

## INVESTIGATING AND ANALYZING SEMANTIC FIELD OF EXPRESSIONS AND INTERPRETATIONS DENOTING “HOSPITALITY IN HATAM TAIE’S POETICAL WORK

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**Abstract:** Generosity as one of the most important codes of ethics has many manifestations among which hospitality can result in strengthening social relations, friendship, and cordiality. Giving religious parties and banquets was very common among Arabs since old ages. One of the prominent figures who was regarded as the paragon of generosity and hospitality was “Hatame Taie, Barbaric Age poem among whose poems one can come across many instances of expressions and interpretations purporting to address the issue of generosity propitious to their eras. The current study aims at investigating and analyzing the expressions and interpretations pertinent to hospitality from the point of view of semantic domain in literary work of Hatam Taie by the virtue of Semantics using analytical-descriptive approach so as to account for Arabs’ genuine culture.

**Keywords:** Hatam Taie, Barbaric Poem, Semantic Domain, Semantics, Hospitality.

### INTRODUCTION

Comprehending the underlying meaning of discourse is among the most important requirements of nowadays interaction and communication which can be attained in the light of achieving meaning. Semantics, as a branch of linguistics has made attaining this goal very easy. Semantics, whose French equivalent is “*semantique*”, was coined for the first time by a distinguished French Linguistics, Bral, at the end of Ninth century in order to express a sub-domain in general Linguistics known as Semantics against Phonetics, a science dealing with linguistics phones. (Aldaye, 1996). “*Semantics is a technical word assigned to studying meaning*”. (Palmer, 1957, p 13). It can be classified in three distinct domains according to their inherent features as follow:

- *Basic meaning:* This domain is the leading factor in linguistic communication. This aspect is the real representative of the basic function of language which is thought of as foundation of understanding and getting across the meaning.
- *Propositional meaning:* This sort of meaning is supplementary to basic meaning but lacks any fixed and exhaustive characteristics. In addition it is constantly changing consistent with cultural and historical changes.

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- *Idiomatic meaning*: It is a kind of meaning that take into account social and geographical conditions into account. Furthermore, it encapsulates other layers such as social, occupational, and aging class.
- *Personal meaning*: It encompasses words bearing different specific meaning for each person. This kind of meaning is not very common among people.
- *Connotation meaning*: It is concerned with particular words bearing connotation meaning (Yossefi, 2003).

One of the most important themes that is of major importance is semantic field. "*Semantic field, sometimes called lexicalfield, is concerned with a set of words whose denotations and literal meaning making association among them are to some extent related to each other*" (Safavi, 2004). Given different sorts of meaning along with semantic fields related to analyzing words, interpretations and expression falling into the same semantic category can be an appropriate way to understanding them.

Resorting to dictionaries and literal meaning of the expressions and interpretations can be not sufficient and regarded as distorting the process of inferring the meaning. According to Falk "*In most cases humans draw on sentences naturally in commonly on real life situations that bring about the meaning beyond what they really convey*" (Falk, 1992. p). But one can accomplish the intended meaning by the dint of speaker.

Poems composed during barbaric age were usually manifesting their real life. In the light of investigating semantic fields in literary works of the poets in this epoch one can attain a bulk of knowledge about their personal characteristics and historical information associated with it. Arabs, from very old ages, were famous for favoring the guest and hospitality whose great paragon was Hatam Taie, a prominent poet living in Barbaric age. One can attain enormous amount of information concerning his personal characteristics along with Barbaric cultures and customs by the virtue of analyzing and investigating expressions and interpretations denoting hospitality in his literary work. In current study attempt is made to analyze and investigate the expressions and interpretations denoting hospitality in Hatam Taie's literary work.

### **AN OVERVIEW ON HATAM TAIE'S POETIC STYLE AND LIFE**

Hatam-ibn Abodollah ibn Sad ibn Hshraj ibn Amal whose nickname was Abasafaneh (meaning his daughter in Arabic) or Aba Addi (meaning his boy in Arabic). He was often called out by Abasafaneh. No accurate information is available about his father as he lost his father during childhood and his grandfather took responsibility to become his guardian. He lived a life with his grandfather till his adolescence and followed his grand father way of living. (Hatam Taie, Bits, 9). His mother known as

Atabe Binte Afif ibn Omar ibn Akhzam was a generous woman who was deprived from the part of his brother of her rights to possess assets. He finally prevented her from being a generous woman. (Alrezan, 2001, P 76).

It is reported, in "Alsher and Alshoara, that Hatam married to a decent woman as Navar. Abolfazl Esfahani has recounted that" when Hatam's wife passed away, he was immediately married to Mavie bint Afzar as a daughter of Yemen's king. Ady was also a daughter of King. It is said that Ady, Abdullah, and Safaneh were all offspring of Navar while Hatam is son of Abdollah. Not male child is still alive from the part of Ady (reported from Taie, 1994, p 8). No reliable source has been in hand to check exact date of the birthday of Taie but he passed away fifteen years prior to Divine Migration, 605 BC. (Alrezan, 2001: p 76).

The leading features of Hatam's poems lie in the very fact that they are real manifestation of his personality. They will touch upon the personality of their composer without drawing on any trick or deception. His poems bear resemblance to his decent personal features. This quality can be inferred in his poems from different dispositions such as self-teem, magnanimity, bravery, generosity, decency in poverty, and sharing his wealth with other by which his generous, magnanimous spirit are embellished. All these features are present in his poems. His poems are short ballades and pieces in which one can come across some kind of Barbaric unevenness along with greater extent of simplicity and affability of the civilized. In this line Hatam got famous for generous and magnanimous Hatam whose poem is fluent and provident (Fakhori, 1986, p 223).

## LITERATURE

Despite the fact that many books and articles concerning semantics have been published including " Altahlil Aldalali Ejraatehi va Manahejaj (Mechanisms and Methods of Analyzing Semantics), Dr Karim Zaki Hessamodin (2000) that undertook to analyze and investigate semantic fields of human and animals, Master of Art thesis by Shima Mohammad Abid titled " Alhoghogh aldalalieh fi sher alkomet ibn zeidal assadi " that addressed the issue of semantic analysis of the words in various semantic field in Komet Zeid Assadi's poem, Master of Art thesis by Saba Najm titled " Investigating Sematic Fields in Poems of Labid Ibn Rabieh (2013) and two more MA thesis titled " Translating and Interpretation of Hatam Taie's Literary Work " by Ali Siahi and " Interpretation of Hatam Taie's Literary Work Along with Explanation of the Words, Expressing Meaning, Literary Points " by Hossein Tak Tabar Firoz Jaie (2007), and the last not the least an article by Ali Abozeid " Zaher Ozl fi Sher Hatam Taie (2002). However there exists the of researches done regarding different semantic fields of hospitality in Hatam Taie Literary work.

## INTERPRETATIONS AND EXPRESSIONS DENOTING HOSPITALITY

### Ighadenar: Making Fire

Letters “v” “gh” “d” suggest blazing of fire (Ibn Efars, 1979, Vol, 132, p 6). The expressions all mean fire is blazing. Væghod, an Arabic word, means a kind of timber used to light and burning in fire so as to blaze it quickly (Ragheb Esfahani, 2004, Volu 4, p, 477).

The following poem by Hatam Taie(1986, p 14) can be interpreted in dramatically different way by different scholars.

æza mæl bækh l alkhæb ækhmadæ naræhü æghülü lemæn yosla benari æüghedü

*Translation:* When a deceiving and greedy person puts out fire, I will tell a person who has been warmed by my fire to blaze fire-ækhmadæ naræhü-meaning that “he has put the fire”. It suggests the fact the “The greedy person standing beside the fire has put it out so that nobody can meet him and get to his home, while Aighado (blazing fire) points to a generous person who has made every possible provision to invite a guest.

æüghedæ fæ?næ ælæilæ ghæron væ rihæ ya mæüghædo rihon særæn

Let’s draw your attention to another verse of a poem and its underlying meaning.

asa yæra naræk mæn yamoron en jælæbæt ææfan fæ?æntæ horon

*Translation:* Let’s make fire for tonight is a cold night. Oh Thou a fire maker, it is a strong wind, storm.

We hope that a passerby can view your fire. If your fire attracts a guest, you are freed to go. “Hatam made promise to free his janitor if he can make fire by which he can attract a guest. If his fire is so great that a guest wills to come to Hatam’s home.

mælaken behæzakæ ælyagha?e fæ?ughedi bejæzle æza æughadtæ la beæeram (opt.cit 48)

*Translation:* “If you will to make fire on the hills, try to make a big fire by using large pieces of timber not the smaller one”. The word “jæzl” in this verse of poem means dried big timber (Ibn Fars, 1979, Vol 1, p 459 & Ibn Manzoor, 1956, vol 11, p 109). In addition to making fire in these lines of poems, emphasis is placed on blazing fire so as to allure a passerby or a guest, suggesting generosity.

**Aleghræ? Belsædifel Mosræhed:** Serving very simple food such as oil of camel’s hump.

“Sædif” means the fat exists in the humps of camel (Farahidi, (Bita) Volume 7, p 230 while Mosræhed mean fat (opt cit, 1956, volume, 6 : 212).

ælæm tæ?lemi æni ææifo naboni vo?ozol ghora ægheræ sadifæ lmos hææa (Hatam Taie, 1986 : p 17)

**Translation:** " Do you ever know that when a guest come over to my home and I don't have enough provisions to severe him well, I will serve him the fat of chubby camel (The best part of camel meat)".

Hatam Taie contends that hospitality as his own dis position so much so that even during tough moments it was incumbent on him to treat the guest in an optimal way.

**æbodiate Zæif: Be the servant of the guest**

væ ?ni læ?æbdo ææifē madamæ θαμiæn væ ma fi əla telkæ men fimæte læbd (opt. cit : 19)

Translation : I Am the servant of the guest till he resides my home. Everything I have at hand in this position is exactly the inclination and disposition of the servant". Hatam's hospitality was so enormous that he behaved as if he was a servant.

**ædæm Etrah hajah Zæif Belmæ?æ-er: Agreeing on the request of the guest by making excuses**

fælæma ætöni gholto: khæyro mo?æres væ læm ætreh hajatehem fæmæðæ-er (opt. cit : 25)

Translation: When they arrived at my door. I said they have chosen the best house to rest and take residence and I did not refute their request by making excuses. What the poet aims to express in this line is perfect hospitality that meets the requirements of the guest and that doesn't reject the requests.

**ædæmel zæn: Stinginess and not fasting**

**zæn** means fasting and exercising stinginess in something (Ibn Manzoor, 1956, volume 13, p, 261 and Ibn Fars, 1957, volume 3, p 357)

væ æbrezo ghedri belfææ-a?ə ghælärlæha yora ghoyro maæ-nünen behi væ koöiroha (Hatam Taie, 1986, p 31)

Translation : No matter whether my cooking pot is empty or replete with food, I put it in front of the guest to ascertain him that I never practiced stinginess and thriftiness.

**eghræel zæif Ghæblæso?al: Welcoming and serving the guest prior to their request**

In this excerpt, the word "ghæri" points to welcoming the guest.

(Ibn Manzoor, 1956, volume 15, p, 179.)

væ əni læ?æghri ææifæ ghæblæ so?alehi væ æt?ænæ ghedmæn vælesnæton tær?ofo (Hatam Taie, 1986, p 37)

Translation: "I fulfill the needs of the guest prior to their request. I have been fighting for a long time with swords stained with blood"

**ghætæ?el ætraf elzæif: Putting oneself into a big trouble for the sake of the guest**

væ en læm æhde lenæzæyle gheri ghætæ?to læhu bæ?æ ætrafiḥə (opt cit 38)

**Translation:** “If I can not find anything at hand to serve the guests, I will be ready to sacrifice my parts of the body”. The poets, in this line of the poems, has overused exaggeration.

**ædæm ehjabel nar væniraneha: Lighting the fire and removing all the obstacles**

The letter “nür” point to light. In addition the verbs “naræ, ænaræ, nüræn, enarætan, and estænara” all point to making something shinny. (Farhidi, (Bita) Volume, 8, p 275) “nür” is correct and donates lighting, anxiety and instability (Ibn Fars, 1979, Volume, 5, 367).

væ læisa ?æla nari hejabon yækonoha lemostöbesen læla vælaken æniraha (Hatam Taie, 1984, 31)

**Translation:** “There exists no foil (hindrance) for my fire I want to hide. But I light it at night so that is can be shimmy during the nights for passerbyes.

Lighting the fire in front of people suggests to hospitality in a way that passerbyes can see it and come to the door of the person made the fire. He never put any obstacles on the fire so as to pervert the guests.

**jæbanol Kælb: Timid Dog**

When a person reaches the apex of generosity and magnanimity, he is called “Jeban elkalb” (Ibn Manzoor, 1956, Volume 13, p 85) that denotes summit of generosity and greatness since the guests come over his door so much that the hosts’ dogs never bark at them. (Zeibadi, (bita) Volume 18, p 103).

fæ?əni jæbanon ælkælbe bærti mæutæ? æjüdu ?æza mæ næfso fæhæ ææmiroha (Hatam Taie, 1986, 30)

Translation: My dog is timid (I am generous and magnanimous), My house is well-prepared (to treat and welcome the guests). When the soul and the body of humanity tend to apply stinginess, I will practice generosity.

**Ghelæ Hærbel Kælb: Lack of dog’s barking**

“hæræ ælkælbe elæihe yæhero” means someone whom the dogs bark at (Zobaidi (Bita) Volume 7, p, 617).

væ en kelabi æhræt væ ?üdæt ghælion æla mæn yæ?tærini hariroha (Hatam Taie, 1986, 31)

**Translation:** “My dogs was barking at people but they used to barks less at my guest”. As it was pointed in research literature dogs barking means alienating the guests. However, Hatam pointed that he raised his dog in a way that they never bark at the guest.

**ægharel æbl: scarifying camels for the guests**

“æghar” means slaying. IT is said thatwhen the expression is accompanied with “fars” it denotes the fact the bones of the feet are cleared and beheaded horse

is called “Mæghor”. They perform the same operation on the camel when they lower its head while his neck is still dangling. (Farahidi (Bita)Volume 1, p, 149). “æghæræhü æghran” means beating and injuring. “æghæræhü ælbæʔiræ besæif æghran” means bulling the feet of the camel using the sword. “æghr” is usually restricted to hands and feet. But when they slay the camel, the draw on “æghræh”. (Mostafavi (Bita)Volume 8, p, 192).

væ ebliaæ ræhnon yækünü kærimoha æghiran æmamæ ælbæite æeiroha (Hatam Taie, 1986, 31)

**Translation:** “I hypothecate my camel. I order them to slay my best camels for my guests. When I compel them to move and excitement”. Sacrificing camel for guest is a symbol of Hatam’s hospitality.

**mütul æknaf: Preparing the house for guests**

væ mæütæʔ ælæknafe ghæiro molʔæn fəl hæyæ mæʔaʔo elæyh elmajles (opt, cit : p, 33)

**Translation:** “and a hospitable person that has never been disgusted from the part of people, the head of clans were in talking terms with him” mütul æknaf” means a hospitable person whose house is always ready for guests.

fæʔni jæbanon ælkælbe bæiti mæütæʔ æjüdu æʔa mæ næfsa ʃæhæ ææmiroha (opt cit, p 30)

**ædæm jekayat el ghodür: no complaining of the pots for being overused for cooking**

væ ma tæʔtoki ghedri æʔæ naso æmholæt æüøæghoha türæn væ türæn æmiroha (Hatam Taie, 1986, p,31)

**Translating:** “When people encounter drought and famine, my pots never complain for I make use of them to prepare food for people and feed them”. The underlying reason of claiming in this way lies in the fact that he still preserved his generosity when people was encountering famine and his pot was used to cook for people.

**ædæm næbæhel Kælab: No dog barking**

“næbæh” means dog barking. (Ibn Manzoor, 1955, volum, 610 & Ibn Fars, 1979, volume, 5, 379)

ghodüri besæhrae mänsübæton væ ma yanbæho lkælbo ææiafiæ (Hatam Taie, 1986, p,31)

**Translation:** “My pots are erected on the frames and my dogs never bark at my guests”. Barking of the dogs symbolizes hospitality for the dogs will bark at the strangers but Hatam’s dogs never bark at the guests due to over commuting of them.

**ædæmel Fafel Zad Men Dün Sohbæ: Not mustering the amenities to serve food to guests**

ælfo behelse zdæ men düne sohbæti væ ghæd abæ næjmon væstæghælæ nojümon

(opt cit p: 47)

**Translation:** "I have never mustered the tablecloth and food amenities from my friends while the stars are hidden." I have never been as stingy as other people are, and never collect the requirements for food as other undertake it.

(Hatam Taie, (Bits), p,185)

**Etʔam Zæif menæl Kæum: Serving humps of the camels to guest**

The word "ælkæum" points to bulkiness and enormousness of any entity and mostly applied to the humps of the camel (Ibn Manzoor, 1956, Volume, 12, page 529). The combination of the letters "w", "k", and "m" point to accumulating in something in conjunction with height and "Kuma" in a camel having a long hump. "Kæum" is a limber of the camel. (Ibn Fars, 1979, Volume 5, p, 148).

væ ənæ lænoʔemo æʔyafæna menælköme bəsæife næʔnamoha (Hatam Taie, 1986, 49)

Translation : "Certainly, We feed out guest with the best flesh of a camel with a large humps " In this verse Hatam expresses his perfect favour for hospitality.

**ædæm Tæzrif Zæif :Not Declining the guest**

væla æzæræfo æʔyfi en tæʔvæbni væla ædani læhu ma læisa bedani (opt cit, 51)

**Translation:** "I will never ever reject my guest even though he come back to my door again and never serve him in a way not propitious for my close relatives". In this line Hatam means that the guest is always respectable for him no matter how many times he returns continually. If he was a stranger he treat him as a close relatives.

**CONCLUSION**

Hatam Taie, abarbaric era poet, is regarded as the paragon of generosity and hospitality in Arab community. Having investigated his literary work, the researchers revealed that these two qualities in generosity and hospitality are inextricable part of his poems since his poem has been inspired by his personality traits. In current study expressions and interpretations related to semantic field of hospitality in his literary work are analyzed. In the cursory view these expressions and interpretations have literal meaning while intellectual analysis can yield deep understanding of their intended meaning which, by themselves, represent cultures and customs dominant in barbaric age.

Lighting fire so that the passerbyes can view it and come to his home.

Serving the guest with fat of the humps of the plump camels (In barbaric age this practice was the best way of welcoming the guest)

Being the servant of the guest (to welcome him)

Meeting the needs of the guest



- Avoiding stinginess during the party
- Serving food before guest's request to do some.
- Bulling the limbers for guest (Exaggeration in hospitality)
- Removing the obstacles in the path of lighting the fire to attract the guests
- Timid Dog: Due to the fact that the dogs shunned barking because of the guests continual return
- Raising the dogs to bark less at the guest in the case of guest returning
- Sacrificing the camels for the guests
- No complain from the part of the pots due to their being over used for cooking
- No barking of the dogs : The pathway is free for the guest
- Not collecting the provisions for serving the food: Serving the food till the guest shun eating more
- Serving the humps of the camels to guest as the best food to treat the guest
- Not rejecting the guest in the case of taking a long term residence.

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