegbenro, 2025).

3. Methodology

This study adopts the qualitative method of research because of its relevance to the core aim of this study which is thematically oriented by examining the interplay of two distinctive themes in the selected data using Fairclough's three-dimensional version of CDA.

3.1 Scope and data selection

The corpus for the study consists of two poems which have been selected purposively due to their suitability to the aims of this research. These two poems are part of a collection of poems written by Rumi as collected and translated by the American poet and translator, Coleman Barks, in his book entitled *The Book of Love: Poems of Ecstasy and Longing* (2003). The book is comprised of twenty-two

chapters and each of them is labelled with a specific title and contains a number of poems that revolve around a specific theme, but all the chapters are relevantly linked in one way or other to the major theme that represents the core of the whole poetic collection, which is love. The researcher has selected chapter seven namely "Grief" as the source of data analysis. Relatively, this chapter consists of thirteen long and short poems, but the researcher has chosen only two poems entitled "Birdwings" and "The Silent Articulation of a Face". After a thorough reading of the whole chapter and checking the linguistic choices and the thematic preoccupations of the poet, these two poems were found to be suited for the purpose and main aim of this study. Moreover, the poems are replete with a number of themes and figures of speech which illustrate Rumi's concept about love and grief.

3.2 Model and procedures of analysis

This study adopts Fairclough's three-dimensional model of CDA to conduct the analysis of the selected poems as it marries the aims and the purpose of this study due to its interdisciplinary nature that imposes the necessity for the analysis to go through two complementary phases, linguistic and intertextual. Furthermore, in the light of his analytical framework, Fairclough (1995) claimed that regardless of its type, any text would work to be examined from a CDA viewpoint. Hence, this model makes a good option for the analysis of the selected corpus.

The procedures of analysis are three in number, derived from the three dimensions of the selected model. Thus, the first procedure is concerned with the identification of the figures of speech in the poem and offering explaining on their meanings in line with the general focus of the study (the interconnectivity of love and grief). The second procedure involves the interpretation of the poems with consideration to the historical, social and cultural contexts in which the poems were written. The last procedure exposes the implied ideologies that can be figured out in the poem.

It is noteworthy that an appendix has been provided to show the two poems systematically in order to aid cross-referencing.

4. Analysis, Results and Discussion

4.1 Analysis of the poem "Birdwings"

The concept of the interwoven connection and harmony of grief, love and happiness in the individual's life can be captured here through the metaphorical use of "birdwings" and their coordinated actions of contraction and expansion that symbolically represents the human search for the emotional balance and tranquility within his inner-self. Thus, this metaphor encapsulates Rumi's philosophy about the interplay of these emotions in one's life.

The poem also incepts with a metaphor encoded in the word "mirror" in "Your grief for what you've lost lifts a mirror up to where you're bravely working". It implies Rumi's concept that deals with grief as a reflective experience that measures an individual's comprehension and realization of his/her own loss. Relatively, the second line suggests that experiencing pain and grief leads an individual to the path of self-growth and inner-awareness. From a Sufi's angle, some Islamic ideologies can be identified in line one. This mainly refers to Rumi as a Muslim jurisprudent and teacher of Islamic principles before becoming a poet. Thus, this line reflects his tendency to spread out his Islamic doctrines and teachings to a wider audience. However, the first Islamic doctrine or ideology that is implicitly given in this line is namely Al-Tawakkul. It refers to one being armed with his/her infinite trust and dependence upon Almighty Allah and His providence in confronting all the painful experiences and inner grief as well as his/her courage to take action in spite of all the drawbacks and obstacles that he/she may encounter during his/her journey towards the divine love.

Shifting to line two, there is the Islamic ideology of Al-Sabbr which labels the patience and endurance that an individual shows during his/her most difficult times. In this sense, grief has the power to inspire its experiencers to find the determination and persistence in encountering loss and waste. It turns that the second line carries a contrast as in "Expecting the worst, you look, and instead, here's the joyful face you've been wanting to see", which proposes the possibility to find your own happiness in the mid of most painful times and intensifies the interplay of grief and happiness.

As the discussion continues about the interplay of grief, happiness and love, lines three and four contain two figures of speech, namely personification and repetition, expressed in the recurrent actions of opening and closing the hands as in "Your hand opens and closes and opens and closes". These human-like actions or behaviors symbolically refer to a constant fact in life, which is the inconstancy of emotions from joy to grief and vice versa. Another Islamic ideology can be found

here is the significance of emotional balance. Accordingly, an individual's various emotions and deeds should be moderate and deprived of extremeness. This ideology is based upon the Islamic doctrine of Al-Wasatiah, that is neither extravagance nor negligence.

Additionally, hyperbole appears in line four to highlight the above ideology. Here, the poet exemplifies that if a human being confines to merely one zone (happiness or sorrow) s(he) will lose the opportunity to actively engage in a real-life experience since life is already characterized by its dynamic and periodic quality.

The comparison in lines five and six suggests a simile which emphasizes the necessity for an individual to harmoniously fluctuate their own feelings just like the flying bird when it alternatively contracts and expands its wings "The two as beautifully balanced and coordinated as birdwings". Furthermore, this simile sheds light upon the concept of giving worth and admiration to every single action that an individual fulfill or practise even if these actions are classified as routines, since each of them represents an experience that one should thoughtfully and openly consider it. This line somehow reflects another related Islamic doctrine that is labelled as Al-Muraqabah, which is equal in meaning with concepts such as the admission and the infinite consciousness of the Mighty Creator's presence in every single moment and to act as a true believer who holds this belief within the deepest part of his/her heart.

These dynamic alternative movements of the birdwings between extraction and expansion symbolically represent Rumi's conception about the human emotional balance. In the outcome, it turns that Rumi in this poem practises his role as a jurisprudent more than a poet as he figuratively presents his Sufi concepts about the reflective nature of the human's quest of personal growth and self-realization in which his/her emotions of love and grief are interconnected and need to be balanced and moderated in order to reach an insightful perspective of life experiences and to handle its hardships.

4.2 Analysis of the poem "The Silent Articulation of a Face"

With a witty style and the incorporation of a diverse range of figures of speech, Rumi weaves the whole poem to mirror his own Sufi's perspective about the nature of love and to dive in a spiritual journey to recognize its delicate features. It is considerable to take in count the pattern of organization in which this poem's lines

have been arranged into successive parts that are given numbers by the researcher to make them easily recognized when referring to their numbers in the analysis. Each part revolves about a certain aspect of Rumi's argument about love and exposes a particular feature that relates and contributes to the overall comprehension of Rumi's Sufi notion of love.

The first part displays a very distinctive and essential feature of the truthful love by means of employing a metaphorical portrayal of love holding a "knife" in "Love comes with a knife". The metaphorical employment of this sharp cutting tool implicitly suggests love as an audacious power that shows no fear and pays no attention or concern to societal norms in addition to its resoluteness to break all the hindering boundaries and limitations. Also, the use of this metaphor along with the use of the words "shy" and "fears" in this part creates a contrast, since love encompasses meanings of determination and fearlessness and dismisses indecision and hesitance. Relatively, this metaphorical portrayal of love coming with a knife reflects the interconnectivity of love and grief as it implicitly proposes the possible risks and agony that accompany love and the ability of its experiencers to sacrifice and preserve the hardships in their journey.

With a Sufi's lens, the argument continues in the second part figuratively to intensify the Sufi concepts that he explores in relation to his notion of love. Comparing love to a "mad man" re-emphasizes the audacious and daring nature of love and its capability to break all the societal conventions and boundaries. Moreover, the later hyperbolic acts of "tearing off his clothes" and "running through the mountains" and "drinking poison", all of them work jointly to underline the same points which are the audacious and unexpected nature of love and the pain and willingness to sacrifice which in its turn mirrors the interplay of love and grief according to Rumi's perspective of love. Concluding this part with the phrase "and now quietly choosing annihilation", Rumi suggests that in the path of spiritual love, a lover goes in an experience in which (s)he breaks and dissolute his/her own ego and seeks for a spiritual or a divine harmony and unity with the real Beloved (Almighty Allah) who is the final destination in this journey. The Sufi concept of annihilation is deeply rooted to a well-known mystic Islamic ideology known as Al-Fanaa which basically refers to the state of fusion and merging oneself with the Beloved (Almighty Allah) as the eventual and highest outcome of the spiritual journey in which its experiencer willfully submits to Almighty Allah's will and

decree and all his/her desires die for the sake of Almighty Allah's love or in other words to die spiritually before dying physically.

It is noteworthy to recall that the concept of Al-Fanaa is somehow practiced in some other religious systems such as Buddhism, but definitely with some variations. This in its turn evokes a sense of universality in Rumi's poetry as a means to cross the boundaries of religion.

The prolific employment of the figures of speech in the third part is due to Rumi's intricate philosophy about the spiritual state of "obliteration into love". It is given in terms of an allusion to Prophet Muhammed's (peace be upon him) spiritual acts of worship and contemplation at the Cavern of Hira which is located in Al-Nour Mount near Mecca where he received his first Divine Revelation through Almighty Allah's messenger (Gabriel) who delivered the prophet in that cavern the first verses of Quran. Furthermore, the use of the contrastive attributives "tiny" and "enormous" in the same line creates a hyperbolic impression about the unpaved path of spiritual love that requires its experiencers to be resilient and willing to risk and sacrifice as (s)he breaks the boundaries of his/her ego and dives or dissolves into the extreme Divine Presence. This again evokes the Islamic ideology of Al-Fanaa.

Continually, the line "Think of the spider web woven across the cave where Muhammad slept" implies the Islamic ideology of Al-Tawakkul that underpins and incorporates the meanings of submission to Almighty Allah and the extreme confidence in His providence. This is perfectly represented in the prophet's sleeping in the isolated cavern to proceed in his spiritual experience that entails abandoning the physical world and seeking the union with the Divine Presence. Also, the contrast that can be sensed in "There are love stories, and there is obliteration into love" reinforces Rumi's concept about the exceptionalism that this spiritual love has over the traditional or common forms of love, since the spiritual one has the power to go beyond the earthly limits and takes its experiencers into unconventional and extraordinary horizons of spiritual growth and union through this fusion and obliteration into divine love.

As for the interrelation of love and grief, it is implicitly present in terms of the risks and the loss of personal delights that lovers sacrifice on the altar of their spiritual journey or experience.

In the fourth and fifth parts, there is a vivid engagement of the technique of the direct addressing by means of using the pronoun 'you' in order to converse

with the reader about human features such as precaution and hesitance which are totally rejected in terms of the realm of the sincere divine love. This point is metaphorically represented in the fourth part as a man who is walking into the ocean's edge and is holding his/her own gown in order not to get it wet. Relatively, Rumi in the fifth part immediately imposes the exact attitude that a lover should show which undergoes the obliteration into this love as in the words "dive" and "deeper" and to get rid of his/her fears and caution as it is entailed in the word "naked" and let the inner power of this divine love drives him/her along this path. This actually provokes another figure of speech which is the personification of love, "love flows down", as a natural source of water (a stream or a river) that flows down. Also, the Islamic ideology of Al-Tawakkul can be figured out in the fifth part.

Again, the Islamic doctrines of Al-Sabbr and Al-Tawakkul are explored as signs of Rumi's belief that these are the natural attitudes and responses to whatever lovers suffer or encounter as they surrender themselves within the realm of this experience of spiritual or divine ascendance. This belief is beautifully shaped in sixth part through the personification of the submission of earth to the sky, "The ground submits to the sky and suffers what comes", which symbolizes the willful submission of the lover to his/her Beloved (Almighty Allah) and the endurance that s(he) shows for the sake of this love. Additionally, the employment of a rhetorical question in "Tell me, is the earth worse for giving in like that?" invites the addressees to insightfully consider this submission as taken for granted in the path of spiritual love. This part evokes another Islamic ideology known as Al-Istislam which refers to the submission and willful acceptance of Almighty Allah's will (Surrender). Simply, it means that for the sake of Almighty Allah and out of showing obedience, love and sacrifice to Him, one would struggle and stand against his/her personal desires and wishes in addition to the negligence of ego and the surrounding environmental and social factors that could interfere with this spiritual devotion. Consequently, grief goes hand in hand with love in this spiritual path that embraces its passengers into a higher level of awareness and depth. It is noteworthy that embracing this Islamic ideology reveals again Rumi's sense of universality since the concept of submission to the Mighty Creator can be found in most of the world's well-known religions including Christianity and Judaism in addition to some religious and philosophical belief-systems like Hinduism which meet with Islam in considering a believer's submission to the Divine presence or Existence and sacrificing oneself for the sake of this divine love as one of their fundamental spiritual pillars.

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In the seventh part, the metaphorical portrayal of the blanket covering the drum in, "Don't put blankets over the drum! Open completely", suggests Rumi's invitation for the addressees to accept love with open-mindedness and to let their hearts openly utter their truthful emotions sincerely towards their Divine Beloved. This tendency of the sincere and open expression of love and passionate feelings towards the Beloved sounds adjacent to another fundamental Islamic ideology known as Al-Ikhlass or Al-Sidq which entails the purity of intention in whatever a human does, says or feels for the sake of Almighty Allah regardless of any considerations or concerns towards earthly rewards or people's acceptance or satisfaction. Furthermore, the last line in the seventh part, "Let your spirit-ear listen to the green dome's passionate murmur", re-proposes the notion of spiritual openness, immersion and merging oneself within the wider Divine Presence. Rumi's invitation to initiate this spiritual journey of inner-awakening and enlightenment towards the discovery and unity with Almighty Allah is figuratively reflected through the personification of the spirit as having 'ears' in order to "listen" to the "passionate murmur" of the Divine Presence through His creation as it is metaphorically referred to with the "green dome" which gives a sacred and spiritual impression.

This invitation of spiritual openness and mindfulness is re-emphasized in the first line of the eighth part, symbolized through the "un-tied cords of the robe". As for the rest of this part and subsequent last part, Rumi figuratively expresses the lack and incapability of words to deliver and capture the core value and meaning of the spiritual path of love, but it is rather experienced in order to taste its essence and soul. This concept is intensified within the employment of the rhetorical question "The sun rises, but which way does night go? I have no words". Thus, Rumi concludes the poem with proclaiming the necessity to abandon the incompetent verbal expression and to substitute it with the deep inner emotional communication. This point is highlighted with the personification of the soul speaking its inner emotions of love and spirituality as given in the last line "Let soul speak with the silent articulation of a face".

To sum up, this poem can be considered as a representative of the whole poetic collection as it encapsulates Rumi's most significant Sufi concepts about love. With a professional intricate employment of figurative language, Rumi presents love as a limitless, transformative and daring power that launches from the inner deeps of its experiencer and entails a wide range of influential elements that

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definitely struggle and interact with this love such as grief and hardships which their presence tests the lover's strength, belief, endurance and submission to Almighty Allah's will.

4.3 Discussion of the results

In the light of the three levels of the selected model for analysis and the two aims of this study that concord with these three levels, the results will be negotiated accordingly. Since Fairclough himself has pointed the unnecessity to apply these three levels in their suggested sequence, but most importantly to include them all in the analysis which provides flexibility in linkage between these levels (1995). Consequently, the analysis of each of the two chosen poems starts from the discursive practice level which labels the historical and social contexts of these poems. Practically speaking, Rumi's exploration of love and grief in the selected corpus has been presented within the frames of Sufi, Islamic, spiritual and mystic contexts.

As for the textual analysis level, it is confined to the analysis of the figurative language in the chosen data. Table (1) shows the nine kinds of figures of speech that have been identified in relation to the themes of love and grief.

No.	Figure of speech	Frequencies
1.	Metaphor	6
2.	Personification	5
3.	Contrast	4
4.	Hyperbole	3
5.	Rhetorical question	2
6.	Symbol	3
7.	Simile	1
8.	Allusion	1
9.	Repetition	1

Table (1): Figures of speech in relation to love and grief

According to the obtained results in the above table, metaphor and personification occupy the highest ranges of usage in terms of emphasizing the interconnectivity of love and grief in the selected poems in addition to their implication of some ideologies that will be clarified later in this section, due to these figures entailment of tacit comparison. Moreover, contrast comes in the third place

in terms of its frequency followed by the rest of the identified figures as shown in the above table. However, all of the nine figures contribute to underlining Rumi's concept of spiritual love as an audacious, limitless, transformative and daring force that is indescribable with words, otherwise it is captured through experience that takes its passengers into a spiritual ascending journey that launches from the lover's inwards and ends into the realm of the Divine Beloved (Almighty Allah). Furthermore, the employment of the figurative language in relation to love and grief in the selected data encapsulates the meanings of immersion into this love, emotional balance and moderation of feelings, sacrifice and experience of pain and loss as motifs for the lovers in this spiritual path of self-growth, deprivation of ego and inner awareness. Thus, grief represents the other side of the coin in Rumi's philosophy of love and without its experience, a human cannot grasp the true essence of love that eventually leads to the happy path of the Divine Presence.

It becomes obvious that the frequent deployment of figurative language is undeniably part of Rumi's skillful poetic style as it adds aesthetic value and richness to his works. However, the analysis of the identified figures of speech in the selected data shows that Rumi deploys nine types of figures of speech. The figures namely metaphor, personification, contrast, hyperbole and symbol, have been found to be excessively deployed rather than the other identified types. This is much more than being a literary technique used for mere aesthetic purpose. It is rather to covertly convey his own perspective and Sufi philosophy, Islamic teachings and preaching, and ideologies. This basically refers to these figures tacit nature and tendency to convey abstract and sophisticated concepts such as love, grief and their interconnectivity during the ascending spiritual journey towards union with Almighty Allah. Additionally, these concepts have been expressed within a set of tangible, familiar and accessible terms for the text consumers (readers and listeners).

Although all the of the nine identified figures of speech in the selected data achieve the intended purposes mentioned above, the results of analysis show that the five types of figures of speech mentioned earlier attempt to create an intensive emotional impact more than the rest identified types of figures of speech. Therefore, these five types tend to occupy the highest frequencies as shown in table (1).

As for the third level (social practice analysis), the exploration of love and grief within Rumi's Sufi context has shed light on a bunch of certain ideologies that Rumi injects his poetry with as part of his umbrella Sufi ideology of

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jurisprudence. After conducting the analysis, seven implied ideologies have been obtained that are basically rooted in significant Islamic doctrines as practiced by Rumi and taught as a Muslim preacher and jurisprudent more than being a poet. Table (2) shows these ideologies; with a brief illustration of their essence and their adjacent concepts in Islam.

No.	Sufi ideology	Illustration	Adjacent/equivalent concept in Islam
1.	Reliance and dependence upon Almighty Allah	Refers to the human's infinite trust in Almighty Allah's providence and courage during the experience of grief and loss.	Al-Tawakkul
2.	Patience	Denotes the individual's endurance as one of the lessons acquired through the spiritual journey.	Al-Sabbr
3.	Emotional balance	Refers to the necessity of moderating feelings including love and grief.	Al-Wasatiah
4.	Admission and infinite consciousness of Almighty Allah	Refers to the individual's thoughtful consideration of every single deed, feeling or saying and the ultimate consciousness of Almighty Allah's Presence everywhere.	Al-Muraqabah
5.	Submission and surrender to Almighty Allah	Refers to the willful acceptance of Almighty Allah's will and surrounding oneself within the spiritual devotion.	AL-Istislam
6.	Sincerity of intention	Refers to the purity of intention in all deeds and the open and sincere expression of love and passion towards the Beloved.	Al-Ikhlass/Al-Sidq
7.	Annihilation into love	Entails the dissolution of ego and abandoning worldly pleasures in seek for the	Al-Fanaa

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		spiritual union with the Divine Beloved (to die spiritually before dying physically).	

Table (2): Islamic ideologies in the selected data

In conclusion, the three-dimensional analysis of the selected poems somehow proposes an invitation to reconsider the categorization of Rumi's poems as love poetry. Basically, the implementation of this deal of Islamic doctrines and ideologies within his prose reflects his tendency to spread out Islamic teachings to a wider audience including readers of different and various religious, social and cultural backgrounds since some of these Islamic ideologies especially Al-Istislam and Al-Fanaa, already exist in most of the world's well-known religions including Abrahamic religions as well as non-theistic religious systems. This in its turn provokes a sense of universality in Rumi's poetry and a call that encourages emotional and spiritual openness, mindfulness, and breaking the surrounding barriers in addition to dealing with grief and hardships that struggle the path of spiritual love as sources of inspiration and inner-growth.

5. Conclusion

Concerning the three levels of the selected model of analysis in this study, the critical scrutiny of the chosen data has led the researcher to some major concluding remarks. Fundamentally, Rumi's Sufi perspective proposes an inevitable interconnectivity of love and grief along the spiritual ascending experience towards the Divine Beloved. Accordingly, love is figuratively presented as a transformative, daring and limitless force that starts from the individual's inwards and interacts with grief and tribulations that cultivate this love to reach its true essence. Relatively, Rumi's emphasis on this crucial interplay has been reflected via the three related and interwoven levels of analysis; discursive, textual and social.

As for the discursive practice level, it has been found that Rumi's exploration of love and grief in the selected data has been discussed within the frames of Sufi, Islamic, spiritual and mystic contexts. In terms of the textual analysis level, it is concerned with the employed figures of speech about love and grief as nine types of figures of speech have been identified in the selected data with different frequencies and with metaphor and personification having the highest range of usage due to their entailment of tacit comparison. These figures of speech serve as a witty aesthetic technique to enrich these poems with connotative meaning

and ideological frameworks in respect to the Sufi and Islamic contexts. Thus, they majorly contribute to reflecting the poet's ideological orientations in relation to love, grief and their interplay along the spiritual experience towards the Divine Beloved. This in turn links the textual level to the third level of analysis (social practice) which reveals Rumi's tendency to employ his poetry as a means to convey Sufi and Islamic teachings and preaching as well. In respect to the chosen poems, seven implied ideologies have been found as they are rooted to major Islamic doctrines including those of Al-Istislam and Al-Fanaa. These ideologies can be found in adjacent concepts nearly in most of the World's well-known religions. Basically, this provokes a sense of universality in Rumi's poetry and an implied invitation to spiritual and emotional openness and breaking the surrounding limits in addition to considering grief as a source of inspiration and inner growth during the experience of truthful spiritual love. Eventually, Rumi's exploration of love and grief in the selected data proposes an attempt to reconsider the classification of Rumi's poetry as love poetry since the findings of the analysis have shown that it is much closer to jurisprudence and spiritual education and purification.

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Appendix 1. Texts of the selected poems

BIRDWINGS

1   Your grief for what you've lost lifts a mirror
    up to where you're bravely working.

2   Expecting the worst, you look, and instead,
    here's the joyful face you've been wanting to see.

3   Your hand opens and closes and opens and closes.
4   If it were always a fist or always stretched open,
    you would be paralyzed.

5   Your deepest presence is in every small
    contracting and expanding,

6   the two as beautifully balanced and coordinated
    as birdwings.

THE SILENT ARTICULATION OF A FACE

1   Love comes with a knife, not some
    shy question, and not with fears
    for its reputation! I say
    these things disinterestedly. Accept them
    in kind. Love is a madman,

2   working his wild schemes, tearing off his clothes,
    running through the mountains, drinking poison,
    and now quietly choosing annihilation.

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3   A tiny spider tries to wrap an enormous wasp.
Think of the spiderweb woven across the cave
where Muhammad slept! There are love stories,
and there is obliteration into love.

4   You've been walking the ocean's edge,
holding up your robes to keep them dry.

5   You must dive naked under and deeper under,
a thousand times deeper! Love flows down.

6   The ground submits to the sky and suffers
what comes. Tell me, is the earth worse
for giving in like that?

7   Don't put blankets over the drum!
Open completely. Let your spirit-ear
listen to the green dome's passionate murmur.

8   Let the cords of your robe be untied.
Shiver in this new love beyond all
above and below. The sun rises, but which way
does night go? I have no more words.

9   Let soul speak with the silent
articulation of a face.

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تحليل خطاب نقدي للحب و الحزن في قصائد مختارة من شعرالرومي

نور فلاح حسن

جامعة بغداد – قسم التسجيل و شؤون الطلبة

المستخلص

تناولت هذه الدراسة مفهومي الحب والحزن في إطار السياقين الصوفي، والإسلامي لتحديد كيفية توظيف الأساليب البلاغية لاستكشاف موضوعي الحب والحزن وترابطهما في مختارات من قصائد الشاعر جلال الدين الرومي، كما تهدف الدراسة إلى كشف الدلالات الأيديولوجية المتعلقة بهذين الموضوعين وعلاقتهما في القصائد المختارة، بالتالي تم اعتماد نموذج فيركلوف ثلاثي الأبعاد لتحليل الخطاب النقدي (CDA من الآن فصاعدا) في هذه الدراسة لإجراء تحليل خطاب نقدي لقصيدتين مختارتين من مجموعة جلال الدين الرومي الشعرية المترجمة إلى الإنكليزية بعنوان كتاب الحب: قصائد النشوة والشوق باستخدام ثلاثة مستويات من التحليل هي: النصي، والخطابي، والاجتماعي.و كشفت النتائج أن قصائد الرومي غلب عليها مجموعة متنوعة من الاساليب البلاغية التي تشمل الاستعارة، والتجسيد، والتباين، والمغالاة أو المبالغة، والسؤال البلاغي، والرمز، والتشبيه، والتلميح، والتكرار، و ذلك بهدف تعزيز الترابط الحتمي بين الحب والحزن خلال التجربة الروحانية للفرد في العشق الإلهي الذي لا يزدهر إلا بالتضحية وخوض المصاعب والمحن التي تُنمّي العشاق وتُحفّزهم على النضوج الذاتي في سعيهم نحو الاتحاد الروحي؛ لذلك يُمثّل الرومي الحزن مجازيًا بوصفه عنصرا تحفيزيا وتحويليا مرافق للحب في سبيله الروحاني الذي لا يمكن وصفه بالكلام،و في الوقت عينه يكشف التحليل ثلاثي الأبعاد لهذا الترابط عن مجموعة من الأيديولوجيات و التعاليم الإسلامية و بعض التعاليم العامة مما يستدعي إعادة النظر في الفكرة الغربية الشائعة لتصنيف أعمال الرومي الشعرية كأشعار حب.

الكلمات المفتاحية: نظرية فيركلوف لتحليل الخطاب النقدي، اللغة المجازية، الحزن ،الحب، الأيديولوجية ، شعر الرومي .