Ambiguity: Style Characteristic of Homam-e Tabrizi Divan

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ABSTRACT

The ambiguity is one of tricks used for the plurality of layers of meanings bearing visualization and semantic norm deviation as well as hesitation in accepting the meaning, therefore, by one surface structure with several deep structures leading to brevity. All great poets especially the great poets of Iraqi style used this rhetorical art and created coquetries to the point that Hafez was “poem flavor” and Khaghani was “poetry bride”, in this paper we aim to review the frequency of its kind in the extension of meaning of words in Homam-e Tabrizi Divan. Homam is one of the greatest poets of the sixth century AH of the Saadi era and his brilliant student. He used this rhetorical trick with high frequency in his poetry style as the best art tool, so that in this study, 19 kinds of ambiguity used in Homam-e Tabrizi Divan to develop the circle of word meanings in the syntagmatic axis and the expanded meanings of words are described.

INTRODUCTION

Rhetoric scientists have shown much interest in meaning duality or more semantic aspects of speech, and discussed the issue by the terms “Takhyiel”, “Torijeh”, “Moghaleteh”, “Tojili”, “Taval Al-Zedien”, “Mohtamal Al Zedien”, and “Tohim”. Vatvāt defines ambiguity as “the poet or writer uses a word or phrase in writing or poetry having more than one meaning in the language to which the word belongs. The reader first gets the clear meaning but the author intends the hidden meaning (Hadayegh Al-sehr fi Daghayegh Al-shear, Vatvāt: 39). Mohamad Khalil Rajaei, while considering “Torijeh”, “Iham” and “Takhyiel” as one concept, finds “Gharineh Khafiye” and “Mokhateb Fetan” as ambiguity conditions and says “this figurative speech (Torijeh) is also called ambiguity or Takhyiel and it is so that the word literally has two meanings, a clear meaning and a hidden one, but the author intends the hidden one by the aid of “Gharineh Khafiye” that this hidden meaning is only perceived by smarts (Maalem Al-balaghah: 349). Fesharaki says “it means that a word or a phrase used with more than one meaning hidden under the shadow of poetic language but not fully unperceivable (Naghde Badie: 83).

In ambiguity, word or phrase meaning puts the reader in dilemma of selecting one meaning. Imām Fakhr Razi (533-606 AH), finds most similes of ambiguity kinds and defines ambiguity as a word with two meanings: a clear meaning and a hidden one. The reader first perceives the clear meaning while the author intends the hidden one, and it is beautiful when the hidden meaning is clarified using the clear meaning. Most similes are of the kind (Nahayate A I-ijaz fi Derayate Al-ejaz, Razi: 113).

Understanding which meaning is clear and which one is hidden depends on the relationship of words of verse or line with the ambiguous word. Ambiguity is momentary and disambiguation happens understanding the complexity of the text and choosing one of the meanings to explore the implications. But complexity is inherent to ambiguity and the audience cannot certainly choose one of ideational meanings. The word syntax is structured so that both meanings that often conflict with each other can be obtained. Yahya Ibn Hamze Alavi (deceased 749 AH) find ambiguity as the cause of rhetoric of speech “ambiguous meaning adds to the rhetoric of speech and gives it wonder and loftiness, since the reader tries meaning in different ways”(Al- Taraz Al-Motezamen Le- Asrar Al- Balaghah, Alavi: 2/78).

Today, due to the extensive domain in reference to ambiguity it is necessary to consider the characteristics of dilated logical definition and examples of ambiguity, to provide a new scientific definition such that: Any multi meaning phonetics in syntagmatic axis with an aesthetic aspect of syntax, reading, phonetics or in other
ways marked and makes the reader astonished to discover the meaning in plurality of sense is called ambiguity. Ambiguity is one of tools to expand the lexicon scope of meaning to provide the literal texts with more contemplation and deep insights. Ambiguity, with multi meaning lexicon and its complexity, makes the reader to contemplate, this contemplation puts the readers in the dilemma of meaning selection, this in turn astonishes the reader and motives him to surpass the surface meaning and get acquainted with the deeper layers of the text and the meanings deeper inside. This mental state generally leads to literary gratification. Ambiguity has been studied by many scientists with each considering remarkable aspects. Ambiguity in terms of the presence of Molayemat Tarafein (clear and hidden meaning) is divided into four categories: Mojaradeh, Mobayeneh, Morashehe, and Movashehe and contemporary scholar Shoghi Nobar have added Iham Masvieyeh - that is the same as Movashehe and Mobhameh (Hafez, Asheghi rend o bisaman, Shoghi Nobar : 45 preface ) and Iham Morakabeh (a rare kind of ambiguity in a complex verse by Hafez, Shoghi Nobar:100 ). Some considered figurative speeches in syntagmatic axis as criteria and classified ambiguity as ambiguity of Fitness, opposition, synonyms, etc and some described ambiguity with new approaches in their books and essays[3,11,18,7]. But, our classification in this essay is merely based on words expanded meanings in Homam-e Tabrizi Divan and the criterion is any kind of ambiguity that helps in lexicon meaning expansion (Homam Divan) in the shadow of syntagmatic axis and due to high frequency has become a style characteristic of the poet:

1- Toriyeh:
That the word has two meanings with the unlikely meaning is intended, no matter the meaning is real or virtual (Ebdae Al-badaye, Gorkanii: 184). But, some scholars such as Hosseini (10th AH), describing different kinds of ambiguity states that mentioning “dual meaning” in the definition of ambiguity is for mentioning the least meanings not to emphasize on just two meanings (Badaye Al-sanaye, Hosseini: 174).

2- Ghasde Moeinin:
That the word has two meanings with both meanings are intended and differs with Toriyeh in that in the former one meaning is intended but in the later only one meaning is intended (Ebdae Al-badaye, Gorkanii: 189).

3- Tam:
Here the word is used in three meanings (Persian literary terms dictionary, Sharifi & Jafari: 238). According to Hosseini, whenever more than two meanings of a word to be understood, so that some are clear and some are hidden, the ambiguity are of “ Iham Tam” kind (Badaye Al-sanaye, Hosseini: 175). Aftabe dolastash bar mamlekat tabande Har koja shahi o soltanist o ra bandeh bad 9/28

4- Zolvojoh:
When ambiguity is with more than three meanings, it is called Zolvojoh (Badaye Al-afkar fi Sanaye Al-ashar: 110).

Majeraye ghame esghhe to chenan nist ke man Bar zabane ghalame sar zade tahrir konam 7/126

The term “sar zade” means illusion, cut, distracted and wandering, suddenly and unawares, and rebuffed. Also, the term “sar” in sar zade is in fitness with the word “zaban” and the term “tahrir” means lines depicting the artist, writing and the rotation of song in the throat.

5- Tanasob:
Tanasob generally creates literary pleasure by involving the reader in depiction of a meaning out of several meanings of a word. The difference between Toriyeh, Tanasob and Tazad is that in the former though like Tanasob and Tazad one of the hidden meanings is accepted, unintended meaning has no association (fitness or opposition) with the other words used in the verse; in contrast Tanasob and Tazad are related to some words in
the verse. For example, the word “Mohkam” in the following verse means strong and true narrative with its other unintended meaning “strong verses” is related to the words “shara”, “kofr”, “din” and “revayat”.
Az bahre ashghane to dar shara kofr o din
Osaf roy o moye to mohkam revayat ast
13/66

6- Tadaee:
In tadaee iham the poet uses homonyms and homophones to keep up with the other words and meanings in the verse, for example:
Na hamchon roye to bashad goli be fasle bahar
Na chon Hommam be vasfat hazar dastani
1/160
The discourse brings the meaning of the word “hamam” to the mind that means “Pigeon”.

7- Tazad:
Khatib Ghazvini finds Tazad as a part annexed to “opposition” without providing any definition. But, Gorkani defines it as; the word is not in opposition with other discourse elements but is in opposition with unintended meaning (Ebdae Al-badaye, Gorkani: 267). The poet uses a word in a way that the reader first thinks that there is an opposition between them but with some considerations it is revealed that there is a kind of fitness between both terms. For example:
Man cho soal boseie kardam az an lab o dahan
Goft boro zanakh mazan bahre khoda javab bin
6/139
The terms “soal” and “javab” in the beginning and at the end of the verse first bring opposition to the mind, but here the word “soal” is not intended to mean question but it means begging and together with “javab” makes “tebagh montafi” figurative speech.

8- Etefagh:
It is where the composer accidently finds a word that is delicate to convey the meaning (Ebdae Al-badaye, Gorkani: 33). When the poet uses his nickname, praised one name or audience in a way that brings its literal meaning to the mind, Etefagh Iham is created. For example:
Shaved Hommam kasi ke o be more khish dami
Ze khabgahe sagane darash vatan darad
9/82
The word “Hommam” here means noble and eminent as well as it is the poet’s nickname. This meaning better comes to mind in creating fitness between the first and the second lines of the verse.

9- Estekhdam:
Estekhdam means “be khedmat gomardan” (Moeen dictionary), and in rhetorical sense means to use one word for two meanings in a way that if one of the meaning do not suffice there will be a discontinuation of meaning.

Types of Estekhdam:
A) Estekhdam-e Mozmar:
One meaning of two meanings word is conveyed in a word and the other meaning is obtained through another word which might be a pronoun.

B) Estekhdam-e-Mazhar:
A word (or a pronoun) with two meanings is used and each the meanings is being intended by two separate phrases, in another word a word with two meanings is used and then two separate words are being used to convey each of the meanings separately. Hommam Divan examples are of Estekhdam-e-Mazhar kind. For example: the word “ kaj” in regard to the word “ abero” means “ ghos v khamidegi”, that considering the word “ rast” means “ sogand-e nadorost in contrast with sogand-e dorost”.
Gofta ke be aberom ke daram dar sar
Ke-emshab nafasi konam be pishe to gozar
Sogand chera be ghamate rast nakhord
Sogand be kaj khorde ke darad bavar
Quatrain 52/213:
Also, the word “ mahe-e taban” in the next example has two meanings of the real “mah” means the moon and the beautiful beloved one in association with “ man-e- khaki” and “ dar aghosh gerftan’.
Mane-e khaki ke basham aseman ra
Hami zibad mahe taban dar aghosh
3/112

Also, in the next verse the word “monavar” has two meanings in syntagmatic axis in association with adjacent words, one is in association with the word “chaman” meaning flourishing and the other with the “dele-parhizgaran” meaning lush, fresh and luminous.

Monavar chon dele parhizgaran
17/133

The sequence of words in this verse created the elegant figurative speech of Estekhdamin “kamar bastand” that in regard with the word “nei” meaning the knots on “nei” and also the association with “khobane-e jahan” as real “kamarband” is a metaphor of “ima e mofid” for service offering readiness.

Dar khedmate sarve doost chon nei
14/142

10- Esteari (metaphorical):
Sometimes a word has two meanings; one is true and the other metaphorical meaning:

One of the meanings is used in the context of the text and another is not. But one of the meanings (real or metaphorical) is associated with another word or words. This is not definable and justified according to the other types ambiguity, so we can call it the metaphorical ambiguity (Esteari). This kind of ambiguity that is created by romanticizing image and metaphor is also called imagery ambiguity (Approach to ambiguity in Hafez lyrics. Taheri’128). For example: the word “narges” in the below verse means: a name for girls, a flower (real meaning), and the eye (metaphoric meaning). Here, the intended meaning is “the eye” which is in association with the words “chashm”, “mardomi” and “did” and provides metaphorical ambiguity.

Nabinad chashme mardom anche didast
Hommam az narges jadoye ishan
8/162

11- Prosodic ambiguity:
Prosodic ambiguity is said to have emerged from the phonetic elements. Word Prosodic features include: stress, pitch, pause, and tone (A new look at ambiguity, Chenari: 131). Thus, dual ambiguity and reading ambiguity as well as grammatical and structural ambiguity are considered Prosodic ambiguities.

1- Structural ambiguity:
It is so that the structure or structures of the words are being applied to the word in a way that two or more roles can accepted with each of those roles and the syntax is compatible(The ambiguity of Persian poetry, Rastgo, 268 &269). It seems that structural ambiguity is the same as “Sehre halal” by rhetoric. Sehre halal in rhetoric is that the poet uses a word or phrase in a verse that can be considered the end of the verse as well as the beginning of the next verse semantically and regarding the form, while the meaning differs in each (Persian literature and culture dictionary, Sharifi: 785). As mentioned this ambiguity can be studied as a sub category for prosodic ambiguity since the Prosodic feature of pause provides the ground for this ambiguity. For example: the word “bar” denotes such an ambiguity once meaning the infinitive “bordan” and the other time means “bar o bom”.

Bogzar ey bade saba vaghte sahar bar Hamadan
Khedmate ma bar o bome hamedan ra beresan
10/174

Dual ambiguity (reading):
Dual ambiguity which is also referred to as quasi ambiguity is a subcategory for structural ambiguity but it is a bit more complex. This kind of ambiguity is based on words and syllables longitudinal relationships. Sometimes a simple word is decomposed into meaningful word parts, while sometimes a meaningful sentence is expressed as a question and sometimes we change the stress’s(comparative analysis of rhetorical ambiguity aesthetics in Arabic and Persian, Karimi fard: 119) in our opinion, this ambiguity is one of the subcategories of prosodic ambiguity. the word “rozi” means a day opposite the word “night” but with the simple change in the stress the word “rozi” means benefit, that is open to accept syntagmatic axis well:

Ma ra rozi be dast ayad shabe vasl
Va likan chon shabe doshin nabashad
13/86
Grammatical ambiguity:

Sometimes the punctilious poet picks and wove the words in the way that it is not easy to recognize words functions. The reader comes across the meanings with the contemplation, for example, one word is the object and at the same time is the object, as well. In other words, one word at a time can be open to different roles, such as

Subject and object, or predicate, and so forth without violating the true meaning. This kind of ambiguity is specific to Persian language syntax, since Persian language elements can sit on any function that the meaning permits (Approach to ambiguity in Hafez lyrics, Taheri: 116). This kind of ambiguity is a subcategory for Prosodic ambiguity since it applies prosodic features such as tone and pause. In the next verse by Hommam, the words sequences and syntagmatic axis are ordered so that according to the first line, the second one is grammatically ambiguous. For example:
Ta nazar bar gole rokhsare to oftad mara
Sorate khob namayad hame chon khar o khasam

13/124

There are two meanings here if we change the subject and the object in the second verse that makes the reader to contemplate deeply.

12- Tarjomeh:

That the words are used where the latter word is the formers translation of meaning and the speaker meant another r meaning (Gorkani, ibid: 120). Shamisa believes that two synonym words are used in two different meanings (a new look at Badi, Shamisa: 139). But researchers have given examples that are not consistent with the Shamisa definition. Such is the term used in the syntagmatic axis context has two or more means that one of the implications is the translation of the word to the other word. For example:
Ey halghe meshkine to dame dele man
Mehnat kade eshghe to name dele man
Mashkan dele man ke akhar eye doost modam
Por badeye eshghe to ast jame dele man
Quatrain 76/218

The word "modam" in the verse means is always and continuous, implying the "wine" which is not meant here. It is the Arabic translation of the word "bade", which also creates ambiguity that fit beautifully with the word "jam".

13- Taradof:

The words are homonyms with different meanings. In the below verse the word “meshkin” has two meanings of fragrant and black with read differently.
Zolf meshkin to bar ham zad saba
Maghze ma az boye an soda gerf
13/78

14- Tokid:

The speaker repeats a word several times in the verse without intending the first meaning conveyed by the word to be conveyed for the next repetitions (Anvar o al rabie, karimi fard: 124). For example, in the below verse the word “bazi” is used in several meanings.
Gar shaved jomle jahan khasm mapendar ke dast
Daram az damanat ey doost be bazi bazi
8/153

15- Aks:

Aks is another kind of ambiguity that is at the lowest level in terms of aesthetics:

In fact it is a kind of literary pun. "It is such that the former word is used in the end of the verse while the meaning has changed which is actually a pun." (Persian literary terms dictionary, Anousheh: 182). For example the word “fetne” means “ashub”, “ashegh”, “ghogh v ashub”, “mashogh” and “tested”. This kind of ambiguity is used for music by applying pun.
Fetneye alami shodi fetne shodam cho didamat
Fetne negar ke mikonad fetneye fetne bine man
5/201

It may be possible to distinguish between tokid and aks ambiguities. In tokid ambiguity two words follow each other, but in aks ambiguity the two words are distanced from each other.
16- **Harakti:**

Sometimes a homophone is used with different meanings, i.e. the poet develops a word meaning and structure so as the word read in different ways with different meanings. This kind of intelligent illusion is called Hrakati Iham. Hrakati Iham is an ambiguity where a word can be read differently by changes in vowel sounds (The ambiguity of Persian poetry, Rastgo: 60). However, Rastgo definition is an incomplete one, because changing vowels in a word can change the meanings. For example: the word “meshkin” and “moshkin” bear two meanings when the vowel changes, and the verse may include both the meanings.

Mahroyan zolf meshkin ra parishan kardean
Ashegan dani o dine dark are ishan kardeand
11/89

**Results:**

The ambiguity is of the figurative speeches that use a language in the surface structure, carrying two or more layers of meaning in deep structure on syntagmatic axis. In this paper the researcher briefly discusses 19 different types of ambiguity, in Hommam-e - Tabrizi Divan. The poet had made use of this figurative speech to deepen the meaning beautify so that it has become his poetry style and provides the reader with a bit of a challenge to discern the hidden meanings. On the other hand, due to normal and elegant use of artistic ornaments, his words like that of his teacher Saadi is “easy and at the same time difficult to perceive”. Homman language is poetic, stable and solid while simple, and unadorned, so the reader gets the meanings through contemplation.

**REFERENCES**