



Polyphony and Dialogism

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Abstract: *The expressive versus contrastive polyphonic Al-Dhur is in compliance with dialogism and represents a sort of homophony but not in consistency therewith. If a society is envisaged as being comprised of individuals, it is as if there is a need for special endeavors for clarifying and revealing every human demand through making social-individual unrelenting or invincible efforts. It seems also that hegemony can be one of the homophonic properties of a story; hegemony is also deemed as the opposite point of the dialogism nucleus and it is antonymous to polyphony and it is considered as a sort of harm based on polyphony. In this state, the society and the individual are recounted as interlaced with one another when the dialogic logic is known by everyone and symmetrical of homophony where polyphony is called as the latent and slept talent. Is polyphony the core of the dialogism? Can't dialogism be in opposition with homophony? The present study makes use of a library-documentary method to investigate polyphony and dialogism. The exploration and discovery of the aforesaid issues is carried out by the assistance of two literary parts that might come about in the realm of the story literature every now and then; these two literary parts are "Farghaneh's bride" and "Sovashun". It will be seen that some researchers evaluate the contents of the subject as being ponderable but the form of them is still to be envisioned as somehow relative not absolute.*

Keywords: *Hegemony, Polyphone, Polyphony and Homophony and Dialogism*

INTRODUCTION

Study Goal and Importance:

The goal might be in the study's subject. It is as if the goal renders the study subject purposive. The study issue becomes important with the setting of a goal and gives the study importance an added value: "*Hal Yastavi Al-Lazin Ya'alamun wa Al-lazina Lā Ya'alamūn*" meaning "Are those who know and those who do not know equal" (39:9).

Introduction:

It can be easily stated that conversation and dialogue are good; it is that and this; if the dialogue is good and/or not bad, it has to be created one way or another? Many of the readers are already familiar with Bakhtin.

It seems that Mikhail is the founder of the dialogism and polyphony; enemy and friend's commotion, commotional borrowoing, borrowed discourse, dialogic logic and the law of rules and conversation.

What is the condition for the literary tests? Can the readers ask questions?

"Seek less for water and remain thirsty so that you can see water coming up from the above and behind"

You should be proud of yourself for the cleavage of cultural atom's metamorphosis in your country: "*Yā Ayyoha Al-Lazin Amanū Alaykom Anfosakom*" meaning "O believers, you are responsible for your own selves" (5:105) and "*Lā Yokallefo Allāh Nafsan Ellā Vos'ahā*" meaning "The God does not oblige anyone beyond his or her competencies" (2:286).

Study Hypotheses and Questions:

- **Study Hypotheses:**
 1. Dialogism is the root of polyphony.
 2. Literature is in consistency with polyphony.

- **Study Questions:**
 1. What are the types of polyphony?
 2. What is the nature of polyphony?

Statement and Explication of the Study Problem:

It is the researcher's question till the sudden resurrection that:

“O the sudden resurrection and O the endless mercy; O the one who has thrown a sparkle of fire in the woods of thoughts”

We know that “*Fa As'alū Ahl Al-Zikran En Kontom Lā Ta'alamūn*” (16:43) meaning “so, ask the fellows of remembrance if you happen not to know”. Conversation is not bad but good. If it is so, what should be done so that it can be increased? Dialogism is synonymous to polyphony, polyphones and antonymous to homophony and hegemony. Mikhail was a member of not so much well-famed former Soviet Union. Nothingness/existence, being/not being, object/subject are not clear-cut: the Arabic sentence “*Tabib-e-Dawwar Be Tebbeh*” meaning “the physician who is busy exercising medicine” is a dialogism metamorphosed into polyphony.

Is the country going to create democratic polyphony and polyphonic democracy? Is homophony created of a single phone? Does a polyphonic country create several phones? How many phones are there in a democratic society and is democracy the leadership mindset of the people who select the leader?

Can homophony be transformed to polyphony or “if God wills it to assist us” homophone to polyphone?

Has the root of polyphone, as a property, been several phones and can it be transformed into polyphony? Has the polyphony been like a sort of felicity in terms of structure and expresses the possession of a good and fortunate luck?

Has the distinguishing polyphony been in possession of several phones or are polyphones and polyphony antonymous to homophones and homophony?

Is the homophony the autocratic ruler, the homophonic autocratic king, in the homophonic society with the steering wheel being in the hands of the autocratic ruler who is from a kingship group and/or is it that the king belongs to a homophonic group?

Study Method:

The study method aims at a particular goal and it has been undertaken in a different manner. The birthplace of the dialogism or polyphony is going to be investigated herein and use has been made of a library-documentary research to do so.

Study Background:

The elegiac aspect of polyphony has not been so much worked and now:

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Polyphony and Dialogism:

Is there exceptionally only one phone governing the story or is it that the homophonic story and novel features a sort of storytelling literature that is somewhat homophonic or does it have more than a phone that contains an issue indicating the governance of several phones or polyphony? Is polyphony the main characteristic of the storytelling literature (Ahmadi, 1997, 93)? Dialogism or the use of multiple tones is the basic foundation of the present theory [5] that was happened to be introduced herein.

Can the semantic-entangled phone that, as put by the antecedents (Gholam Hoseinzadeh, 2009, 242) resides in the heart and head be corrected and resolved through conversation?

Is there a logic named dialogism governing the conversation? Is the polyphonic story truly equal to dialogism? There is introduced in a rejecting narration by Vahdani that “autocratic bad” means “valiant” and “stout”; should such a homophone as “evil” be considered as “autocratic” or “stout”? Is there another bond to self ends in creation? Is there another identity formed in this bond for defining “I” so that it can help self-recognition?

Is felicity synonymous to having a good luck? Is polyphony rooted in attributes of a polyphone and is the polyphone’s characteristic the basis of polyphony? Is homophony similar to felicity in terms of structure?

English speakers state that “your wife is your better half”. Is it so in contemporary, traditional, storytelling, fable and novel that the polyphonic matter is essentially composed of several phones? Is it so that the mankind tries, especially from puberty, to recognize oneself so as not to be inflicted with identity crisis? (Theodorov, 2000, 190-210). It is as if one states that, from long ago, the truly divine study field of Persian literature and language has been established in BA and MA courses and it is a so-called absolute theosophy.

Are polyphony and polyphone the opposites of homophony and homophone? Are the polyphone and polyphony in the society the roots of polyphones and polyphony in stories?

Are the roots of homophony and homophones in the society the roots of polyphones and polyphony in stories? Is dialogism made of part(s) of dialogue or conversation?

- 1) Literarily, logic is tradition, style, tradition and customs (Mo'ein, 2009, under the entry "Manteq" [logic]). It commonly is a science that can prevent the slipping away of the thoughts if put to use (Mozaffar, 2003, 14&15).
- 2) Components of dialogue are application, ground, psyche, method, sagacity, body, belief, thought, value and instrument (Pal Gee, 1999, 25 and Salehinejad, 2012, 126).

Was Bakhtin (1895-1975) a contemporary of Lenin and Stalin or lived after them and attempted to discuss whatever they were looking for?

Did he establish dialogism and polyphony? (Hasanzadeh Mir Ali, 2013, 14) It is not so that hegemony is a cliché and (this) child is the prevalent sound. It is not so that the dominant voice creates the undisputed assembly of ideas rather the latter is per se the undisputed assembly of votes and the sole speaker or the harm (Ahmadi, 1997, 98-101 and Hasanzadeh, 2013, 21).

Homophony is energy-consuming and the story is of certain types: 1) the stories where there is hegemony and 2) the stories where there is no hegemony (Abbasi, 2010, 167).

Polyphony is not a goal but a means and it is known by some as weird one way or another. Polyphone is metamorphosed by polyphony and it is as if the phone does not mean as it does in physics.

It is like the difference between homophony and the foundations of the dialogism as summarized in the following words: there is no hegemony in polyphony; defining objects by their opposites.

Polyphony is of two types, namely 1) opponent and 2) proponent, with the former being what repels and the latter being what attracts.

Polyphony and Dialogism in "Farghaneh's Bride":

Farghaneh's bride is the epithet that had been given to Tahmasb's daughter, the border guard of Farghaneh State. It is the name of a story by George Zaidan.

The story tells about Zargham and a girl named Jahan. Here, some stories are seen that might not be so much original hence their relations with drama should be elucidated.

The story written by Zaidan occurs within the time and place elements (Abbasid and Araquin eras). Does the story propose the issue of "women"? Is the article responsible for analyzing the issue?

Can be stated that display of the theory regarding the extent to which all the stories succeed in exhibiting a systematic view is generalizable to all articles?

A good question is half of knowledge. Does the aforesaid story only discuss about the issue of selecting a wife? Has the story paid attention to the method of storytelling and writing techniques? That is because trying to instigate guesses and amusement is an integral part of a story's success.

The story is narrated by a third person (Mir Sadeghi, 1998, 99-100) and Hamad is a gray character that is evaluated as neither so much good nor so much bad.

The intermission provides the story with a different atmosphere like the whereabouts of Hilaneh/Vardan and Yaquteh/Hamad. "Once Zargham turned his face towards his mother and said 'dear mother! Is it not the time for me to know who my father is?' Aftab said: 'did you know that you are the son of the caliph Harun Al-Rashid?' Zargham's mouth was half open in wonder and said: 'am I Harun Al-Rashid's son? How come you have never told me about it?'" (Zaidan, 1961, 193).

The opponent polyphony is as stated in the following words: "having thought that the person who has recently entered the hall is Afshin, Jahan became pale in face and signs of hatred and abhorrence appeared on her face but, as soon as the curtain was pulled away and the person who had come from Iraq entered the room, she became calm and smiled and her cheeks went red because the person who had come to the room was her lover, Zargham" (Ibid, 99).

Proponent polyphony is like the one introduced in the following words: “Khaizaran said: ‘Zargham is the reason for your sadness. Jahan’s heart collapsed upon hearing the name of Zargham and her cheeks became red and her eyes shone.’ Khaizaran said: ‘o dear, do not deny it; your eyes bring testimony to it’” (Ibid, 19).

“[Khaizaran] could not stand Jahan’s impressive looks and said: ‘yeah, your secret is not hidden from me and these same traces of shame and bashfulness that are seen on your face are the proofs’. Upon hearing ..., a flush of red appeared on Jahan’s face; a glow indicating her love leaped on her eyes and the confession by the eyes is the best testimony to the love flowing in the heart even if the possessor of the love denies it” (Ibid, 21-23).

Polyphony and Dialogism in Sovashun:

As it is known, Sovashun (Siavashan) has been a tradition held in Iran’s cities as stated in some narrations from long ago to the memory of Siavash, son of Kaikavous (Narshakhi, 1985, 65). Then, it was only exercised in some places after the advent of Islam. Now:

“How beautifully said it that euphonious speaker that you should not govern maliciously”

“He ordered the leader of the two-hump-camel riding caravan to bring a hundred caravan from the desert”

“The two-humped camels were loaded with firewood and started a trip to the cities all around Iran”

“One of them brought the good news to another person that the judge forgave the innocent”

“Sudabeh was so angry that she was pulling out her hair; throw the water container and poured it and became so tired in her face”

“There was no smoke, no fire and no dust when pure Siavash went to his father”

“Kavus Shah climbed down the horse; the army commander was on foot and the army on their horses”

“I do not see many friends with me for that person fiercely shouted at me” (Ferdowsi, 2012, v.3: 28, 31-32, 92 and 103-104)

“There is nobody there? No, there are seen several nomadic women who are going on their path; he had seen their departure himself They know it ... He always says it: ‘harvest sluggishly so that more can be left to the harvesters’. [Zari] and Yousef were going towards the harvesters. Zari asks: ‘oh, dear mother! Why are you wearing a black scarf? The woman hears, ‘tonight ... Sovashun is going to be held; we will sit around the plaza Hot tea, sweet long bread, ginger bread and grapes You look all of a sudden and see that the night has become pale; it is not yet become dawn that you will see him (may I become sacrificed for his head) appeared on a horse on top of the mountain; it is as if the rider is saying prayers and holding a Holy Quran on his head. He is wearing black clothing and comes down. He passes over the fire; they pull him down from the horse; throw away the horse’s rein on his blessed neck and put the saddle on his shoulder and tie his coat ... He does not say anything in objection. His bare black horse stands and neighs in such a way that it can be heard from everywhere around the plaza and They make him run around the plaza and he stumbles’. He clears his tears with the corner of the scarf. He feels as if they are rubbing knife to his lung He covers his face and ... his head near the tub They do it very fast but the knife does not cut They make him lie on the ground on his back The flute sounds lamentingly. We, the poor people, throw straws on our heads ...’. Zari feels she has become hot and she is about to cry” (Daneshvar, 1993, summary, 271-273).

Opponent polyphony is as exemplified in the following words: “(Mac Mahon:) you said that ‘the people are born poets in your city’ and, as you can see the Irish people are also so” ... Zari did not understand where from her husband’s brother appear. (Mac Mahon) went away. Khan Kaka asked: “do you drink whiskey?” Then, he quietly said: “brother, you are taking it so hard; they are our guests after all. It is not possible because if we do not give them (what they want) they will take it by force” (Ibid).

“I sit right here. If you did not bring my son, I will die. I will put my head on a stone and die. Khosrow, they killed my son”. ... “She cried. Yousef gave his wife a sharp slap. It was the first time he was doing so and Zari did not know if it was going to be ... the last time” (Ibid, 119).

Proponent polyphony is like the following case: “Yousef went to a place behind his wife and started unbuttoning her clothes He said: ‘oh, goodness! How many buttons ...?’ He opened the buttons of the bra

and touched the woman's breasts Zari thought that the bra has become more and more prominent. Yousef put his lips on the woman's shoulder ... his lips were hot" (Ibid, 18-19).

"On both sides of the table, there were bread and cheese and vegetables and two huge sugar cones made in Marvdasht factory specifically for the wedding ceremony of the governor's daughter. The bride's dress had been put on one of the sugar cones and the bride groom's suit had been put on the other one and a cylinder-like hat had been put on the bride groom's head Zari ... said: 'the bride sits on the horse's saddle so that she may always be considered superior by her husband'. Everyone laughed" (Ibid, 7).

Conclusion:

Some of Mikhail Bakhtin's words are rejected and some others are confirmed. Some know dialogism or polyphony as originally being his constructs.

Is polyphony made of dialogism and/or does dialogism make polyphony? Do stories contain polyphones or homophones?

Are stories polyphonic or homophonic? Is polyphony of the proponent or opponent type? Is the phone's place in brain engaged? The engaged phone is the core of the polyphony society.

It is as if there is hegemony in the homophonic society. Is every phone authentic hence not hegemonic in polyphony? Is homophony a pain?

It appears from the present research that if polyphony and dialogism are considered relative, its meaning would be rather fitting though its form can be edited.

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