

The Impact of Non verbal Aesthetics in Hafiz's Lyric 6

Dr. Tengku Sepora Tengku Mahadi

Associate Professor

School of Languages, Literacies and Translation

Universiti Sains Malaysia

Malaysia

Sepideh Moghaddas Jafari

PhD Student

School of Languages, Literacies and Translation

Universiti Sains Malaysia

Malaysia

Abstract

The aim of this study is to investigate the impact and effect of non-verbal aesthetic elements and signs in Hafiz's lyric6. To reach the aim of this study, some theories which can be related to the objectives are introduced and explained. The corpus of this study comprises lyric 6, one of the most famous poems from the most well-known poet of East i.e. Hafiz. It is concluded that the non-verbal aesthetic elements and signs as the repeated sounds which make the music of poetry are very momentous and significant in terms of imagery and construction of meaning in Hafiz's lyric6. The results also show the significance of these aesthetic elements in the context of understanding and translation of lyric6. The translator, therefore, must be sensitive to the non-verbal aesthetic elements and signs, or better to say, the sounds of this lyric.

1. Introduction

Language is the medium of poetry--indeed language is the medium of all literature. Outside of poetry men communicate with each other by verbal as well as nonverbal devices; definitely and without a doubt, language is one of the media for communication. In poetry, however, communication takes place exclusively and solely through language.

On the other hand, we must undoubtedly accept the fact that language is a very complex phenomenon and possesses innumerable potentialities, one of which being its ordinary communicativeness with which every one deals. But there are in language thousands of other potentialities often left untouched, which may be sometimes discovered by accident, but most of the time by the poet's knowledge and experience (Shafi'i Kadkani, 1989, p.264). This is because the poet chooses and manipulates the constituents of language with greater care and complexity than the average member of his speech-community can or wishes to exercise. Along with that, because the poet makes use of all the resources of language most fully and most precisely, he makes something different out of the so-called ordinary language.

Regarding the above points, it should be mentioned that one of the most important constituents of poetry is image. Based on the dictionary definitions, the word "image" literally implies the mental portrayal, illustration, and demonstration of what we perceive by our peripheral organs. In effect, an image is a "language that addresses the senses" (Meyer, 1999, p. 752). Image plays a very significant role in poetry. Image(s) presents the pictures of the one's happenstance(s) with the world. Concerning the very important role of image in poetry, Anne Sexton (Kirszner and Mandell, 1997, p. 743) believes that "Images are probably the most important part of the poem... If they're not coming, I'm not even writing a poem, its pointless."

However, the image(s) make poems complex as well as subjective. As scholars and literary translators believe, among all literary types and genres, the translation of poetry is the most difficult and complicated, and most of the time even impossible, due to its aesthetic signs and features.

In reality, one of the most significant stipulations and forms observed and scrutinized in translation is aesthetic consequence. This aspect of significance, indeed, is put in to a text by literary forms employed in it such as a set of phonological (rhyming, meter, etc.), structural and semantic (symbols, signs, metaphors, irony and so on.). The meaning in literary texts is constructed and formed by the dealings and relations of both the linguistic regulations and literary patterns.

Another point worth mentioning regarding poetry is the existence of the non verbal aspects. On the whole, non-verbal aspects are defined and categorized as the paralinguistic aspects. Poetry and translation of poetry are classified and labeled by non-verbal aspects like sound, beat, cadence, rhythm, and rhymes which make it become specific in nature (Kochol, 1970; Golden, 1997). Thus, poetry has a specific nature since it focuses on paralinguistic aspects that must be understood and treated as is read.

Generally speaking, non-verbal communication is the course or method of communicating through sending and receiving wordless messages. In other words, non-verbal communication comprises physical behaviours and techniques of communication such as: tone of the voice, touch, smell, body motion, and so on. Similarly, creative and aesthetic non-verbal communication embraces or covers singing, music, dancing, and sculpturing. Symbols and sign language are also classified as non-verbal communication (<http://www.Buzzel.com.mhtml>), and (<http://en.wikisource.org>). Speech may also contain non-verbal elements which are called paralanguage, including voice quality, emotion and speaking style (<http://en.Wikipedia.org/wiki/Communication>).

The sum of the above explanations leads us to the conclusion that the non-verbal aesthetic in poetry refers to the music of poetry. Accordingly, it should be mentioned that in this research/study, the term *non-verbal aesthetic elements and signs* mostly refers to the music in poetry created by the repetition of the sounds.

Generally speaking, literary texts have diverse and specific kinds of genres such as poetry, drama, short story and novel. Poetry and translation of poetry are distinguished, differentiated and exemplified by non verbal characteristics like sound, beat, cadence, rhythm, meters and rhymes, which make it become particular and specific in nature (Kochol, 1970; and Golden, 1997). Like poetry, drama and translation of drama have a specific nature. That is to say, they focus on paralinguistic aspects that must be understood and treated as performed and the inconsistency or complexity between written and performed texts (El-Shiyab, 1997) and (Basnett-McGuire, 1980; 1985; 1991; 2002).

Golden (1997) views the origin of poetry as melody and song; in the sense that, poetry initially was implemented and carried out in the oral form. With respect to this point, he further insists that as far as poetry is concerned, non-verbal features like sound, beat, cadence and rhyme are more imperative and significant than semantic, pragmatic and stylistic features. Therefore, in order to give the more correct and accurate translation of poem, the translator must be more thoughtful and attentive with the non-verbal features (ibid).

In addition, Miko (1970) believes that linguistic and literary theory share translation theory among themselves. Nevertheless, the problem which all the time exists is that the uniqueness and characteristics of the value created and provided by translation is virtually demanding, difficult and problematic since it counts on the translator's style. As a result, for him, the problems that always appear in literary translation are either linguistic or stylistic.

Consequently, an incredibly significant problem concerning the poetic and poetry translation is the differences which exist in translations. In this sense, Sarhady (1995) maintains that the most important and decisive stipulation which is detected, noticed and identified in poetic translation is the aesthetic consequence of the poem. Technically put, the aspects of meaning inserted and attached to a text as a result of literary patterns used in it, for instance, phonological (rhyming, meter, etc.), structural (parallelisms, marked patterns, etc.), and semantic (symbols, metaphors, irony, etc.) and so on. He (ibid), further considers the problems of poetry translation in accordance with these aspects.

Correspondingly, pertaining to the translation of poetry, as Richard (2001) says, the main problems, difficulties and arguments appear when the translator understands to what extent the spirit and more precisely, the real meaning of a poem lies. In poetry translation, indeed, the translator strives to pass on and transmit the message as complete as possible. As a result, he employs a method in which he is competent to keep and conserve the original in the translation in so far as possible. Nevertheless, the beauties and aesthetic aspects of the poetic images are not taken into account.

Poems are commonly famous and eminent for their condition and characteristic which deal with imagery, word association, and the musical qualities of the language used. Due to its nature of highlighting and drawing attention to linguistic form rather than entirely using language for its meaning, poetry is difficult to be rendered from one language into another. In poetry, indeed, it is the connotations of words, elements and signs which are more important. These particular aspects of meaning which mostly exist in poetry can be difficult to comprehend and understand and consequently, may make different interpretations by different readers. That is to say, every line of a poem can be deduced and comprehended in a different way by different readers. In other words, as Simpson and Weiner (1989) put it, while there are sensible and logical explanations, there can never be an ultimate and perfect understanding and version.

With regard to these problems relating to non verbal aesthetic elements and signs in poetry, there is scarce research to prove how significant and influential these aesthetic signs are in the content of poetry in general and Hafiz's lyric6 in particular, and yet not much has been done to show lecturers and translators the role of non verbal aesthetic signs in imagery and meaning formation in poetry.

Therefore, understanding the effect and role of non verbal aesthetic aspects provides a more comprehensive picture of their function in lyric6 which can help and guide translators to better, more effective and accurate translations. It can also help lecturers, teachers and institutional managers to better tailor their course syllabi and incorporate the non verbal aesthetic signs with regard to their functions and roles in imagery and meaning formation in the mentioned poem as part of requirement in their curriculum to provide effective translation and literature classes to students. By doing so, translators, lecturers and teachers will be familiar with the non-verbal aesthetic elements and signs, as well as their effects and roles in the context of Hafiz's lyric 6 and its translation. Thus, this research is aimed to identify the role of non-verbal aesthetic elements and signs in imagery and meaning formation in Hafiz's Lyric6.

In other words, this study aims to investigate the imagery and meaning formation with regard to sounds, speech segments and other aesthetic items in Hafiz's lyric 6. Therefore, the contents of this study which will be prepared according to a particular type of literary genre, the poetry has been set to produce findings that will be deduced from primary data by the analysis of the texts via the main ideas and theories. It is hoped that the findings of this study would provide useful information to translators, researchers, translation, literature, and linguistic lecturers and teachers and ministries of education in different countries who wish to have more effective translations and thereby more successful translators.

2. Lambert and Van Gorp's System Theory

According to *Lambert and Van Gorp (1985)* who have produced a system theory to manipulate macro and microstructures in Descriptive Studies, a preliminary data must precede any textual analysis. This preliminary data, consequently, would investigate whether the text fulfils the requirements of a translation or not. The hypotheses about macro and microstructures must be led by these results. Hypotheses about microstructures would have to be resulted from the analysis of macrostructures and the results should give more information about the systematic interaction. Meanwhile, the relation and comparison of the macrostructures and the microstructures and their effect on other texts and genres would be the last step of the theory.

2.1 Macrostructures

The concept of macrostructure is about "the global semantic and pragmatic structure of a text. The macrostructure of a text, which includes phonological, graphological, and lexicogrammatical patterning, refers to the largest scale patterns, which are the means whereby texts can be classified into different text types, such as narrative, exposition, lyric poem, and so on" (Routledge Dictionary of Language and Linguistics, 1996). In other words, macrostructure deals with analyzing and describing of rhetorical organizations of texts, and it relates, moreover, to patterns beyond sentence level.

On the other hand, of course, by calling the term macrostructure as "a large-scale statement of the text's context", it is meant that the occurring of a text must be commenced with a main idea or a main picture in mind as a whole, which gradually develops into precise and particular meanings that exist within any individual sentence. Incidentally, the summary of a text has to be based on the macrostructure of that text, to use Van Dijk's terms (The Linguistic Encyclopedia, 1991, 2002, 2009, p. 542).

Van Dijk (1981, pp. 84-89) believes that the macrostructures refer to the “global level of semantic representation”. He calls it “a theoretical construct, consisting of hierarchical structure of propositions”. Furthermore, according to him, textual coherence and meaningful discourse cannot be found out without “a world knowledge” of the connection and relations between macrostructures and micro-structures (ibid, p. 5).

Regarding the function of language and poetics, Jakobson (2004, pp. 350-359) believes that poetics is “a form of language whose function can only be understood in the context of a general theory of communication”. This indicates that the factor making a verbal message a work of art is its macrostructures relative to the constructive factors in any act of communication. The constructive factors are (a) context (reference), (b) addresses (emotive), (c) addresses (co native), (d) contact (phatic), (e) code (metalanguage), and (f) the message as such (poetic). He asserts that those factors are the most important factors to be studied in any message.

2.2 Microstructures

Microstructures deal with a linguistic analysis of texts in proportion to lexis and syntax. In fact, they are surface structures of texts which pilot us to reach or achieve the macrostructures. Thus, they, macro and microstructure, come together in a reciprocal relationship. In other words, they are separate but are related subjects as a unique group which affect each other.

Technically put, microstructures are connections between sentences, syntax of phrasal and interphrasal connectors, and level of the text signifiers and their meanings (Van Dijk, 1980; 1988). In the case of microstructures, Halliday (1978) defines them as the low level of the text parts that lead us to the comprehension of the higher level of the text, which are macrostructures.

Microstructures, therefore, are existing features within the passage forming the surface structure of the text. In this article, the microstructures of the poem (lyric6) will be analyzed, compared and contrasted with their equivalences (if any) which they stand for and signify.

3. Methodology

This study involves the use of a specific method: qualitative analysis of the poem by the researcher.

Text Analysis Method (Qualitative Analysis of Poem)

Data Analysis

This section discusses how the data from the sources will be analyzed according to the method(s) used in this study. In fact, Yin (1994, p. 102) states that data analysis is the process of “examining, categorizing, tabulating or recombining the evidence to address the initial propositions of a study.”

The processes of data analysis for this study are as follows:

The analysis will be carried on a Persian text. All the text will be analyzed in terms of its macrostructures, microstructures, and context. That is to say, the analysis will start from the macrostructures of the poem. Then, it will be carried out on the microstructures. Afterward, it will be done on the non verbal textual intrinsic elements and signs and their relations and associations. Finally, the findings will be discussed.

More precisely, in analyzing procedure, the researcher as a poet and translator will read the whole poem in general and each line in the poem in particular carefully and estimates and writes the images and senses which come to her mind while reading them.

Consequently, the researcher will read the poem and will analyze it line by line in terms of repetition of sounds that may inspire and induce specific senses, connotations and images in her mind. In fact, the methodology of this research comprises the analysis of the whole of the poem sound by sound, and step by step. That is to say, each line in the poem will be analyzed sound by sound and step by step.

The following part involves two divisions; at the outset, the poem is analyzed and discussed in terms of macrostructures. Then, it will be analyzed and discussed in terms of the micro-structures with the main focus on the non-verbal aesthetic elements and signs. To be more precise, the images and senses appeared/ing in the researcher's mind by reading them are discussed.

It was the complete description and explanation of the relevant issues for this research. In the next part of the article, the analysis and discussion about lyric6 is offered by the researcher.

4. Analysis and Discussion

In the previous part of the article, the theoretical framework, corpus, and methodology of the study were introduced. In the current section, we are mainly concerned with the aesthetic aspects of the selected poem in general and its non-verbal aesthetic elements and signs in particular. This section, indeed, focuses on the analysis of the one of the most famous Hafiz's lyrics, lyric6, with emphasis on the non-verbal aesthetic elements and signs in his poem. As stated in previous parts, the main purpose of this study is to investigate the role and impact of repeated sounds as the non-verbal aesthetic elements and signs in the poem

Lyric 6: نور باده NooreBadeh: Illumination of the Goblet

غزل 6
 ساقی به نور باده بر افروز جام ما
 مطرب بگو که کار جهان شد به کام ما
 ما در پیاله عکس رخ یار دیده ایم
 ای بی خبر ز لذت شرب مدام ما
 هر گز نمیرد آنکه دلش زنده شد به عشق
 ثبت است بر جریده عالم دوام ما
 چندان بود کرشمه و ناز سهی قدان
 کا ید بجلوه سرو صنوبر خرام ما
 ای باد اگر به گلشن احباب بگذری
 ز نهار عر ضه ده بر جانان پیام ما
 گو نام ما ز یاد به عمدا چه می بری
 خود آید آنکه یاد نیاری ز نام ما
 مستی بچشم شاهد دلیند ما خوش است
 زان رو سپر ده اند بمستی زمام ما
 ترسم که صر فه ای نبرد روز بازخواست
 نان حلال شیخ ز آب حرام ما
 حافظ ز دیده دانه اشکی همی فشان
 با شد که مرغ وصل کند قصد دام ما
 دریای اخضر و کشتی هلال
 هستند غرق نعمت حا جی قوام ما

4. 1 Transliteration

- 1- saci bæ noorə bade bæ æfroz jam-e ma
- 2- motreb begoo ke kar-e jæhan šod bæ kam-e ma
- 3- ma dær piyale æks-e roxə yar dideyim
- 4- ei bi xæbær zə læzzætə šorb-e modamə ma
- 5- hærgəz næmiræd Ankə delæš zende šod bæ ešg
- 6- sæbt æst bæ jærīdeye alæm dævam-e ma

- 7- čændan bovæd kərəšmā o naz-e səhi gædan
- 8- kayædbæjelv-e særv-e sənobær xæramā ma
- 9- ei bad ægær bə golšænā æhbab bogzæri
- 10- zənhar ærzə deh bærə janan pæyamā ma
- 11- goo namā ma zə yad bə æmdæn čə mibæri
- 12- xod Lyæd Ankə yad næyari zə namā ma
- 13- mæsti bə češmā šahədə delbændə ma xošæst
- 14- zanroo sepordeænd bə mæsti ma
- 15- tærsæm kə særfeyi næbæræd roozə bazxast
- 16- nanə hælalə šeix zə Abə hæramā ma
- 17- hæfæz zə dide danəye æški hæmi fešan
- 18- šayæd kə morq-e væsl konæd gæsdə damā ma
- 19- dæryayə æxzærə fælæk-o kəštiye hælalə
- 20- hæstænd qærgə nemætə həji gævamā ma

4.2 Paraphrase

1. O cup-bearer! brighten and light up our cup with the light of wine
2. O minstrel/musician! announce that the world is now in our favour
3. We have seen in the goblet (wineglass) the image/the mirror image of the beloved's face,
4. O you who are ignorant and uninformed of the joy of our Uninterrupted and permanent drinking of wine!
5. He whose heart is restored to life with love never dies, Or
Eternal is the one whose heart has awakened to Love
6. This is how Eternal, undying, or everlasting Records my life define.
7. The coquetry and amorous glance of the beautiful and handsome ones of the World are just until (the time that)
8. with grace, moving like a lofty pine-tree, comes my cypress
9. O breeze! If inadvertently you pass through friendly gardens
10. From me to my Beloved, please give or send my message;
11. Ask why you try to forget my name intentionally?
12. One day will come that you naturally do not remember my name
13. Intoxication pleases and contents my Beloved,
Or
Intoxication in the view of my Beloved is pleasant
14. Because of this, to the drunkenness, they have allocated and assigned my life's design.
15. I afraid that on the Day of Judgment, would not be accepted
16. the sheik's lawful bread rather than our forbidden water
17. Hafiz, let a tear drop from your eyes,
18. May the Bird of Union would be snared in our trap
Or
May the Bird of Union would be trapped in our net

4.3 Summary

The greatest love is the love of God which makes the man free from want of all the loves existing in this world (terrestrial loves).

I am very happy that the love (love of God) is always with me and fills me with enjoyment. God gives the wine of love to his lovers.

If the human does not have (not possess) the Love of God, he will be engaged and busy with the superficial earthly loves.

Love causes the mystic, (Gnostic) and lover person to reach the eternity. Comparing to the love of God, the loves in this world are nothing.

Terrestrial (earthly) loves are transient and mortal.

Abstemiousness is a very big sin; even it is much more bigger than drinking

wine which is a big sin.

In other words, doing bad affairs like drinking wine with honesty is better than doing good affairs like asceticism and abstemiousness with pretense and hypocrisy.

4.4 Commentary

1. Cup-bearer! With the light of wine lighten our cup.
2. Musicians! Play music in such a way that creates so much happiness and joy and shows that everything in this world is favorable for us.
3. We have seen the face of our Beloved in the cup of wine (the unique love is our Beloved).
4. You! that are unaware of the enjoyment of our permanent drinking wine!
5. The one whose heart is restored to life (revived) because of love, will never die (This line indicates the everlasting of the lover of God).
6. Our permanency (as a lover) is recorded as a written rule and it is clear for all the world
7. The coquetry and amorous glance of the beautiful and handsome ones are only until the time that
8. My love that is like a strutting cypress appears, starts displaying airs and shows His Beauty (Here the beloved is likened to a beautiful and strutting cypress).
9. O' wind! if you pass the garden that my friends are there,
10. Send my regards to the dear beloved
11. Tell my beloved why you are trying not to remember me deliberately and to forget my name intentionally
12. One day will come that you naturally do not remember me and my name at all.
13. In the view of my lovely beloved drunkenness is a praiseworthy and laudable affair
14. For this reason I have chosen drunkenness as my profession.
15. I afraid of not being (that would not be) accepted in the Day of Judgment
16. The lawful bread of the hypocritical sheik and devout or ascetic person rather than our unlawful and religiously prohibited water (unlawful water refers to the wine that some Muslims drink which is prohibited in Islam).
17. Hafiz! Shed tears from your eyes (the prayer and weeping of true lover is effective).
18. And be hopeful that like a bird which wishes a seed, I also succeed in uniting with my sweet heart.

4.5 Theme

The main theme of this poem comprises love, the beauty of the beloved, and the poet's (Hafiz's) impression, knowledge, awareness, and briefly put, ideology on the creation. It further encompasses one of the states of Sufi which is called profligate.

4.6 Key words

The key words of Hafiz's lyric 6 selected by the researcher for better understanding of the readers are as follows:

جریده عالم - مدام (modam) - پیاله (pialeh) - مطرب (Motreb) - نور باده-ساقی (sagi) - ساقی (jærıdeyealæm) - سہی قدان (sæhicædan) - مستی (mæsti) - آب حرام (Abøhæram) - نان حلال (nanøhælal) - مرغ وصل (morq-e væsl) - اخضر (æxzær) - فلک (fælæk).

The following table illustrates the key words of the lyric 6, their transliteration, as well as their translations (equivalences):

Table 1. Key words of Hafiz's Lyric 6 with their Transliteration and Equivalences (Translations)

Persian	Transliteration	English
ساقی	Sagi	Cup-bearer
نور باده	Noor e badeh	Light of wine
مطرب	Motreb	Minstrel/Musician
پپاله	Pialeh	Goblet
مدام	Modam	Perpetual/Uninterrupted
جریده عالم	ǰærıdeye alæm	Universe Records
سهی قدان	Sæhi gædan	Cypress-figured
مستی	Mæsti	Intoxication/Drunkenness
آب حرام	ʌbæ hæram	Prohibited Water
نان حلال	nanæ hælal	Lawful Bread
مرغ وصل	morq e væsl	Bird of Union
اخضر	æxzær	Green
فلک	Fælæk	Sphere

Lyric 6

4.7 The main Analysis and Discussion

This lyric is one of the most famous poems of Hafiz. It comprises ten verses, and, thus 20 lines. In the first verse, there is the predominance of [b], repeated 6 times; [r], 5 times; [m], 5 times; [k], 3 times; [a], 8 times; and [ə], 10 times.

Regarding the first line of the verse it should be initially mentioned that "wine" is described luminous, shining, and bright in Persian and Arabic poetic traditions (due to its holy aspect in their poetry or in their literary culture). Here, the poet is asking saghi (cup-bearer) to lighten his cup with wine (this sentence indicates the happiness and joy of the speaker). In this line the recurrence of the vowel [u] gives a sense of darkness for a while. The high speed of the line reveals the image of the speaker (as a lover) who is so happy and in a hurry to receive the fulfillment of his request (or to reach his goal and desire). In other words, the high speed of the line brings the image of a lover in mind who is very happy at the thought of reaching his desire and aim and going on forever. In this case, the 3-time repetition of the liquid [r], which caused the line to be fast, clearly indicates his happiness and delight. Moreover, the 3-time repetition of the bilabial [b] in the line, imply, firstly, that he is unable to express his state of mind exactly, that he does not know how to express what he feels, in the sense that, he is unable to express how glad he is. Secondly, he is stammering, speaking haltingly, repeating rapidly the same sound and his words in a lively way. And, above all, it indicates how full of joy he has become. Likewise, the frequency of the short vowels [a], repeated 4 times; [ə], 4 times; [æ], twice, show the violence of his joy in addition to his lack of tension.

We can further see or feel the signs of his extreme happiness and joy in the second line of the verse where he is asking the musician (motrəb) to announce that the world is in conformity with his desires and wishes. In the sense that, the world is as he likes:

"مطرب بگو که کار جهان شد به کام ما" motrəb bægu kə karə j æhan šod bæ kamə ma".

This sentence, in fact, signifies the performance and playing of music. In this case, here, the 3-time repetition of [m] creates the image of singing, music, and song in the mind. There is also the repetition of the consonants [b], 3 times; and [k], 3 times, followed by the 2-time repetition of [o], the 6-time [ə], and the 4-time [a]. The associations of all the mentioned sounds here, indicate the violence of the speaker's (poet's) happiness and joy.

His happiness and delight is still imagined and felt in the second verse of the poem through the repetition of some certain sounds. There is the abundance of the sounds [r], repeated 5 times; [b], 3 times; [m], 5 times; [æ], 7 times; [a], 5 times; [ə], 7 times; and [ɾ], 4 times.

In the first line of the verse which is the third line of the poem the speaker is describing, confessing, and portraying his extreme love towards his beloved. There is the 3-time repetition of [a]; the 2-time [æ]; the 3-time [ɪ]; and the 4-time repetition of [ə]. The frequency of these short vowels here, indeed, indicates his confession of feeling of vicinity and closeness to the Beloved. And thus, through the repetition of the above vowels the image of his extreme love comes to the mind as well. The 3-time repetition of [r], and the 3-time repetition of [d], imply that he thought about both the pleasant and unpleasant things.

However, the frequency and abundance of the mentioned vowels show that he reflected on the pleasant things very much. Accordingly here, the repetition of the liquid [r] accompanied by the remembered vowels reveal the image of the speaker as a true lover who is so happy at the thought of his union with The Beloved and seeing Him everywhere. At this point, the word "yar", "يار", indicates the eternal Beloved i.e. God. Indeed, in most of the Hafiz's poems "yar" means beloved and it is often the symbol of God (Allah).

In the next line of the verse, similarly, the 5-time repetition of [æ], 3-time [ə], in addition to the recurrence of the vowel [o], create the image of his unity to God. Besides, the 3-time repetition of [b] shows his enjoyment and it implies how full of joy he is. To be more precise, the 3-time repetition of [b] imply, firstly, that he is unable to express his state of mind at the moment, that he does not know how to express what he feels, how to express his happiness, he is unable to express how glad he always become due to his love. Secondly, that he is stammering, speaking haltingly, repeating his words in a lively way. And, above all, it indicates how full of joy he became.

On the other hand, there are some signs of passion, sadness, as well as regret in his tone. That is to say, the 3-time repetition of [m], shows his feeling of depression for the addressee who is unaware of God. The 3-time repetition of [z] implies that he is sighing as well for remembering the ignorance of the addressee. In other words, the repetition of [z], indicates that although he became full of joy by remembering and speaking about his Love, his tone gets reproaching and blaming for the addressee's/addressees' unawareness and neglect or for the negligent and unaware addressee(s).

In the third verse (the fifth and sixth lines) the speaker asserts that the one who is true lover is immortal forever. Then, he comes to the conclusion that he, himself, as a true lover (of God) is everlasting. In this verse the predominance belongs to the sounds [d], repeated 6 times, indicating the short period of the life or the speed of passing the life; [r], 4 times, implying the speaker's calm. There is also the repetition of [æ], 10 times; and [ə], 9 times, creating the image of durability and immortality in our mind. We see as well, the repetition of the sound [m], 4 times in the verse.

Narrowly put, in the first part of the verse (the fifth line of the poem), there is the repetition of [d], 4 times; indicating the short period of the life in this world. On the other hand, the 3-time repetition of the consonant [ʃ] reveals that the one who is the true lover is full of adore and fervor. Indeed, here, the 4-time repetition of [æ], 6-time [ə], and 2-time [ɪ] suggest that he has ultimately succeed to unite with his adored Beloved after all the difficulties and obstacles, and after so long a separation.

Likewise, we feel the same condition in the next line (the sixth one). The repetition of the vowels [æ], 6 times; [ə], 3 times; and [a], twice, indicate the durability, permanence, and eternity of the lover. In the sense that, the true lover of Beloved gets annihilated and mortal of himself, and gets immortal to God. Thus, the 3-time repetition of [m] implies the acceptance of the durability, permanence, and, briefly, the immortality of the true lover (of God) as a fact.

As a final point in the line, it should be mentioned that the term "dʒæridəjəʌlæm" "جريدة عالم" is a simile. In this sense, the word "dʒæridə", "جريدة", means *notebook* and *newspaper*, and thus here, the world is likened to a notebook.

In the next verse of the poem (the seventh and eighth lines), the poet (speaker) confesses and says that the beauty of the other pretty beloveds can be seen or felt only before observing his Beloved's beauty. The predominance mostly belongs to the vowels [ə], repeated 10 times; [æ], 8 times; and [a], 6 times.

In the first line of the verse there is the 4-time repetition of [æ], the 3-time frequency of [a], and the 4-time repetition of [ə], creating a sense of triviality and inferiority. That is to say, the repetition of these short vowels implies the triviality and inferiority of the other beloveds in front of his own beloved.

On the other hand, they also create the image of the short durability of all the beloveds' beauty in our mind. This image, additionally, appears in the mind through the repetition of the mentioned short vowels. Correspondingly, in this line, the 4-time repetition of [n], indicates the triviality, worthlessness, and lowliness of the other beloveds in front of his own beloved in terms of beauty, magnificence, and grandeur.

We can clearly see the signs of his comparison in the subsequent line of the verse. In other words, the 3-time repetition of [a], the 4-time frequency of [æ], in addition to the 6-time [ə], create such an image. More precisely, the repetition of these vowels in the line, suggest the violence of his Beloved's beauty, glory, magnificence, and majesty.

On the other hand, they propose the triviality, courtesy, and inferiority of the other beloveds corresponding to his Beloved. It should be mentioned that in this line the term "særvə sənøbær xæram" "سرو صنوبر خرام" is a metaphor, indicating the Beloved.

In fact, in this line (the eighth one) where comes once more that he speaks of his Beloved, we see 12 consonants are used, out of which 10 are voiced and soft. Moreover, the repetition of [s] in this line, followed by the fricative [v] suggest a silence integrated with an impeded imagination and feeling.

That is to say, seeing or remembering his Beloved or his Beloved's magnificence and beauty is an impeded factor for seeing and remembering, or briefly, paying attention to other beautiful ones (beloveds). In fact, here there is an indirect allusion. In the sense that, the Beloved is likened to the sun the repetition of the two sounds of [s] and [v], create this image to the mind that his Beloved is likened to the sun. Indeed, the repetition of the two sounds of [s] and [v], create this image to the mind that his Beloved is like the sun and the other beloveds are like the stars; when the sun rises, the stars lose their manifestation and they disappear. Furthermore, the fast speed of the line indicates that he becomes hopeful to receive or find some promising signal for meeting or being with his beloved.

Then, in the next verse (the ninth and tenth lines) we see that he is addressing the wind to send his regards to the beloved. The predominant sounds of the verse are: [b], repeated 6 times; [r], 5 times; [a], 7 times; [æ], 8 times; and [ə], 7 times. Narrowly, in the first portion the 5-time frequency of [b] accompanied by the 3-time repetition of [g] create the image of the movement and blowing of the wind in the mind. Also, the repetition of the short vowels [a], twice; [æ], 5 times; [ə], 2 times; and [o], 2 times suggest the fast speed of the wind. In the second part of the verse (the tenth line), there is the 2-time repetition of [z], indicating the sighing (it can be the sighing of either the wind or the speaker as the lover). What's more, the image of the light and easy motion of the wind appears in the mind through the 3-time repetition of the [r]. On the other hand, there is also the abundance of the vowels [a], repeated 5 times; and [æ], 3 times, indicating the depth of the lover's (speaker's) feeling towards his beloved.

Additionally, the fast speed of the line accompanied by the abundance of the short vowels [ə], [a], and [æ], repeated 13 times show that he becomes hopeful to receive some promising reaction and response from his beloved through his request from the wind. We can see the signs of the beloved's unfaithfulness in the next verse (the sixth one) where he is complaining about his beloved or reporting his beloved to the wind. In this verse (the eleventh and twelfth lines) the predominance belongs to the sounds [m], repeated 6 times; [n], 5 times; [d], 5 times; [j]/[y], 4 times; [a], 7 times; [ə], 6 times; and [æ], 5 times.

In the first part of the verse (the eleventh line), the 4-time repetition of [m] shows the lover's (speaker's) certitude that the beloved deliberately does not remember him. Similarly, here the recurrence of the long vowel [i] suggests remoteness and farness. In the sense that, the repetition of the sound [i], in this line, creates the image of the beloved's heedlessness and inattention to the lover. In effect, this image comes to our mind that the beloved is regardless of the lover. Additionally, the 3-time repetition of [a] as well as the 3-time frequency of [æ] help us feel that he is surprised about this situation (that the beloved intentionally forgets him). On the whole, all the mentioned repeated sounds in this line, gives a sense of infidelity, unfaithfulness, or inconstancy. That is to say, overall, all the repeated sounds in the line suggest the beloved's unfaithfulness.

Similarly, in the second part of the verse which is the twelfth line of the poem we see the 3-time repetition of the consonant [d], suggesting the unpleasant things. Also, there is the 2-time repetition of the vowel [Λ], giving a sense of remoteness or farness. Thus, the repetition of the consonant [d] followed by the long vowel [Λ] causes the image of the lover's unfaithfulness to appear in our mind.

Besides, there is the frequency of the vowels [æ], repeated twice; [ə], 3 times; and [a], 4 times; as well as the consonant [n], repeated 3 times. The 3-times repetition of the nasal [n] accompanied by the repetition of the short vowels [æ], [ə], and [a] help us feel the lover's depression, despair, and disturbance of mind; the speaker (the lover) is tormented by dispossession and hopelessness. We can still feel the speaker's hopelessness, and despair in addition to his sighing in the next verse through the 6-time repetition of [m].

The predominant sounds in the seventh verse are [m], repeated 6 times; [b], 3 times; [ʃ], 3 times; [d], 5 times; [n], 3 times; [æ], 6 times; [ə], 11 times; and [a], 5 times. In the first line of the verse there is the repetition of [m], 3 times; implying the speaker's (lover's) certainty that drunkenness is pleasant for the beloved.

This verse has ambiguity or amphibology. In the sense that, by reading this verse two different senses can appear in the mind as follows:

- 1- From my beloved's point of view drunkenness is the admirable, laudable, and agreeable affair, so, that is why I have got drunk.
- 2- Not every drunkenness is good, only the drunkenness of my beloved's eyes are admirable and good (drunken eye means the good-natured or well-disposed, beautiful, and languishing eye). That is why I have fallen in love with her.

As it was mentioned above, in the first line of the verse there is the repetition of [m], 3 times; implying the speaker's (lover's) certainty that drunkenness is pleasant for the beloved.

It is now that we get what the dominant consonant [ʃ] with 3 time repetition suggests in the thirteenth line. Here, the 3-time dominance of [ʃ] reveals that the lover is full of excessive adore and fervor. In the two lines of the verse there is also the 4-time repetition of the sibilant [s] in addition to the 5-time frequency of [d]; creating the image of staggering and tottering, as well as the falling and rising motion, movement, and walking of the drunk in the mind. Likewise, in the second part of the verse (the fourteenth line), there is repetition of the sibilant [z], 2 times; indicating staggering and tottering of the drunk. What is more, in this line, there is the 3-time repetition of the nasal [m], through which we can hear the inarticulate sounds of the drunk. On the other hand, the abundance of the short vowels [æ], [ə], and [a], repeated 22 times in the verse, gives a sense of sincerity or candour, supported by the word "mæsti" "مستی" "drunkenness", used twice. In effect, the frequency and abundance of the short vowels in this verse imply the pure or immaculate intention and emotion of the lover. Such features reinforce the sense that the lover is honest as well as sincere. In the next verse the speaker (poet) is indirectly showing or expressing his objection about the hypocritical asceticism, abstinence, or virtuousness. In this verse, the predominance belongs to the sounds [r], repeated 5 times; [æ], 8 times; [ə], 8 times; and [a], 6 times. Here, the speaker is describing the condition of the hypocritical devout or the insincere and deceitful ascetic in the Day of Judgment.

In the fifteenth line we can clearly hear the sighing of the wind accompanied by the voice of the storm in the Day of Judgment through the 3-time repetition of [s] and the 2-time recurrence of [z]. There is also the abundance of the liquid [r], repeated 4 times, as well as, the short vowels [æ], repeated 6 times; [ə], 3 times; and [a], two times. The high speed of the line reveals the image of the high and fast speed of the wind and storm. Their speed is so high and fast that cause horror for the speaker and make him afraid. The repetition of [s] followed by the short vowels in the fifteenth line is a proof for this matter. In other words, here, the repetition of [s] followed by the frequency of the short vowels [æ], [ə], and [a], gives the sense of horror and fear. Similarly, the 2-time repetition of the glottal fricative [h] in the sixteenth line indicates that he is panting, he is breathing with difficulty due to remembering the Day of Judgment and his fear and horror for the hypocrite. It is also worth mentioning that on the whole, in this verse (the fifteenth and sixteenth lines) the 22-time repetition of the short vowels [æ], [ə], [a] in general and the 14-time repetition of the low short vowels [æ] and [a] in particular imply the triviality and hollowness of the hypocritical sheikh and devout or ascetic person. In addition, as the final point in the verse, it should be noted that here "ʔbə hæram" "آب حرام" "Illegal water" is symbol of wine which is unlawful and religiously prohibited in Islam.

In the ninth verse of the poem, the speaker (poet) gives Hafiz some advice (as some sort of solution) for uniting with his adored beloved after all difficulties and obstacles, and after so long a separation. Indeed, he is confessing and confirming that if the true lover of Beloved honestly desires to unite with his beloved, he should be hopeful that ultimately he will succeed to unite with his venerated and adored beloved.

In this verse, there is the frequency of the consonants [d], repeated 7 times; [k], 3 times; and [m], 4 times; as well as the vowels [ə], repeated 10 times; [a], 6 times; and [æ], 6 times. The first part of the verse (the seventeenth line) the poet is addressing and telling himself (Hafiz) in an advisable way to cry and pray as a true lover for uniting with his beloved. We can clearly hear the voice of weeping integrated with the fast rhythm of heart through the 3-time repetition of [d] and the 2-time repetition of [f]. Besides, there is the 3-time repetition of the glottal fricative [h] in the line, indicating that he is panting, he is breathing with difficulty. Also, he was choked with tears. In this manner, the image of the obstruction in the nose (clogged nose) appears. There is also the frequency of the vowels [a], repeated 3 times; [ə], 6 times; and [æ], 2 times; which bring a sense of honesty or truthfulness. In addition, the repetition of the long vowel [i], in this line, implies a long separation. Thus, all the mentioned repeated sounds in the seventeenth line suggest the sincere crying integrated with the sincere intention, emotion, and praying of a true lover.

However, in the next line (the eighteenth one) the image of his sudden excitement appears into the mind. That is to say, in this line the abundance of the vowels [a], repeated 3 times; [æ], 4 times; [ə], 4 times; and [o], 2 times, give a sense of expectance or hope as well as (some sort of) excitement. Here, the rhythm again gets rapid, and again there is the repetition of [d] (4 times), showing the rhythm of his heart, his panting (due to his sudden expectation). Likewise, the repetition of [k] in the line suggests the appearance and piercing of hope in the lover's (speaker's) heart. Afterwards, we can hear some inarticulate sound through the 3-time repetition of [m]. This is the (true) lover's sound after weeping. As a final point, it is worth mentioning that there is a simile in the line. That is, the term "morq e væsl" "مرغ وصل" "bird of union". Here, the union is, in effect, likened to the bird which will/might be trapped or snared with the intention of having some seed.

5. Discussion

In this paper, one of the main lyrics of Hafiz - the well known poet of East – was discussed thoroughly and in depth, with regard to the aesthetic elements in general and the non-verbal aesthetic elements and signs in particular. After analyzing the selected poem, it became known and it was revealed that (as we saw) the non-verbal aesthetic issues have very important role and impact in imagery and meaning formation in Hafiz's lyric 6. That is to say, it was known that the repetitions of sounds are very effective in imagery and construction of meaning in this poem. On the whole, it has been found that the non-verbal aesthetic elements and signs as the music of poetry do not exist in poem 6 just for decoration, yet, these aesthetic issues are very important in creating imagery as well as meaning in the poem. Thus, they should not be ignored in translation.

Concerning the role of non-verbal aesthetic elements and signs in the selected poem, the analysis showed that the non-verbal aesthetic elements, signs and symbols are very important and effective issues in creating imagery and construction of senses in this poem. That is to say, the meaning of lines and the images appearing from them in the poem originate, to a great extent, from the non-verbal aesthetic elements and signs (that make some sort of music in the mind/which repetitions make music in the mind). The analysis, additionally, showed that the senses in the lines (even the further meanings) and the images appearing in our mind from each line of the poem are so much dependant on the existence of non-verbal aesthetics -specifically music made by them- that it is hardly possible to extricate them from translation. Consequently, the reader (translator) ignorance of/about these aesthetics causes him not to achieve the exact meaning and perception of the poem, and even sometimes culminates in misunderstanding, misinterpretation, and thus mistranslation.

6. Conclusion

The research query intended to identify the impact of non-verbal aesthetic elements and signs in imagery and meaning formation in Hafiz's lyric 6. The researcher found that the non-verbal aesthetic signs and symbols in this poem are very important and effective issues in creating imagery and construction or creation of senses in the poem. That is to say, the meaning of lines and the images appearing from them in poems originate, to a great extent, from the non-verbal aesthetic elements and signs. The research also showed that the senses in the lines (even the further meanings) and the images appearing in our mind from each line of the poem are so much dependant on the existence of non-verbal aesthetics specially music which they make in the lines of the poem. Accordingly, the senses in the lines of lyric 6 (even the further meanings) and the images appearing in the reader's mind from each line of the poem, to a great extent are created and caused by non-verbal aesthetics.

Based on the analyses and discussions, it can be concluded that the imagery and meanings existing in the lines of the poem and appearing in the mind are very closely moulded with the non-verbal aesthetic elements and signs which create or make the music of poetry. That is to say, the imagery and meanings inferred and deduced from each line to a great extent originate from the non-verbal aesthetic issues. The results also showed the significance of the aesthetic elements and signs in the context of understanding and translation of lyric 6. The translator, therefore, must be sensitive to the non-verbal aesthetic elements and signs, or better to say, the sounds of this lyric.

References

- Basnett-McGuire, S. (1985). "Ways Through the Labyrinth. Strategies and Methods for Translating Theatre Texts". In Hermans, Theo. (ed.). *The Manipulation of Literature Studies in Literary Translation*. London/Sydney: Croom Helm. pp. 87-102.
- Basnett-McGuire, S. (1980, 1991, 2002). *Translation Studies* (3rd ed.). London and New York: Routledge.
- Busman, H, Traught G.P and Kazzaik (1996): *Dictionary of language and Linguistics*. London and New York: Routledge.
- Communication. Retrieved April 17, 2010 from <http://en.Wikipedia.org/wiki/Communication>
- Communication. Retrieved April 12, 2010 from <http://en.wikisource.org>
- El-Shiyab, S. (1997). Verbal and Non verbal Constituents in Theatrical Texts and Implications for Translators. In F. Poyatos (Ed.), *Non verbal Communication and Translation* (pp.203-213). Amsterdam/Philadelphia: John Benjamin Publishing Company.
- Four Types of Communication. Retrieved April, 12 2010 from <http://www.Buzzel.com.mhtml>
- Golden, S. (1997). Some reflections on the role of Prosody and genre as non-verbal elements in the translation of Poetry. In *Nonverbal Communication and Translation*. (Poyatos, F., ed.), P.217-245. Amsterdam and Philadelphia: John Berjamins Publishing Company.
- Halliday, M. A.K. (1978). *Language as Social Semiotic*. London: Edvard Arnold. ----- (1978). *Language as social semiotic: The social interpretation of language and meaning*. Baltimore: University Park Press.
- Jakobson, R. (2004). Closing Statement: Linguistics and Poetics. In *Poetry in Theory*. (Jean, c., ed.). Oxford: Blackwell.
- Kirszner, Laurie G. & Stephen R. Mandell. (1997). *Literature: Reading, Reacting, Writing*. USA: Harcourt Brace College Publishers
- Kochol, V. (1970). The Problem of Verse Rhythm in Translation. In: Holmes, James S., De Haan, Frans & Popovic, Anton (eds.) *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*. Bratislava : Slovak Academy of Sciences. pp. 106-111.
- Lambert, J. and H. Van Gorp (1985). On Describing Translations. In T. Hermans (ed.) *The Manipulation of Literature*, New York: St Martin's Press, pp. 42-53. ----- (1985). On Describing Translations. In T. Hermans (ed.) *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm.
- Malmkjaer, K. (1991). *The Linguistics Encyclopedia*. Taylor & Francis Group.
- (2002). *The Linguistics Encyclopedia*. 2nd Ed. Taylor & Francis Group.
- (2009). *The Linguistics Encyclopedia*. 3rd Ed. Taylor & Francis Group.
- Meyer, M. (1999). *The Bedford Introduction to Literature: Reading, Thinking, Writing*. Boston & New York: Bedford/St. Martin's
- Miko, F. (1970) 'La théorie de l'expression et la traduction'. In: Holmes, James S., De Haan, Frans & Popovic, Anton (eds.) *The Nature of Translation: Essays on the Theory and Practice of Literary Translation*. Bratislava : Slovak Academy of Sciences. pp. 61-77.
- Routledge dictionary of language and linguistics*, (1996). Ed. by Hadumod Bussmann; G. Trauth; K. Kazzazi. London; New York : Routledge.
- Sarhady, M. (1995). *Poetry in Translation*. Tehran: Negah Publishing Company.
- Shafi'i Kadkani, M.R. (1989). *The Music of Poetry*. 3rd edition. Tehran: Agah Institute Press.
- Simpson J. A. and E. S. C. Weiner (1989). *The Oxford English Dictionary*. 2nd Edition, Volume 2. Clarendon Press, Oxford.
- Van Dijk, T.A. (1981). *Studies in the pragmatics of discourse*. The Hague: Mouton. ----- (1980). *Macrostructures: An interdisciplinary study of global structures in discourse, interaction, and cognition*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- (1988). *News as discourse*. Hillsdale, NJ: Lawrence Erlbaum Associates
- Yin, R. K. (1994). *Case Study Research: Design and Method*. Newbury Park, CA: Sage Publications.