

Introducing one of the Intertextualities of Divan-e Hafez, the Inspiration of Hafez from Dastoor Al Vezāre Isfahāni

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Extended Abstract

1. Introduction

Shafiie Kadkani suggests the “matn e penhan” in Persian for the Christova’s theory of intertextuality. In his idea when the trace of a work is trackable in another text we call it intertextuality. This phenomena has roots in our traditional rhetoric which has been cited in the 13th century by Rāzi (2001) when discussing plagiarism. He believes that if a person gets a concept or a sentence from another person and develops it in a better way, and then expresses it eloquently, actually the concept belongs to him and it does not mean plagiarism. In The Indian literary style (Sabk Hindi) the expression “She’r Zamin” (Zamin means ground, land) somehow expresses the basis of the intertextuality which is a part of literary criticism. In Russian formalism and structuralism, we see expressions like motivation and defamiliarization and restoration of others’ motifs; the theory from which Miss Christova derived her theory of intertextuality.

2. Review of Literature and Theoretical Framework

Intertextuality theory has come from Russian formalism and structuralism. It also appears in Christova’s work in the form of an independent theory. In defamiliarization, the poets and the authors use the old concepts, stimulates them and make them alive again. In Ishkolovski’s theory of Russian formalism this restoration of ancient words is interpreted as the word’s

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resurrection. In this article we want to introduce some cases that Hafez has been influenced by an old text. A text from which Hafez has even integrated a verse into his own ode. This is the first paper that shows such a phenomena and we also show that Hafez has been clearly influenced by this work. We have shown an intertextuality in Hafez's poems to know his work more effectively. Hafez as Shafii Kadkani emphasizes hasn't expressed or invented any new ideas of his own in his Ghazals, but by his defamiliarization and vitalizing the vocabulary and the concepts, he has recreated the poems and the speech of others artistically in the peak of the Persian poem pyramid.

Isfahāni went to Shiraz court in Mongol invasion and wrote his book there. Hafez commuted to Fars court in the next century, so it was possible for him to have access to *Dastoor-Al-Vezāreh*.

3. Method

Our method in this article is analytical-descriptive. We mention a work which Hafez liked a lot according to the witnesses. By reviewing it several times, we have figured out that the book was of great importance for him. It is in the type of political book. We can prove our claim by saying several points: First, Hafez has directly quoted (tazmin) a line from Isfahani's praise ode. Second, understanding Khaje's interest in studying euphuistic texts, given his other influences from texts like *Kelile va Demne* and *Marzbān Nāme*. He was also influenced by other simple proses such as *Samak-e Ayār* and *Jāme-al Hekāyāt*. Discovering an intertextuality, as Shafii Kadkani interprets, hunting the themes, is a great step in recognizing the poem, the poet's vision and his line of studies. And this is of course much more important in the poems of a poet like Hafez who has indicated his interest and ability in reading books and also his dominance in speaking.

4. Results and Discussion

In the field of literary criticism, in ancient times Shamse Gayse Rāzi in *Almo'djam* under the topic of plagiarism has clearly recognized the poet's use of each other's works. In contemporary literature, the subject has also been mentioned in works like the translation of the book *Intertextuality* from "Alen" and other books from the writers such as Nāmvar Motlaq we can see the discussion about intertextuality. In our century, Zarin Koub has emphasized the subject when he spoke about literary criticism. In the western literary criticism, in a significant work like *Literary Criticism* in the chapter named Archetypal Criticism it has also been mentioned specifically. In an analysis by studying the art and literature in the west, Northrop Frye

has enviably adumbrated that the artists have been affected and have influenced each other from Ancient Greece. However, for the most serious discussions in this field we must refer to the articles and the books of Shafii Kadkani. In a practical sample he has published several basic works and intertextuality before publishing the edited text from *Tazkaratol Awliyā Attār*. He published an amazing book *Bā Cherāgh-o Āyene* to find out the inspiration of the famous contemporary artists from the cultural works, the reflection of the western poem, and the translation in the new poetry. In *Rastākhiz-e Kalemāt*, he has discussed the philosophical and theoretical foundations of intertextuality and also the poets' usage of the others' motifs. And he has completed the discussion by talking briefly about Hafez and introducing some of his intertextuality in his three- volume book named *Kimiyāe Hasti*.

5. Conclusion

In this article, we have tried to represent a sample of Hafez's poem intertextuality *Dastoor Al Vezāre* of Isfahāni, and by studying the details we want to demonstrate Hafez's inspiration from this book. His first use of this text is the run-on line (quote) a verse from *Isfahāni Ghaside*, keeping its rhythm, rhyme, and epiphora unchanged, the same ode and the same vocabulary. After that the application of Isfahāni combinations and concepts in Khōje's Ghazals shows that he has studied that book fully and deeply. Using defamiliarization and stimulation in his poems, Hafez resurrected the Isfahāni's concepts artistically. One of the surprising points about Hafez's poem is using the other's tales inside Ghazal; not in the sort of a tale-Ghazal, but in the form of beautiful Ghazal concepts. In this article by mirroring the Isfahāni's vocabulary and the expressions, in a story, we have indicated the effect of this story in Hafez's Ghazal. Combinations such as *guisooy-e chang* a historical story has supported a field for creation of the most beautiful Ghazals. After that we have followed up several motifs and we have clearly shown that Hafez has been influenced by the Isfahāni's texts and by the other texts as well.

Keywords: Hafez , Dastoor Al Vezāre Isfahāni , Divan-e Hafez.

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