

Artículo de investigación

## Illustration techniques of "Khavaran Nameh" regarding expression and rhetoric

Técnicas de ilustración de "Khavaran Nameh" sobre expresión y retórica  
Técnicas de ilustração de "Khavaran Nameh" em relação à expressão e retórica

Recibido: 16 de enero de 2019. Aceptado: 06 de febrero de 2019

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### Abstract

Khavaran Nameh is one of epic Shi'i texts related to ninth century written by Ibn Hossam who described stories about Imam Ali with an epic expression and language. Literal and rhetorical techniques are some of methods used by poets in literal creation. Ibn Hossam could create many of beautiful and artistic descriptions using expressive and rhetorical images. The objective of this study is to indicate expressive and rhetorical techniques used by Ibn Hossam for illustration in Khavaran Nameh. Last part of this paper points to some effects of Ferdosi's Shanameh on Khavaran Nameh in terms of illustration. Results obtained from this research on all of verses of Khavaran Nameh indicated that they play a vital role in Ibn Hossam's illustration in terms of expression in describing epic scenes, high frequency of extensive and compound simile, arranged metaphor and multiple images. In terms of rhetoric, the poet used different types of puns, analogy amphiboly, estekhdam, simile, and good expression to create epic images when using poetic descriptions.

**Keywords:** Khavaran Nameh, illustration, Ibn Hossam, expression, rhetoric, Ferdowsi's Shahnameh

### Resumen

Khavaran Nameh es uno de los textos épicos shi'i relacionados con el siglo IX escritos por Ibn Hossam, quien describió historias sobre el Imam Ali con una expresión y un lenguaje épicos. Las técnicas literales y retóricas son algunos de los métodos utilizados por los poetas en la creación literal. Ibn Hossam podría crear muchas de las descripciones bellas y artísticas utilizando imágenes expresivas y retóricas. El objetivo de este estudio es indicar las técnicas expresivas y retóricas utilizadas por Ibn Hossam para la ilustración en Khavaran Nameh. La última parte de este documento apunta a algunos efectos de Shanameh de Ferdosi en Khavaran Nameh en términos de ilustración. Los resultados obtenidos de esta investigación en todos los versos de Khavaran Nameh indicaron que desempeñan un papel vital en la ilustración de Ibn Hossam en términos de expresión al describir escenas épicas, alta frecuencia de símil extenso y compuesto, metáfora arreglada y múltiples imágenes. En términos de retórica, el poeta usó diferentes tipos de juegos de palabras, analogía anfibia, estekhdam, símil y buena expresión para crear imágenes épicas al usar descripciones poéticas.

**Palabras clave:** Khavaran Nameh, ilustración, Ibn Hossam, expresión, retórica, Shahnameh de Ferdowsi.

## Resumo

Khavaran Nameh é um dos textos xiitas épicos relacionados ao século IX, escritos por Ibn Hossam, que descreveu histórias sobre o Imam Ali com uma expressão e linguagem épicas. Técnicas literárias e retóricas são alguns dos métodos usados pelos poetas na criação literal. Ibn Hossam poderia criar muitas descrições belas e artísticas usando imagens expressivas e retóricas. O objetivo deste estudo é indicar técnicas expressivas e retóricas usadas por Ibn Hossam para ilustração em Khavaran Nameh. A última parte deste artigo aponta para alguns efeitos de Shanameh de Ferdosi em Khavaran Nameh em termos de ilustração. Os resultados obtidos a partir desta pesquisa em todos os versos de Khavaran Nameh indicaram que eles desempenham um papel vital na ilustração de Ibn Hossam em termos de expressão na descrição de cenas épicas, alta frequência de símiles extensos e compostos, metáfora organizada e múltiplas imagens. Em termos de retórica, o poeta usou diferentes tipos de trocadilhos, analogia anfibólica, estimad, símile e boa expressão para criar imagens épicas ao usar descrições poéticas.

**Palavras-chave:** Khavaran Nameh, Ilustração, Ibn Hossam, Expressão, Retórica, Shahnameh de Ferdowsi

## Introduction

Epic genre was one of prominent literal types that were popular among poets and writers in past Persian literature. Epic poem speaks about bravery and courtesy. Specification of this kind of literal work is its warrior glory, prominent subject and epic heroes that should be ideal whose faults are heroic (Seyyed Hosseini, 1972, P. 53). Undoubtedly, Ferdowsi is the leader of epic movement in Iran. Fame and success of Ferdowsi's Shahname in Iran encouraged poets after his era to compose different kinds of epics. There was a tendency toward national epics after Shahnameh but since 6<sup>th</sup> century, historical and religious epics became common due to specific social and culture conditions. Most of the poets of religious epics are Shia and explain traits and courage of Imam Ali as well as virtues of Prophet and his family in their epic works.

Khavaran Nameh is written by Mohammad Hossam Al-din known as Ibn Hossam, a poet in 9<sup>th</sup> century. Ibn Hossam wrote its poetic work with 22500 verses using convergent poetical measure. "The main subject of Khavaran Nameh is about journeys and wars between Imam Ali and Khavaran Land accompanied with Malik Ashtar and Abolmahjan, fight with Ghobad (king of Khavar Land) and other kings like Tahmasb Shah, fight against evil and monsters and similar events" (Safa, 1999, P. 373). Many of stories in this book are fictions without historical reality due to love for Imam Ali; "although many of stories existing Khavaran Nameh are real based on historical incidents and some others are fictional without historical reality, these fictional stories may have Iranian roots and may have changed through time attributed to Imam Ali"

(Khusofi, 2002, P. 12). The ending date of Khavaran Nameh goes back to 830 Hejri.

Each poet or writer has its specific methods and techniques to create meanings. There are various literal elements like affection, imagination, language, music and so on in each poem so that each poet uses these options in his or her manner. Imagination is prominent in some poems while affection and language are more considerable in other poems. Style is based on the specific view of poet toward inner and external world showing itself in a specific method of expression (Shamisa, 2005, P. 18). Besides specific viewpoint of poem toward the world in Khavaran Nameh that is a religious epic, there is also the issue of vision and attitude change in this work; therefore, there is a close relationship between style of Ibn Hossam and his morals and thoughts.

Ibn Hossam lived in the era of Iraqi style so that his Masnavi is influenced by this style. In this regard, affections and language in Khavaran Nameh formed under the effect of poetic style of his era and inspired by Ferdowsi and Iranian belief. Illustration and imagination in poets of Ibn Hossam is matched with Khavaran Nameh's affections and content.

Rhetorical and literal devices are some methods for illustration of text playing a vital role in literal creation. Ibn Hossam could create beautiful rhetorical and innovative images in his artistic poet. Many of artistic and gentle descriptions of Ibn Hossam are belonged to himself. One of prominent specifications of Khavaran Nameh is use of literal tools and illustration in terms of style and epical expression. Descriptions and images in epic poem are expressed using specific

expressive tools (simile, metaphor, allusion, etc.) and rhetoric tools (puns, amphiboly, estekhdam, allusion, etc.). Ibn Hossam used these elements in order to create alive scenes in epic poem. The role of these devices and tools in conveying the message and illustration has been mentioned in this research introducing some evidences from Khavaran Nameh about expressive and rhetorical arts. Final section of this study mentions effect of Ferdowsi's Shanameh on illustration field of epical scenes by Ibn Hossam.

### Research Background

There is not any study on all of verses of Khavaran Nameh in terms of illustration in various expressive and rhetorical dimensions but some papers have studied these poems limitedly. Several papers were published in Khorasan Research Journal in 1999 to commemorate Ibn Hossam; for instance, "real dream and its reflection Khavaran Nameh" by Parvindokht Mashoor and "psychology of Ibn Hossam's poem" by Asghar Ershad Saraee, promotional paper of "Ibn Hussam Khosfi's Khavaran Nameh in religious and historical epics (2012)" by Beydokhti and Vaezi, "reality and myth in poem of Ibn Hussam (2001)" by Abbas Khaefi. Another paper is entitled "impressibility of Ibn Hussam Khusfi in ode and sonnet from poets of Khurasani and Iraqi styles (2013)" by Zabihi, Noorae and Jolodari. This study assessed Khavaran Nameh in terms of expressive and rhetorical specifications. Methodology of study is descriptive-analytical. The base of our project is to study all of verses of Khavaran Nameh corrected by Mohammad Ali Naseh/Heydar Ali Khoshkenar and Parsi Tazian Nameh revised by Hamidollah Moradi.

### Expressive Techniques

Ibn Hussam employs different types of expressive techniques in illustration. In this regard, simile, metaphor, allusion, characterization, image multiplicity, and proverb are common elements used in Khavaran Nameh. When these images used in the content then the poem of Ibn Hussam became dynamic and alive.

#### I- Extensive Simile

Simile can be named as the main core of expressive techniques used by poet to describe affections. Extensive simile (a simile that is not adducts) is the most common type of simile used in Khavaran Nameh. Ibn Hussam used to employ a simile in which, parties were real and simile aspect was understandable to describe epic

scenes; for instance, being sharp and rapid (tond o tiz boodan) in following verses:

*Cho atash neshast az bare bad pay some bare chon aab shod khaksay (Khosfi, 1996, P. 39)*

*Be ivan baramad besane palang yeki deshneye abdadeh ve chang (idem, 60)*

In following verses, extensive simile added to image Excellency due to intangible simile parts (tenor and vehicle):

*Gereft aan zaman gorz malek be dast cho yek kooch dar kooheye zin neshast (edim, 182)*

*Zamani begardid bar dashte jang yeki neyze chon barghe rakhshan be chang (edim, 261)*

*Sepahdare khavar ham andar zaman kamar bast chon ejdehay doman (edim, 491)*

Compressive simile is another type of simile used by Ibn Hussam for illustration. In compressive simile, simile becomes adduct by adding two parts; in this case, additive word is device and possessive noun is tenor (Poornamdarian, 2002, 181). In general, this kind of simile is divided to two categories:

A) Similes with tangible parts and similarity aspect is related to apparent specifications between two parts: "Cherghe Shaghayegh" (edim, 3), "nakhle zaban" (edim, 37), "jamshide khorshid" (edim, 87), "edime zamin" (edim, 110), "kaseye sam" (edim, 124), "akhgare aftab" (edim, 200), "tighe zaban" (edim, 396), "gharurehey tan" (edim, 523), "dareye mah" (edim, 531), etc.

B) A simile in which, vehicle is tangible and tenor is abstract. In this case, vehicle may be a creature, natural element, or human traits and affections. In Khavaran Nameh, poet emphasizes on tangibility of images but sometimes uses some similes with rational and intangible parts (tenor or vehicle) in order to indicate greatness and depth of images.

*Yeki bang barzad bedu ahreman ke ey himeye atashe ghahre man (edim, 83)*

*Siyah kard cheshme sepah bade marg as aan gard barkhast avaze garg (edim, 208)*

*Nahange ajal chon baravard zoor foru bord keshti be gerdabe goor (edim, 231)*

*Baravard divan ze har su ghariv hava gasht bar sane rokhsare div (edim, 437)*

"cho vahm" (like illusion) (edim, 19), "enane azimat" (edim, 90), "toosane charkh" (edim, 125), "dehghane marg" (death peasant) (edim, 359), "dandane az" (edim, 539), "ayenee jan" (heart mirror) (Khusfi/Moradi, 2003, 246),

“enghadie khorshid” (edim, 305), “daste ajal” (459) and so on.

Some words are more used for illustration in similes of Khavaran Nameh. When describing epic scenes, “wind” is mostly used as vehicle. Words of “lion, fire and cave” have higher position in simile respectively after “wind”. Some words like “pil, palang (tiger), mountain, sea, dragon, monster, migh, gord, and sea of blood” are used by poet in similes. “beh kerdar bad (good wind), barsan bad (like wind) and chon bad (similar to wind)” (edim, 40, 91, 194, 249, 307), “chon shiran (like lions), cho shire dojam (like angry lion) (edim, 112, 258, 376)”, “barsane atash (like fire), be kerdare atash (like fire’s manner)” (edim, 60, 95, 172, 358), “cho ghar, barsane ghar” (edim, 88, 183, 234).

## 2- Compound simile

Although there is low frequency of compound similes in Khavaran Nameh compared to extensive simile, but this kind of simile is mostly used in illustration. In compound simile, vehicle is composed of various issues so that it is abstracted from several things; it is an image of a set of different details (Shamisa, 1995, 102). In following verses, vehicle is as a tubule formed of different images.

Vehicle in the verse below is an important thing that is located among several elements:

*Hamidon be piramoonash yavaran neshasteh cho bar gerde mah akhtaran* (edim, 36)

Vehicle in following verse is an image of a weak body heated by a strong body.

*Chenan midaridash be dandan o chang ke dard ze ham mish bareh palang* (edim, 233)

In following verses, vehicle is created from various things:

*Sare mah peyker ze gorde siyah chenan shod ke dar migh tabande mah* (edim, 354)

*Be keshti daroon raft shahe dalir cho ahu ke begrizad as change shir* (550)

*Ze rah daman az ruy bardasht shah to gofti borun amad az abre mah* (231)

(More examples in pages 41, 126, 97, 224, 550, 457, 3589 ...)

## 3- Multiplicity of images

One of stylistic specifications of Ibn Hussam in describing scenes and champions is use of several images in a verse or hemistich. It means using several similes or metaphors that are not related to a specific person or thing but can make the

verse or hemistich full of images (Rastegarfasaee, 1994, p. 20).

In following verse, two metaphors of lion (champion) and tiger (horse) and a simile have doubled power of illustration:

*Do shirand bar poshte zine palang cho sarve sahi raste  
and az khadang* (edim, 43)

In following verses, colorful metaphors and similes in a verse have made images excellent.

*Khame zolfe oo moshk ra dade booy daravardeh mah (soorat) ra be chogan (zolf) cho gooy* (edim, 472)

*Nahange delavar (champin) barangikht shir (horse) be dast andaroon ejdehaee (kamand) dalir* (Khusfi/Moradi, 236)

*Bekooshim o delha cho sandan konim cho laleh be khoon dasht khandan konim* (edim, 162)

*Mar aan asbe asoode ra barneshast cho yek kuh bar kuhe (mountain) digar neshast* (edim, 343)

Another example: “cho kuhi ke bar kuh bashad savar” (edim, 264), “khamideh cho chogan o baste cho guy” (Khusfi/Khoshkenar, 1996, 54), “cho shiran be zine palang andaroon” (edim, 74), “nahangi be chang ejdehaee be zir” (edim, 434)

## 4- Metaphor

Metaphor is a specific element in epic since it is brief and decisive compared to simile (Eshmisa, 2004, 108). Metaphor, in particular explicit metaphor is most used in both epic and rich descriptions of Khavaran Nameh. “In explicit metaphor, meaning becomes ambiguous by hiding tenor in mind of writer and mentioning vehicle in word because tenor that meaning is based on it is not mentioned in word; therefore, the cause of vehicle is not the meaning of writer so reader should forget the cause of first vehicle in order to reach the second cause that is intention of writer” (Poornamdarian, 2002, 197). Explicit metaphor in Khavaran Nameh is one of description techniques that magnify epic scenes. *Nafire palangane pooladpoosh ze maghze daliran baravard josh* (Khusfi, Khoshkenar, 219)

**Palangane pooladpoosh:** horse

*Daramad be meydan savarane gham be chang andaroon* **abe ayeene fam** (edim, 305)

**Abe ayeene fam:** sword

*Beraftand yek hafte bar dasht o kuh nashod kuhpeykar ze raftan sotooh* (40)

**Kuhpeykar:** horse

*Separ pishe ruy andar avard shir bekushid ba ejdehaye dalir (edim, 387)*

**Shir:** champion, **ejdeha:** warrior

Explicit metaphor in Khavaran Nameh is used in both epical and rich scenes and some of them are common metaphors in Persian literature such as narges for eye, moon for face, flower for face, etc.

“dibaye zard: sun” (edim, 2), “shakhhaye zard: blossom” (edim, 8), “narges: eye” (edim, 16), “sarve ravan: prophet” (edim, 36), “moon: face” (edim, 75), “atash and dood” sunlight and night” (edim, 95), “narges and sonbol: eye and face” (edim, 129), “dorre khushab: teeth” (edim, 213), “anbar and gol” hair and face” (edim, 487)...

### 5- Characterization (being alive)

Ibn Hussam employs characterization (being human or being animal) that is another type of metaphor based on his vivid mind in order to create beauty. In this kind of illustration, although constituent elements are derived from reality, but imagination power of poet makes it far from reality by creating a specific link between elements.

Sometimes, Ibn Hussam uses this kind of metaphor to express epical concepts. He describes death in epical images as a creature that fights against others, tears the night screaming:

*Bar oo takhtan kard nagah marg derakhte omidash foru rikht barg (edim, 67)*

*Cho shab akhtare kavian barfarasht shahe zang tigh as mian barfarasht (edim, 91)*

*Degar ruz hengame bange khorus beghorrid nay o benalid kus (edim, 491)*

The sun (khorshid) fights (chang zadan) against night (shab) and night escapes with fear (tars):

*Zad chang o shab ra gariban darid shabe tire zood daman andar keshid (edim, 331)*

In addition to epical scenes, characterization is an element that makes the text more attractive in rich description. Some of these images are repetitive in Persian literature such as tabasom kardane gol (smile of flower), ghadah gereftane narges (pouring the wine by eye), zolf dashtane banafshe....

*Be tasbihe to gol tabasom konan be yade to bolbol taranom konan (edim, 4)*

*Ghadah bar kafe nargese meyparast be saghi gari bar chaman mey be dast (edim, 138)*

*Banfshe sare zolf bar bad dad parishanie man mara yad dad (edim, 203)*

More samples: “chonche as khoon del akande kard” (edim, 4), “cho shab ruy benhoft o benmood posht” (edim, 93), “sepideh garibane shab zad chak” (edim, 95), “zamaneh cho daste setam bargoshad” (edim, 108), “sepideh barahikhst tigh banafsh” (edim, 316), “cho khur barkeshid sobh az mian” (Khusfi, Moradi, 189), “cho khurshid ba tigh o zarin separ” (edim, 241)...

### 6- Allusion

In terms of frequency, allusion has been considered in poetry of Ibn Hussam. These allusions play a vital role in creating images in mind of audience when describing war scene. Most of these allusions are seen in works of ancestors; for instance, “kamar bastan: being ready for an action”, “gard baravardan: destroying”, “daman feshandan: leaving” and so on.

*Setamkareh tahmas yabad khabar pazire shodan ra bebanded kamar: being ready (edim, 207)*

*Cho zan ra chenan khaste o baste did ze aabe mozhe ruye khod shosteh did: crying much (edim, 308)*

*To ey khake raanaye damankeshan azin damane khak daman feshan: leaving (edim, 318)*

*Gomanam ke noshad rooze nabard bedin razm nam andar arad be gard: destroying (Khusfi/Khoshkenar, 257)*

*Be khun shoste andam sarve sahi shode ruye golgooneash chon behi: become yellow (edim, 476).*

More samples: “ghalam darkesh: forgiving” (edim, 1), “dahanash rotabhaye bi khar dad: sweet words” (edim, 36), “zamani be khod dar gush: watch out” (edim, 91), “che bayad zadan tabl zire glim: hiding the explicit action” (edim, 130), “ke gardad glime siyaham sepid: being lucky” (edim, 272), “sepapeh ali ra beshod del ze jay: to fear” and so on.

### Rhetoric

The poet uses different rhetorical elements in Khavaran Nameh to express his feelings. Sometimes he overuses these devices and decorates his poetry consciously.

### 1- Puns

Ibn Hussam used different kinds of puns in Khavaran Nameh compared to other rhetorical arts. Application of types of puns besides music rhythm composition leads to creation of magnificent epical images.

## A) Complete puns

It means when two words are similar in saying and writing but different in meaning. In following verse, there is beautiful pun between images of Chine Abru, Chin (country name), Dastoor (order), dastoor (prime), kham (trap), kham (useless):

*Be yek chin abru cho farman dahad dosad chin  
be henduye khaghan dahad (edim, 175)*

*Be dastoor dastoore farkhondeh shah barangikht  
bar jange malek sepah (edim, 356)*

*Gereftam be kham andaroon peykarat naraft in  
tamanaye kham as sarat (edim, 497)*

More sample: “*bahrame goor (zebra) and dame goor (grave) (edim, 42)*”, “*ahang (music) and ahang (intention) (edim, 46)*”, “*ravan (soul) and ravan (flowing) (edim, 269)*”, “*dad (verb of give) and dad (justice) (edim, 93)*”, “*bareh (horse) and bareh (tower) (edim, 100)*”, “*tagh (building) and tagh (unique) (edim, 207)*”, “*tang (purse) and tang (low) (edim, 213)*”.

## B) Incomplete puns

In this kind of pun, two words are similar in letters but different in phonemes.

*Gereftand bar gerd gordan sepah shod az gard  
gardoon gardan siyah (edim, 135)*

*Be ghalb andaroon mir siyaf gord be gard az jahan  
roshanaee bebord (edim, 260)*

## C) Compound puns

In this case, a word is simple and another one is compound.

*Sepahash cho be sar negoon yaftand tane  
sarnegoon ghrghhe khun yaftand (edim, 134)*

*Cho agah shod shir ba dastbord ke doshman be  
shamshire kin dast bord (edim, 260)*

*Ze shamshir an shmashire peykarjuy ze khun  
bood bar dashte peykar juy (edim, 359)*

More examples: “*karzar and kar zar (edim, 64)*”, “*adami khar and adamikhar (edim, 66)*”, “*shahrah and shah rah (edim, 82)*”, “*se par and separ (edim, 359)*”, “*sargozasht and sar gozasht (edim, 372)*”, “*aftab and aftab (edim, 487)*”.

## D) Extra puns

In extra puns, one of puns has more letters than another pun and this letter may be at the first, middle or end of the word.

*Separha ze sar barafshtand be zire separ sar  
negahdashtand*

*Gereft aan zaman gorz malek be dast cho yek  
kuh dar kuheye zin neshast (edim, 182)*

*Paridokht bar zine tazi neshast beshod tazian  
tazianeh be dast (edim, 531)*

More samples: “*taj and taraj (edim, 23)*”, “*shekanj and shekanje (edim, 92)*”, “*dast and daste (edim, 155)*”, “*pirooz and pirooze (edim, 525)*”, “*zal and zaval (Khusfi/Moradi, 254)*”, “*Zenhar and Zinhar, Kar and Peykar (edim, 193)*”.

## E) Script Puns

In this case, pillars of puns are similar in writing but different in punctuation (dots in Persian language). For instance, “*Pak and bak (edim, 27)*”, “*Khorush and Khorus (edim, 63)*”, “*tang and nang (edim, 213)*”, “*bar and baz (edim, 237)*”, “*bakht and takht (edim, 374)*”, “*sir and shir (edim, 416)*”.

*Zanan ra zaban bashad o davari nazibad ze  
mardan zabanavari (edim, 260)*

*Kasi ra ke bashad chenin zure chang ke tighi  
chenin bayadash ruze jang (Khusfi & Khoshkenar,  
140)*

*Do dstash ze peykar bikar gasht sar az khabe  
pendar bidar gasht (edim, 297)*

## F) Present and subsequent puns

It means that two pillars of puns are different in first or middle letters. “If their pronunciation is close, the pun is present (similar) and if it is different, it will be subsequent (lahagh)” (homaei, 1996, 56). Present puns: “*ghar and ghar (edim, 182)*”, “*gaman and kaman (edim, 214)*”, “*gam and kam (edim, 469)*”. Samples for lahagh puns:

*Gohar garche ba sang hamsang nist cho az sang  
khizad gohar nang nist (edim, 26)*

*Nahane jahan ashkara bemanad hesare sekandar  
be dara bemand (edim, 113)*

*Ze sar gofte o rafte bonyad kard gozashteh  
sokhanha ba ou yad kard (edim, 151)*

## 2- Phonetics

One another skill of Ibn Hussam is use of phonetics in poetic images. Sometimes, the poet visualizes images using phonetics. In following verse, repetition of consonant “s” implies the meaning of silence against scream of champion for enemy:

*Sar andar sar avard har se savar bezad har yeki  
nareie mardvar (edim, 61)*

In following verse, repetition of consonant “sh” illustrates the voice of happiness:

*Bedu shad shod shahe kheybargoshay goshad aan  
javanmard ra dast o pay (edim, 93)*

In verse above also, repetition of consonant “s” induces dignity of Abolmohjan to the enemy to make him silent:

*Abolmohjan gord bar meysareh sarash bar  
sarasar sarane sere (edim, 354)*

Another sample: “khurshid kay shire dashte shekar” (edim, 110), “enan tab shod shire doshman shekar” (edim, 179), “sarin o sar o sineh o seft o yal” (edim, 355), “separ dar pase sarve simin fekand” (edim, 358), “saran ra sarasar sar asimeh gasht” (Khusfi/Moradi, 304).

### 3- Analogy Amphiboly

The basis of epic is relied on simplicity and avoidance of ambiguity; however, Ibn Hussam enriched his poetries inspired by the style of era with some of rhetorical devices common in Iraqi style such analogy amphiboly and images. In following verses, “zal” is an old woman with white hair but is matched with Rostam and Dastan. “Zeh” means Afarin (good job) that is matched with arch. Oshagh means lovers but is matched with nava and chang (song and music). “Helal” is the name of a champion but is matched with mah (moon) and badr:

*Makon naleye bive zan paymal ke Rostam betarsad ze dastan Zal (edim, 196)*

*Cho tirash Kaman ra biarasti ze har gooshe ayave zeh khasti (Khusfi/Khoshkenar, 38)*

*Dele tange oshagh bar sze chang farakhi gereft az navahaye tang (edim, 46)*

*Barafrookht chon mahe badre helal ke saad amad aan Akhtar oo ra fal (edim, 40)*

More samples: “pesar pishe kish to ghorban konam” (edim, 21)- ghorban means killing not kaman and is matched with kish (quiver)- “falak taj bar sar nahadash be mehr” (edim, 88)- mehr means kindness not sun but is matched with falak (sky)-, “be sad del shod an mah ra moshtari” (edim, 474)- moshtari means demander not one of planets (jupiter) but is matched with moon-, “nadanest kaz sib nayad behi” (edim, 479)- behi means better not a fruit but is matched with sib (apple), “ke roozi magari pokhteh gardad be kham”- kham means skin of animal not kal (unripe) but is matched with baked.

There are some other types of amphiboly besides analogy amphiboly that is most used in Khavaran Nameh. Some of them are as follows:

Translation ambiguity: *falak har khiali ke bar ghos bast Kaman goosheye abrooyash mishekast* (edim, 23); “Kaman is translation of ghos (arch)”, “*ham akhar biaban be payan resid*” (edim, 117); “akhar is translation of end”, “*hezar afarin bar to ahsant zeh*” (edim, 288); “zeh is translation of refrain and good job”, “*kamarbande salsal begreft tang*” (edim, 308); “kamarband is translation of tang”.

Initiation ambiguity: “*bar aan aghd parvin deram barfeshand*” (edim, 106); in this verse, the word

“aghd” reminds parvin aghd; “falakvar parde hami hashteh haft” (edim, 216); “hashte” initiates word (jhasht) (eight) to the mind.

### 4- Estekhdam

Estekhdam means that a noun or verb has two different meanings then is combined another noun or verb of text in each of two meanings. The difference between estekhdam and ambiguity is that if only one meaning of word is considered in ambiguity, then sentence is meaningful while both meanings should be considered in estekhdam (Shamisa, 1997, 104). This image is used for rich descriptions in Khavaran Nameh.

“*Sorahi cho oshagh khoon migerist*” (edim, 46) “*khooon geristan*” for sorahi means wine and for lovers means too much cry so that both meanings makes the poetry innovative.

“*Kamar chon dele doshmanan karde tang*” (edim, 53)

“*Tang kardan*” means being ready for kamar (back) and means grief for heart of enemy.

“*Cho zolfe khod oftadam andar shekan*” (edim, 58)

“shekan” means wrinkle for hair and inability for poet.

“*Jahan chon dahanash bar oo tang bood*” (edim, 136)

“*Tang bood*” means difficulty for him and smallness for mouth.

“*Az aan khat siyah rooy shod chon ghalam*” (edim, 380): siyah rooy means a person or text with black history, “*cho khameh sarafkande dark hat bemand*” (edim, 381) = sarafkande (shameful) is meaningful for person or text.

### 5- Reverse (ghalbe matlab)

Ibn Hussam created a new meaning by repeating several words reversely in a verse or hemistich. This method increases epic passion of verses.

*Be khod bar zadi hezaran savar haman yar boodash savaran hezar (edim, 110)*

*Kas as koshte nikoo nadanest baz faraz az nashib o nashib az faraz (edim, 172)*

*Ze bas gorz o gard az do rooyeh goruh shod kuhe hamun o hamum cho kuh (edim, 382)*

*Har aan sar kea z bareh sar bar zadi zamane vara sang bar sar zadi (edim, 506)*

More samples: “*zamin bood darya o darya zamin*” (edim, 189), “*separ gham , gham separ*” (edim, 203).

## 6- Proverb (ersal almasal)

Ibn Hussam used proverb to strengthen his poetry. Ersal masal is to decorate the text using a proverb or simile that implies a wise content (Homae, 1996, 299).

*Jafapishegan ra magardan bozorg ke hargez shabani nayayad ze gorg* (Khusfi/Moradi, 195)

*Be nazdike heydar ferestado goft ke khara nashayad be poolad soft* (edim, 245)

*Bar in jadoo aram be jadu shekast ke ahan be ahan tavan kard past* (Khusfi/Khoshkenar, 395)

*Dome gav az aan rish behtar basi ke khandad bar rishe oo har kasi* (edim, 450)

More examples: “*ke ba har kamali zavali pas ast*” (edim, 8), “*saboo ze aab har bar nayad dorost*” (edim, 112), “*ke shab ra be khorshid nabayad nahoft*” (37), “*ke khurshide taban namanad nahoft*” (47), “*siyahie lashkar nayayad be kar*” (48), “*che ayad ze gonjeshk pish e oghab*” (58), “*chenin bar goman zahr natvan cheshid*” (214), “*ke natvan shabe goor dar khane khoft*” (548).

## 7- Laf o Nashr

Poet uses several words in a text at first (Laf) then explains it at another part (Nashr). In following verse, shamshir, tir, and kamand are lafs (words or nouns) then koshtand, khastand and band kardand are their relevant nashrs (verbs).

*Be shamshir o tir o kaman o kamand bekoshtand o khastand o kardand band* (edim, 64)

Khat and khal are lafs and dane and dam are their relevant nashrs (nouns):

*Khat o khale oo dane o dame del be khubi delaram o arame del* (edim, 213)

Following verse contains irregular laf o nashr since there is laf o nashr between rokh and goa, zolf and sonbol, chashm and narges, ghad and sarv:

*Rokh o zolf o chashm o ghade aan sanam gol o sonbol o sarvo narges beham* (edim, 471)

In following verse, there is regular laf o nashr between lab and shekar, chashm and badam, rokhsar and mahtab, zolf and shab:

*Lab oo chashm o rokhsar o zolfash ajab shekar bood o badam o mahtabo shab* (edim, 472)

## 8- Religious allusion

Iranian or shahnameh myths and fictions exist in Khavaran Nameh considerably. In addition, verses, hadiths and religious stories are mentioned when describing contents.

Following verse points to Sura Towhid, verse 3:

*Begu afarinandeye man yekist ke oo r azan o yar o farzand nist* (edim, 229)

And this verse points to this hadith: “*la ohsaa sana alayka anta kama asanita ala nafsek*” (Saadi, 1996, 209)

*Mohammad ke aeene mokhtar dasht zabanash be la ohsaa eghrar dasht* (Khusfi/Khoshkenar, 6)

Following verses point to “story of Hazrat Maryam”, “Nooh’s storm”, “prophet’s hiding in the Mountain Hara”, and “shag al-ghamar” respectively:

*Zamin ra padid avard rostani cho Maryam shaved khak az rostani* (edim, 3)

*Cho ba kashtie Nooh bordi maab berasti ze darya o toofane aab* (edim, 25)

*Gahi ankabooti konad pardedar nega darad az chashmme aghyar yar* (edim, 274)

*Agar meh shaved doshmanam dar masaf yek angoshte man bas bovad meh shekaf* (edim, 292)

Following verses point to “surah al-najm (star) verse 10” and “surah yasin verse 9”, respectively:

*Deni payee ghorbe adnaye oost ghabaye faoohi be balay oost* (edim, 18)

*Zamani hamanja forood aramid bekhand ayate setro bar khod damid* (edim, 183)

More samples: “*bar oo zinato malha men forooj*” (edim, 7) “surah Gh verse 6”; “*be la toghnato hamshenan vasegham*” (edim, 15) “surah Al-zomr verse 53” and “surah Ansherah verse 1”; “*gahi dast nahish be la taghreba*” (edim, 274) “surah Baqara verse 25”.

## 9- Rad Al-sadr Ela Al-ajz

This is the device in which, the same word is used at first and end of the verse to emphasize on a matter and illustrate based on that word.

*Rahi ra be dargah agar rah rahi ze lotfe to in cham darad rahi* (edim, 27)

*Kolahash ke sar barkeshidi be mah ham aknoon sarash tark kard aan kolah* (edim, 67)

*Kamande to chandan ke bashad boland sare aseman imen ast az kamand* (edim, 243)

*Basa taje shahan ke taraj kard basi namvar bi saro taj kard* (edim, 321)

*Khamide kamanam cho gardad javan kham arad bad andish ra chon Kaman* (Khusfi/Moradi, 222)

## 10- Tazmin (assurance)

It means that poet employs a part of another popular poem in his or her own work (hashemi, 2011, 412). Such inter-textual specification is seen in poetry of Ibn Hussam

*Kazin zolmate gham jodaem deh vazin tire shab roshanaem deh* (edim, 266)

This verse reminds this verse of Nezami:



*Az zolmate khod rahayam deh ba noore khod ashnayam deh (Nezami, 2008, 353).*

*Be taghdire sanaat hame kaenat be zate to ghaem o to ghaem be zat (edim, 4) (Khusfi/Khoshkenar, 11)*

This verse assures the verse of Nezami:

*Zirnechine elmat kaenat ma be to ghaem cho to ghaem be zat (Nezami, 1999, 34)*

*Elahi to aan kon ke payane kar to khoshnud bashi o ma rastegar (edim, 30)*

This verse assures the verse of Nezami:

*Rahi pisham avar ke farjame kar to khoshnud bashio man rastegar (Nezami, 1997, 27)*

*Bolandi az afkandegi yaft mard khodavandi az bandegi yaft mard (Khusfi/Khoshkenar, 554)*

This verse assures the verse of Saadi:

*Bolandi az aan yaft ku past shod dare nisti kuft ta hast shod (Saadi, 1996, 107)*

### Under the impression of Shahnameh

Ibn Hussam has been under the impression of Ferdowsi's Shahnameh when describing epic scenes in Khavaran Nameh. In this case, Ibn Hussam used words, literal combinations, sentences, techniques, rhyme, hemistich, and verses of Shanameh for epic description so that this impression is one of common stylistic specifications of Khavaran Nameh. Accordingly, when we read Khavaran Nameh as if we are reading the Ferdowsi's Shanameh in a small scale.

**a.** Use of images of Shahnameh to describe epical and martial scenes

*Baramad dam o nale o boogh o koos ze garde siyah shod hava abnoos (Khusfi/Khoshkenar, 71)*

*Baramad ze har do sepah boogh o koos hava shod ze garde sepah abnoos (Ferdowsi, 2010, 1019)*

*Baramad dam o naleye gavdom jahan por shod az bange roeene khom (Khusfi/Khoshkenar, 104)*

*Khorush amad o naleye gavdom ham az kuhe pile roeene khom (Ferdowsi, 2010, 1257)*

*Zamin gasht jonban hava shod banafsh ze chandan savarin o chandan derafsh (Khusfi/Khoshkenar, 166)*

*Ze tigh e daliran hava shod banafsh beaftand ba kaviani derafsh (Ferdowsi, 2010, 277)*

*Chenin as rasme saraye ghorur daru gah matam bovad gah soor (Khusfi/Khoshkenar, 263)*

*Chenin as rasme saraye kohan sarash hich peyda nabini ze ban (Ferdowsi, 2010, 129)*

**b.** Use of combinations, words, clauses, and techniques of Shahnameh

Usually, words in epic language imply sensory and objective causes. Moreover, they

strengthen our visual and intuitive perception and create vivid images in mind (Fazilat, 2000, 363). Ibn Hussam tried to use words, combinations, clauses and techniques of Shahnameh in most of the verses of Khavaran Nameh and this made his style in selecting words and technique close to Shahnameh reminding epic meanings. We do not mention pages of these cases due to numerous verses like this.

*Khodavande jan, koja that means that, use of to gofti (you said) that means as if, barahikht tigh, mavard khast, befshord pay, enan ra geran kard, nabarde savar, damande yeki ejdehaye dojam, daman, abnoos, naleye gavdom, roeene khom, khasteye karzar, gardankeshan, mashnovad, shod ba ze jay, be kerdare pil daman bardamid, biaray kar, khodavande tigh, ghami gasht, gho koos, naleye kareh nay, charkhe chachi, tire khadang, poolad som, sandroos, deh o giro dar, gorze geran, gorze gavsar, pazireh shodan, hamidun, gordane khanjargozar, khurshid kaye shir gardanfaraz, khodavande kupal o tigh o kamand, yeki gorzeeye gavpeykar, barafraht bazu, sabok, gandavaran, tigh az mian barkeshid, hami aamad avaye zang o daray, yeki raye shayeste sfkand bon, besane yeki sarve azad gasht, hame dashto dar, ke kam gasht namat ze gardankeshan, bar gasht asb, ejdehafash derafsh.*

### C. Use of rhyme of Shahnameh

Rhyme in epic poetry evokes the epic space and completes epic tune. Selection of rhyme words in terms of voice, tune and musical aspect is an important point so that the more the common letters of rhyme, the better the musical tune will be induced. In this regard, dignity, curtsy and similar subjects can be embodied in a better way for epic illustration. "Rhyme enrichment is one of factors for coherence and power of Ferdowsi's poetry compared to other poetries" (Shafee Kadkani, 1997, 375). Ibn Hussam used Shahnameh rhymes (ghariv and div, asb and azargashsb, sandroos and abnoos, roeene khom and gavdom, etc.) in most of epic scenes of Khavaran Nama to make his verses excellent.

*Baravard zeyd sepahbod ghariv be asb andar amad be kerdar div (Khusfi/Khoshkenar, 144)*

*Cho agah shod az rostam o kare div por az khun shodash dide del por ghariv (Ferdowsi, 2010, 147)*

*Foroozande khurshid rokhe sandroos nahan shod pase pardeye abnoos (Khusfi/Khoshkenar, 169)*

*Ze maghfir hava gasht chon sandroos zamin sarbesar tireh chon abnoos (Ferdowsi, 2010, 156)*

*Ze pish savarin barangikht asb bare jadu aamad cho azar gashsb (Khusfi/Khoshkenar, 457)*

*Neshastand gordan o rostam bar asb bekerdare rakhshandeye azargashsb (Ferdowsi, 2010, 454)*

More examples: *ganj and ranj (Khusfi/Khoshkenar, 534, 50)*, *Doroogh and foroogh (edim, 130, 272)*, *josh and khorooosh (edime, 52, 391)*, *ghariv and div (edim, 93, 125, 144)*, *koos and abnoos (edim, 101)*, *maghak and khak (edim, 108, 435)*, *takht and bakht (edim, 118)*, *karre nay and daray (edim, 149)*, *pooladsom and naleye gavdom (edim, 169)*, *aaj and taaj (edim, 216, 319)*, *yalle and galle (edim, 235)*, *gave and tav (edim, 381, 407)*, *div abd riv (edim, 417)*, *roeene khom and govdom (edim, 454)*.

#### **d. Use of verses and hemistiches of Shahnameh**

Ibn Hussam sometimes employed verses and hemistiches of Shahnameh for description and sometimes changed them and used them for his poetry.

**Agar chon shab andar siahi shavi** *vagar ham bar gav o mahi shavi (Khusfi/Khoshkenar, 251)*

*Konoon gar to dar aab mahi shavi va gar chon shab andar siyahi shavi (ferdowsi, 2010, 197)*

**Ham aknoon tora ey nabarde savar** *namanand zende dar in marghzar (Khusfi/Khoshkenar, 89)*

*Ham aknoon tora ey nabarde savar piyade biamoozamat karzar (ferdowsi, 2010, 385)*

**Cho bar tighe an tond bala residsabok tighe tiz az mian barkeshid** *(Khusfi/Khoshkenar, 92)*

*Baran tiregi rostam ra bedid sabok tighe tiz az mian barkeshid (ferdowsi, 2010, 139)*

**Bar an aast kin boom viran konad koname palangan o shiran konad** *(Khusfi/Khoshkenar, 371)*

*Darigh ast Iran ke viran shaved koname palangan o shiran shaved (ferdowsi, 2010, 160)*

#### **Conclusion**

Although Khavaran Nameh was written in 9<sup>th</sup> century, but its literary method is similar to Khurasani Style. Ibn Hussam used expressive and rhetoric tools and techniques to make his work attractive and influential for reader. There is high frequency of simile in illustration in terms of expression. Meanwhile, other expressive elements like multiplicity of images, metaphor (in particular explicit metaphor) and characterization were used to make vivid and dynamic epic scenes.

Ibn Hussam was highly interested in using rhetoric devices. There are different types of puns, analogy amphiboly, estekhdam, proverbs and religious stories (talmih) in this work due to

their aesthetic aspects and roles in creating an emotional and mental space.

Mostly, Khavarn Nama is impressed by Ferdowsi's Shahnameh when describing epic scenes. In this case, the poet even used many of combinations, clauses, hemistiches, and verses of Ferdowsi's Shahnameh in his poetry.

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