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RFC: ATII20618V12

Revista Dilemas Contemporáneos: Educación, Política y Valores.

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

Año: VI

Número: Edición Especial

Artículo no.:105

Período: Marzo, 2019.

TÍTULO: Análisis de las funciones de varios tipos de "Pun" en un discurso con énfasis en poemas de Salman Savoji.

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RESUMEN: En este estudio, pretendemos demostrar que el éxito de una obra literaria depende en gran medida del uso artístico del juego de palabras y que la presencia del juego de palabras puede ayudar a un texto literario a superar su rigidez y estática, y transformarse en un primer grado habla. Además, en este estudio, el método de aplicación del juego de palabras ha sido analizado específicamente en los discursos y sonetos de Salman Savoji, lo que nos ayudaría a alcanzar una mejor percepción de este poeta.

PALABRAS CLAVES: juego de palabras, Salman Savoji, soneto, significado y expresión.

TITLE: Analyzing the Functions of Various Kinds of "Pun" in Speech with an Emphasis on Poems by Salman Savoji.

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ABSTRACT: In this study, we intend to prove that the success of a literary work depends in the artistic use of pun to a large extent, and that the presence of pun can help a literary text overcome its rigidity and staticity, and be transformed into a first-grade speech. Moreover, in this study, pun application method has been specifically analyzed in the speeches and sonnets by Salman Savoji and this would assist us in reaching a better perception of this poet.

KEY WORDS: pun, Salman Savoji, sonnet, meaning and expression.

INTRODUCTION.

Pun is one of the most important literary techniques causing ambiguity in speech and heightening the reader's pause and it is recounted by some as the most important rhetorical topic. Poets from various periods of Persian poetry have paid close attention to pun but, except several poets like Khaqani and Nezami, the poets supporting integration might be considered as the pioneers of this figurative speech. Jamal Al-Din Salman Savoji is the most prominent and the most famous poet from this group during the hegira 8th century but, later on, his fame was so downgraded that no one might have heard his name except those who are schooling in literature.

Amongst the poets supporting integration, it is Hafiz Shirazi whose name is said by everyone and all the people, from young to old, realize him as one pillar of the Persian poetry to the extent that there are hundreds of analyses and explication of Hafiz's book of poems but there is not even an analysis or explanation available of Salman Savoji's book of poem. Generally, Hafiz is considered as the unparalleled master of pun but this is a feeble claim without analyzing the works by the other poets supporting integration, particularly Salman Savoji who has intensively influenced Hafiz and there are several sonnets recited by Hafiz in honor of Salman and he has recited many of his verses by following the lead of Salman.

It is fair to say that Salman has also been an artist in using pun and it is not exaggeration if it is stated that Salman's sonnets feature more puns than Hafiz's and that many of the puns applied in Hafiz's sonnets are also existent in Salman's and, considering Salman's precedence to Hafiz, they should be originally ascribed to Salman (of course, in a comparison of these two poets), but, since Salman has been less frequently studied by the researchers, this art of him has been left anonymous.

In this study, the author investigates the various kinds of pun in sonnets by Salman Savoji to make it clear that less recognized and latent puns have been used in his poems plus the familiar and frequently utilized puns and this can assist the revisers better understand the proper recording in correcting the versions left of Salman's book of poem as well as widening the interpretational meaning of the poem for the readers; it can also help the explicators and, at the same time, be useful in correcting the versions and understanding the verses from the other poets, as well, via clarifying these hidden puns. Undoubtedly, similar cases can be found in the poetry books by the poets supporting the integration.

Study Objectives.

- 1) Elaborating the quality of using pun in poetry.
- 2) Criticizing and investigating Salman Savoji's ability in applying pun and understanding his hidden clues in his sonnets.

Study Background.

Many works have been authored regarding pun and the quality in which it has been used in literary works. Amongst the antecedent works in this regard, reference can be made to *Hada'eq Al-Sehr fi Daqa'eq Al-She'er*, authored by Rashid Al-Din Watwat, and *Al-Mo'jam fi Ma'a'ir Ash'ar Al-Ajam*, by Shams Qais Razi; amongst the subsequent works, the followings can be pointed out: pun in Persian poetry by Mohammad Rastgou, Tehran, Soroush as well as the secret of pun in the words of Khaqani, Hafiz, Nezami and Sohrab Sepehri by Mohammad Ali Bijari (2007), Mashhad, Sokhan Gostar.

As for pun in Salman Savoji's poets, besides the scattered and occasional references found in some books, two articles have also been published in this regard: pun culture in the poetry book by Salman Savoji and the collection of articles presented to the universal conference on Salman Savoji.

Salman Savoji's Life.

Malak Al-Sho'ara Khajeh Jamal Al-Din Salman Ibn Khajeh Ala'a Al-Din Mohammad Savoji, known as Salman Savoji, who signed his poems under the pseudonym "Salman", was born during the early hegira 8th century, i.e. about 1288, in the city of Saveh. At the time that Sheikh Hasan Ilkani started his job in support the sultanate of Mohammad Khan, a descendant of Holaku, Salman praised the minister of Mohammad Khan, to wit Khajeh Shams Al-Din Mohammad Zakariya, the son of Khajeh Rashid Al-Din Fazlullah's daughter and recited several odes in her extolment. None of the poets from the hegira 8th century could reach Salman's financial affluence by reciting poems. The rewards and gifts he was granted by Sheikh Hasan and, especially, Delshad Khatun and the poetry pupil, Sultan Oweis, were so much that it provoked jealousy in his contemporary counterparts.

Like any other poet, Salman has paid attention to the literary heritage of the ancestors and has made an aesthetical use of the forerunners' literary treasure. He has inherited delicate meanings, poetical contents and images, verbal and spiritual interpretations and arrangements from the ancestors and has put his own poetical talent and taste to give them a new and beautiful shape. The subjects usually seen in Salman's poems are: philosophical and ethical and motto-like discussions, transience and temporariness of the world, non-permanence of the pleasures, human wayfaring and mankind's movement from his own carnality to unification with the real God, humans' needlessness of the peripheral world and its superfluousness, asceticism and desertion of the world for the peace of the thoughts and souls, emphasis on harmlessness and contentment.

The contents of Salman's sonnets are less pertinent to hypocrisy and social harms and the pains of the people and he has less frequently used sarcasms for scolding the individuals pretending piety. This is while the taste of the Safavid era's society and, of course, the people from the later periods demanded the otherwise. Salman's name was in a veil of wane for the presence of Hafiz whose contents of utterances were mostly matching the wants of the society and also for the people's greater deal of paying attention to him. Salman is amongst the successful poets in sonnet. The eloquence of his words and findings of the themes and also mixing of the amorous and theosophical thoughts in sonnet have caused him take a position amidst the best sonnet reciters from the hegira 8th century. Salman's sonnets are continuations of Sa'adi's sonnets in many of the cases and they are affected by theosophy and ascetic tones in numerous other cases; in all of them, the proficient language of the poet is interesting. Salman is amongst the most successful followers of the style posited by Kamal Al-Din Esma'eil Esfahani who founded a school in Persian poetry that relied on the robustness and narrowness of the words and creation of nested pun and it was followed by three of the greatest poets from the hegira 8th century. These were Khajavi Kermani, Salman Savoji and Hafiz Shirazi who elevated this style to its peak point.

Investigating Various Kinds of Pun with an Emphasis on Salman's Sonnet.

Proportionate Pun.

“Do not repel us like flies from the table of your unification. Am I not finally your guest? Invite us to your table one day or sustenance call us to the table”

In the above verse, the last part exemplifies the use of pun totally changing the meaning of the verse. As it can be seen, “or” has been used to separate them. “Ruzi” is a Persian word that has two meanings “one day” and “sustenance”.

“Unification” here means reaching the vicinity of the beloved and “invite” means “to call on a person for something”. However, the term “Vesal” [meaning unification] commonly refers to a musical expression that is one of the thirty-two ranks of Mir Sayyed Ali Ibn Mohammad Al-Jorjani (8th hegira century) (Iran’s comprehensive dictionary of music, 620). This way, “Vesal” [meaning unification], in contrast to “Bekhan” [meaning call] have caused a proportionate bilateral pun.

“A market man is like a harp, do not tell him the secret in your heart; flute is the companion of the lovers, tell the secret in its ear”

“Damsaz” [equivalent in English to companion] in the above verse means “comrade and agreeable friend” but it also means “a person voicing the same sound and song as you” and it is in proportionate pun in this sense with harp and flute.

Furthermore, “Oshaq” [meaning lovers (plural of lover)] refers to the gathering of the lovers; however, it is also the name of a tone in music, as well, and it is in proportionate pun in this sense with harp and flute.

Rendering Pun.

“When the parts of our existence became ink out of thinking about you; we will not become sad if the people take us like reed pen on their tongue”.

“It will be the resurrection day the time that we are provoked drunken and wandering from the pleasant sleep like narcissus on your direction”.

In this verse, the Persian term “Soo” means direction in English and water in Turkish and, in this sense, it creates a pun with the term “water” used in the next verse (eighth verse) (Salman Savoji was the master poet in the royal court of Al-e-Jalayer dynasty that were originally Turk Mongols).

“Say O the arrows of calamity rain on me for I do not have any share; if my friend hits me by an arrow would be my share of happiness”.

“Sahm” is a Persian word meaning portion and share but it creates rendering pun in contrast to “arrow” [equivalent in Persian to Tir].

Dual-Reading Pun.

“Do not repel us like flies from the table of your unification. Am I not finally your guest? Invite us to your table one day or sustenance call us to the table”.

In this verse, the phrase “invite us to your table one day” can be also read as “invite us one day, call us” and use of two synonymous words here serves emphasizing the subject. In Dr. Vafa’ei’s version of the verse, this last form has been stated in the text but, as I see it, the first form is more appropriate.

Paradoxical Pun.

“Do not repel us like flies from the table of your unification. Am I not finally your guest? Invite us to your table one day or sustenance call us to the table”

Also, “Serr” [a Persian word meaning secret] can also be taken as conveying “the beginning” and it causes a paradoxical pun with “finally” in this sense.

“O, the morning breeze! If you happened to pass by Laili’s house, would you ask the enchanted pained heart about the lunatic I”.

“Laili” here denotes beloved and it also refers to a person named Laili, the daughter of Sa’ad Ibn Rabi’ah, who was the beloved of Qais Ibn Maluh Ibn Mozahem, known as Majnoon [the lunatic]. But, there is here a paradoxical pun in the use of morning and Laili that also means night in Arabic.

Parallel Pun.

“What are you searching beside me? Unfasten your belt. Sit for a while for your fortune might do us a good in between”

The term “Belt” in the first hemstitch means both “belt and waist” but, in the second hemstitch it allusively conveys two meanings:

1) Waist: you might be able to do us a favor by the labor of your waist (we can have our hands placed around your waist to do something).

2) In between and in the meantime: a good thing may happen to us (in the meantime you have untied your belt and you are sitting with us).

“Tomorrow that I will be presented with my work paper, I will clearly show an account to you”

The second hemstitch of this verse allusively bears two meanings:

1) I will have my account and work paper liquidated and cleaned by the grace of your face (to clearly show means liquidating and removing)

2) I will present and reveal my work paper and account before your face and I will show you what I have done (implicitly meaning I have not engaged in anything else except loving you and I will prove the claim on the judgment day via revealing my work paper before your face).

Pun of Service.

“You force us and we long for your tyranny, it is our job to suffer from you like a bow [that is pulled] until we have tendon on our bones”.

“Pulling” and [suffering] in the second hemstitch bear the same meaning (suffering pain has been resembled to the pulling of a bow’s catgut).

“When Salman boasted about his love, he wishes to justify the authenticity of his claim like a morning [sun] by remembering you and by the kindness of his heart”.

“Justifying” and “morning” have the same meaning but another meaning strikes the mind when it is used along with “Salman”:

It means illuminating when used along with morning: the morning sun illustrates everywhere and destroys darkness.

It means justifying when used along with Salman: Salman proves the truthfulness of his claim.

Association Pun.

“It will be the resurrection day when we are awakened drunken and amazed from the pleasant sleep like a narcissus towards your direction; the sign of the water of life that I was seeking in Khizr’s mouth is being shown in your mouth under your lips; come on Salman to figure out what he is doing for there is no favorable thing to do in this world than this”.

“Seek” means “demanding and searching” and “sign” indicates emblem and symbol in these verses; however, in mutual relationship with one another and in contrast to “resurrection day” and “awakened” in the first verse and the “world” in the third verse (please note the explanation about the world in the end of this paragraph), “seek” here means “jumping and leaping” and “sign”, as an imperative verb, indicates showing and directing. Of course, “sign”, in these relations, causes paradoxical pun to the other cases. Moreover, “the world” in the third verse (ninth in the main poem) has been used to refer to the universe but, in these contrasts, can be associated with leaping.

“I want a gray cassock; I want to redden my face by drinking wine; because this duplicitous color of me cannot be remove from my heart by any paint”.

In the second hemstitch, “duplicitous” means “hypocritic and pretentiousness” but, in contrast with “gray”, in the first hemstitch, it can be associated with a dark blue color.

Sages’ Way of Conduct.

“The rivals constantly keep on saying bad things about us and when can they ever separate us from the ones with beautiful faces by it?! We do not fear if the people take us like quill on their tongue when the components of our existence become ink/combined out of thinking about you”.

In this verse, the term “Morakkab” in Persian version of the poem has two meanings: combined and ink that can also denote darkness and the black color of the ink. So, the verse can be rewritten as follows: “while the components of our existence became combined (mixed and integrated) with you

out of our love and affection towards you, we do not fear if the people run our names on their tongues (continuously speak about us) the same way that a quill carries a small amount of ink on its tip.

“I am the person whose countless sins will be deleted on the judgement day for suffering your tyranny”.

In the Persian version of the verse, “Keshidan” has been used both in the first and second hemstitches with the former meaning tolerating a person’s bad temper and tyrannical behavior and the latter being a combined verb meaning crossing something bad with a pen or deleting.

Predicative Pun.

“The rivals constantly keep on saying bad things about us and when can they ever separate us from the ones with beautiful faces by it?!”

The verse speaks of the rivals’ bad talks about a person and also about the idea that the lover cannot be separated from the ones with beautiful faces by slandering. In the meantime, we can figure out the beloved person’s ignorance of the others’ words. Of course, the meaning can also be imagined in another way and that would be the idea that no matter how much the rivals slander us and stimulate the beloved for acting harshly towards us, our love for the beloved would not undergo any decrease and, this way, we can discern the lover’s stubbornness and insistence in love (in my opinion, this recent case more appropriately fits the meaning).

Demonstrative Pun.

“My heart has begun shouting out ‘O God’ by its being tortured by the curl of your hair; do not break that the prayers would become effective in the heart of the night”.

In the first hemstitch, the poet says that “the heart has begun shouting out the name of the God” and he reminds in the second hemstitch that “prayers would take effect if called on the God in the heart of the night”; this is a contrasting of the heart and the curl of hair with the heart of the night: the blackness of the beloved person’s hair has been reminded here in the literary traditions.

“Turn out the side of your flower-like countenance from inside the mask of the black curl of hair so that they cannot scorn the one inflicted [by your love]”

This verse points to the story of Joseph and Zuleikha with the explanation being that, being scorned by the other women in Egypt, Zuleikha showed Joseph to them so that they might stop scorning her. It is stated in SURAH YUSOF in the holy Quran that when the story of Zuleikha’s love for Joseph was being spoken from mouth to mouth, the Egyptian women started scoring Zuleikha: “*Wa Qāla Neswaton Fi Al-Madinah Emra’aton Al-Aziz Tarāweda Fatāhā An Nafsehi Qad Shaqafahā Habban Ennā La Narāhā fi Zalālen Mobin*” meaning “then, Zulekha held a gathering and invited the women from Egypt and gave each of them a knife and a sour lemon and told Joseph to show his face to them, “*Wa Qālat Ekhraj Alayhenna*”, and the Egyptian women cut through their fingers upon bearing witness to the beauty of Joseph and Zuleikha told them that this is the Joseph for the love of whom you scorned me; “*Qālat Fa Zālika Al-Lazi La Motannani Fih*”. In this verse, as well, the poet wants the beloved to show his face to the others so that they might stop scorning him.

Allusive Pun.

“If I read your complaint letter to the mountain; the hard stones will begin crying and a spring of water will flow upon hearing about your unkindness”.

In this verse, the poet says that “if I speak to the mountain about my life story and the unkindness of the beloved, the hard stones will start crying and a spring of water will flow”. Flowing of water from the hard stone is a miracle by His Highness Moses. It is stated in the Holy Quran that “*Wa Ezā Estasqā Musā Li Qawmehi Fa Qolnā Ezrab Bi Asāk Al-Hajar Fa Enfajarat Minho Esnatā Asharata Aynan Qad Alema Kollo Onasen Mashrebahom Kolû Wa Oshrebû Min Rezqi Allāh Wa Lā Ta’athaw Fi Al-Arz Mofsedin*” meaning “and when Moses went to find water for his clan, we told him to hit the block of rock with your cane [and he did so] and twelve springs started flowing from it [in such a way that]

every tribe knew from which it has to withdraw water [and we told them] eat and drink from what the God has made your sustenance but do not perpetrate depravity on earth like corrupts”.

CONCLUSIONS.

It can be understood from this research that pun plays an essential role in expanding and strengthening the discourse. Salman Savoji has paid a special attention to pun in his sonnets to the extent that he has made frequent use of various kinds of pun in a great many of the verses he has recited. In some of the cases, he has interwoven the words into one another in such a way that their relationship cannot be understood in the first glance. To discover this hidden communication network, the various meanings of the words should be extracted from dictionaries. Moreover, the dictionaries that have dealt with the myths and national and religious rites and the information on the animals, flowers and plants and astronomy should also be investigated and, simultaneously, the literary figurative speeches should also be taken into account so that the beauty and novelty of Salman’s poems can be better manifested. Hence, Salman deserves being considered as one of the sure masters of pun application with a rank equal to Hafiz.

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RECIBIDO: 2 de febrero del 2019.

APROBADO: 17 de febrero del 2019.