



Extended Abstract

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Hidden Equivoques Based on Musical Terms in Hafez's *Divan*

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Introduction

The connection between Hafez and music is explored by many researchers. On the other hand, "Ihaame Tanaasob" (called equivoque here) is a stylistic feature of Hafez's poetry. Therefore, he has created hidden and apparent equivoques in his poetry using musical terminology. Hidden equivoque refers to a meaning of the word that can only be recognized by readers familiar with lexical realms; they cannot be discerned at first glance. In Hafez's *Divan*, some less commonly used musical terms are placed alongside well-known terms in such a way that they establish equivoques. However, since readers cannot perceive these lexical ties and hidden equivoques upon first reading, some of these terms remain concealed and unknown in Hafez's verses.

We have no exact information whether Hafez was a musician or whether he played an instrument; however, the readers' precise and detailed familiarity with musical terminology significantly enhances their literary enjoyment.

The definition of equivoque is well-established in rhetorics: where two words in a verse carry two meanings, but the poet intends only one of the meanings. Thus, the two words are interrelated through the meanings not intended.

Research Method and Review of Literature

We have tracked all the words of Hafez in relevant dictionaries and music-related books. After identifying hidden lexical relations, we analyzed and organized them descriptively and analytically. The aim of this research is to demonstrate that Hafez, in addition to the relationships he openly establishes between words, has also created some hidden relations based on musical terminology in his poems.

Numerous studies have been conducted on the use of musical terms in Hafiz's *Divan*; for instance, Hossein Ali Malah has explained many well-known musical terms in Hafez's *Divan* in his book *Hafez and Music*. Yaser Dalvand has also referenced many musical terms that have been employed with hidden equivoques in his book *A Study of the Hidden Equivocations in Hafez's Poetry*. Mahdi Satayeshgar has provided extensive information about the connection between Hafez and music in his book *Lexicon of Music in Iran*. For the first time, Bastani Parizi introduced musicians who bore the title "Hafez". He suggested a connection between Hafez Shirazi's pen name with music.

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Discussion

Musical terms in Hafez's poetry can be categorized as follows:

Musical terms in their musical meanings: Sometimes two or more musical terms are used without marked or apparent equivocation, and only in their musical meaning in Hafez's verses. In this case, the artistic value of these terms lies in the relations they create with each other.

Musical terms along with correspondence and equivocation: In this method, musical words occasionally have equivocation in addition to relations.

Musical terms with apparent equivokes: In this method, the words form either equivokes or clear two-fold equivocality, and since the musical meaning of the words is apparent and well-known, a knowledgeable reader can easily recognize them.

Musical terms with hidden equivokes or hidden twofold equivocality: In this method, the words form equivokes or twofold equivocality; then, since the musical meaning of the words is concealed and obscure, even knowledgeable readers sometimes find it difficult to detect their meanings.

In this article, we focus on terms from the fourth category. Some examples include “charkh”, which means daf, a circular instrument; “Ruh”, the name of one of the musical modes; “Shishe”, A string instrument; “Ashegh”, which refers to the player and singer; “Goftaar”, meaning melody and composition; “Mozdaghani”, “Ma'shooq” and “Nasim”, names of musical tones. The full list also includes Negar, Vasal, Sabz, Shahanshahi, Shahi, Shekan, Shekan dar Shekan, Shamaameh. In the present study, examples are provided for each of these term.

Conclusion

The connection between musical terminology and the most important stylistic feature of Hafez' poetry, which is equivocation, leads to novel and diverse readings of Hafez's verses. These readings not only expand the semantic ranges of Hafez's works, but also enhance the literary and artistic enjoyment of readers.

Considering the musical terms in Hafez's *Divan* in relation to equivocation, we can categorize them into four types: 1) musical terms in their musical meaning, 2) musical terms along with correspondence and equivocation, 3) musical terms with apparent equivokes, and 4) musical terms with hidden equivokes. In this article, we examined less commonly used musical terms, such as Charkh, Ruh, Shishe, Ashegh, Goftaar, Ma'shooq, Nasim, Negar, Vasal, Sabz, Shahanshahi, Shahi, Shekan, Shekan dar Shekan, Shamaameh, and Mozdaghani, revealing that hidden equivokes arise alongside well-known terms like Avaz, Parde, and Rah-e Parde.

Keywords: Musical terminology, hidden equivokes, Hafez's *Divan*

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