

**Title: The Role of Less Common Musical Terminology
in Discerning Hafez's Interwoven Networks of
Plurisignation (Ihams)**

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Abstract

Musical terminology plays a significant role in creating Hafez's interwoven networks of double entendres (ihams). Some of these terms are clear and commonly used, making their technical meaning and the resulting double entendres relatively easy to identify. However, others are obscure and less common, and the double entendres formed from them are difficult and elusive even for experts, which is why discovering and explaining them has more literary value and delight. In this article, after a brief discussion about the relationship between Hafez and music, the types of double entendres, and the relationship between double entendres and the audience's knowledge, we have attempted to discover and explain those hidden double entendres in Hafez's Divan that are based on obscure and less common musical terms; terms such as "baqa" (survival), "halqa" (ring), "khaneh" (division), "khazan" (autumn), "dowr" (cycle), "dayr-e raheb" (monk's monastery), "rav" (manner), "ravan" (flowing), "sarv" (cypress), "shakh" (branch), "tarz" (style), "gham-zadeh" (grief-stricken), "karsaz" (arranger), and "gereft" (gripped). Our criterion for identifying these terms has been specialized music dictionaries and, in some cases, dictionaries based on old texts.

Keywords: *Hafez's poetry, Hafez's music and poetry, networks of allusions in Hafez's poetry, the allusion of hidden proportion in Hafez's poetry.*

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1. Introduction

Regarding Hafez's musical knowledge, two different opinions have always been presented. Some researchers, based on some of Hafez's verses, have introduced him as a great musician, even a skilled singer and instrumentalist; for example, Sirous Shamisa writes in this regard: "As mentioned, Hafez was a musician, in addition to having a good voice and apparently sometimes singing. From some of his poems, it can be inferred that he may have played an instrument as well" (Shamisa, 1388: 89). Others have not considered the reference to these evidences sufficient to prove Hafez's musical knowledge, playing, and singing; for example, Saeed Hamidian strongly opposes the above view (Hamidian, 1392: 2/1013).

Regardless of the views of these two groups of researchers, whether Hafez was a musician or not, the accurate and detailed familiarity of Hafez's readers with musical terms and concepts will be very effective in their more accurate and deeper understanding of Hafez's verses.

On the other hand, numerous books and articles have been written about the double entendres in Hafez's poetry so far, and referring to them would be a repetition. Here, only a brief reference is made to the topic of "hidden double entendre":

Hidden double entendre: In this type, the double entendres used in the sentence are hidden in such a way that only readers familiar with old words can discover them. Discovering these double entendres creates a special pleasure in the reader. The wider the reader's vocabulary, the more double entendres will be revealed to him.

2. Problem Statement

In Hafez's Divan, words and terms have been used that readers sometimes cannot recognize at first glance due to the time distance. Some of these terms are not even recorded in dictionaries, which makes it more difficult for readers to access them. Part of these terms relate to the field of music, which form hidden linguistic relationships in Hafez's verses, and these relationships lead to the formation of hidden double entendres between his words.

By tracking his words in dictionaries and dictionaries related to musical terms, some of these hidden double entendres can be identified.

Research Question(s)

1. What are the hidden musical terms in Hafez's Divan?
2. How can these terms be discovered?

3. Research Method

We have tracked all of Hafez's words in dictionaries and books related to music. After identifying the hidden linguistic relationships, we have examined and organized them in a descriptive-analytical manner. The aim of this research has been to show that in addition to the relationships that Hafez has created between words explicitly, he has also created some hidden relationships in his poems based on musical terms.

4 Background of the Research

Numerous studies have been conducted on musical terms in Hafez's Divan, including: Hossein Ali Mallah in his book "Hafez and Music" has explained most of the famous and well-known musical terms in Hafez's Divan; terms such as: Abrisham (silk), Arghanun (organ), Isfahan, Avaz (song), Ahang (melody), Barbad, Bazgasht (return), Bang (sound), Barbat (lute), Bam and Zir (bass and treble), etc. Yaser Dalvand (2017) in his book "From This Hidden Fire: A Study on Hidden Double Entendres in Hafez's Poetry" has also referred to many of Hafez's musical terms that are used with hidden proportionate double entendre; terms such as: Bahman, Bade (wine), Bad-e Nowruzi (Nowruz wind), Bar, Baste (closed), Bulbul (nightingale), Zagh (crow), Gol (flower), etc. Dr. Mehdi Firouzian (2012) in his article "Musical Double Entendre in Khaghani's Divan and its Comparison with Hafez's Divan" has discussed the use of some musical terms in constructing double entendre in Khaghani's Divan and has also mentioned examples from Hafez's poetry. In this article, terms such as: Qofl-e Rumi (Roman lock), Arghanun-zan (organ player), Golzar (flower garden), Bamzad, Bardasht (lifting), Forud (descent), Mezhar (plectrum), Charkh (wheel), Halqa (ring), Rabab (rebec), Naghma (melody), Tar (string), etc. are discussed. The present research differs from this article both in terms of method and style of presentation and analysis and in terms of musical terms. Esmat Esmaili and Saeed Ghasemi Nia (2016) in their article "Comparison of Double Entendre in Musical Terms of Hafez's Poetry with Two Previous Poets of the Same Style: Khwaju and Amir Khusrau" have examined the famous musical double entendres of these poets. In some commentaries on Hafez, discussions about musical terms have been presented as required by the topic. However, the terms examined in this article have not been mentioned in any of the aforementioned works.

5. Discussion and Analysis

In this section, we examine the hidden musical double entendres in

Hafez's poetry. Before addressing the main discussion, it is worth mentioning that the purpose of this research is not to explain the musical terms in detail, but the main intention is to draw the reader's attention to the musical meaning of these words in Hafez's poems. Also, in this article, terms that appear in dictionaries and music dictionaries have been considered musical terms, which of course may be the interpretation of lexicographers; but since this guess is not certain, all of Hafez's musical possibilities have been mentioned, some of which may be proven in the future and some rejected. Some of the hidden musical terms of Hafez's Divan are as follows:

- * Baqā: An old musical mode (ahang)
- * Halqa: The part where the index finger goes inside the plectrum of the instrument. Small circles that hang from the inner wall of the harp.
- * Khāneh: Various sections of a melody, these sections are called Khaneh.
- * Khazān: A corner (gusheh) of old classical music (maqami).
- * Dowr: Equivalent to the scale (gām) in today's music.
- * Deyr-e Rāheb: A corner of music.
- * Rav: Sad song.
- * Ravān: The name of a rhythmic tune in old music.
- * Sarv: The name of a song in old music.
- * Shākh: Clarion and horn.
- * Tarz: A corner of the "Homayoun" mode in old music.
- * Gham-zadeh: From the songs of the past.
- * Kārsāz: From the songs of the "Hejaz" mode.
- * Gereft: Trembling of fingers on stringed instruments
- * Bozleh-guy: Someone who reads poetry with a melody and is equivalent to a singer.

6. Results

The more familiar one is with the hidden meanings of words and musical terms, the more the reader's mind is engaged with the various layers of meaning in Hafez's verses, leading to greater literary delight.

Efforts to find such terms and explain the proportionate double entendres formed from them lead to a deeper understanding of Hafez's verses. In this article, we found that after discovering musical terms such as Baqa, Halqa, Khaneh, Khazan, Dowr, Deyr-e Raheb, Rav,

Ravan, Sarv, Shakh, Tarz, Gham-zadeh and Karsaz, other rings of meanings of verses - in which these terms are used - are revealed.

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