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Substituting Synonymous Vocabulary in Hafez's Sonnets

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Abstract

Hafez was bold enough to repeat the meaning (not the words) in the lines of his sonnets. His use of synonymous words and phrases is evidence of this fact. Hafez is unique in paying attention to and employing the subtle differences between words which have similar meanings. He not only pays attention to the synonymous words but also takes account of the opposite meanings of such keywords as synonym; he substitutes apparently synonymous words and uses each word in the appropriate context of words and phrases in the lines composed. He does not use the similar concepts in the form of a stretch of words coming in a sequence. Instead, he substitutes the second word in a separate sentence with the first word. This is his unique way of creating new meanings. The arrangement of synonymous words, attending to the subtle differences between words and their use in appropriate contexts have given Hafez a special ability to create new meanings. This technique has also led to new paradoxes and sweet scoffing. By so doing, he ascends to the figurative meaning of the language. This happens in 5% of Hafez' lines seeking new structures and meanings.

Keywords: Synonym; Substitution; Meaning-creation; Sonnet; Hafez.

In total, in the lyrics of Hafez, that is 4193 verses, around 214 verses with synonyms words or phrases have been used. This number constitutes about 5% of his verses. Hafez has considered ways to create synonymous concepts; for example, he makes sentences, phrases, or synonymic combinations. Hafez knows that each word has different semantic components. Since no two terms are, in all their meanings, mutually conflicting or synonymous, placing synonymous or opposing components creates conflict or synonymy between the words. By contrasting synonymous or opposite components, it creates a conflict or synonymy among words. Hafez has a particular technique in the use of synonymous vocabulary. He does not bring the synonymous words together, but he replaces one word with another one in two independent sentences. This makes it possible, in addition, to repeat part of the meaning of a synonym, and the second term also maintains its semantic independence. This leads to the repetition of a part of the meaning of the first word, and the second term also maintains its semantic autonomy. It also shows other dimensions of the meaning of the word. This increases the meaning of the verse. This method gives power to Hafiz to create new and multi-lateral meanings. In addition, he also recognizes the integrity of a word with semantic and grammatical capabilities. In addition, Hafez is familiar with methods for creating a semantic relationship among the words. Hafez, through his close look, sees the hidden virtual relationships among vocabularies, and by substituting these words, he brings them together in that part of meaning and relationship. Another point is Hafez's attention to meaning difference in vocabularies in different contexts. This awareness gave him the power to even identify conflicting vocabulary (water and fire) in allusion phrases (water of wreckage and fire of the tavern). Sometimes Hafez, in order to create a synonymy between concepts, uses the semantic components of a term in a descriptive phrase or sentence, and he replaces that descriptive phrase or sentence with that term. Of course, these descriptive phrases do not always refer to the true meaning of the word. Sometimes these descriptive phrases signify the allusive meaning of the word. This method is equivalent to descriptive semantics which linguists interpret as semantic descriptive or analytic. The last point is that Hafez, for the sole purpose of interpreting the

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vocabulary, does not use synonymous concepts; but, using the synonymous concepts substitution method, he uses the word and meaning to serve rhetorical performances in his verses. We refer to a number of artistic functions of this method:

1. Creating paradox and wonder in the meaning of the verse.
2. In synonymizing vocabulary, he considers the different semantic functions of words. And by replacing the vocabulary, in addition to the common meaning, he also uses different meanings. This adds up to the scope of the meaning of verse
3. Sometimes he substitute two-dimensional vocabulary and in addition to syntax, also creates ambiguity. In Hafez's verses, about 28 percent of synonyms are also ambiguous.
4. The vocabulary also replaces each other with different semantic domains.
5. Sometimes, he replaces descriptive combinations and phrases with vocabulary and phrases for synonyms.
6. Hafez, in addition to creating synonyms, also considers the phonetic proportions, and the increase of verse music; hence, in the choice of vocabulary, he attends to verbal proportions with other vocabulary.
7. The most important point to be considered is proportions. This means that Hafez has a comprehensive understanding of words; and knows semantic functions of the word and knows minor differences in synonyms; he knows what a low or high meaning a word has or for which context it is more suitable.

The abundance of synonymous meanings in Hafez's sonnets

Title	The number of lines	Percentage
Synonym	167	78%
ambiguity and synonyms	47	22%
Total	214	100%

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